



Music, Audio, Radio and Sound Working Group

Abstracts of papers accepted for presentation in the Online Conference Papers of the
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Revenue Models of Indian Private FM Radio Industry: Exploring New Paradigms of Radio Business in the Age of Radio Conglomerates

Authors

Dr. DARSHAN TRIVEDI - MICA

Dr. Komal H Shah - Dept. of Communication & Journalism, Gujarat University Ahmedabad

Abstract

Radio was introduced to India in the early 1920s. Until the late 1990s, Radio in India was Government owned. The Government owned radio had limitations in innovations of revenue. Leading to its globalization in the mid-nineties, privatization of Radio was one of the considerations the Ministry of Information and Broadcasting was seriously deliberating. The year 1995 proved to be crucial for broadcasting in India as the Supreme Court ruling in the case involving, The Secretary, Ministry of Information & Broadcasting Vs Cricket Association of Bengal & Anr. decided that airwaves are public property, hence their usage has to be regulated in the interest of citizens to protect their rights. The private FM licensing started in phase wise development of Private Radio in India.

With the privatized radio, content innovations took place at an enormous scale. The love for music of Indian listeners got redefined as new digitized sound production also started giving a push to more sophisticated music production. The development of Private FM Radio in India happened over three phases. Phase one was launched in 2000, which gave license to 21 radio stations, in 2005 during phase 2 the number of radio stations went up to 243, whereas phase 3 the number of radio stations saw phenomenal growth to 407. The first private radio station to operate was Radio City in Bangalore in 2001. Currently, private radio in India has expanded to 113 cities with over 400 stations (Motilal Oswal, 2017). The private FM industry has grown from INR .74 Billion Industry in 2001 to INR 31 Billion industry in 2019 (Sharma, 2001; FICCI-EY, 2019). Between the years 2001 and 2019, the Private FM Radio Industry in India has grown at Compound Annual Growth Rate (CAGR) of approximately 23%.

Some of the major Private FM Players in the Country are Entertainment Network India Limited (Radio Mirchi), Music Broadcast Limited (Radio City), Anil Dhirubhai Ambani Group (Big FM), Sun Group (Red FM, Kal Radio), HT Media (Fever FM, Radio One) and DB Corp Limited (My FM). These media houses own more than one radio station. The proposed paper discusses various revenue models of the FM Radio Industry in India. The conventional revenue streams were mainly sponsorship and Free Commercial Time (FCT) in Radio. The paper looks at standard practices for generating revenue for the FM Radio stations. While the media conglomerates have stakes in other businesses which also use Radio as the promotional medium, the paper also looks at the hidden revenue. The whole paper is based on an exploratory research of private radio revenue models of media conglomerates which own radio stations.

Following is the structure of the paper.

Introduction

Background of Indian Radio Industry

Conglomeration in Indian media industry

Ancillary revenue models of Indian private radio

Conclusion

The paper concludes on the standard practices of revenue that are specific to the Private FM Radio Industry and how that has a potential of growth in the times to come.

Submission ID

200

Mediating Liminality: Podcast Intimacy at the Boundary of Public and Private

Authors

Ms. Alyn Euritt - University of Leipzig

Abstract

"iPod culture embodies a dialectical relationship between the desire for an ever-present intimate or personal connectivity and the impoverishment of the social and geographical environment within which it occurs," Michael Bull writes in *Sound Moves*. Bull studies how, when listeners consume sound media on mobile devices, they create "warm," private "bubbles" in a "chilly" public space. While the dichotomy between public and private has never been straightforward, the Covid-19 pandemic has caused a large scale move away from public space that highlights the importance of the social connections formed there. Following Ara Wilson, this paper studies podcasting in terms of infrastructure (Anand, Gupta, Appel; Larkin; Starosielski) and intimacy (Berlant, Stoler, Berry, Copeland) to examine the use of ambient, environmental sound to represent public spaces in *The Walking Podcast* and *Field Recordings*. These public sounds, I argue, do not "warm" public space but, instead, render the private space of the home in lockdown as slightly more public, or "chilly." If intimacy is, following Berlant, Stoler, and Loviglio, a cultural negotiation that exists in the liminal space between public and private, these podcasts participate in that negotiation by inviting the public into the private. Podcasting intimacy here is not "personal," as Bull describes it, but a boundary that includes the loose, "chilly" social connections of public life and challenges Bull's assumption that these social environments were ever impoverished.

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Submission ID

274

The role of radio Pakistan in socioeconomic development in Central Punjab

Authors

Ms. Anila Nawaz - Beaconhouse National University

Dr. Wajiha Raza Rizvi - Film Museum Society | Beaconhouse National University

Ms. Maria Saleem - University of Central Punjab

Abstract

This study is on the role of Pakistan Broadcasting Corporation (PBC), commonly known as Radio Pakistan, in influencing socioeconomic development in Central Punjab (2008-2013). It reviews literature (Stephen Barnard, 2000; William Faulder, 1984; Shazia Maari, 2009; and Mary Myers, 2011 and many more) on socioeconomic development in many countries through regular and community radios and archives of Finance Division of Government of Pakistan on the subject (2013-2020). The first of its kind, the study assumes that Radio Pakistan has substantially contributed in socioeconomic development in Central Punjab, catering to socioeconomic needs of Pakistani public. Socioeconomic development (being dependent on governmental/radio policies, topics, budget, expert advice, caller queries for various targeted radio programs) is measured through five social and five economic indicators (religion, healthcare, education, culture, politics, agriculture, trade & business, small & medium enterprises, infrastructure and China Pakistan Economic Corridor). Theoretical framework comprises the agenda building/setting, two-step flow model of communication, and development support communication theories, considering the radio focuses on the government's agenda for socioeconomic development in Central Punjab through two-way communication between programmers and listeners. The study comprises two qualitative and quantitative studies based on data collected from 35 radio programmers/producers employed at three stations in Lahore, Faisalabad and Sargodha, and

1000 random listeners/callers from Lahore, Faisalabad and Sargodha zones, covering 300 km², 120 km², and 50 km² geographical areas respectively. It examines the role of radio in socioeconomic development in Central Punjab through two survey questionnaires asking 40 demographic and specific information questions from 35 programmers in person, in-depth interviews (or by filling forms), and 40 closed ended questions in telephonic interviews with 1000 random listeners/callers. The researcher collected authentic data with the help of two assistants for the qualitative study, and 55 assistants for the quantitative. She collected data with the help of PBC's staff without the prejudice, or any intervention by the PBC in good faith and analyzed. The qualitative study notes programmers' observations on topics, content, budget, expert opinion, and caller queries and suggestions for the improvement of the programs and finds that the radio meets/strives hard minute by minute to meet the audience expectations by adjusting/upgrading the content concerning 10 indicated socioeconomic domains on daily basis through the exchange of information between the programmers and listeners/callers during 18 hours daily transmission. The validity and reliability is ascertained through triangulation of methods and furthered through the quantitative study that relies on correlation, factor analysis and variance tests between certain demographic (age, gender, education) and non-demographic variables (interest/satisfaction with ten types of radio programs (topics, policies, style and format, budget). It finds correlation between different demographic and socioeconomic indicators. Age has no significant association with any indicator except religion and culture. Listeners' satisfaction with religious programs positively affects their association and satisfaction with all programs except those on Pak-China economic corridor. Factor analysis also loaded all variables in F1 and responses to a couple of questions on CPEC in F2 ... Listeners' satisfaction is positively correlated with their interest in most programs on socioeconomic development.

Submission ID

418

Culture vs. algorithms: champeta africana on YouTube

Authors

Dr. Larisa Kingston Mann - Temple University

Abstract

As musical recordings circulate digitally, algorithmic recommendations increasingly shape how people encounter music online. These individualized recommendations misrepresent the shared cultural experiences that shape collective knowledge and use of music. Especially for marginalized communities, algorithms can misread, misrepresent or limit their ability to use music to nurture cultural and political identities.

Champeta Africana is a music genre popular on Colombia's Caribbean coast, circulated by mobile DJ soundsystems called "picós." YouTube contains many videos of recordings popular in the picós, and what's striking is how many of them originate in African nations from decades earlier. For example, it's easy to find a 1979 Nigerian tune after which most comments are in Spanish. Many are from

Colombians situating the music in relation to their own lives, histories, communities, families and professional expertise. In some comments, Afrocolombians and non-Africans in Colombia claim African recordings as heritage.

