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No Recording, No Hearing: The Materiality of Recording Technology and the Practice of News Production

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Abstract

Among the studies of news objects that have emerged from the materiality turn, recording technology has received limited attention as an object that is neither new nor old, yet it has subtly shaped crucial processes of news production. This paper adopts a combination of the walkthrough method and in-depth interviews to focus on the interaction between recording technology and news production in the context of “socio-material practice”, namely social interactions and material things are intertwined.

Firstly, it attempts to trace the historical evolution of news recording technology, from shorthand to recorder pen to digital software, reflecting the changing trend of news production: the desire to get rid of the imperfect recording medium of the human body on the one hand, and the increasing invisibility and imperceptibility of the recording process on the other.

Secondly, the paper reveals the dual effect of recording technology on news production as both the stimulation and limitation, namely as the “structural possibility”. On the one hand, as retainable evidence, recording is the insurance for journalists' professionalism and personal safety; however, it also becomes a sensitive symbolic entity leading to conflict. As an efficiency tool, the development of recording technology has freed journalists' hands and brains, particularly by easing the burden of mechanical and repetitive work. On the other hand, the recording has prevented journalists and interviewees from entering into ideal interactive situations, and reliance on recording tools can hamper autonomy and creativity in news production.

Finally, recording technology reshapes news narratives and professional boundaries. The high degree of preservation of original information may guide journalists' trade-offs and preferences between direct and indirect quotations, between sound and other elements. Meanwhile, the spread of recording technology among the general public beyond professional journalists has made recording the truth less dependent on professional skills such as shorthand, thus challenging the professional boundaries and legitimacy of journalists in the age of digital journalism.

Future research will further integrate the interlocking processes of recording and transcription to improve understanding of the relationship between sound and text, between the original information and the finished product.

Key Words

recording, news production, socio-material practice, object, materiality

Radio analysis: Experiments on the threshold between signals and narratives

Authors

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Abstract

Sound archives are peculiar features in the 21st century – extensive and vast, yet, mute and inaccessible accumulations of seemingly arbitrary signals from the past. But what is the relationship between signals and media history?

My doctoral project, *Sound out of time*, is an experimental attempt to plug the signal output back into history. Technical, ethical, and epistemological factors have since long short-circuited the historian's relationship to acoustic signals. As Friedrich Kittler notoriously stated already in 1999, "discourse analysis cannot be applied to sound archives or towers of film rolls" (Kittler 1999: 5). Yet, authors like Lynn Spigel, Frank Bösch, and Jacques le Goff have all respectively stressed the increasing reliance on broadcasting data in modern historical research (Bösch, 2012:98, le Goff, 1978). This begs the question of how the media historian can interact with the sound archives, or more precisely, with accumulations of discrete-time signals. This is a type of data that ought not to be confused with the linear narrativity of histories. Instead, when acoustic signals, removed from the reverberance of time, become the object of research, a whole new set of methods and epistemological issues emerge.

The following article presents and discusses a set of audio signal processing methods, today available for the historian. The analysis focuses on two examples, one supervised and one unsupervised approach to audio analysis, and compares their respective possibilities for historiography. Through a sequence of media historiographical experiments, the aim is to infuse narrativity with measurements like spectral flatness, zero-crossing, and LUFS. The analysis is based on excerpts from my work with the radio data from the Swedish National Library, which, according to IASA (The International Association for Sound and Audiovisual Archives), is globally unique in its extensiveness. The Swedish archival sector was the first to opt for complete documentation of mass media content, already back in 1979. Today it is becoming increasingly clear that the resulting 10 million hours of broadcasting data pose more of a conundrum, than an opportunity - both for the individual historian and for historiography itself. As I argue in my work, the solution resides in the realm where algorithms and ears attend collectively to sound. By granting digital signal processing the center stage of humanistic inquiry, we can perform the oscillation between 'counted time' and 'narrative time'.

Key Words

Digital Humanities, Sound Studies, Media History, Radio Archives

¿Afecta Tik Tok en la creación musical? Nuevas formas de consumir música.

Authors

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Abstract

En las últimas semanas se ha demostrado el poder de la música para llegar a las personas, como en los casos de Shakira o de Miley Cyrus. Sin duda, los temas de ambas artistas han superado el millón de reproducciones no solo por la calidad o no de los mismos, sino también por el altavoz que se les ha dado en redes sociales. Estas contribuyen en el ámbito musical a dar a conocer artistas, canciones...y a mejorar el *engagement* de su música. En la actualidad, *Tik Tok* está sobresaliendo por encima de todas. Si algo caracteriza a esta aplicación es la versatilidad que tiene, ya que a través del formato vídeo, podemos encontrar desde recetas de cocina hasta recomendaciones de viajes, sketches de humor... Todo este contexto está haciendo que la industria musical esté utilizando *Tik Tok* como escaparate de nuevos artistas, estreno de canciones, y nuevas formas de consumo más inmediatas.

El objetivo de esta investigación es comprobar si la existencia de *Tik Tok* influye en los artistas a la hora de crear contenido musical, así como la adaptación de los mismos a esta red social. Con este fin, la pregunta de investigación de partida es: ¿cómo afecta *Tik Tok* en la creación de una canción? Esta cuestión se responderá a través de una metodología mixta, concretada en la implementación de una encuesta, que permitirá conocer las formas de consumo de música y el método utilizado para conocer nuevos artistas, y la realización de diversas entrevistas en profundidad a profesionales relevantes del sector de la música que puedan aportar su perspectiva sobre las nuevas formas de consumo y si las tienen en cuenta a la hora de crear. De este modo, con esta investigación queremos llegar a conocer cómo afectan las redes sociales en la creación musical, concretamente en *Tik Tok*, así como determinar nuevas formas de consumo conociendo la opinión de los consumidores. Gracias a esto podremos descubrir diferentes vertientes comunicativas y las interconexiones entre medio y contenido cultural.

Key Words

Industria Musical; Tik Tok; Contenido Cultural; Redes Sociales; Comunicación.

Indigenous language podcast and radio in South Africa: A case study of Epokothweni and iLukuluku

Authors

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Abstract

Even though radio continues to be the most dominant media platform for black South Africans, the rise in indigenous language podcasts marks a significant milestone in the South African media landscape for speakers of these languages, who have previously been afforded limited agency in the sector. The place of podcasts in South Africa must be understood from the rich 100 years of radio in this context, where oral media has been a central platform for developing linguistic and cultural identities. This qualitative study employs purposive sampling to consider the production practices of South African indigenous languages podcasts using *Epokothweni* and *iLukuluku* as two case studies. By considering these two podcasts, the chapter highlights the content creators of *Epokothweni* and *iLukuluku*, as a model of how South African indigenous language podcasters draw on the materiality and functionality of radio as an established storytelling platform for South African indigenous language speakers that allow them to use their podcast platforms in socioculturally relevant ways. The paper argues that these platforms have provided a space for black South Africans to tell stories that have been neglected, allowing them to articulate the world and their experiences on economics and science issues. The view is that indigenous language podcasting is set to increase as content producers greatly appreciate engagement with black audiences, which are currently under-prioritised in a sector dominated by English-language outfits.

Key Words

indigenous language podcasts,

Epokothweni

iLukuluku

affordance theory

Emotion or Truth? A Study on Emotional Interaction of Podcast Platform Xiaoyuzhou (Little Universe) in the COVID-19 Pandemic

Authors

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Abstract

There is a complex relationship between emotion and truth in journalism (Wahl-Jorgensen, 2016) (Wahl-Jorgensen, 2020). The COVID-19 pandemic has created large shifts in how people stay connected with each other, and social isolation has exacerbated feelings of isolation and insecurity, leading to a greater desire for emotional connection. Podcasting, as an intimate medium (Euritt, 2023), uses detail building, personalized narratives, and opinion leaders to attract attention. Meanwhile, podcasting is being profoundly reshaped by platformization (Sullivan, 2019). Xiaoyuzhou's features social functions which make it easier for people to exchange views and feelings and engage in a collision of reason and emotion.

Through content analysis and discourse analysis, supplemented by interviews with the podcasters, this paper aims to identify and explore the mechanisms of emotional interactions experienced and the impact of emotional interactions on Xiaoyuzhou in the pandemic. A sample of six episodes of the podcasts *Stochastic Volatility* (随机波动), *Story FM* (故事 FM), and *After School* (放学以后) that produced during the COVID-19 pandemic in 2022 were selected, as 2022 was the strictest year of the pandemic lockdown policy in mainland China, with many cities experiencing quarantines of up to one month or more and experiencing a high accumulation of negative emotions after three years of dynamic clearing policies. These six episodes have been used “疫情” (pandemic) as a keyword to discuss people's states of life and emotional states. *Stochastic Volatility* (随机波动), *Story FM* (故事 FM), and *After School* (放学以后) have 465397, 275538, and 218386 subscribers on Xiaoyuzhou respectively, which means they have formed a certain influence within the podcast community.

The study found that emotional interactions on Xiaoyuzhou platform can be divided into three stages during the pandemic: emotional construction, emotional resonance, and emotional energy flow. Emotional construction can be viewed as a collaboration between podcasters and guests, with programs making private emotions public. With the beneficial qualities of audio media, the person's non-appearance in a semi-public way allows the person to retain some privacy in their portrait. Findings also suggest that listeners have experienced a range of negative emotions during the pandemic, with anxiety and depression being the most common, and many listeners also choose to browse the comments while listening to the program. Interaction on the platform allows them to feel the connection with society and form empathy through the similar experiences of others, a process that builds up emotional energy and creates emotional resonance. The flow of emotional energy is a two-way process, the level of emotional energy determines the direction of the flow of emotional energy. Generally speaking, the emotional energy from the producer with a

high energy level flows to the listeners, but I argue that with the function of the platform, emotional energy will also be fed back to the podcasters or guests from the high emotional energy listeners to achieve the two-way flow of emotional energy.

