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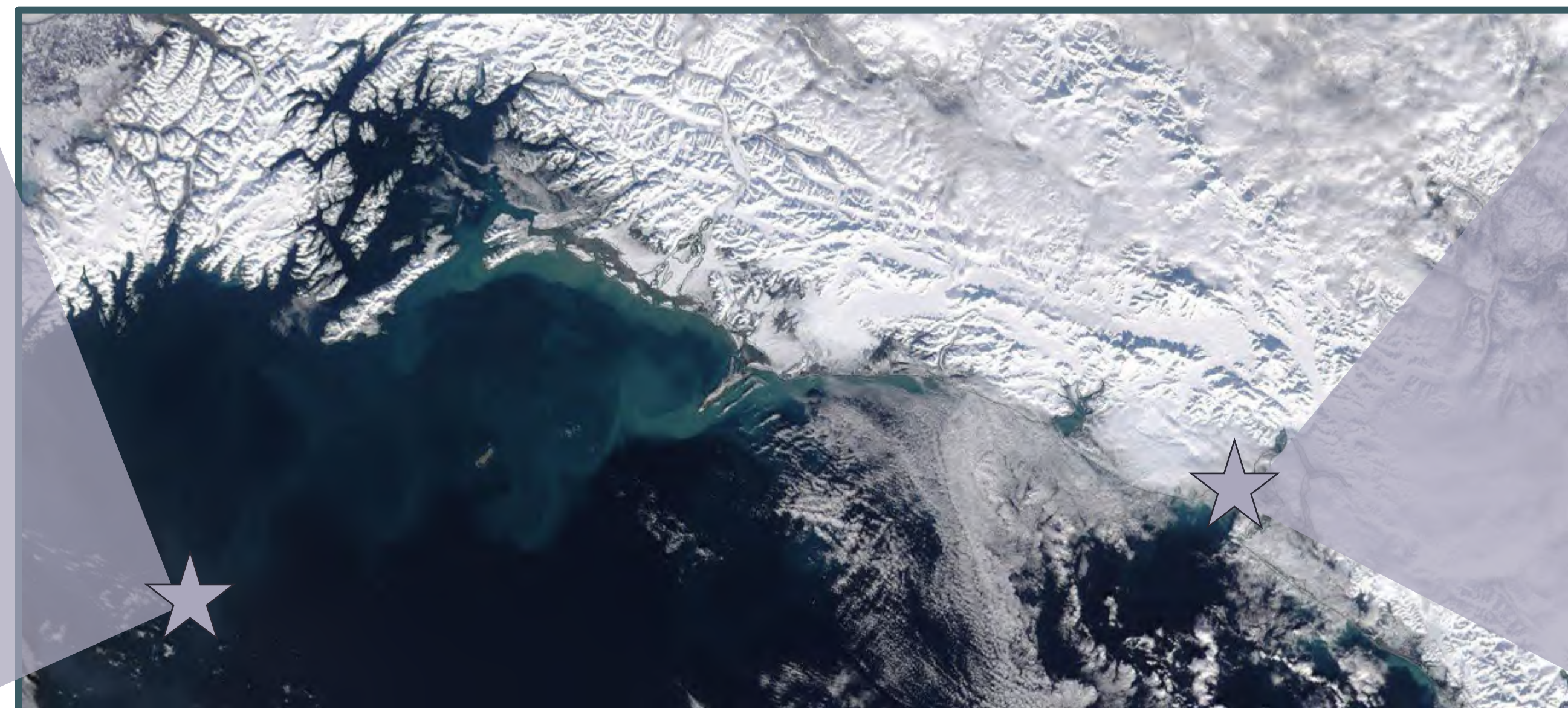
The Inception of Two Long-Term Passive Acoustic Monitoring Programs in the Gulf of Alaska