This paper analyzes selected YouTube pages of some popular (according to my fieldwork in Colombia) champeta Africana songs. Situating the videos in a broader understanding of la cultura picotera, I discuss how different stakeholders in popular culture claim the music. These YouTube pages help us see how and why people engage with musical recordings, in their struggles over identity and history. Accounting for this requires algorithm-makers revise their vision of online music's future and their technological, theoretical and corporate structures.

Music audiences can arise from social and historical contexts that will be unread, poorly read or misread by algorithms. Afrocolombian culture was not included in Colombian mass media or national heritage. In the face of that erasure, picós played pop music from Africa, which became popular among costeño and afro-Colombian audiences and renamed "champeta Africana." Picoteros obtained records first via sailors, and later via specialized shopping trips and personal connections. No network or technology made the music available, instead a network developed out of the need of especially Afro-Colombians to access a pan-African cultural identity.

Picós reappropriated distantly created musical works into 'local culture' (in a pre-digital environment). This is due to local communities' need to develop cultural identities on their own terms. Champeta is also stigmatized,^[1] which means that claiming membership or support in the culture carries a risk in certain contexts.^[2] These facts have important implications for our understanding of the meaning and value of music circulation. YouTube comments reflect the deep intertwining of musical culture across distance and difference, but also reveal erasures, renamings and conversations over the terms, origins and significance of these songs which those who design naming, categorizing, and circulating algorithms ought to account for.^[3] I contrast these dynamic and contextual meanings with the algorithmic processes at play in major streaming sites to discuss how the algorithms fall short or out of step with culture.

Submission ID

505

A Platform for Taste: Music Consumption and Social-Class Imagination on Music Streaming Media

Authors

Mr. Xudong Weng - Communication University of China, Charles University

Dr. Gege Fang - School of Journalism&Communication, Tsinghua University, Beijing

Abstract

"Nothing more infallibly classifies, than tastes in music." (Bourdieu, 1984) Music streaming services, integrated with social functions, are no longer simply used for listening. They also establish a

connected space to show off individuals' tastes. As a particular kind of online self-presentation, the taste is reflected in not only what music users consume, but also which platform and how to use it. A report from the Chinese news periodical New Weekly(2017) reveals the chain of contempt of Chinese music streaming services: NetEase Cloud Music (NECM) > XiaMi Music > QQ Music > KuGou Music. As "the most tasteful" music platform in China, NECM is often labeled with "artistic", "sub-cultural base", "exquisite lifestyle". Bourdieu (1984) conceptualized cultural taste as a social capital, which represents and strengthens privileges of social class by providing a visible indicator for class identities. When individual shows taste via music streaming media, he/she simultaneously isolates the other from different social classes.

Although there have been some self-presentation studies shedding light on the demonstration of taste(Dong & Ding,2018), few of them focus on taste on music streaming media(Webster,2019), let alone the researches rooted in the Chinese context. The existing researches mainly discuss the subject and content of demonstration of taste, leaving a void of dynamic analysis on media affordance in technical interaction.

Taking NECM as a study case, the study aims to explore the multi-subjective interactions process between platform and users in taste creation and curation from a perspective of affordance, to propose an empirical response to the Chinese users' digital practice and try to bridge the gaps mentioned above. The article primarily answers the questions as follow:

- How do music streaming platforms shape taste through technical systems, and how do users perceive platform affordance for taste curation?
- What is the interactive relationship between taste and the user's class imagination?

This study adopted semi-structured interviews and media "go-along" (Jørgensen, 2016) with 26 participants recruited online, including 10 music streaming platform practitioners and 16 active NECM users in the age ranging from 18 to 35, sampled according to education and occupation. Nvivo 12 was used to encode and analyze the interview transcripts.

First, the analysis illustrates that friendliness to niche music and algorithmic individuation facilitate the reproduction of "right" resources for users' "right" consumption. Second, the annual listening report, playlist curation, and comment section together form a fixable showcase where users constantly adjust exhibition through strategic expressions of music knowledge, life experience, and textual intertextuality. Third, users usually play the role corresponding to their class imagination. Upward learning and chasing could be seen between different classes, though there's no obvious connection between taste and his/her socio-economic status in real life.

The study bridges Goffman's(2016) and Bourdieu's thoughts, to connect the micro view of music listening practice with the macro view of social culture. And it deploys affordance as a third way besides structuralism and constructivism to consider and discuss how the platform and users stimulate each other in music taste and cultural class, to set an agenda for future research.

Submission ID

MPS Overview - Competing Sounds? Podcasting and Popular Music

Authors

Dr. Ellis Jones - University of York

Dr. Jeremy Morris - University of Wisconsin-Madison

Abstract

Leading music streaming platform Spotify has in recent years made a series of notable licensing deals and acquisitions in the podcasting space (e.g. The Joe Rogan Show, Gimlet Media, Anchor, etc.). This has prompted much critical debate and discussion regarding the economic and cultural relationship of these two forms of audio media. For example, noting the paltry royalties Spotify distributes to musicians, the jazz historian Ted Gioja suggested that the reported \$100m paid to Joe Rogan shows ‘Spotify values Rogan more than any musician in the history of the world.’ While academic literature has primarily positioned podcasts in relation to radio as the format they most resemble, outside of academia it is music and podcasts that are more frequently presented as in competition for listeners’ attention. Music and podcasts may soundtrack our everyday lives in similar ways, but they have also generated different listening practices, and have come to signify distinct sets of socio-cultural values. The aim of this international panel is to consider the relationship between podcasts and popular music in three key areas:

Industry convergence. Podcasts have not yet integrated the playback and publicizing of popular music in the same way that radio has, largely due to licensing issues. But podcasts are a means by which musicians seek to build audiences and develop alternative revenues amidst a purported ‘value gap’ in music streaming. This panel will consider how such convergence between industries relates to historical relations between music and radio.

Listening practices. Although podcasts are sometimes presented as a rival media to music, they also permit new kinds of pedagogical and curatorial approaches to popular music, potentially changing the way we listen. This panel will reflect on how podcasts and popular music provide sonic experiences of togetherness, especially at a time when Covid-19 inflicts conditions of separation and isolation on many around the world.

Identity and voice. As a home recording project, podcasting has potential parallels with the long history of ‘do-it-yourself’-style alternative music cultures. But while podcasts are accessible and ubiquitous, some early structural features that made it a popular practice for white, educated men still persist. This panel considers how music and podcasts might give voice to different communities, and valorise particular forms of expertise.

Collectively, these papers aim to put in dialogue research in popular music studies and sound/radio studies as a way to understand connections between the intimately associated media formats.

Paper 1: Rate and Review: Exploring Listener Motivations for Engagement with Music Podcasts,

Paper 2: Selected Works: *Heat Rocks* and the Cultural Politics of Music Curation,

Paper 3: Recording and Listening Alone Together: Sociality, Collectivity, and Situated Sound Knowledge in Pandemic Experimental Podcast Media,

Paper 4: New synergies between the podcast and the music industries,

[In the IAMCR submission system these papers are submitted with the reference numbers #1570, #1567, #1566, and #1561.]

Submission ID

612

Voice Biometrics: at the intersection of sound, biopolitics and datafication in asylum procedures

Authors

Mr. Daniel Leix Palumbo - University of Amsterdam

Abstract

The proposed article investigates the use of voice-based biometric technology in asylum procedures in Europe. In line with the recent boom and widespread diffusion of voice-enabled technologies in contemporary digital culture, speech recognition systems are increasingly being implemented for automated decision-making in asylum cases. These systems are used to help border authorities determine undocumented asylum applicants' country of origin and eligibility based on the voice mechanic capture of dialects and/or accents. The analysis of language to determine origin and identity is not an entirely new phenomenon within asylum procedures, and was previously the specialised domain of language experts hired to assess individual cases. A major shift, however, has been the trend to 'outsource' this task to speech recognition systems, in order to generate faster, automated results – rather than improved thoroughness or accuracy – in asylum procedures. The article explores this phenomenon by focusing on the automated accent recognition software developed by BAMF (German Federal Office for Migration and Refugees). This system has been in use for five years now, being presented as a new and state of the art technology and a flagship of the German border system's digitisation agenda, aiming to become the common standard also for the other European parties in the future.