With the community-based communication of the platform, listening to the podcast has become a special interaction ritual. As audience engagement is becoming a key factor for journalism in a post-truth era (Meier, Kraus & Michaeler, 2018), I believe that these three programs served as tools for emotional catharsis and compensation during the most serious period of the 2022 COVID-19 pandemic, where people were more easily mobilized by emotions rather than analysis of the truth. Emotion is not the opposite of truth, and understanding the mechanisms of emotional interaction allows for a more accurate understanding of the relationship between creator and audience in the process of emotional interaction. Platforms have the power to impose and enforce emotional norms on creators and audiences, but they must exercise greater caution to avoid commoditizing emotions, which would eliminate the freedom for both to be authentic.

Key Words

Podcast Platform, Emotional Interaction, COVID-19, Audience Engagement, Post-Truth

Research on ASMR audiovisual experience and perceived mediated intimacy

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Abstract

As a physiological phenomenon, ASMR (Autonomous Sensory Meridian Response) shares similarities with frisson (del Campo & Kehle, 2016), tingle (Valtakari et al., 2019), synesthesia (Barratt & Davis, 2015), and phonophobia (Barratt & Davis, 2015). Specifically, people may feel a tingling sensation on the scalp, neck, and back of the waist when experiencing ASMR. ASMR is typically brought on by low-frequency and slow-rhythm stimulation (Barratt et al., 2017), which could be categorized into two types: roleplaying and pure triggers. Comparatively, roleplaying has a clear social context. For instance, through the physical proximity implied by the subtle voice, the sense of privacy created by the quiet and narrow environment, and the social relationship given by the roleplaying, the audience can immediately obtain the intimate behaviors of whispering and touching by opening the ASMR video. Nowadays, ASMR videos have gained popularity on YouTube across the past decade, while in China, a significant number of ASMR-related content and audiences have emerged from social media platforms in recent years.

The existing studies on ASMR-related experiences and physiological indicators focus on investigating the physiological responses and emotional effects of ASMR, by employing interviews, questionnaires, or experimental approaches, such as eye-tracking, electrodermal, EEG, and fMRI. These studies have disclosed that the ASMR experience is comparable to meditation (B. K. Fredborg et al., 2018) and flow (Barratt & Davis, 2015), which can bring feelings of calm, sleepiness, happiness, relaxation, and sleep-aid effects and alleviate depression, loneliness, anxiety, stress, insomnia, long-term chronic pain, etc. (Kovacevich & Huron, 2018; Poerio et al., 2018). Besides, a series of studies revealed the difference among the ASMR-sensitive and non-sensitive groups in terms of sensory sensitivity, the Big Five personality traits (B. K. Fredborg et al., 2018), and empathy (McErlean & Binessy, 2017). Unlike the conventional intimacy that emerged in interpersonal relationships, the intimacy ASMR provides is more likely mediated intimacy. With the rapid development of technology, media have extended new channels to develop intimacy, which has also contributed to the emergence of mediated intimacy. A study among the ASMR community demonstrated that ASMR is an “affective genre” (Smith & Snider, 2019). Similarly, Lochte et al. (2018) discovered that ASMR strongly activates brain regions associated with affiliative behaviors in an fMRI experiment. And the neurohormones responsible for affiliative behaviors usually also lead to comfort, relaxation, and sleepiness.

As addressed above, previous studies have explored the physiological mechanism, emotional effect, and audience characteristics of ASMR, but limited light is shed on how the physiological response of ASMR can be converted into an emotional effect. Guided by perspectives from communication and psychology, the current study treats ASMR as a unique medium, connecting physiological responses and emotional effects to human-machine communication processes and, accordingly, considering the ASMR audio-visual experience as a mediated intimate experience.

Therefore, this study hypothesizes that the reason why ASMR can reduce anxiety, stress, insomnia, and other emotional soothing effects is from the perceived mediated intimacy induced by ASMR stimulation (H1), and different ASMR content may elicit distinct intimate perceptions (H2). Adopting in-depth interviews and multimodal discourse analysis, the current study intends to investigate how varied ASMR content can stimulate the users' perceived mediated intimacy and whether the intimacy influences the emotional effect of ASMR.

The current study conducted several searches using the keywords "ASMR" and "sleeping aid" (*zhumian* in Chinese) on Bilibili, a popular YouTube-like platform in China. Based on the number of comments, views, and likes, the top 30 videos and the corresponding comments will be collected. After analyzing the linguistic, visual, and aural content of videos by multimodal discourse analysis, researchers try to contact viewers who left intimacy-related comments for interview purposes. In-depth interviews generally focus on: 1) the basic information of ASMR consumption (reason for use, time duration, frequency, and preferences); 2) the emotional or psychological satisfaction gained from watching ASMR; and 3) the experiences of perceived mediated intimacy triggered by ASMR and its similarities and differences from interpersonal intimacy.

This study aims to examine human-machine communication and the mediated intimacy generated accordingly, facilitating a more in-depth understanding of the emotional effects of ASMR from the perspective of human-machine communication and offering interdisciplinary theoretical support for the ASMR mechanism. Regarding practical significance, ASMR has the potential to be a complementary treatment, and the results of this study may provide more scientific evidence for reducing mental health problems, especially in the post-COVID-19 context.

Key Words

ASMR, intimacy, human-machine interaction, mediatization

Do we share similar perceptions in the virtual and the real world when singing together? An fNIRS hyperscanning study

Authors

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Abstract

Chorus is frequently used in people's daily lives as a usual way of communication in all cultures. Whether performing on the stage or just opening windows singing with neighbors during the epidemic isolation reflect the special meaning of chorus for human beings.

The social cohesion hypothesis put forward that group singing leads to the release of endorphins (Dunbar, 2003), which is similar to the neural effects caused by primate grooming behavior (Merker, 2000). As for the chorus belonging to one of the music categories, many adaptationists support the role of music in promoting social cohesion among ethnic group members through ritual and ethnic music creation (Patel, 2012). First, in many contemporary ethnic cultures, music activities have social significance (Morley, 2003). Second, music has a solid function for regulating emotion (Sloboda & O'Neill, 2001) and ethnic music creation can lead to a shared emotional state. Third, the shared emotional state can enhance the subjective connection between individuals. From these, music and chorus play a very reasonable role in social cohesion.

As mentioned, music through ritual promotes social cohesion. The interaction ritual chains pointed out four specific aspects to explain interactive rituals: 1) more than two people gathering in the same place, regardless of whether they would pay attention to each other consciously, can influence each other through physical presence; 2) the ritual sets boundaries for outsiders so that participants know who included or excluded; 3) people focus attention on the same object or activity and know each other's attention by communicating; 4) people share common emotions or emotional experiences (Collins, 2004). It is found that chorus is a process that requires two or more singers to sing together in a specific space, which is a communication behavior that perfectly conforms to the interactive ritual. In this process, members interact and pay attention to each other through cooperation and achieve emotional connection and resonance with the help of the chorus.

For this phenomenon of emotional resonance, hyperscanning is a neuroimaging approach that can record the neural activity process of brains simultaneously between two or more individuals interacting (Barde et al., 2020). Indicators such as interbrain synchronization (IBS) or interpersonal neural synchronization (INS) can indicate the degree of coordination in neural representation between interacting participants. Osaka and his colleagues (2015) studied the psychological phenomenon in the field of music and found that compared with singing or humming alone,

cooperative singing for participants showed a significant increase in the neural synchronization of the left inferior frontal cortex (IFC). In addition to this study, previous researchers in the field of music and hyperscanning paid more attention to musical instrument performance (Babilini et al., 2012; Greco et al., 2018; Zamm, 2021), and song teaching (Pan et al., 2018). However, there is a gap in that no researchers have paid attention to the differences in singers' brain synchronization when they sing in different scenes.

We are walking into the era of the metaverse, which includes realistic, virtual, and fused environments, and shuttling between different environments to communicate and interact with others by taking work, leisure, healthcare, learning, and other activities under the shell of digital avatars (Dwivedi et al., 2022). Therefore, online virtual scenes will become the primary environment for people to carry out different affairs in the metaverse. The unrealistic environment in the metaverse deceives the users' perceptions and eliminates the barriers of reality, including time and space (Savvas & Michael, 2010). Actually, to what extent the environment or scene shaped by the metaverse can replace the real world? Compared with the real world, our perception of the things created in the metaverse, the time, and the space are all still unknown.

To sum up, this study attempts to study the brain synchronization of people in chorus and random communication under different scenes. Specifically, the experiment includes two independent variables: environment (realistic, unrealistic, fused) and task (chorus, random communication). With the help of the functional near-infrared spectroscopy (fNIRS) technique, the hyperscanning experiment will conduct a comprehensive and in-depth study of the research purpose and answer questions about the differences between the real world and the metaverse.