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STUDY SITE
1

Seward Line Shelf Break

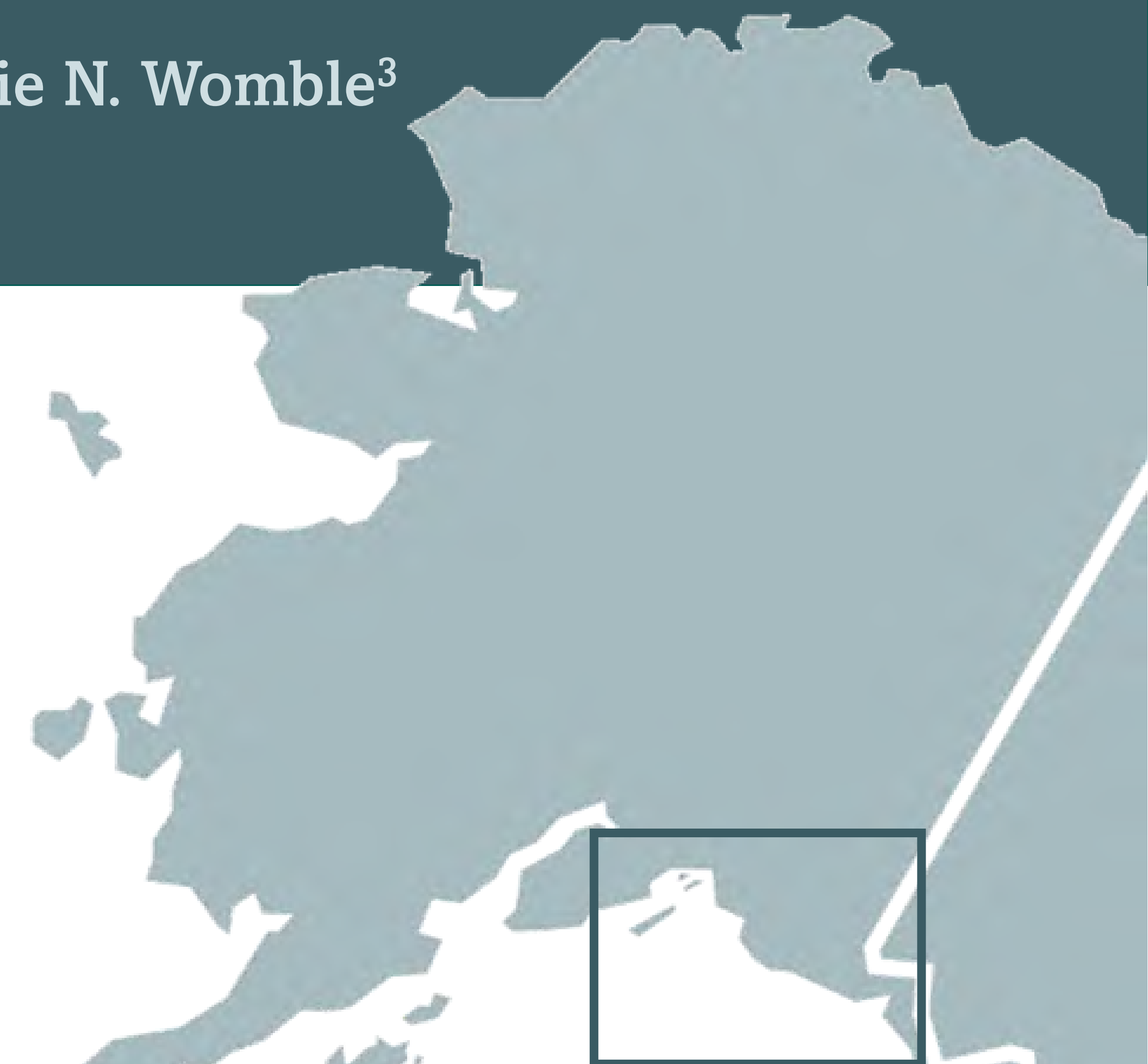


Northern Gulf of Alaska

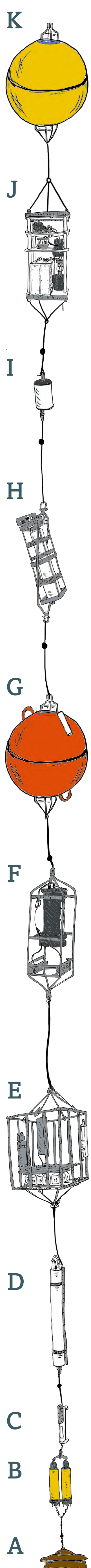


STUDY SITE
2

Disenchantment Bay



Site 1:
GEO
Mooring



Background

The **Gulf of Alaska (GOA)** is a highly productive and dynamic subarctic ecosystem subject to the effects of numerous anthropogenic disturbances, including warming, ocean acidification, oil spills, and ship traffic noise pollution.