However, BAMF's voice biometric software has been also the target of great criticism due to its many reported failures, unjustly compromising asylum seekers' applications and mobility, as well as to rights violations and racial profiling at play. In addressing the problematic assumptions and biases underpinning the software's corrupted decision-making processes, the article develops an integrated approach for the case of BAMF's voice biometrics. While sourcing and analysing BAMF original documentation, it draws from the usually-disconnected fields of security and surveillance studies, STS,

and sound studies, in seeking to establish a new critical attention to how contemporary governance and datafication processes operate. By moving away from the long-standing trend which privileges the paradigmatic logic of vision when describing such processes, my contribution brings within this realm a new attention to orality/aurality.

For doing this, the proposed article uses the lens of sound studies and frames the analysis of voice biometrics from the specific perspective of sonic weaponisation, in combination with theories of biopolitics by Michel Foucault, Giorgio Agamben and Nikolas Rose. By building on existing studies that investigate the use of sound in contexts of aggression, torture and war, I argue that voice biometrics define sound as new form of biopolitical power through voices' datafication. In establishing such a connection, I investigate how the voice has become a new site for the exercise of biopolitical practices in the management of individual mobility, aiming to attribute through sound studies additional meanings and nuances to notions of biopolitics, identity, citizenship, Big Data and datafication of life within the broader field of new media and digital cultures studies.

Submission ID

624

'Don't you wonder sometimes 'bout sound and vision?': How global music business strategies are reshaping local audio-visual production

Authors

Dr. Jim Rogers - Dublin City University

Abstract

This paper presents the key highlights of a recent 'pilot-level' empirical study that examines unfolding changes in the relationship between *global* music companies, and core players involved in *local* audio-visual production.

Using Ireland as a case study, the paper ultimately argues that fundamental changes in the approach of global record and music publishing companies to their relationship with the audio-visual sector is producing severe implications for composers, and producers and suppliers of production music who primarily serve a local market.

With the global music industry fundamentally mutating in recent years, the strategies for revenue generation (on the part of major labels) have altered. In such a changing environment, the exploitation of music rights in the audio-visual domain has become more significant to major rights owners, and the biggest transnational music companies have evolved a more focused strategy when it comes to conducting business in this context.

This is reflected in the restructuring and reorganisation of major label offices and operations at both international and local level. Synchronisation, production music, and rights emanating from bespoke composition designed for audio-visual productions now have an increased priority on the agendas of major label executives. As such, this paper investigates how the relationships between the established, transnational music industries, and the domains of film, television, advertising, gaming, social media / other have evolved and intensified. This represents and ‘advanced’ realisation of the concept of music as a ‘basket of rights’, as argued by Simon Frith some three decades ago. However, the more aggressive pursuit of opportunities in small-scale, ‘local’ production in the audio visual domain marks a notable shift in strategy on the part of global music companies; and serves to produce a state of flux for local composers and other related actors.

Drawing upon a small number of recent interviews conducted with key informants at music labels, and other independent companies and individuals involved in providing music services to the audio-visual sector, this paper will argue that the ramifications arising from such developments are serious and marked for local actors operating in this area.

Submission ID

1085

Análisis y evolución de las representaciones binarias de género en los videoclips musicales más populares de España.

Authors

Ms. Priscila Alvarez-Cueva - Universitat Pompeu Fabra

Dr. Pilar Medina-Bravo - Universitat Pompeu Fabra

Dr. Mónica Figueras-Maz - Universitat Pompeu Fabra

Abstract

En el campo de los estudios culturales, la música es reconocida como el elemento de entretenimiento más importante, no sólo por su versatilidad a la hora de comunicar diferentes realidades sociales, sino por su fuerte vinculación con la juventud y el rol que desempeña en el proceso de formación de la identidad. Cuando se considera el escenario de producción cultural dominante (o mainstream), comprender las representaciones de género es clave a la hora de dar sentido a la construcción del imaginario social, donde tienen lugar tanto la creación como el refuerzo de ideas y creencias. En base a esta consideración, el estudio tiene como objetivo examinar las representaciones de masculinidad y feminidad dentro de la música comercial más escuchada. Para ello, se lleva a cabo un análisis de contenido cualitativo, transversal y comparativo de N=51 videoclips más vistos en España, en dos cortes temporales (año 2009 y año 2019).

Partiendo de la perspectiva crítica postfeminista (Gill, 2007, 2017), se comprueba que el binarismo de género se mantiene en el tiempo, aunque con importantes matizaciones en ambos cortes temporales. A partir de estas diferencias, el estudio presenta 11 estereotipos de género entre los que destacan la

feminidad hegémónica occidental o feminidad enfatizada (principalmente en canciones románticas y del año 2009), y la *feminidad paria occidental* (que dialoga de manera más evidente con los elementos de la sensibilidad postfeminista, con mayor presencia en el 2019). Por su parte, la *masculinidad protestante occidental* se encuentra presente en la mayoría de las canciones de géneros musicales como el rap o el reggaeton, en ambos períodos de tiempo; mientras que la *masculinidad asegurada*, que se evidencia sobre todo en el 2019, se puede asociar con la necesidad de mantener la representación heteronormativa y hegemónica de la masculinidad, aunque la orientación sexual del artista no encaje en ella. De hecho, el estudio sostiene que la representación de la masculinidad todavía se (pre)ocupa por el canon del hombre hegemónico heterosexual, tanto en el plano romántico como en el plano sexual.

La clasificación de estereotipos de género que se presenta en este estudio supone un avance respecto a estudios similares (Anderson, 2002; Connell y Messerschmidt, 2005; Schippers, 2007) pues incorpora varias características de feminidad y de masculinidad que la industria musical y los consumidores jóvenes podrían entender como rupturistas de los moldes tradicionales cuando son, de hecho, actualizaciones de éstos. Finalmente, el estudio sostiene que esta categorización puede vincularse con dimensiones como la racialización, la edad, o la representación socioeconómica, para facilitar el análisis de las diferentes realidades sociales que se plasman en la industria musical.

Palabras clave: música, estereotipos de género, masculinidades, feminidades, videoclips, binarismo.

Submission ID

1121

The myth of creation. Producing a podcast from a pluriversal perspective with indigenous people from the Amazon region

Authors

Prof. Juan Valencia - Pontificia Universidad Javeriana

Prof. Minerva Campion - Ponti

Abstract

Contemporary academic literature and research exhibit significant interest in collaborative efforts and knowledge encounters between Western or Western-influenced film, music and literature producers and those belonging to ethnic communities in the Global South. But there are not many explorations of collaborative work in the field of sound production, particularly podcast production. This paper describes the process and results of a podcast production effort directed by Jitomaña Jitomagaro, an indigenous leader belonging to the Murui Muiname people in the Amazon, working with urban media scholars and activists to create content addressed to young people in his territory. The key goal of the podcast, set forth by the indigenous authorities, is to reinvigorate indigenous language use among young people who are increasingly exposed to Spanish-language urban music and audio contents

through their mobile phones. A secondary goal is to maintain the memory of communal myths that provide strong identity narratives and essential knowledge to inhabit their territory. The academic producers had to adjust their usual editing and narrative practices to the ontological necessities and understandings of ethnic producers and leaders, editing contents both in Uitoto and Spanish languages, mixing nature sounds with deep meanings for the Murui Muiname people that were hard to grasp, and helping to mount a powerful myth narrative that was nevertheless beyond the comprehension of the team. The joint production effort could be understood theoretically from the political ontology perspective and the concept of pluriverse that have moved recently to the forefront in the Latin American Social Sciences. They transcend common intercultural communication perspectives in that they do not start from the understanding of different cultural cosmovisions about the world but from the coexistence of different worlds, with diverse beings and relations. The concept of pluriverse materialized in the podcast defies anthropocentric western natural ontologies. The paper is based on ethnography conducted during the three months of the podcast production process and autoethnographic insights from all members of the team. The podcast was evaluated by the indigenous authorities of the Murui Muiname people and approved to be circulated among young members of the community.

Submission ID

1153

Technocoloniality: Social and cultural inequalities within musical technical discourse

Authors

Dr. Jose Claudio S. Castanheira - Universidade Federal de Santa Catarina

Abstract

Contemporary Western musical thought inherited from European culture not only certain formal musical structures, but also a type of rationality that is reflected in the current forms of sonic/music production and circulation. Quijano, when describing his concept of ‘coloniality of power’, identifies the combination of 16th century dualism between reason and body with the idea of ‘progress’ of society as the foundational myth of the Eurocentric version of modernity during the 18th century. Sonic/musical technologies, and their broad dissemination, can be understood as an effect of this rationality and of the standardization of a given sound creation model. The standardization of technological models, therefore, must also be thought of as one of the effects of colonizing policies over peripheral countries within the current global geopolitical conjuncture.