Key Words

chorus, interaction ritual, functional near-infrared spectroscopy (fNIRS), metaverse

Launching Hospital Radio in Japan: Strengthening the bonds between staff and patients

Authors

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Abstract

Hospital radio has a more than 70-year history of the UK, and with volunteer presenters and engineers broadcasting on more than 150 hospital radio stations. Most stations have studios in the hospital and broadcast programmes with messages and requests from patients, collected in person on the wards. These activities are well regarded for their entertainment and therapeutic benefits to hospital patients. Their broadcasting systems vary from cable to low power; as such the history, fundraising and programming of each station are diverse and cannot be easily simplified. Some stations are supported by donations, while others receive funding from local NHS or other sources. Despite its diversity, hospital radio, a tiny volunteer-run medium, is regarded as a British tradition. However, apart from booklets and websites explaining some station histories or survey results from the Hospital Broadcasting Association, there appears to be little coherent academic research on the history and effectiveness of hospital radio in the UK.

Meanwhile, in Japan, more attention is being paid to activities similar to British hospital radio, as people increasingly reconsider hospitals from a quality-of-life perspective. NHK, a Japanese public broadcaster, launched a TV programme named "Byoin (Hospital) Radio," a syndicate programme format purchased from Europe in 2018, in which comedian presenters visited hospitals and interviewed hospital patients about their experiences. As a result of the popularity of the stories on the programme, more people seem to have paid attention to Japanese hospital radio. So how is it possible to make the necessary programmes available to both the patients and the staff in hospitals across Japan?

FujiTime, a Youtube-based audio programme launched at Fujita Medical University Hospital in 2019, is the first hospital radio initiative in Japan. The 30-60 minute content is created by medical professionals and student volunteers, and is distributed twice a month. Shortly after the launch of this programme, access to hospital wards was severely restricted due to the outbreak of Covid-19, which is still ongoing in Japan. As a result, its operation system is still under development. However, what is happening there raises many important questions and possibilities when considering small-scale spoken word services for patient care.

This study first provides an overview of the history and current operation of hospital radio in the UK, which has been overlooked to date. It then will highlight from interviews what the volunteer staff of Fujitime found difficult and how they tried to resolve them in a restricted situation. Also included is supplemental content analysis of the programme and request cards from patients. These analyses show that while there were challenges in providing easy access to the programme for patients, and with presenters' difficulties over connecting with patients through the radio, on

the whole communication among hospital staff members, and their ability to self-reflect improved in various ways.

Key Words

Hospital radio, Participatory media, Spoken words audio, hospital communication, Japan

Los atributos del podcast como soporte publicitario

Authors

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Abstract

La segunda década del siglo XXI delimita la consolidación del audio digital. En 2021, 6 de cada 10 internautas en España manifestaban ser oyentes de contenidos *online* y el 97%, además, lo hacía de forma habitual (IAB & GFK, 2021). Entre las diferentes opciones de escucha, el podcast es el que ofrece mayor libertad creativa, sin competir directamente con el contenido en *streaming* o el audio programático en diferido. Tras el éxito disruptivo de *Serial*, en Estados Unidos, y la conversión de Spotify como plataforma transversal de audio y acicate para la creación de otras plataformas análogas en el ecosistema digital (Pérez-Alaejos, Terol-Boniches & Barrios-Rubio, 2022), este formato avanza hacia un estado de madurez en el que convive el entretenimiento, la información o el *branded content*.

Si bien el formato ha mostrado con creces su eficacia en términos de escuchas y capacidad para generar *engagement*, conviene ahora prestar atención a su rentabilidad, clave indiscutible para su sostenibilidad y supervivencia. Aunque las vías para obtener ingresos son variadas (Polner & Main, 2022), los objetivos de esta propuesta se centran en el modelo tradicional basado en la publicidad, los patrocinios y el *branded content* (Armstrong, 2023):

OB1_ categorizar cuáles son las principales vías de monetización de los podcast en España más allá de los ingresos que derivan de los modelos implementados por las plataformas que les dan soporte (Meyn, Kandziora, Albers, & Clement, 2023; Gallego-Pérez, 2021; Sullivan, 2019)

OB2_ identificar los atributos que hacen atractivo al formato podcast para la inversión publicitaria, independientemente de su formato –cuña o anuncio nativo, *product placement*, patrocinio o *branded content*– (Molenaar, 2022) o gestión –pactada o automatizada– (Garrido-Pintado, Cerdón-Benito & Maestro-Espínola, 2022).

OB3_ averiguar posibles correlaciones entre formatos publicitarios, por un lado, y categorías de podcasts, por el otro (Arense-Gómez, Terol-Boniches & Pedrero-Esteban, 2019).

Con un enfoque cualitativo, se realiza un estudio de casos múltiples, “existencial (no determinista) y constructivista” que pone el énfasis en la interpretación (Stake, 2007) y se basa en dos técnicas complementarias y ejecutadas de forma síncrona:

- Análisis de contenido de los 25 podcast más escuchados en España en Spotify de acuerdo al ranking Chartable. El análisis se efectúa analizando los últimos cuatro episodios de cada podcast con la intención de identificar contenidos publicitarios.

- Entrevistas en profundidad a los principales actores en el ecosistema del audio digital desde una perspectiva comercial: productores de contenido o *podcasters*, anunciantes –agencias de publicidad y marcas–, y soportes de distribución –departamentos comerciales de radios y plataformas de audio–.

Los resultados nos indican que, en términos comerciales, el formato podcast se encuentra en una incipiente fase de configuración de un modelo de ingresos que le garantice una estabilidad en el sector. El éxito del formato depende en gran medida de su capacidad de diversificar ingresos y consolidar su atractivo como soporte publicitario. El sector afronta diversos desafíos entre los que destaca la necesidad de dotarse de un sistema sólido de medición de consumos y audiencias, que aúne métricas cuantitativas y cualitativas, aceptado por todos los agentes del mercado publicitario.

Key Words

podcast; podcasting; audio digital; publicidad sonora; branded content; monetización podcasting

DUETS, PERFORMANCES AND MUSIC DECOLONIZATION ON TIKTOK

Authors

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Abstract

Digital platforms such as TikTok are transforming the means of music storytelling worldwide (Abidin & Kaye, 2021). In this short-video app with music and audio-videos no longer than three minutes, we find creative and diversified content every day, which is not separated from the users' socio-cultural contexts. In this environment, content supported by this non-western "migrant" platform integrates users' values that reflect growing, rural, oriental, aspirational and transitional backgrounds (Kanhade et al., 2021). For the purpose of this research, based on cover songs performed on TikTok, is necessary to understand the "decolonization" framework. Amidst a torrent of languages, cultures, and politics standardized on the basis of a western and rich "globalization", some studies has focused their efforts on voicing the smallest cultures through music (Born & Hesmondhalgh, 2000; Webb-Gannon & Webb, 2019). This approach relies on the decolonization of the Internet, which involves the possibility of hegemonic western governance of the Net. This politico-ethical normative perspective points towards digital inclusive phenomena grounded on cross-cultural approaches by and for the Global South (Syed-Mustafa, 2018). Thus, in this study I depart from the process of cultural, political, and geographical independence driven by a foreign and dominant nation to understand the musical decolonization practices on TikTok. In other words, what I examine in this project are the cover songs performed by TikTok users under the #SingWithMe hashtag challenge, who remix platform affordances and musical genres as a symbol of lived identity and liberating practice, previously limited to recording studios bounded by commercial interests. The preliminary findings show a sort of practices such as improvising lyrics, sharing personal stories, mixing voices beyond the singer, participating with equal opportunities, making creative posts, internationalizing the musical language, and having fun. In other words, the project involves users from all over the world who sing together through an international language that goes beyond record labels and western prejudices, the music.

Key Words

Music storytelling; decolonization; TikTok; duet; audio meme; transmedia music

The importance of sound design for notifications: the ping that makes your heart go “boom”

Authors

Dr. Ricardo Morais - University of Porto / LabCom - Communication and Arts

Dr. Clara Fernandes - LASALLE College of the Arts

Abstract

Sound has taken a lot of importance in our lives, and consumption related to sound has grown in recent years, namely due to the consumption of podcasts, as well as other streaming services (Newman et al., 2021). Although we increasingly use voice-controlled virtual assistants, and record messages instead of writing them (Kemp, 2022), the truth is that there are certain situations in which sound, and especially sound notifications, still has a negative connotation, being associated with the idea of imposing routines, which leads to them being turned off by many users. However, during the pandemic, there was a certain reversal of this trend, and notifications that were silenced or that we normally ignored started to be used to mark the different moments of our daily routines, such as alerting us of an upcoming meeting, an important call to make or even a work deadline (Novet, 2021).

It has also become common to hear the most varied notifications from others while participating in meetings, and it is even very easy to associate the different types of sound notifications with certain software and brands. In this study, we seek to reflect on the role that sound notifications have in our lives and how, while defining our routines, they can contribute to a kind of dictatorship of time (Barata, 2018), and even to phenomena arising from our digital presence and from being always connected, as are the cases of phantom vibration, nomophobia (León-Mejía et al., 2021) and, in the particular case of sound, ringxiety (Shaik et al., 2021).

On the other hand, we seek to reflect on the role that sound design can play, in this context of the growing importance of audio in our society, without becoming intrusive, but not failing to fulfill its role, namely as a form of expression of brand identity (Novet, 2021).

After all, what is the importance of sound design when most users favor the vibration mode? To what extent are we positively using these sound notifications and not making them contribute to the modern dictatorship of technology? This research will attempt to answer these questions and assess why sound design plays such an important role in our love/hate relationship with notifications.

Key Words

sound design; notifications; dictatorship of time; ringxiety

From youtuber to rapper. The place of music production in the careers of YouTube media stars.