GOA oceanographic moorings support management and long-term monitoring programs investigating the **underwater soundscapes, oceanographic drivers, and anthropogenic noise** of two contrasting marine ecosystems. Acoustic samples are recorded year-round at both sites.

Objective

To analyze new and existing GoA sound recordings to investigate the **biophonic** (biological), **geophonic** (abiotic), and **anthropogenic** contributors to the GOA's overall soundscape.

Why It Matters

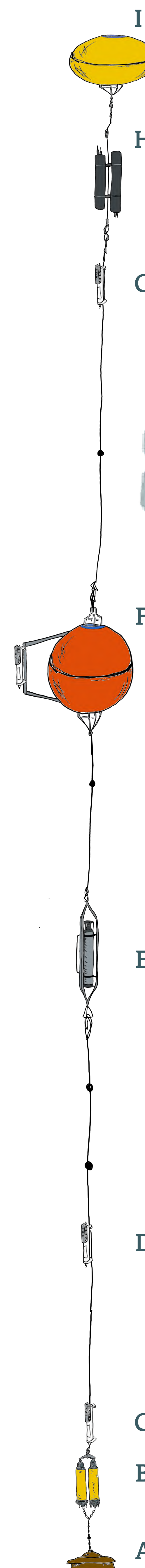
Biological production in the GOA relies on a mosaic of factors including a patchy nutrient supply. Oceanographic observations at the two mooring sites quantify nutrient and phytoplankton standing crop distributions, elucidate physical patterns, and provide information to **assess long term change**.

The GOA marine ecosystem is vulnerable to the effects of global climate change, which result in **receding ice fields, altered stratification**, and other changes with ecological ramifications. The concurrent passive acoustic monitoring of these two sites adds context to the influence of physical dynamics on the productivity of the region.

Main Takeaways

- (1) Sound is ubiquitous and heterogeneous in the GoA, resulting in temporally and spatially distinct **soundscapes** that reflect marine mammal and fish ecology, glacier calving, wind speed, rainfall, underwater tectonic activity, and anthropogenic disturbances.
- (2) Continental shelf soundscapes were dominated by endangered baleen whales, poorly studied toothed whales, ships, and storms.
- (3) Fjordal soundscapes were dominated by iceberg collisions, cruise ships, and smaller vessels. Notably few cetacean vocalizations were detected.

Site 2:
DB
Mooring



STUDY SITE
1

Gulf of Alaska Ecosystem Observatory (GEO)

SITE

Northern Gulf of Alaska Long Term Ecological Research Program (NGA LTER)

National Science Foundation

Est. 2017



INSTRUMENTATION

A Railroad Wheel	Sacrificial Anchor
B EdgeTech Acoustic Release	Retrieval System
C SBE37 MicroCAT	CTD
D AURAL M2 (10-16384 Hz)	Passive Acoustic Recorder
E HydroBios Sediment Trap	Particle Collector
F Sexton Custom Build	Particle Camera
G ADCP Float	Current Velocities
H AZFP	Active Acoustic Profiler
I MBARI OsmoSampler	Trace Metals Water Sampler
J AquaMonitor	Water Sampler + CTD
K Near Surface Float	Recovery Beacon

* Black dots represent thermistors

Disenchantment Bay Mooring (DB)