As technologies are perceived by common sense as tools that facilitate processes of creation and circulation of goods of different types, their ‘evolution’ is considered an inevitable and a desired achievement. The specialization and standardization of techniques is a common feature of different human practices. A complex and comprehensive production and circulation chain demands the development of more efficient technical solutions, but not only that. Those solutions must be adapted to

an ‘average’ type of use (or users). By ‘average use’, we mean those practices that, regardless of their local characteristics, try to conform to the hegemonic technologic model.

The standardized technical environment, controlling both production mechanisms and creative flows, represents a serious obstacle to diversity of sonic/musical manifestations. The globalized structure of sound production processes favors a specific type of commodity, stimulating its circulation on large scale as a demand of late capitalism, within vertically defined parameters of transnational conglomerates. Peripheral or DIY practices are, by several means, put aside, attacked or absorbed by mainstream technical solutions. For example, Brazilian ‘gambiarra’ (creative and non-standardized strategies to deal with technical limitations, very common in Brazilian culture) is often seen as a precarious and even illegal alternative to expensive equipment or copyrighted software.

Technology environment – especially ubiquitous digital technologies – produces a fetishistic attraction on users of different social and cultural realities, popularizing a very specific and deterministic model of musical creation. That means not just a dependency of international technical parameters, but also of global aesthetic parameters. The acritical adoption of such technical and aesthetic criteria ends up increasing political, economic and social inequalities, as an evidence of a persistent colonial perspective on cultural production, erasing or radically transforming musical cultures – and all of its historical background – of countries like those from Global South.

To rethink critically present technological environment may be a good start to stimulate the diversity of ways of making and listening to music. By analyzing social and cultural determining structures within sonic/music production chain, this work seeks to emphasize how much the dependence on solutions proposed and controlled by certain transnational economic segments can affect the creative activities especially of those countries with little political or economic influence.

Submission ID

1185

Radio, podcasts, and the impacts of the pandemic on the Portuguese audio ecosystem

Authors

Dr. Ricardo Morais - University of Beira Interior/LabCom & IADE-EU

Ms. Ana Sofia Paiva - NOVA FCSH

Abstract

According to data from the Reuters Digital News Report Portugal, the country has followed the main trends of the 40 countries surveyed concerning podcast consumption. Portuguese listeners have grown (from 34% in 2019 to 38% in 2020), mainly due to the youngest consumers (age groups 18-24 and 25-34 represent 66.3% and 59.2% of consumers, respectively). However, data also shows a relevant growth among older listeners (20.5% with 65 already consume this type of content).

In this scenario of growing access and consumption of podcasts, it is interesting to check what happens to radio consumption last year. In the section dedicated to analyzing the impact of Covid19 and the pandemic crisis on the media and news ecosystem, the OberCom report shows that "heavily dependent on out-of-home consumption logic, the impacts of the crisis pandemic in the radio sector were significant and immediate" (OberCom - Reuters Institute for the Study of Journalism, 2020, p. 11). Researchers highlight "the suspension of commuting by car for an overwhelming majority of Portuguese", as the main reason for "a fading of listeners that make radio their main communicational axis (...) in the short periods they travel, in the morning and at the end of the day" (ibidem, p. 11). Simultaneously, the report reveals that "more and more podcasting leaves the sphere of radio, abandoning the initial logic of podcasting as a way of redistributing content produced to traditional formats" (ibidem, p. 49).

This paradigm shift is relevant because it demonstrates a change in the podcast's production, but it also raises questions about the radio future. Even if it is true, "radio certainly intersects the podcast ecosphere and marks it in many ways", we cannot forget "they are not essentially the same thing, and they are not separated merely by a distribution technology" (Spinelli & Dann, 2019, p. 3).

Although different, the truth is "that more and more radio programs are simply being repackaged, with very few changes, as podcasts" (Spinelli & Dann, 2019, p. 229). Can this strategy threaten the radio as we know it? Furthermore, in this context, what makes podcasts unique?

Bearing these questions in mind, in this work, we try to understand how the main national radios in Portugal adapted during the pandemic, observing in particular if there was an increase in the production of podcasts and what type of podcasts were produced in 2020 by them.

This data allows us to understand the Portuguese audio ecosystem changes while meeting the congress theme, once it promotes a reflection on borders and boundaries between radio and podcasting.

Submission ID

1214

Did you hear the news? Analyzing the use of podcast by digital native media in Europe

Authors

Mrs. Sara Pérez-Seijo - Universidade de Santiago de Compostela

Mr. Angel Vizoso - Universidade de Santiago de Compostela

Abstract

Although the roots of news podcasting date back to the beginning of the century, it was not until the middle of the second decade that podcasts re-emerged as an opportunity to develop an innovative journalistic storytelling form. Several events favoured the success of news podcasts: the launching of a native podcast app by Apple in 2012; the high penetration of mobile devices in households; the

growing interest of tech industry in audio content and smart speakers (Alexa, Google Assistant,...); and even also the release of The Daily podcast by The New York times in early 2017. However, podcasting is also the result of the convergence of several factors: the media's interest in developing on-demand alternatives for audiences; the pursuit of novel forms of innovation in news storytelling aimed to reach and engage new audiences, especially the younger ones; the aim of responding to the particular information needs of audience segments; the search for niches among a fragmented audience (culture, politics, technology,...), which contributes in some way to content specialization. And from the point of view of journalists, podcasting serves to reinforce or even build personal branding. In sum, journalistic podcasting represents a new form of storytelling, resulting from digitalization, that addresses both the need for novel forms of doing journalism and spreading news in an increasingly personalized, on demand scenario.

Taking this context into account, the aim of this proposal -part of an R&D project on the evolution of the digital native media in Europe- is to understand how European digital native media are using podcasts as an innovative form of audio content to target and engage audiences by answering the following research questions: (RQ1) When did this media start producing podcasts?; (RQ2) What is the main function of their podcast offer? (New content, reading of the written articles, headlines and news highlights, audience participation, etc.); (RQ3) What kind of non-fiction content do these media offer?; (RQ4) On which platforms are podcasts available?; (RQ5) Are podcasts included in articles or are they provided separately from written content?. For that purpose, a comparative multiple case study has been carried out. The sample is composed by seven highlighted online native news outlets from seven different European countries: De Correspondent (The Netherlands), Eldiario.es (Spain), Il post (Italy), Krautreporter (Germany), Mediapart (France), Observador (Portugal) and Tortoise Media (UK).

The results of this study reveal that each media follows a specific strategy depending on the audience they are targeting and trying to engage; that hard news in general and politics in particular are the main subjects addressed in the podcasts; and that most of the podcasts offer content that is new or different from written articles, so the main objective with podcasting is to create novel content. However, the most paradigmatic case is Observador: this Portuguese digital native media launched in 2019 its own digital radio (Rádio Observador) aimed to further exploit its podcasting model and strategy. At the present time, Observador offers a wide range of topics, from information to entertainment.

Submission ID

1219

The acousmatic as a producer of sound images. Case study: EDC México

Authors

Dr. Citlaly Aguilar Campos - UNAM

Abstract

he electronic music festivals have created a peculiar aesthetic experience by building a dialogue with the audience through sophisticated technology: It is not reduced to listening the set of a DJ, it is to engage dialectically with all the elements that make up the event, such as stages, screens, pyrotechnics, lighting equipment, infrastructure and artistic installations. In the words of Pythagoras and Jérôme Peignot there is an acousmatic manifestation, because technological resources always mediate the multiple sound sources in the festival.

The acousmatic was picked up enthusiastically in the middle of the 20th century in Europe by sound artists such as François Bayle, Pierre Schaeffer and John Cage: They were experimenting with new technologies such as the tape recorder, oscillators and synthesizers to create transgressive compositions that were outside the traditional canon of a live performance.