Authors

Dr. Caroline Creton - UCO-BS

Abstract

YouTube, a video hosting platform created in 2005, has been a dazzling success and has largely contributed to the evolution of media and cultural practices. The second most visited site in France after Google, the platform aggregates a diversity of contents. Among them, music plays an essential role, making YouTube a major player in music streaming, which undeniably accompanies the musicalisation of everyday life (Donnat, 2009; Lombardo and Wolff, 2020). It is estimated that 76 million music videos will have been viewed every day in France by 2021.

Alongside the stars of the music industry, certain content creators who were originally amateurs but have since become professional and qualified as "youtubers" are also beating audience records, becoming real national or even international celebrities able to generate comfortable revenues. Although recent research has focused on the figure of the youtuber (Bullich, 2015; Burgess and Green, 2018; Lange, 2019; Louessard and Farchy, 2018), little of it questions the place of music in their careers. However, a number of French youtubers, originally from outside the musical field, are involved in the production of musical content, whether it be humorous songs or full-fledged musical projects. Moreover, authors invite us to identify the strategies of youtubers who transform their individualities into brands and make their lives "a quasi work of art exhibited on a socio-numerical stage" (Allard, 2019, p. 71) in order to capture the value of platforms, such as YouTube (Gomez-Mejia, Nicey and Stalder, 2019). Thus, we will ask whether the music production of these youtubers constitutes a new strategy of value capture in the context of YouTube's operation. More fundamentally, we will interrogate the relationship these YouTube stars have with music by putting into perspective the framework in which this takes place: the platform economy.

To do so, our investigation is based on an online ethnographic observation (Jouët and Le Caroff, 2013) of forty French youtubers' channels, situated at different stages of fame, and having produced music. Our paper will be structured around three parts. We will show the abundance of musical productions by youtubers and the register of these productions (clash, parody, thanks, album), then we will analyse the weight that this has in the economy of YouTube and finally we will study the links of these youtubers with the traditional music industries.

Key Words

Youtube, youtuber, music, cultural industries, rap music, platform economy

Narrativas sonoras de podcasts independientes de no ficción de Colombia y Argentina

Authors

Mr. Raul Rodriguez - Universidad Complutense de Madrid

Abstract

A raíz de la tesis doctoral sobre podcasting independiente en Iberoamérica se analizan seis podcasts de no ficción de Colombia y Argentina, con el objetivo de conocer sus narrativas sonoras y el grado de innovación en los lenguajes y géneros radiofónicos empleados por estas producciones. Estos dos mercados son significativos en los que la audiencia de podcast llega al 57% (García Perdomo, 2022) y 34% (Mitchelstein & Boczkowski, 2022), respectivamente. El año pasado se reanudó el crecimiento del sector y el 34% de los consultados en 46 países, incluyendo a Colombia y Argentina, escucharon al menos un podcast el último mes (Newman et al., 2022).

A través de una revisión teórica que entiende el mercado del audio, como la sonosfera digital (Perona-Páez, Barbeito-Veloso & Fajula-Payet, 2014) o audiosfera (Bachura-Wojtasik, 2018) se discutió sobre podcasts narrativos, producción independiente y narrativas sonoras. Existe un incremento en las preferencias de escucha por el podcast narrativo en Iberoamérica (Podcasteros, 2022), solo por detrás del de charla y variedades y de entrevistas. Este podcast pertenece a proyectos periodísticos “de cocción lenta” (Gutiérrez, Sellas & Esteban, 2019) que se distancia de la hiperactualidad para concentrarse en personajes y testimonios, y cuya producción y acercamiento a los escenarios requiere tiempo para contar la historia (Nuzum, 2019).

En el ecosistema del audio, podemos identificar una narrativa digital, que se expresa en la adaptación y la especificidad (Pérez-Alaejos, Pedrero-Esteban & Leoz-Aizpuru, 2018), además de lo transmedia para involucrar activamente al oyente (Visa & Serés, 2018). La estructura, los testimonios y los recursos narrativos y sonoros son fundamentales para contar la historia (Lindgren, 2016; McHugh, 2016; Spinelli & Dann, 2019). Mientras, a falta de una discusión teórica sobre el concepto de independiente en el podcast, el cine plantea algunas respuestas para entender este vacío conceptual. Gubern (1995) y Zirión (2018) permiten trazar algunos márgenes.

Con una metodología cualitativa de análisis de contenido y entrevistas en profundidad a productores/as independientes se conoce la cadena productiva de todo el podcast. Específicamente, se describe la estructura, los recursos narrativos, los géneros y técnicas, la sonoridad y el lugar que asume el productor dentro de la narración. Los principales hallazgos son que la estructura, en general, comienza por el final de la historia, para luego transportar al oyente al inicio y desarrollar la narración. Mientras la entrevista y la historia de vida son los géneros y técnicas más empleadas, complementadas en menor medida con la crónica, el documental y el paisaje sonoro. El narrador ocupa un lugar importante, que opta por la verdad de los entrevistados más que tomar postura, aun cuando la elección del tema habla de un podcast comprometido socialmente. Se usa un periodismo inmersivo, en el que el diseño sonoro cumple un rol crucial, que

potencia la historia. A su vez estos podcasts no se definen bajo el concepto tradicional de independiente, ya que la cadena productiva está dada por la alianza con distintos actores y el uso de estrategias de comunicación masiva, para formar comunidad y audiencia.

Key Words

Podcasting, independiente, podcast narrativo, no ficción, narrativas sonoras, Colombia, Argentina

All you can listen to: disputes between scarcity and excess in globalized music consumption

Authors

Dr. Jose Claudio S. Castanheira - Fluminense Federal University

Abstract

The logic of operation (and existence) of databases is intrinsically connected to the notion of excess. Whether we are aware of it or not almost every social activity provides data on our daily habits, revealing an unprecedented surveillance model. The fetish of exponential accumulation of data depends on the existence of devices with huge storage capacity and on the increasingly autonomous mediation of algorithms. According to Fuller and Goffey (2012), the algorithmic functioning is improved from the repetition of steps followed in any of its operations. Algorithms are devices at the service of logic and control. In a society organized through relations between ubiquitous data structures and data reading protocols, there is little room for the different or unexpected.

This work proposes a reflection on music curatorship conducted by recommendation systems and by the creation of personalized playlists. It starts from the description of the curatorial process in a pre-algorithmic moment, carried out by human agents such as radio programmers, DJs, and showrunners in different types of media. Despite identifying some similarities in the procedures of both periods, such as the reinforcement of a globalized and colonialist model of production and circulation of cultural goods, we also perceive great differences in deeper levels of construction of identities, formation of repertoires and, especially, in the possibility of emergence of new aesthetic models.

Contradicting the old utopian desire that the Internet would be an inexhaustible repository of the most different cultural manifestations, the essentially standardizing logic of algorithms fits perfectly into the production model of late capitalism that seeks global solutions that are easily adaptable to different contexts.

This proposal starts from the hypothesis that the “faceless” curation of algorithms – theoretically taking advantage of the tastes and choices of listeners themselves – is an important element for the redefinition of identity elements initially built from the social interactions between consumers and programmers. Many of the playlists on different platforms are put together by employees based on an average taste paradigm that, in turn, is determined by algorithmic procedures. However, this action of producing playlists - not only grouped by genre, but also as types of music intended to keep up with specific everyday tasks - serves the interests of hegemonic economic groups and repeats, in a certain way, old practices of the phonographic industry in which record companies paid to radio programmers so that their artists’ songs were played to exhaustion.

Algorithmic recommendation can be used as a mechanism of musical discovery and of identity formation. However, its works differently from the way that the mediation of human agents

influences the formation of less predictable repertoires and of different identity models, and in the very valuation of certain cultural goods precisely because of their scarcity. The satisfaction of being introduced to or of finding “rare” assets is related to the idea of “initiation” and “training” of new listeners by more experienced ones and is the basis of practices such as collecting and audiophilia, as well as in the constitution of local music scenes.

Key Words

Music, Curatorship, Algorithm, Recommendation, Excess, Scarcity

The Effect of Rhythmicity on the Credibility of Chinese Synthesized Speech News Communication—Taking college students in Beijing as an example

Authors

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Mr. Cheng Chi - The Institute of Acoustics of the Chinese Academy of Sciences

Abstract

"Speech-to-Text" (STT) is an artificial intelligence technology used to convert speech into text sequences. Its technical framework mainly consists of three types: parametric synthesis system, phrase-splicing synthesis system, and waveform-based statistical synthesis system (Van A, 2016). In the media industry, STT is mainly applied in AI voices and other synthetic speech news.

Synthetic speech news is becoming popular due to its advantages of accuracy, real-time, uninterrupted, and low-cost delivery (Jiang, 2022). However, there remains a significant gap between synthetic speech and human voice in terms of naturalness, sound quality, and speech speed, which can lead to semantic deviations and interfere with audience comprehension (Lan, 2006), affecting the outcome of communication. Currently, there is limited research in academia on the evaluation of the impact of synthetic speech news, focusing mainly on the influence of speech speed (Yu, 2020) and voice gender (Yu, 2020) on audience acceptance and less attention on the phonetics, linguistics, and acoustics of naturalness, emotion, and clarity of speech. Among these, naturalness is a crucial criterion for measuring speech synthesis quality (Tang, 2019) and an important factor affecting the credibility in synthetic speech news. Naturalness encompasses multiple dimensions, including rhythmicity and coherence. Rhythmicity in speech refers to intonation, stress, and phrase pauses. Improper rhythmicity results in poor naturalness and ambiguity in synthesized speech (SKERRY-RYAN, 2018). In phonetics, Chinese rhythmicity is more complex than English (MAO, 2019) and has a greater impact on the naturalness and credibility of speech.