STUDY SITE
2

SITE

Outer Coast Oceanographic Monitoring Program

Southeast Alaska Inventory & Monitoring Network

National Park Service

Est. 2022

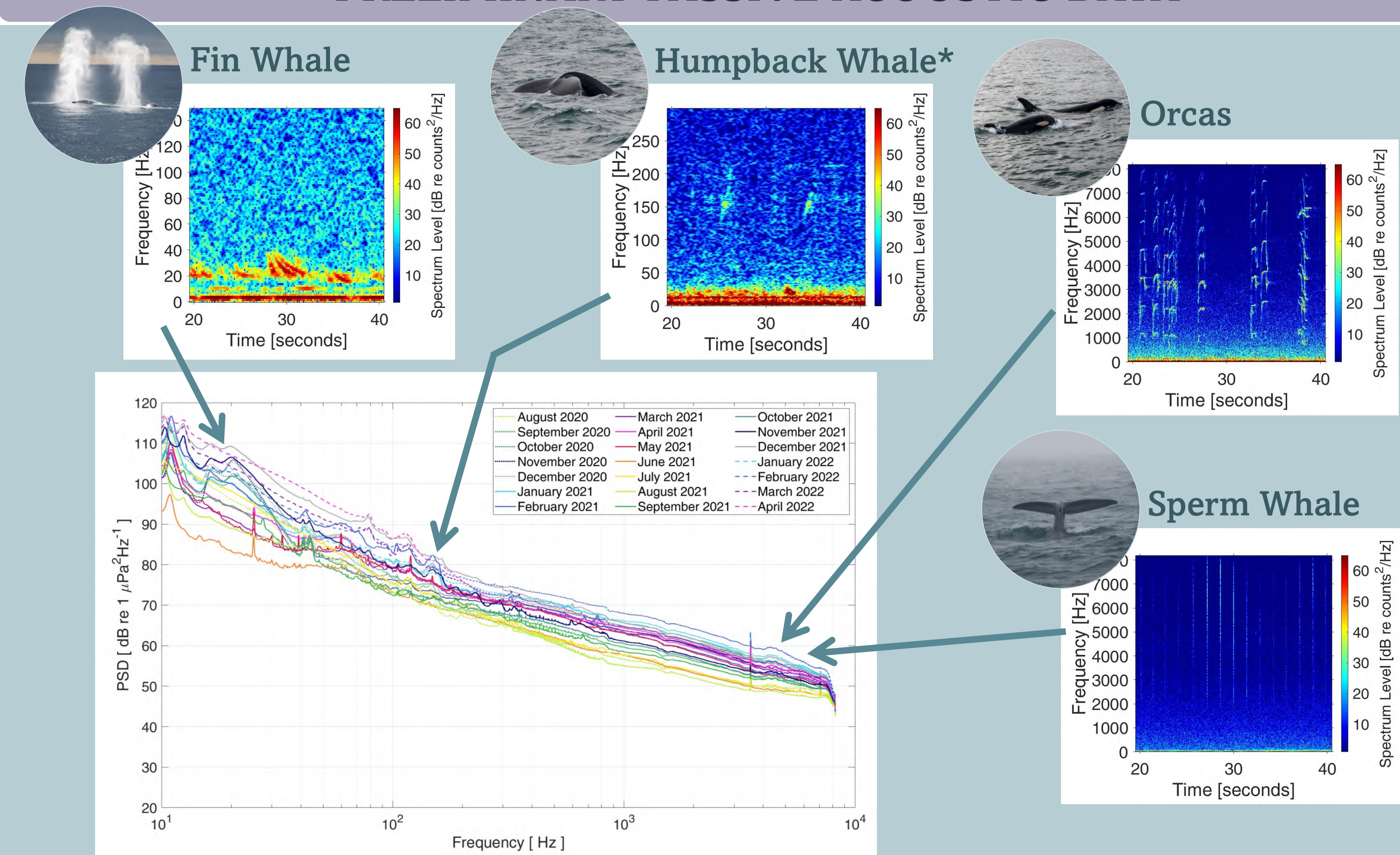


INSTRUMENTATION

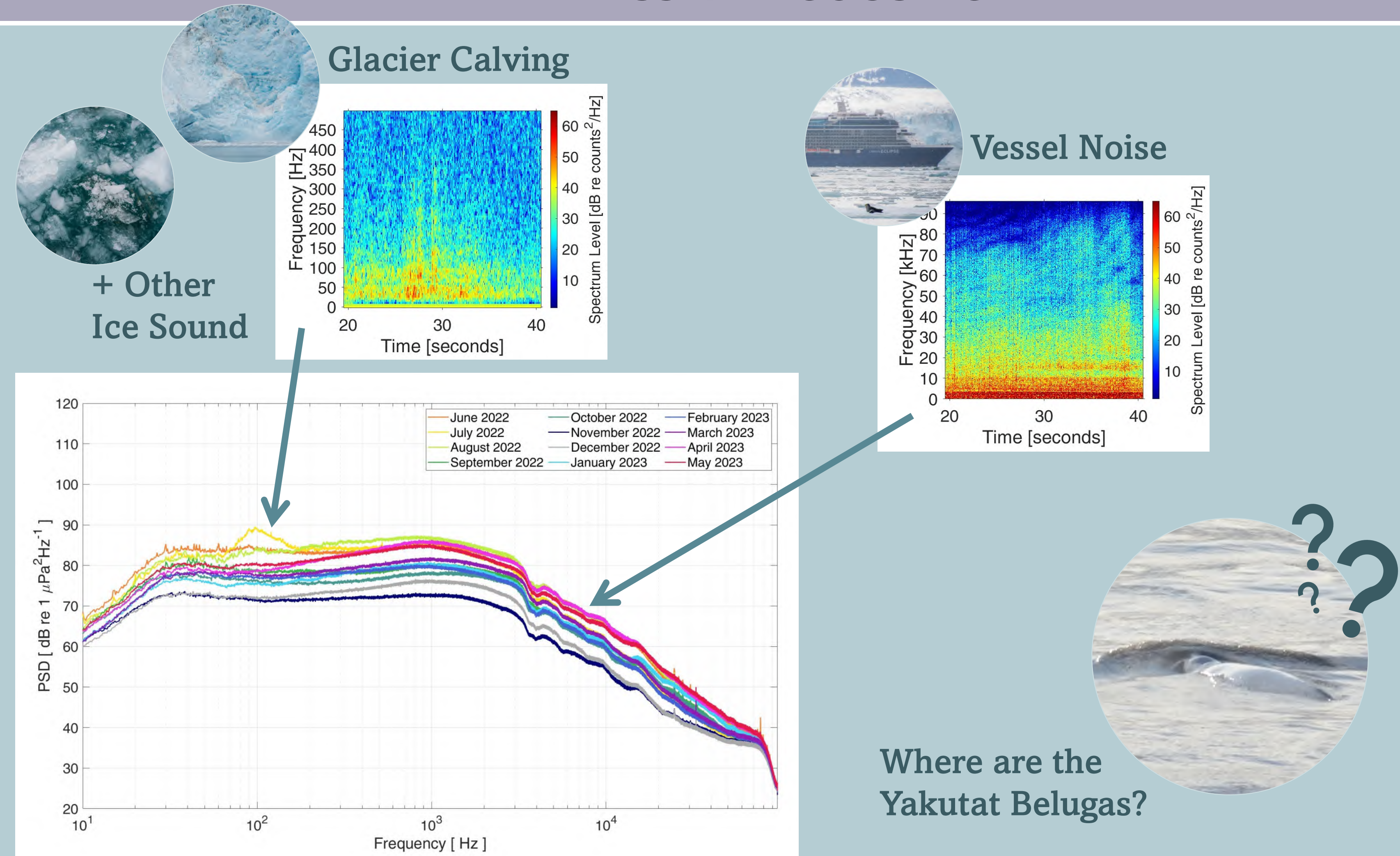
A Railroad Wheel	Sacrificial Anchor
B EdgeTech Acoustic Release	Retrieval System
C SBE37 MicroCAT	CTD
D SBE37 MicroCAT	CTD
E SoundTrap 600 HF (0.1-192 kHz)	Passive Acoustic Recorder
F ADCP Float with MicroCAT	Current Velocities + CTD
G SBE37 MicroCAT	CTD
H ECOPAR + ECOTripnet	PAR, chlorophyll, fluorescence, backscattering
I Near Surface Float	Recovery Beacon

* Black dots represent thermistors

PRELIMINARY PASSIVE ACOUSTIC DATA



PRELIMINARY PASSIVE ACOUSTIC DATA



Next Steps

- (1) Further data exploration:
 - Custom code for more efficient spectra production
 - Sound source specific presence rates across diel and seasonal cycles
- (2) Design an analysis that compares rates of marine mammal detections from before and after significant geophonic and anthropogenic noise events
- (3) Further data collection via moorings and autonomous DMON-equipped gliders

Acknowledgements

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Links



Digital
Poster

Drawing on Science:
An oceanography graduate
student's artistic interpretation
of the Gulf of Alaska