Electronic music promotes a wonderful experience with technology: A dialogue is opened between the machine that is generating the melody and our perception. If we transfer this to our everyday life, nowadays the humans move through this kind of mediations: smartphones, digital social networks, applications, virtual reality, etc., encourage an inter and intrapersonal interaction very different from the one that was a few decades ago

The objective of this work is to expose through the symbolic hermeneutic (with the help of authors like HG Gadamer and Gilles Deleuze) and concepts of sound art with François Bayle to explain the way in which Electric Daisy Carnival (EDC) in its edition in Mexico City configures a unique moment using the technology as a mediation with the assistants, especially with the presentation of colorful stages that show a high technological development: They are artificial landscapes that introduce people to a deep immersive experience when creating sound images

Studying this topic guides us to new fields of understanding about how humans establish a link with sound, music, dance and technology, especially in these times of pandemic, where physical contact has been restricted, giving rise to virtual interaction spaces or mediated by a device.

Submission ID

1249

MPS Paper: More to Hear: Audio Description's Potential Value for Broader Audiences

Authors

Dr. Katie Ellis - Curtin University

Abstract

Until July 2020, Australia was the only English-speaking nation in the OECD not to offer audio description (AD) on free-to-air television. While people with vision impairments had advocated for the introduction of AD for over 30 years, recently the mainstream benefits of this service are coming to

light as broadcasters seek to demonstrate wider audience benefits in attempts to secure continued funding.

Drawing on universal design as critical theory, this paper reports findings of research into the views of sighted people and other potential consumer groups who may also benefit from AD. People identifying as television fans, film students, parents of young children, People with autism spectrum disorder (ASD), and audio book readers participated in a series of focus groups in a secure, accessible online forum. Participants were asked to view a clip and then respond to questions. Their responses were then summarised into five main themes – the lack of awareness of AD, the mainstream benefits of AD, the importance of quality in AD production, their perceived barriers to accessing AD and, finally, how these all affected their demand for the feature.

AD was seen to be useful to sighted people in a wide variety of contexts. For example, participants noted that due to an aging population, the mainstream need for AD is becoming more urgent as years pass. There were also a number of perceived benefits of AD, in particular in relation to increasing clarity and meaning of texts. Participants also claimed that AD has the potential to generate job opportunities in the entertainment and software industries. Both sighted and vision-impaired participants believed quality of AD was very important. For example, the vast majority of participants preferred human AD to a synthetic voice and many participants suggested that successful AD needs to be integrated as part of the narrative, that is, without interrupting the narrative. There were a number of perceived barriers to accessing AD. However, all sighted participants argued that AD should be available on television, regardless of whether they used it themselves.

Submission ID

1377

MPS Paper: Audio Description and Audio Subtitling/Captioning: Two complementary but very different accessibility services

Authors

Ms. Ester Hedberg - The Swedish National Association for Dyslexia

Dr. Anna Matamala - Universitat Autònoma de Barcelona

Dr. Pilar Orero - Universitat Autònoma de Barcelona

Abstract

Audio Description and Audio Subtitling/Captioning are two different and independent accessibility services. This has been recognized in two of the leading standardisation agencies: in the International Standardisation Organisation (ISO) with two separate standards, and in United Nations International Telecommunication Union (ITU) in the terminology recommendations. Audio subtitling, or spoken subtitles/captions, is defined by ISO/IEC 20071-25 as “captions/subtitles that are read aloud over the

audio in a video". The ISO/IEC20071-21 Audio description is defined as "describing audiovisual content in an auditory modality for use in recorded video presentations, broadcast television, cinema, live or recorded drama, museum and art gallery exhibits, heritage tours, news, and comedies, regardless of the language and technology being used to transmit and present the recorded or live audiovisual content.

The similarity of the two services lies in the fact that both are delivered by speech: either read by a human or by text-to-speech technology. This speech delivery leads to misunderstandings in both their functions and the target users. Traditionally the two services are exclusive. With the new media technology landscape, though, there is no longer a reason to maintain this disassociation. The fact is that a combination of the two services will offer a comprehensive service for the blind and low- sighted people, and also for people with reading, learning and cognitive disabilities as well as for people that for other reasons can't access the visual elements in question

While audio subtitling/captioning has a longer history in broadcast, audio description has recently become a better-known accessibility service. This fact, and the common use in some countries are unknown to those living in countries where media is not consumed with subtitles/captions. This presentation will show the traits of each service, and it will focus on audio subtitling/captioning offering many examples of both its functions and also the communities they could benefit.

Submission ID

1381

MPS Paper: What Does He/She/They Look Like? An Analysis of Gender-Defining Audio Description in Portraits

Authors

Dr. Brett Oppegaard - University of Hawaii at Manoa

Abstract

Audio Description typically involves a sighted intermediary, who translates visual media into audible media, by what can be seen in the source material. This remediation process usually is done for the benefit of people who are blind or visually impaired. When images of people are audio described, especially portraits, defining another person's gender becomes just an ordinary part of that describer's job. The describer – by sight alone – has to determine if the subject is a he, a she, or a they, or if gender is a topic that should be avoided altogether (for a multitude of potential reasons). This decision process typically happens without consultation of the person in the image, who receives the gender label but has no choice in the matter. The audience member, who often is blind or visually impaired, typically is uninvolved in that choice as well and has no agency to question it. This procedural dynamic puts the audio describer at a nexus of a gender-identification process, in a position of power, which will be analyzed through its products for this panel presentation. Hundreds of portrait Audio Descriptions have been gathered during the past few years, from the author's research projects as well as from external

public sources. Those descriptions will be separated into two categories: No. 1. Self descriptions, and No. 2, Descriptions of others. Descriptions in these collections then will be randomly selected into 25-unit samples of each, for analysis and comparison between the two categories to first determine the ways in which self description and typical Audio Description of others differ. Each sample then will be deconstructed into open-coded thought units, and those units will be clustered by themes through a content analysis. In addition, basic descriptive statistics will be tabulated, such as how many descriptions in each sample reference gender, either explicitly or through gendered pronouns. In turn, this research has several aims: 1. To document the inherent gender-identification processes that happen in everyday Audio Description and bring those to the surface for examination. 2. To distinguish how such gender-identification processes differ when the subject of the description has a say in that description, or not, and 3. To illustrate the uses of gender identification in the descriptions as potential sources of systemic gender bias within the field of Audio Description.

Submission ID

1385

MPS Paper: Academic Origins of Audio Description: A Historiography of the American School

Authors

Ms. Sajja Koirala - University of Hawaii at Manoa

Abstract

As an academic endeavor, Audio Description is a relatively new field of study, and scholars across disciplines are approaching it from many angles. That interdisciplinary nature is both a strength, in attracting fresh and diverse ideas, and a weakness, in its lack of foundational touchstones from which researchers – regardless of discipline – can join forces and forge new paths of inquiry. This panel presentation proposes a historiography approach as one that could create such necessary scaffolding within this research community. As a model of this approach, we propose the identification of the “American School” of influence. There are other important schools, in different places, and in different time periods, but in that school, Gregory Frazier generally is credited as producing the first academic research paper in the world about Audio Description in 1975. Another member, Margaret Pfanstiehl, a few years later independently created a landmark organization called Metropolitan Washington Ear and began working with a cadre of other East Coast media-accessibility pioneers to develop and refine additional Audio Description standards. They shared their ideas liberally around the world in dozens of workshops. For their collective work in media accessibility, Frazier, Pfanstiehl, and three colleagues were awarded an Emmy in 1990. We therefore have gathered core documents from that school’s heyday, 1975 to 1990, including Frazier’s master’s degree thesis and a trove of personal correspondence and publications from Pfanstiehl’s archive, for a historiography, or a study of the writing of that era. Although historical accounts of Audio Description have been published previously, those generally focus upon significant milestones as presented in a chronological order, rather than in a

deep reading and analysis of related writing of a specific period. In turn, few have studied the impacts and effects of this era's thought leadership on the field's development, particularly as those relate to contemporary scholarship and commonplace best practices circulating globally. Those U.S. pioneers generated their perspectives within particular socio-cultural and technological contexts. The American School's influence significantly has shaped the field's conceptual map, including affecting topics studied, such as a heavy emphasis on film and television. This presentation is intended to genealogically trace major philosophical and practice-based ideas through and among these pioneers as a way to establish their connections, influences, and intellectual footings. In some ways, they agreed and pushed similar beliefs. In other ways, they disagreed substantially. Many of their ideas are the same ones being debated and discussed in academic conferences today. Either way, with such historiographical tracings, further empirical studies can be conducted about these central ideas in order to either establish or question their validity, and we can bring them back to their original sources, for deeper and more-diverse scrutiny.