This paper proposes the following hypotheses:

H1: Rhythmicity will affect the credibility of Chinese synthetic speech news communication.

H2: If the rhythmicity of Chinese synthetic voice news is higher, then its confidence is higher, and the audience trusts it more.

This study uses an experimental approach. First of all, 6 pieces of Chinese Mandarin press releases, each with 600-700 words, are randomly selected and their original audio is obtained. The themes of the press releases are current politics, people's livelihood, and economy, which are relevant to most synthetic speech news (Jiang, 2022). Secondly, a bidirectional RNN encoder combined with an attention mechanism (Vaswani, 2017) is used to form a rhythmic word prediction model to predict the prosody in the text (Wu, 2019). Neural networks such as Wavenet (Oord, 2016),

Deepvoice (Gibiansky, 2017), Tacotron (Ying, 2016), and Tacotron2 (Wang, 2019) are then used to generate 12 synthetic speeches, each 2-3 minutes long, corresponding to the speech rate of a CCTV news program. Above all audio constitutes three groups: high- rhythmicity real speech, medium- rhythmicity synthetic speech, and low- rhythmicity synthetic speech. The audio quality and group validity are then tested. Use the LSTM model (Li, 2015) and the Mel cepstral distortion measure (Li, 2015), and invite ten uninformed student interviewers to listen to the audio at random and make MOS score (Niu, 2022).

The formal experiment will recruit a sample of college students in Beijing, ensuring an equal gender ratio and excluding individuals with a history of mental illness or hearing impairment. Participants will listen to the voices of three groups and rate the credibility of each piece of news using an electronic score chart. The credibility score is defined as the participant's level of trust in the news content, measured by a seven-point Likert scale, with 1 being "not at all" and 7 being "very much". The study will consider seven indicators of credibility, including fairness, accuracy, clarity, trustworthiness, reliability, objectivity, authoritativeness, and professionalism, based on previous research by Meyer (1988), Newhagen & Nass (1989), Sundar (1999), and Graefe (2018). The scores of the three groups of high, medium and low rhythmicity will be counted separately and analyzed to compare whether rhythmicity has an impact on the credibility of Chinese synthetic speech news.

This study is innovative in its focus on the rhythmicity of Chinese synthetic speech news, which is a speech synthesis problem specific to the Chinese language and has received little attention in previous studies. The study also incorporates both objective and subjective evaluations to ensure validity.

Key Words

Text to speech, Rhythmicity, Synthetic speech news, Credibility, Trust

Peripheries in Podcasting: A Rapper Against the Journalistic Flow

Authors

Dr. Claudia Sarmiento - King's College London

Dr. Plinio Fraga - Federal University of Rio de Janeiro (UFRJ)

Abstract

Recent market reports indicate that 40% of Brazilians with internet access listen to podcasts, with 57% of the interviewees declaring that they have started consuming this digital audio format during the Covid-19 pandemic. Brazil is among the countries with the highest growth of the podcast market in the world. In the context of a rapidly changing media environment, this study examines a politically engaged interview podcast, hosted by the country's most popular rapper, Mano Brown. The podcast show "Mano a Mano" is currently in its third season. Released in 2021, it became Spotify's second largest podcast audience in Brazil. Drawing on qualitative content analysis of 30 episodes, this paper seeks to investigate how the host explores his celebrity capital to propel debates and discussions from the point of view of peripheral communities, either by using the *language of the streets* or by pushing uncomfortable and confrontational themes kept underrepresented by mainstream media. Concerned with possibilities for rethinking journalistic norms, the present research considers how Brown's de-professionalised approach challenges traditional gatekeepers' practices in his interviews with a broad range of guests, from politicians and famous artists to academics and religious leaders, who discuss themes around social, racial and gender injustice.

The analysis addresses the incorporation of tools of confessional journalism to build a very personal and emotional bond with the audience, while confronting classic parameters of journalism such as objectivity, neutrality, and impartiality in a country where inequalities were exacerbated by Covid-19. The results demonstrate that the rapper's ability to speak personally, creating a conversational tone without an overuse of sonic elements, is extended in the podcast format, which allows an intimate experience as shown by previous studies. Although produced by a commercial platform (Spotify), the show explores the counter-narrative potential of podcasting and enhances the emergent political and social discourse of the Brazilian peripheries. In what sounds as unscripted interviews, this examination argues that podcasting aimed at interpreting socially concerned topics represents an effective alternative form of journalism. Whereas the scholarship on the podcast ecosystem has grown steadily, research centred on independent producers from developing nations contribute to a better understanding of the motivations, organisation and achievements of peripheral approaches to generate news content in audio format.

Key Words

Podcasting, podcast journalism, alternative journalism, confessional journalism, intimacy, sound activism

Research on production and Communication strategies of mainstream media mobile audio News from the perspective of availability -- A case study of "Xinhua FM" audio report of the 2022 Two Sessions of China

Authors

Mr. Mingxuan Guo - Communication University of China

Mr. Yucheng Liu - Communication University of China

Mr. Fan Liu - Communication University of China

Abstract

Sound is one of the most frequently used information dissemination mediums in public life. In the era of deep media convergence, mobile audio news is an important means for news media to provide information and guide public opinion. Compared with developed countries in Europe and America, China's mobile audio news started late and lacks explosive user growth points. At the same time, with the development of the deep integration of media, China's audio news market has seen a trend of continuous creation, with increasing creators and audio types, which has great potential for development.

Xinhua FM, as an audio news section of Xinhua News Agency, has a more stable production and greater influence in the current Chinese domestic mobile audio market. This paper takes 60 audio reports of Xinhua FM during the two sessions in 2022 as the research object, stands under the perspective of affordance theory, and uses research methods such as case study method and content analysis method to analyze Xinhua FM's production and dissemination strategies. From the perspective of production availability, the current mobile audio news production has the characteristics of wide use of collection language, initial scale of network platform distribution, and relatively closed media resource allocation. From the perspective of social supply, China's mobile audio news has the characteristics of single form of media participation in social communication and single form of user participation in social communication. From the perspective of mobile availability, China's mobile audio news multi-media linkage has begun to take effect, media content has been completed mobile adaptation, and continuous production ensures its accessibility. Based on this, this paper proposes suggestions to improve the affordance of mobile audio news, such as standardizing operation, being innovative, cultivating user awareness, encouraging media participation, enhancing audio-video linkage, and improving cluster productivity.

With the bottleneck of deep media integration, audio news undertakes the social functions of providing information and guiding public opinion during the transition period of media integration. At the important time node of deep media integration, this study provides a theoretical framework for future realistic research on how audio news can better assume social functions.

Key Words

Mobile audio, Audio news, Affordance, Xinhua FM

Reframing the Urban Politics of Media Production: Broadcast Buildings, 1930-1945

Authors

Dr. Carolyn Birdsall - University of Amsterdam

Abstract

In the years around 1930, a series of new broadcasting buildings were planned and unveiled to much critical acclaim. These purpose-built buildings were frequently understood as responding to the associations of radio broadcasting with liveness, immediacy, and intimacy, and its grounding in urbanity, internationalism and cultural modernity. Among these new 'media houses' (Ericson & Riegert 2010), BBC's Broadcasting House in London and Radio City Music Hall in New York, both opened in 1932, quickly became architectural icons for the radio age and its 'modern acoustics' (Thompson 2002).

In this presentation, I acknowledge such well-known radio buildings, yet propose instead to examine the case of German radio broadcasting, whose federalised system was subject to increasing state centralized control during the early 1930s under both Weimar and National Socialist rule. This development followed on the heels of the 1930 unveiling of the Berlin 'Haus des Rundfunks' broadcast building designed by architect Hans Poelzig, which housed the Berlin station, the national station and the German Radio Board (Reichs-Rundfunk-Gesellschaft, or RRG). The RRG, founded in 1925, also had its own building construction division (Bauabteilung der RRG), which oversaw the construction and maintenance of all broadcast buildings in Germany, and later extending to radio stations across German-occupied Europe, many of which were extensively remodelled.

Drawing on the archival collection of RRG building plans (held by the DRA/German Radio Archive in Potsdam-Babelsberg), my analysis will focus on the significance of purpose-built (or remodelled) broadcast buildings following 1930 for aesthetic developments in German radio. Poelzig's 'Haus des Rundfunks' design was striking in accommodating what appears to be the first purpose-built recorded sound archive (*Schallplattenarchiv*) for facilitating 1) creative experiments in programme production and 2) the historic preservation of radio. I suggest, however, that this early development needs to be situated within a longer timeframe between 1930-1945 that reveals how, across occupied Europe, radio buildings were envisaged and remodelled according to a strong National Socialist preference for non-fiction formats, as evidenced by the formation of new editorial departments devoted to reportage (e.g. "Aktuelle Dienst", "Zeitgeschehen") and to the expansion of technical facilities for wax disc, shellac, Decelith and magnetic tape recording. As such, the proposed examination of the RRG building plans across this period will highlight how the recording technologies, archival storage and re-use came to play a central role in the spatial layout and workflows of radio under National Socialism.

The presentation will conclude with a critical evaluation of how the concept and design of media buildings have been conceived in line with (or as against) modern democratic ideals, and, in turn, informed creative media production. It will also reflect on media buildings as a site of cultural politics and contestation in specific urban environments, and as forming a crucial node within media networks and infrastructures extending across (trans)national boundaries.

