mappings of data-to-modality. The alternative is that these decisions are ignored at the cost of truly understanding what constitutes an effective information design strategy, visual, aural, or otherwise. Our assertion is that opening up a sonification design conversation in this way can uniquely and meaningfully inform the diversity of design choices for sonification, taking also in account the context of reception and variety of listening outcomes at hand. In that sonification sheds light on the ways we choose to communicate scientific data for all potential listeners, including the broader public. Living in an ocularcentric world, it is oftentimes easy to forget that all the graphs, Venn diagrams, box plots, infographics, and visualizations we use are full of calculated design choices meant to engage a viewer in particular ways – from scaling, to color theory, to graph and chart shapes. Sonification is no different. By exploring sensory modes alternative to visual designs, we can begin to rediscover the latent practices that govern how we communicate knowledge. Sonification opens the doors to critique them, and offers solutions to improve them.

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