Submission ID

1387

Connecting globally: News podcasts and stories of other places

Authors

Mr. Dylan Bird - Swinburne University of Technology

Abstract

Podcasting has long been celebrated for its erosion of the geographically-specific reach of terrestrial radio, providing audiences across the globe with access to content from far away social, cultural and political contexts (Berry, 2006). At the same time, the medium has proved particularly adept at forging communities of both listeners and producers, with attachments formed out of shared lived experiences that may, but need not, rely upon spatial proximity (Florini, 2015). In this way, podcasting appears to share something of the participatory and inclusive ethos of community radio, but its global reach often gives rise to particular techniques that invite listeners to connect with stories taking place outside of their locale. The rise of news podcasts raises critical questions about the ways in which the medium is serving to inform broad audiences about global issues. While there is growing awareness of the emergent characteristics of podcast journalism, there hasn't to date been any research specifically examining how particular techniques are harnessed to engage listeners in stories that likely take place beyond their geographic location. This paper builds on prior research linking podcast journalism with earlier traditions, showing how community radio offers a helpful frame of analysis when considering the ways in which particular podcasts attempt to draw listeners. With reference to a critical listening exercise developed as part of the author's PhD research to track storytelling and production techniques across a range of news podcasts, it shows how conviviality, personal disclosure and a common podcasting trope of drawing back the curtain on the production process – an act that can serve as a

platform for authentic self-presentation, reminiscent of Goffman's (1990) 'backstage behaviour' – are used as devices for driving listener engagement in stories about 'other places'. This will prompt new considerations of how the local and the global are negotiated in podcast journalism, highlighting additional routes for research into podcasting's democratic function.

Submission ID

1398

What are we teaching them? Radio and sound in Communication degrees in Portugal

Authors

Prof. Madalena Oliveira - University of Minho

Dr. Luis Antonio Santos - Universidade do Minho

Abstract

Radio and sound studies have been developing recently but they are still understood as a marginal research field within Communication Sciences. Researchers working on this medium and language usually denounce a prevalent and overwhelming interest in image and visual communication. The history of communication is, in fact, more or less, silent concerning what we could call a sonic culture. Because of its apparent intangibility sound has for decades not been considered interesting to applied research production, having also received very subtle attention in theoretical approaches.

The fragile cultural and scientific status of radio and sound is however not only a matter of research. It is probably a matter of education as well. Aural communication has been largely neglected in Education curricula (from elementary school to University) and thus not the object of much pedagogical attention. Learning methodologies are much more based on graphic resources than they are on audio tools. And programmatic contents are much more focused on visual themes than they are on sound.

This assumption is the starting hypothesis to a study on the presence of radio, audio media and sound language in Communication degrees. What are we teaching students? To answer this question, we will analyse the study plans of Communication undergraduate programmes offered by Portuguese universities. Comparing the attention given to image/television with the attention given to sound/radio, this paper will examine the outlines of academic curricula. Focused on programmes oriented to broad education in Communication Sciences, this study is driven by the following objectives: a) to identify curricular units with special emphasis in sound and radio; b) to observe how sound and radio are considered in general curricular units such as Semiotics, Journalism, Advertisement, History of Communication and Media Literacy; c) to estimate how much sound and radio weight in the global economy of the degree programme.

Preliminary results have shown that radio is usually part of journalism training, but less considered within other curricular units. Furthermore, the approach to sound is typically more technical (sound editing, for example) than theoretical or even aesthetic.

Besides a more formal analysis, which will pay attention to detailed syllabus, this paper also aims to contribute to define the profile of academic staff in charge of radio and sound teaching. To achieve this goal, this research will question lecturers identified with the area on scope and topics but also on their own perceptions, teaching strategies, and priorities.

A general portrait of radio and sound in higher education will be the main outcome of this study. In addition to the scientific interest of knowing what students are being trained to know and do, the results coming from this study may also ground education policy suggestions geared towards a greater sensitivity to aurality.

Submission ID

1453

MPS Paper – Rate and Review: Exploring Listener Motivations for Engagement with Music Podcasts

Authors

Dr. Simon Barber - Birmingham City University

Dr. Craig Hamilton - Birmingham City University

Abstract

Podcasts have become an important part of music reception practices for many people, providing new ways of engaging with music reviews and recommendations, artist interviews, and popular music histories (Barber, 2018). Meanwhile, falling technical and commercial barriers to entry have enabled prosumers (Bruns, 2008; Jenkins, 2012) to compete for listeners alongside established broadcasting figures, via on-demand, mobile delivery systems.

Recently, the field of podcasting studies has been established by the work of Llinares, Fox and Berry (2018) and Spinnelli & Dann (2019). This article builds on their mapping of the field by incorporating a music focus and data-derived analysis, presenting a replicable working methodology that can be applied to the study of podcasts in other genres. Through our analysis of c. 20,000 listener reviews of the Top 20 podcasts in the Apple (UK) music chart, we aim to examine what it is about music podcasts that draws listeners to regularly engage with their favourite shows. We will describe and reflect on a process that automates data-scraping for podcast reviews and ratings, produces analyses based on unsupervised machine learning algorithms (Blei, 2003), and presents results as interactive visualisations. This exploratory exercise will map how listeners describe their range of motivations for engagement with music podcasts. Based on this, we then provide a case study of one popular music podcast, *Sodajerker on Songwriting*, through an analysis of listener survey data. Across 180 episodes

since 2011, *Sodajerker on Songwriting* has interviewed some of the world's leading songwriters, including Sir Paul McCartney and Nile Rodgers, and has been downloaded more than 3 million times.

Alongside the methodological contribution provided by this paper, it will also reveal new insights and perspectives on why the podcast format has become such a key element of contemporary music reception practice.

Submission ID

1561

MPS Paper – Selected Works: Heat Rocks and the Cultural Politics of Music Curation

Authors

Dr. Alyxandra Vesey - University of Alabama

Abstract

Heat Rocks is an interview podcast hosted by Oliver Wang and Morgan Rhodes for Maximum Fun that examines individual albums' formal properties, production histories, and reception practices with invited guests. As veterans of the Los Angeles music scene, Wang and Rhodes met at KPCC and began developing the podcast in 2016. Rhodes also worked at KCRW as a music programmer and oversaw the soundtrack to Ava DuVernay's 2012 feature, *Middle of Nowhere*. Rhodes has since served as music supervisor on multiple television, film, and documentary projects and frequently collaborates with DuVernay and Justin Simien.

This article posits that *Heat Rocks* broadens the music podcast's political voice by foregrounding music fans of color's curatorial acumen as selectors. A term originating out of Jamaican club culture, "selector" is a synonym for "deejay" that implies a discerning ear and decenters white heteromasculinity as popular music's arbiter of taste and expertise. Building on Jennifer Lynn Stoever's definition of "selecting" as "a mode of historical thought challenging the world as given," I analyze the podcast's two operative selection modes through close listening (2018). First, the hosts canonize albums by R&B, neo-soul, and hip-hop artists as a first-generation Chinese-American musicologist and a Black female music supervisor who came of age during rap's commercial ascent. Second, Rhodes demonstrates how her deejay background informs her selection of "needle drops," a term often used to describe the process of licensing a recording for commercial storytelling. As a result, her involvement puts *Heat Rocks* in dialogue with industry podcasts like *Showstopper*, *Guild of Music Supervisors' Podcast*, and *SynchStories*. She accomplishes this by demystifying the work that goes into music licensing, booking fellow music supervisors as guests, and inviting artists whose work she has placed for television and film.