Key Words

Radio Documentary/Feature

Sound Recording/Archiving

Urban Media Buildings

Media and Cities/Territories

The Communication of Short Videos with TikTok Earworms Based on Interaction Ritual Chains

Authors

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Dr. Haocheng Peng - School of New Media, Peking University

Abstract

As a short video platform, TikTok is changing the music industry by opening an unprecedented way to make hit songs and discover new artists and music. As an Internet buzzword and an emerging social phenomenon, “TikTok earworms” generally refer to those songs that go viral on TikTok platform.

In light of previous studies, this paper defines the “TikTok earworms” as songs that are highly recognizable and easily memorable, with catchy melodies and brainwashing lyrics, and can gain widespread in a short time on TikTok. However, these songs’ popularity is not only due to the features of songs per se, but also related to the dissemination characteristics of the short video platform. Their communication on TikTok can be seen as Collins’ interaction ritual chains that enable the formation of identity as TikTok earworms followers and the generation of the emotional energy necessary to continue in that identification.

Based on the theory of Interaction Ritual Chains, this study uses interview method combined with content analysis and emotion analysis, to find out how TikTok forms interaction ritual chains, making it a powerful platform for the music industry. In order to demonstrate the formation of the chains, four initiating conditions need to be completed: group assembly, barriers to outsiders, shared focus, and common emotional experience.

The researcher conducts 20 interviews with people aged 15 to 55, asking questions about how they use TikTok, how they understand TikTok earworms, and how they feel and react to this phenomenon. It can be concluded that people gather on TikTok platform as the place where they can communicate and interact with each other, and the outsiders can be categorized into three types: those who did not hear the earworms enough times, those who dislike the melody composed, and those who disagree with the content the lyrics convey, so that the first two conditions are satisfied.

Moreover, the researcher collects 500 short videos from TikTok platform. These videos contain the top 10 hot songs in 2021, issued by TME (Tencent Music Entertainment), China’s most influential music group. For each song, the researcher chooses the top 50 videos ranked by popularity. Comments under each of the 500 videos are also obtained via web crawling. For further proof of the third condition, the researcher uses Python to separate the comments into words, and then applies LDA model to do the thematic clustering, finding out that comments under videos using the same song are focused on similar topics. As for the fourth

condition, the researcher does emotion analysis from Komprehend platform, which can process the input comments, and give a result consisting of six different emotions (happy, angry, excited, sad, fear, and bored) with percentages, respectively. After analyzing the emotion data, it is found that comments under videos using the same music share the same emotions.

TikTok platform creates infinitely rich encounters for users, providing them with a digital space to gain emotional energy. With all four conditions confirmed, TikTok generates its own unique interaction ritual chains through the TikTok earworms.

Key Words

“TikTok earworms”, short video, interaction ritual chains, platform, music industry

Listening as a Memory Practice: Dialogues between a Covid-19 Aural Archive and Philadelphia Communities

Authors

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Abstract

In early 2020, against the backdrop of the rapid spread of the novel coronavirus, many libraries, universities, and publications sought to document the pandemic's toll through photos, recordings, stories, and interviews from students, workers, activists, and regular people. One particularly compelling diary project emerged from a group of 2019 fellows from Harvard University's Nieman Foundation for Journalism, with support from MIT's Center for Advanced Virtuality. Together the fellows created *Corona Diaries*, an open access platform that allows participants to record an audio diary entry related to the pandemic based on a daily prompt. When one participates in *Corona Diaries*, they are simultaneously sharing their personal voice as well as contributing to a growing archive of pandemic stories that anyone can access with internet connection. Throughout 2021, I collected about 153 American based audio diaries. These diaries were skewed to the east coast relative to the other regions of the country and were generally recorded between March 2020 and Fall 2021. This project addresses how three distinct focus groups from the Philadelphia area engaged with and internalized the deeply personal dimensions of the Covid-19 audio archive. A selection of ten audio diaries, each approximately two minutes long, were played in a closed setting for high school students, College students, and adults (over the age of 30) from the general population. After each listening session, I engaged with each of the three groups in a dialogue in which they articulated their experience of listening to the content and the emotions of the archive's voices. The findings from the dialogue demonstrate what features of the archive's personal stories, such as vocal tone, narrative description, and shared challenges resonate with different types of audiences. Moreover, the results gesture to how future research about crises, health, ecological, or otherwise, can mediate between understanding the collective and the individual toll of a given disaster. Examining the potential impact of the *Corona Diaries* archive on listeners can help approximate the reach of other crowd-sourced, community- based memorialization endeavors that seek to preserve knowledge of the pandemic's impact in public memory. This can then inform institutional decisions about how digital crowd-sourced initiatives can be utilized to help manage, mediate, and preserve our memories of not just Covid-19, but other emergent future disasters.

Key Words

Sound, Voice, Pandemic, Crisis, Community, Collective Memory, Personal Narrative, Listening

Podcast Industry in China: Democracy, Professionalization and Elitism

Authors

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Abstract

Podcasting, as a relatively young medium in China, is expected to have great democratic potential as a result of its subscription method, audio format and access to production. With the industry becoming more mature, more research on Western-based podcasts has been dedicated to the discussion about professionalization, commercialization and democracy, but only a handful of scholarly studies on Chinese podcasts are focused on these aspects. Among these studies, “Commercial Power behind Podcasts” briefly mentions the predicaments that Chinese podcasters face to earn profit from their shows (Tang & Nian 2022). The article “Feminist Podcasting: A New Discursive Intervention on Gender in Mainland China” investigates various means feminist podcasters apply to monetize their audio contents, in which fem-vertising stands as the core strategy. Apart from random tips, regular donations and word of mouth advertisements, company-tailored episodes, company-sponsored entire show and VIP subscription are explored by feminist podcasters with large audience base (Yang 2022).

In our new research, we try to extend the discussion of commercialization in the feminist podcasting to the whole podcast industry in mainland China. In particular, we examine how podcasts are gradually professionalized and monetized. How does this wave of commercialization affect and shape the ecology of the podcasting industry in mainland China? This research is based on information collected online from major podcast platforms, podcast accounts, and interviews conducted with podcasters (selected based on various categories of contents and levels of audience base) and podcasting platform workers. Minding the recent emergence of multi-channel networks (MCNs) and their increasing influence in the podcast industry, the study will investigate how MCNs assist podcasters to manage audio contents distribution, advertising business, and content scrutiny to pass platform regulation. We will further probe into the roles played and rules applied by podcasters, platforms, advertisers, and other intermediary commercial entities to reveal their strategies of co-operations, rising tensions, and conflicts of interests. Focusing on Daily Talk Garden (日谈公园) and JustPod, we will tentatively argue that the professionalization and commercialization help strengthen the elitism of podcasting in mainland China, which seems to steer away from the previous democratic ethos of podcasts.

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Key Words

podcast, China, commercialization

Exploring the Role of Purchase Involvement on Willingness to Pay by the effect of Sonic Logo

Authors

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Abstract

The popularity of multisensory marketing is on the rise among marketers, who are utilizing audio branding to differentiate, reinforce, and define their brand identity in comparison to their competitors through the use of sound. Sonic logo/audio logo comes under the umbrella of audio branding and are short

musical note sequences that are part of the brand's identity system used at the beginning and end of advertisements. It is an underutilized area, however, previous research has shown that sonic logos have the potential to become part of a brand's identity and can elicit brand familiarity, brand recognition and memory. This can be seen in the case of Netflix's iconic "Ta -Dum".

Existing research in the area of sonic logos has established relations between sonic logos and willingness to pay (WTP) as well as between music and consumers' levels of purchase involvement as separate studies. However the relation between the purchase involvement levels and willingness to pay mediated by the effect of sonic logos have not been studied.

The present study endeavors to integrate the knowledge from various disciplines like branding, music, consumer behavior and psychology to examine the link between personal perception, familiarity of sound and emotions related to sonic logos. The concepts related to sonic logos, including perception, familiarity of sound and emotions can act as mediators between the purchase involvement levels of consumers and their willingness to pay.

Emotions of sonic logos and their effect on willingness to pay is usually considered with positive and negative emotions. However, there exists a wide range of positive emotions which could influence consumers' willingness to pay for audio logos in different ways as well as the personal perceptions and familiarity of the music to the listener. Therefore, these three variables are considered as mediating factors of audio logos in examining the relationship between the purchase involvement levels and willingness to pay, to get a holistic idea of how audio logos are perceived by customers.

Key Words

Audio branding, sonic logos, willingness to pay, purchase involvement levels

Cuts, fades and layers: Audio production interfaces and mental schemas for radiophonic storytelling

Authors

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Abstract

Audio journalists and documentary makers who use spatial audio talk about the need to think and work differently, planning sound scenes in 3 dimensions, avoiding usual techniques such as layering audio tracks or making frequent cuts (Wincott, Martin and Richards 2021). Object-based audio – newer technology being developed to make spatialised audio programmes – asks them to think about their work as composed of sound objects that will be distributed in space and time, rather than as a finished linear mix.

As big broadcasters in France, Germany and the UK invest in rolling out spatial sound technology, spatial techniques seem to be challenging for many programme-makers, who continue to apply non-spatial format conventions: fading, layering, cutting and narrating, thus undermining spatiality and immersion of their work.

In this presentation I explore the role production technology might play in these difficulties, by thinking of technological interfaces as metaphors that attempt to represent the nature of sound and of narrative, and also to represent the cognitive and production processes of programme-makers. The nature of material and virtual interfaces used to produce programmes facilitate and constrain ways we think about and produce our work (Galitz 2007; García-Crespo, Ramahí-García and García-Mirón, 2021).

Modern editing software has processes designed into it that might not match the processes by which work is produced, as Duignan, Noble and Biddle (2010) found with music composers. Software uses a vocabulary of visual abstract representations of sound and process on a flat screen, including audio 'tracks', waveforms, cuts and fades, files, folders and so on. Some of these terms predate computer editing, and draw on tape and mixing desk technology, on typewriters and paper. How might they fail to capture spatial thinking and spatial production processes?

Key Words

audio, radio, podcasting, sound, technology, human-computer interaction, documentary, production

¿Convergencia o convivencia? Caracterización del videopodcast en plataformas tradicionalmente de audio

Authors

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Abstract

En el actual ecosistema mediático, los avances tecnológicos y la hiperconectividad permiten el acceso a infinidad de contenidos en cualquier momento y lugar. Esto implica que las formas de consumo evolucionen y se produzca una convergencia y convivencia de formatos audiovisuales a los que los usuarios acceden a través de las diferentes plataformas, cada una con su propia narrativa. En el caso del podcast como formato de audio se ha consolidado en los últimos años debido, entre otros factores, a la facilidad de acceso a través del *smartphone*, que permite un consumo en movilidad, y la tecnología que posibilita su producción y difusión. Paralelamente, el videopodcast, está experimentando un aumento en popularidad. De hecho, una plataforma utilizada para escuchar música y podcast como es Spotify permite a los usuarios de varios países crear sus propios videopodcast a través de la aplicación Anchor. El consumo de este formato se ha duplicado en el último año y viene auspiciado por YouTube, plataforma tradicionalmente de vídeo y la más utilizada para escuchar música y podcast, seguida de Spotify. La presente investigación tiene el objetivo de profundizar en el formato de videopodcast y sus características en las plataformas tradicionalmente de audio como es el caso de Spotify. Para ello, se parte de una revisión del término videopodcast y de la evolución del formato en las diferentes plataformas y se realiza un análisis de contenido de 50 videopodcast publicados en la categoría con el mismo nombre en Spotify a los que se aplican 20 variables de estudio. Los resultados apuntan a un formato en auge con el que se busca atraer y consolidar nuevas audiencias que no solo quieren escuchar sino también ver lo que escuchan.

Key Words

videopodcast, audio, podcast, Spotify, plataforma de audio, vodcast

New models and strategies of audio content production in Iberoamerica

Authors

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Abstract

The second and third wave of podcasting expansion has meant the development of new models of production independent of these sound contents. The new production model begins to resemble that of other cultural industries practices more focused with the creation of artifacts that circulate packed as an audio digital file.

The historical media ecosystem in Spain and Latin America placed some groups as dominant. Without a doubt, the Prisa group is the most influential group in Spanish radio with stations in different countries (Spain, United States, Mexico, Colombia, Argentina or Chile). The new Prisa Audio Division generates new strategies of this group with its Podium Podcast platform as its most outstanding project. In addition, other large groups (not necessarily radio) in the Ibero-American space around sound creation (Globo, Univisión, Televisa or Clarín) are starting new audio strategies.

At the same time, there are new disruptive and independent producers that introduce new practices respect to traditional radio productions. Based on the analysis of the production of podcasts such as “Las Raras” (Chile), “Esto no es Radio” (Mexico), “Furor Podcast” (Argentina), “De eso no se habla” (España) or “Café Brasil” (Brazil), among other cases, will define the main parameters that characterise this type of independent production, which have managed to surpass the podcast productions generated in the traditional radio industry in terms of downloads.

This paper will compare the new models and strategies by major and independent producers and explore the new ecosystem of production.

Key Words

podcast, radio production, audio producers

Does AI-generated music have aura? An analysis of AIPM based on encoding-decoding theory

Authors

Ms. Yu Ao - 学生

Abstract

Artificial intelligence technology is embedded in all aspects of digital music generation and transmission, leading to intelligent music generation and transmission and changing the aesthetic norms of people and society. Whether artificial intelligence synthesized music has the "aura" of human works is a controversial issue. This paper adopts the method of computational transmission, uses random forests and PDA models to categorize and analyze information such as melody, style, emotion, lyrics, etc. in artificial intelligence synthesized music and conducts a descriptive exploration of its unique lyrics and musical rhythm along the "encoding-decoding" research direction. The study finds that in the product dimension, AIPM mostly adopts a technical encoding strategy. In the acceptance dimension, there are various decoding strategies, as well as the existence of an audio uncanny valley mentality beyond resistance and acceptance.

Key Words

Artificial Intelligence Synthesized Music; Encoding-decoding Theory; Computational Transmission

Copyright Development, Technology Upgrade, and Integrated Marketing: Strategies of Accessible Publishing for Audiobooks in China

Authors

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Abstract

As an extension of reading materials, audiobooks enrich the publishing forms of accessible reading. The vocalization of accessible publishing helps guarantee the right of the visually impaired to access information without discrimination. This paper reviews the history of audiobooks and analyzes the policy environment, technological environment, and development opportunities for accessible publishing in China; then introduces the 4I principle of integrated marketing communications to summarize the marketing strategies.

Audiobooks were first used in the United States to provide reading services for the visually impaired. In 1931, the Pratt-Smoot Act authorized the provision of library services for the disabled. Subsequently, the medium of audiobooks had shifted from the record to tape, radio, and the Internet, with the emergence of industry standards and the Audio Publishers Association. Audiobooks in China started late and have a regional character. Literary works and masterpieces reflecting the construction of socialism were first broadcast to the public by the authorities. And it was not until 1998 that the China Braille Press published audio books designed for the visually impaired.

In terms of copyright development, the government has attempted to protect the copyright and accessibility of works for the disabled. The Marrakesh Treaty came into force in China in May 2022. Accordingly, the National Copyright Administration of China issued the Interim Regulations, defining concepts such as beneficiaries and authorized entities, and focusing on the introduction of accessible format copies and cross-border exchanges. However, to some extent, the strict censorship of publication and creation has hindered the freedom of creation and the participation of private capital. Regulations are ambiguous in defining the applicable population of accessible format copies and in the enforcement of policies. And no standards and industry alliances have been formed, with copyright infringement occurring.

In terms of technical support, the digitization and datafication of accessible books are conducive to reducing information loss and the knowledge gap. Braille books suffer from homophone translation, cumbersome proofreading, and large products size. The DAISY (Digital Accessible Information System) and Epub3 standard support 'accessibility from the beginning' creations and multimedia forms of audiobooks. And AI-based speech recognition and synthesis technologies also apply to practice. While datafication has optimized the editorial process for audiobooks, there is a risk that ownership of the data remains with government-censored publishers.

In terms of marketing strategy, the 4I principle (interesting, interest, interaction, and individuality) proposed in integrated marketing communication is beneficial to publishers' operations. Specifically, it includes providing interesting content that matches users' scenarios precisely; expanding the value of the content to meet their interests; encouraging user interaction and receiving feedback; and providing personal and accessible services for the disabled and ordinary people to express their individuality.

Key Words

Audiobooks, accessible publishing, copyright, voice technology, 4I principle

Casting Change: Legacy Public Service Broadcasting Institutions and Podcasting in the Platformisation Era

Authors

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Abstract

This paper draws on primary source documents, along with public and trade press materials, to examine the evolving relationship between legacy public service broadcasting institutions and podcasting. It argues that, while podcasting and legacy public service broadcasting organizations were uniquely positioned to drive each other forward during podcasting's second decade, the current toward digital platformisation (Nieborg and Poell, 2018) attests to the need for legacy PSBs to more actively embrace curation and discovery in conjunction with content.

The paper begins with a brief historical discussion that situates podcasting's emergence in relation to networked digital media's historical ideological tension between communitarianism and libertarianism (Norris, 2001) that evolved into dichotomy between participation that privileges community and democracy (Benkler 2006, Shirky 2008), on the one hand, and publicity and market fundamentalism on the other (Barney 2008, Dean 2009; Marshall, 2015). In podcasting's development, this tension animated the medium's emergence as new phenomenon that was celebrated for its potential to democratize media production in an entrepreneurial mold (Bottomley, 2020). In its second phase, podcasting helped to rejuvenate soundwork-based public media institutions (e.g. CBC Radio, BBC Radio, ABC Radio) whose decades-long gravitation toward the marketplace positioned them to jump into the podcasting space as the medium began its second decade. This development spurred podcasting's growth and also hastened the increasingly interconnected processes of its commercialization and platformisation.

Now, with podcasting poised to enter its third decade in a period of increasing platformisation (Sullivan, 2020; Morris, 2021; Bonini, 2022) and looming retrenchment, legacy PSBs must once again contemplate their roles within the podcasting space and the increasingly mature medium's position in their future operations. This paper draws on examples from legacy public-service broadcasting organizations across the Anglophone world (the ABC, BBC, and CBC) to argue that podcasting's evolution attests to the need for legacy PSBs to expand their scopes to include more curation and discovery initiatives that embody public service values. This means developing spaces that actively counter platform (Srincek, 2018) and surveillance (Zuboff, 2018) capitalism by selecting and presenting content, and treating users, in ways that more effectively align with public service mandates while still possessing broad appeal. Projects like ABC Listen, CBC Listen, and BBC Sounds (Berry, 2020; Charles-Hatt and Sayers, 2021) represent are positive steps in this regard. However, the case of podcasting illustrates the need to go further in the reconceptualization of public service media as a hybrid phenomenon involving both the production and dissemination of content and its curation and discovery.