Submission ID

1566

MPS Paper – Recording and Listening Alone Together: Sociality, Collectivity, and Situated Sound Knowledge in Pandemic Experimental Podcast Media

Authors

Dr. Kate Galloway - Rensselaer Polytechnic Institute

Abstract

You listen to a field recording made by another listener on the vacant streets of London. You launch SoundCloud to listen to a podcast devoted to viral remixed media and pandemic corona cover versions. You open a new browser window to tune-in to the amplified blurps and gurgles of a pandemic sourdough starter in a podcast segment. I examine diverse experimental collaborative field recording archives, sound collages, and sound mapping projects that take the form of the podcast developed and broadcast during the COVID-19 pandemic as a means of listening and recording alone together during a pandemic when we cannot physically be together in this time of crisis. In experimental online listening media such as *The World According to Sound*'s "Outside In: A Communal Listening Series" series, I examine how these projects express digital embodiment and community belonging while exploring ways of listening in solidarity and solitude in pandemic times. They are resonant multimodal responses to crisis that involve nuanced modes of listening to others listen and performances of listening online (McDaniel 2020). For instance, the episodes of "Outside In" are multi-authored sonic assemblages that weave together a collection of diverse audio pieces grounded by central themes that have come to define our current pandemic times. Centering techniques of listening as processes of escape, healing, community (re)building, and (re)connecting to place, I argue that novel approaches to home listening, broadcast online media, and spatialized audio produced during the pandemic reflect the ways listening habits are undergoing significant transformation. They also serve as sites of sociality and collectivity, making places, people, and situated sound knowledge accessible during a time of physical distancing, stay-at-home, and public health protocols.

Submission ID

1567

MPS Paper – New synergies between the podcast and the music industries

Authors

Dr. Juan Ignacio Gallego - Universidad Carlos III de Madrid (UC3M)

Abstract

The aim of this paper is to analyse the synergies established between the podcast industry and the music industry (mainly labels and publishers). To this end, the strategies of majors and indies in the development of specific series and services, the acquisition of production companies or the establishment of agreements with the large platforms and advertisers will be analysed. These strategies have several objectives that will be studied from the political economy of cultural and media industries point of view: the promotion of artists, the exploitation of the historical catalogue in a transmedia development that puts songs into circulation generating income from reproduction and public communication rights and, of course, the opening of new businesses that generate profits from the two fundamental income channels: data and advertising. From series of album promotion (Made In Medellin from J Balvin), new acquisitions from majors or agreements (“FIFA introduces music strategy including new podcast series with Universal Music”, or “Sony Music Entertainment announces strategic investment in leading podcast production company Neom Hum”) and podcast services like the indie company from Spain, Subterfuge Radio.

Previously, and as a framework, I will introduce the antecedents of the synergies between different audio industries started In 1929 when the Radio Corporation of America (a company headed by David Sarnoff) took control of the Victor Talking Machine Company (one of the first transnational music empires). The audio industries (devices, radio and music at that time) were beginning to converge in a relationship that began in confrontation but quickly became complementary.

Synergies between these industries developed throughout the 20th century and into the 21st century, and with the Internet and digitalisation as a framework for development, they have been readapted.

In the so-called second wave of podcasting (Bonini, 2015) the formerly purely musical platforms (Spotify, Apple Music, Amazon) have started to take positions in the podcast industry by buying production companies, stars and generating new products. At the same time, the music industry has begun to glimpse the possibilities of the new medium.

Submission ID

1570

Entretenimiento, relajación y evasión. Los podcast en tiempos de Covid-19

Authors

Ms. Berenice Ponce Capdeville - Universitat Pompeu Fabra

Dr. Emma Rodero Antón - Universitat Pompeu Fabra

Abstract

La última década ha sido testigo del lanzamiento de numerosas plataformas de audio en streaming y online debido a la demanda de consumo de audio en diferentes formatos. El audio en formato de

podcast se sitúa entre los favoritos del público, según la encuesta de consumo de podcast de Edison Research (2019). Entre las posibles causas está la de su fácil acceso desde diferentes dispositivos, Android o IOS, a través de Apps que ofertan distintos géneros que se adecuan a los gustos del público: noticias, ficciones, no ficciones, de opinión, tutoriales, crecimiento personal, para meditar, relajarse o concentrarse y clases para todo tipo de gustos (Adeva,2020).

La pandemia de Covid-19 que en 2020 trastocó en múltiples niveles nuestras vidas también impactó en la industria del podcast (DeLaney, 2020) y ha modificado nuestros hábitos de escucha (Edison Research, 2020; Flynn, 2020). El estudio de Rodero sobre el consumo de radio en la crisis del COVID-19 (2020), registró un incremento en la escucha de podcasts durante el confinamiento. Los datos mostraron que el audio se está empleando para aliviar la soledad y reducir la ansiedad provocada por la pandemia.

El objetivo general de esta investigación es saber si la pandemia de Covid-19 ha cambiado los hábitos de escucha de podcast en la población española mayor de 18 años. De qué manera ha variado, por ejemplo, el tiempo de escucha, el lugar, la compañía, el género de podcast, el acceso a plataformas libres o de pago, entre otras variables.

Entre los objetivos específicos se busca analizar si como consecuencia de la pandemia las personas eligieron más podcast destinados a la relajación, a la meditación o a la práctica de ejercicios en casa, como yoga por mencionar uno. O, si eligieron estos como medio para evadirse de una situación estresante y amenazadora. Los datos se recabarán a través de una encuesta digital, lanzada por diferentes plataformas para obtener la mayor variedad posible de respuestas.

Este estudio forma parte de un estudio más amplio sobre la posibilidad de usar podcast de ficción y/o paisajes sonoros para mejorar la experiencia de las personas en situaciones de ansiedad o estrés.

Keywords: -Hábitos de escucha -Podcast -Consumo -Covid-19 -Entretenimiento

Submission ID

1784

Polish illegal radio stations during a period of transformation – an analysis of the first licensing process

Authors

Dr. Urszula Doliwa - University of Warmia and Mazury

Abstract

This paper analyses the first licensing process carried out after the adoption of the Broadcasting Act in Poland in 1992. This process was conducted when around 100 local private radio initiatives were already established as illegal entities. Many of them were community-based and non-commercial and oriented towards social gain rather than for profit. When creating a new broadcasting system in Poland,

many voices were heard that such stations should be supported but they were not considered. Great excitement surrounded the award of the first licenses – but it is possible to formulate the thesis that independent local radio in Poland, similarly to the Irish case described in the article *Irish Pirate Radio 1978-1988: How Political Stasis Allowed Unlicensed Radio to Flourish and Innovate* (Walsh, Greene, 2020), became a victim of regulation rather than its beneficiary. This paper focuses on an analysis of this process in the case of radio broadcasting. It is based on documents gathered in the Archives of the National Broadcasting Council, particularly on reports of meetings with candidates for radio broadcasting. The analysis also includes articles published in newspapers. A personal interview with the Vice-Chair of the National Broadcasting Council was also used. The study aimed to determine the shape of the Polish radio market desired by the National Broadcasting Council and the focus of this institution during the first licensing process. It is shown that the Council concentrated on the financial aspects of the submitted applications. This thesis corresponds well with the trend observed by media experts on the transformation of media systems in Central and Eastern Europe in the early 1990s and how market logic prevailed when shaping the new media system. After a short *golden age* on the air and an explosion of interesting, community radio initiatives, problems in this field began to accumulate. These problems particularly concerned the rapid commercialization of radio stations, which was fostered by excessive trust in market mechanisms as a media regulator. The considerable scale of interest in radio broadcasting by foreign capital also made it difficult for domestic stations to survive and intensified commercialization tendencies. Finally, there were noticeable attempts to influence the shape of radio broadcasting by political forces, which resulted in delays in organizing this area of media activity.

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2021

Sound and Surveillance Capitalism at Eastern State Penitentiary

Authors

Ms. Florence Madenga - University of Pennsylvania, Annenberg School of Communication

Abstract

Eastern State Penitentiary, now “repurposed” as a historical site, reveals and conceals the lives and afterlives of various forms of capitalism. It is a site where “surveillance capitalism” still and has always existed. While the programming at penitentiary is aimed towards repair, “awareness,” or “re-education,” it also reinforces trauma and resurrects modes of surveillance capitalism. As method, this paper walks through and theorizes an audio ethnography of the penitentiary as “entertainment” space (from selected recordings of “Terror Behind the Walls,” an event that turns the penitentiary into a haunted house) and as educational space (from selected recordings of day tours and film screenings

projected on its walls about and by incarcerated people of color). The recordings of spaces within and around the penitentiary provide a vehicle through which to think through the site's materiality, and how the very characteristics that historically made it effective for torture and surveillance also make the space "ideal" for creative and educational uses of media, violence, and interdisciplinary conversations on decarceration, fugitivity, and reiterations of surveillance capitalism.

This paper engages with the concept of "surveillance capitalism" by putting Political Economy, Black Studies and Sound Studies in conversation. The paper and audio ethnography consider the ways that Shoshanna Zuboff, Robert McChesney and John Bellamy Foster define surveillance capitalism, and interrogates how other definitions and offshoot conceptualizations of "surveillance capitalism" are often decontextualized from Black bodies. The paper also invokes Simone Browne's important work on surveillance and Blackness in *Dark Matter* as a starting point, to highlight how Blackness is "often unperceivable within the study of surveillance," even as it is "a key site through which surveillance is practiced, narrated, enacted" and better understood (Browne, 2014). The paper also draws from other Black Studies scholars such as Riley Snorton, Fred Moten, Hortense Spillers' and Saidiyah Haatman's theorizations of fungibility to focus on the following questions: What has been, and continues to be "surveillance capitalism" at Eastern State Penitentiary and beyond, how does it "diverge" from other capitalism(s), and for whom?

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2041

Aplicaciones del Big Data en la industria radiofónica española

Authors

Dr. Manuel Ferández Sande - Universidad Complutense de Madrid

Dr. Miriam Rodríguez Pallares - Universidad Complutense de Madrid

Abstract

Introducción, objetivos e hipótesis

A partir de la premisa -constatada en diferentes estudios sobre otros sectores empresariales- de que el Big Data y los sistemas de inteligencia de negocio permiten mejoras sustanciales en los procesos de gestión de las empresas informativas y constituyen uno de los principales factores que propician la generación de ventajas competitivas en los nuevos mercados digitales, esta investigación tiene como fin conocer su grado de aplicación en la industria radiofónica española tomando como casos de estudio los cuatro indicativos con mayor audiencia (EGM, 2020): Cadena SER (Promotora de Informaciones S.A.), COPE (Radio Popular S.A.), Onda Cero (Atresmedia Corporación de Medios de Comunicación S.A.) y RNE (Corporación de Radio y Televisión Española S.A.).

En particular, se busca identificar las áreas funcionales de la empresa radiofónica en las que el Big Data (BD) y la Business Intelligence (BI) encuentran su mayor potencial de aplicación, tratando de

establecer las diferencias en su utilización en el modelo de negocio del *broadcast*(flujo) y el modelo de negocio de plataforma (stock). A este objetivo general se subordinan los siguientes específicos:

OE1_ Analizar el nivel de externalización que registran los sistemas de BD y BI en las empresas radiofónicas e identificar las principales consultoras que operan en el sector.

OE2_ Identificar las diferentes áreas funcionales -comercialización, financiera, producción/programación, sistemas, recursos humanos, etc.–, así como el nivel de adopción en cada una de ellas, en las que se cuenta para su gestión con el soporte de la información y el conocimiento generados por el sistema de BD y BI.

OE3_ Conocer las formas de aplicación del BD y BI en el marketing mix (producto, precio, distribución y promoción) en la empresa radiofónica.

OE4_ Determinar las principales fuentes y elementos de datificación tanto para el negocio digital como para el negocio analógico centrado en el modelo del *broadcast*.

OE5_ Establecer los elementos y fuentes de datos que integran los sistemas de información de la gestión comercial y publicitaria.

Se parte de las siguientes hipótesis de partida:

H1_ La aplicación del BD y los sistemas de BI en la gestión de la empresa radiofónica se encuentra en un nivel de desarrollo medio-bajo.

H2_ Las empresas radiofónicas de titularidad pública presentan un mayor retraso en la adopción de sistemas de gestión basados en los datos masivos respecto a las empresas de titularidad privada.

H3_ La cultura del Data Management no está plenamente integrada en todas las áreas funcionales de la empresa radiofónica.

H4_ Las empresas radiofónicas que han implantado tecnologías de Big Data han optado por la subcontratación de estas a través de consultoras especializadas.

Con un enfoque cualitativo, las técnicas de investigación implementadas se basan en la observación no participante, la distribución de cuestionarios online y las entrevistas en profundidad. La selección de la muestra de contacto responde a criterios de responsabilidad organizacional.

Los resultados permitirán conocer el nivel de tecnologización y datificación del contexto radiofónico español.

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2064

El Lenguaje Radiofónico como elemento enriquecedor de la Traducción Audiovisual: el caso de la audio descripción en la novela televisiva

Authors

Dr. Suely Maciel - São Paulo State University (Unesp)

Mr. Guilherme Oliveira - São Paulo State University (Unesp)

Abstract

La eliminación de las barreras y la garantía de la accesibilidad es el desafío de distintas investigaciones y del desarrollo de productos y servicios. Una de esas propuestas es el proyecto Biblioteca Falada (Biblioteca Hablada/BF), de la São Paulo State University (Unesp), de Bauru/Brasil. El proyecto está destinado a las personas con discapacidad visual y tiene como reto una comunicación periodística, cultural y de entretenimiento accesible.

El proyecto desarrolla un formato especial de archivo sonoro accesible basado en dos principios: el lenguaje radiofónico y la audio descripción (AD). La propuesta ofrece al público recursos más allá de la palabra que es el fundamento de la AD, agregando a ella también la música y los efectos sonoros. Esa metodología se presenta en un formato principal: la AD de personajes y escenarios de la novela televisiva, presentadas en notas introductorias.

Para Lima (2011), la AD debe contener las informaciones necesarias, para la comprensión de la obra, que en general solo son accesibles para el espectador vidente, como ropas, escenarios, características físicas de los personajes etc. Esas informaciones se pueden sumar al audio original de la producción televisiva o formar la nota introductoria.

La nota introductoria presenta informaciones imposibles de inserción tras la audición de las escenas, ya que siendo audio, no pueden entrar en confrontación con los segmentos sonoros ya presentes en la producción (habla de personajes, por ejemplo). Esas notas, generalmente disponibles a la parte o al inicio de la producción, pueden contener el tema de la obra, la autoría, las técnicas utilizadas, la descripción de los personajes, vestuarios y escenarios (Lima, 2011).

El formato especial de AD del Biblioteca Falada mezcla la descripción física detallada y información sobre la vestimenta de los personajes. A esta descripción se añade archivos sonoros con un fragmento de habla de cada uno de ellos, para que el oyente pueda asociar la voz a la corporeidad descrita. También son incluidos, como back ground (bg) o en los intervalos de cada descripción, canciones y/o efectos sonoros característicos de un personaje particular o un grupo de personajes, tales como parejas románticas, por ejemplo.

Así las notas introductorias de audio descripciones de personajes de la telenovela producidas en el BF son producciones sonoras completas y complejas, pues articulan todos los elementos característicos del lenguaje de los medios de comunicación sonoros (palabra, música, efecto sonoro y silencio) (Balsebre, 2005) y todos los procesos de producción en esos medios (elaboración del guión, locución, producción

de audio y edición). El formato también se caracteriza como un modelo distinto de AD porque no se restringe a la palabra, como es típico de este tipo de producto accesible. Al utilizar el audio y todos los recursos que el lenguaje sonoro permite, la propuesta contribuye a la accesibilidad a la producción en comunicación y cultura para las personas con discapacidad visual, ya que proporciona una comprensión más completa de las informaciones de los personajes. Además enseña la posibilidad de explorar el lenguaje radiofónico como un elemento adicional y enriquecedor de la audio descripción.

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2160

Measuring The Impact of Cinema Sound Effects on Audiences in Certain Key Paradigms

Authors

Mr. David Novack - Universidade Lusofona

Abstract

It is often taken for granted that sound, in the cinematic experience, has the ability to contribute to desired outcomes in audiences. These include, but are not limited to, increasing attention, supporting narrative, eliciting emotion, solidifying impact, and imparting meaning. Much has been studied on the direct impact of music for film in these paradigms, however research on the impact of sound effects is very sparse. This study seeks to fill that gap by measuring impacts of sound effects specifically, hoping to enable researchers to go beyond assumption by offering concrete, quantifiable results. For this study, a 15-minute contiguous segment of the film *Koyaanisqatsi: Life Out of Balance* (1982, Reggio, G., Director) was selected, as it is a poetic visual film with sequences open to interpretation, absent of dialogue, and only with music as sound (Philip Glass, Composer). The author of this report created a sound design of sound effects specially constructed to test the above referenced desired outcomes. One audience was shown the original version, while another was shown the version with sound effects added. Differences in outcomes were measured by applying statistical analysis on the same quantitative and qualitative survey given to both audiences. Based on the data, certain metrics of attention, meaning, imagined sound, and memory (or impact/engagement) are shown to be supported by sound effects in cinema.

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