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Key Words

Public Service Media; Podcasting; Platformisation; BBC; CBC; ABC

HYBRIDISATION AND TRANSMEDIA NARRATIVES IN CONTEMPORARY POPULAR MUSIC. THE CASE OF THE VIRTUAL BAND GORILLAZ

Authors

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Abstract

The virtual band Gorillaz was created by Blur frontman Damon Albarn and the comic book animator Tank Girl, Jamie Hewlett, in 1998. Since then, this band has become a reference in the music industry by mixing virtuality and presence in all its expressions (Jeffery, 2017). Indeed, this gang is presented as a group of four cartoons whose image has no reference to the real world or to fantasy, but is shown as a set of symbols through which the band manifests its identity (Prior, 2009).

This line-up, consisting of Stuart Pot, Murdoc Niccals, Russel Hobbs and Noodle, has since its inception shown itself to audiences through multiple identities based on intertextual references and postmodern popular culture names (Rambarran, 2016). This multiplicity of identities together with the diversity of animation formats —2D, 3D, virtual reality— and projection —screens, holograms, virtual reality— constitutes the essence of this visual and musical project that has attracted many thousands of fans around the world. This paper aims to determine the band's use of the transmedia narrative, as well as the multiple hybridisations of formats that are shown not only in the recorded formats, but also in their performances. There, they include the most recent technological advances in audiovisual material and continue the conceptual and visual line started in virtuality. We focus on the analysis of their new album, *Cracker Island* (2023), designed as a hybrid and transmedia project, whose narrative moves from virtual to physical spaces. Thus, through a visual and narrative analysis applied to the content related to the new project, we study the transmedia narrative that is being developed on digital platforms —Instagram and YouTube—, from December 2022 to February 2023. It also includes an analysis of three music videos of the first singles from the album and completes with a study of the band's launch performance for the *Skinny Ape* track, held in London and New York. At this event, the band had the collaboration of Google who developed an app where attendees could watch "Gorillaz play in real life as Murdoc, 2D, Noodle and Russel literally tower above them, playing in the middle of two of the world's most iconic skylines" (Mondosonoro, 2022). The findings evidence the storytelling of transmedia and a unique visual universe that connects with audiences, as well as highlight the possibilities of audiovisuals for contemporary music industries, such as video-volumetric (VV), immersive virtual environments (IVEs) and virtual intelligence or augmented reality, both for recorded and live formats.

Key Words

Pop music. Cultural Studies, virtual band, Transmedia Projects, IVE, Gorillaz

A contextual approach to podcasting in Cuba: Soundscapes of an island

Authors

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Abstract

This paper examines podcasting in Cuba in the period 2018-2022, a contextual approach to the development and evolution of this medium in the context of the Caribbean nation. This paper analyses the phenomenon of podcasting in Cuba, a singular territory, and how it creates, articulates and maintains communities through storytelling and co-creation practices.

Podcasting in Cuba has experienced a significant growth since 2018, notably distinctive in the years 2020 - 2022 during the Covid-19 pandemic lockdown periods. More than 100 podcasts emerged within this period were produced by a range of social actors including state media, independent outlets, fashion brands, entrepreneurs, religious institutions, amongst others. In parallel, these podcasts built up a sense of community around their narratives, establishing a diverse network of voices across different platforms. Cuba's economic, social and cultural development has been defined through its political discourses, which pre-established cultural forms of storytelling-identity construction since the triumph of the Revolution. Cuba's media landscape has been shaped since 1959 "as an element of the political system, legitimised by the normative discourse" (Valcarcel, 2020, p. 25).

A qualitative approach based on semi-structured interviews with podcasters elucidates how podcasting in Cuba creates, articulates and maintains communities through storytelling and co-creation. Moreover, focus groups conducted with podcast listeners shed light on the emergence of podcast communities within the island's soundscape, as well as the role of storytelling in nurturing community traits across audio narratives. The research also proposes the co-creation of an experimental podcast series with Cuban podcasting practitioners, members of the public, Cuban researchers of the field, potential stakeholders with explicit interest in the discussion to scrutinise how the concept of community manifests through co-creation in podcasting in Cuba. Community, identity and co-creation will provide useful frameworks for further analysis.

Since 2000, Cuba has introduced digital technologies at a distinctive pace due to its economic limitations, reinforced by the economic embargo imposed by the United States. In the early 2000, the government drew a strategy to stimulate the development and use of technologies in the island, summarised in the nation's programme for the Computerization of the Society in Cuba (Rubio, 2019). The massive access to the Internet from mobile phones and Wi-Fi hotspots, in 2018, opened limitless opportunities for content creation, as well as the appearance of a new landscape of audio narratives.

The paper offers considerations and insights into the podcasting phenomena in Cuba, while it delves into notions of identity and authenticity in this medium through the analysis of local audio-

based content. Furthermore, the co-creative podcast experience aims to contribute to the current body of knowledge on podcasting as a methodology for practice-based research.

Key Words

Podcasting, Cuba, communities, storytelling, co-creation

T-AGP: A Music-Researching Method Based on Data-driven Comprehensive System of Network Analysis

Authors

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Abstract

As one of the oldest art forms in human civilization, music plays an irreplaceable role in the research of humanities. In the past hundred years, the research on music has experienced a complex and long development process. At present, the development of the Internet makes music more free in both creation and distribution. The research on music also needs some new tools to support. This study is a new attempt to innovate music research tools; We try to combine modern scientific research methods such as statistical methods and social network analysis methods with the law of music creation, develop a new perspective for music research, and provide a series of technical support. This study develops a systematic network analysis called T-AGP to optimize music search. On the basis of tune, different statistical methods were used to study the relationship between artists, the relationship between genres and the change of musical genres in different periods. First, an unweighted directed music influence network is shown and use three network metrics to quantify how influential an artist is. Analyzing the influencer network from three perspectives to understand the mechanism of influence in the evolution of music. Then a series of methods including factor analysis to select the core feature of music are applied to develop measures of music similarity. After converting the original features into 2D feature vectors, measuring the distance between data points. The similarity between two pieces of music is given by a Gaussian distribution of distance to measure the macro similarity between genres. The results on genres' similarity show that there are both uniqueness and overlaps exist in genres. At last, from a time point of view, the tune changes of different genres in different periods are compared and analyzed. With the help of musical and historical background, the article combines data with the real stories in history. Through modeling and analyzing, we comprehend the evolution of music in a more scientific and reasonable way. T-AGP is a tool that combines data and art, allowing users to analyze and understand all aspects of music according to their needs.

Key Words

Dynamic Network Analysis; Statistical Modeling; Musicology Research; Algorithm Development; T-SNE

Recommendations Trap: Cost and Solution

Authors

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Abstract

The astonishing growth of computational resources, complex algorithms, and significant developments in music data theory have not resulted in the diversification of human musical interest, nor the accessibility of non-mainstream music to a wider audience. Such disappointment is a necessary result of the adoption of the prevalent recommendation paradigm in music streaming services. Nick Seaver in his book "Computing Taste" associates the modern paradigm with the "collaborative filtering" family of algorithms, but more astutely for music, this can be referred to as the *bandwagon paradigm*.

In the early days of computer decision making people were scared that computers would deconstruct human creativity and generate ersatz content that would deprive artistic endeavors of their inherent "humanness". Yet these fears were misguided. People were determined to be much more predictable, so no need for deconstruction arose. To captivate people it is not necessary to produce anything new from fundamental elements, it is enough to give them what they have already experienced. This is the basic maxim of the bandwagon paradigm of music recommendation.

There are a lot of various collaborative filters. Placed within different application architectures they may manifest different relations between musical compositions, yet the concise principle of their work is the same. In music recommendation, as it currently stands, the objects of prediction are not musical compositions but human listening patterns derived from historical records of song playbacks. Algorithms determine which songs were listened to together by the target user and by other subscribers, and determine the sequence of recommended songs. Although this process may be dynamic with various definitions of what is "liked", and user preferences may be historically diverse ultimately the algorithms recommend something that was played the most.

The nuances hide in the conditions. Year after year computational power grows and software developers create more ways to refine their selection of relevant listening histories, making them more and more specific. This, however, only segments the subscribers generating lots of smaller bandwagons, without deepening the machine's musical insight. Hence the musicians without a historical following are marginalized, and this has detrimental effects both on the listeners and music producers.

User categories are usually defined not by the genuine semblance of preferred music, rather they are based on the clusters of listened songs. This is a vicious cycle because it makes the discovery of genuinely new music unlikely. Furthermore, even the few "new" discoveries are defined only by popularity and not the characteristics of the music compositions. As the recommendation process is rarely transparent, the design of the UX, and marketing strategy of the services is misleading the

users may not be aware of the internal restrictions they are experiencing while on automatic playback. This affects their awareness of the musical world and negatively affects their taste and musical comprehension.

Musicians are driven to find ways to extra-musically associate themselves, as listeners are inadvertently bunched into categories. Popular association strategies include placement into playlists by influencers, charts, etc. Although these have been staples of the music industry for a long time, they are less transparent now as the curated component is often masked under the pretense of stylistic similarity. Thus musicians promote their music not by improving musical characteristics, but by being pulled by the bandwagon. Hence from both sides, the recommendation algorithms limit aesthetic choice and negatively affect musical culture.

Is there a way out of this trap?

Ironically, further datafication of music may be the solution. Capitalizing on the abundance of computation resources may allow streaming services to both level the playing field for musicians and provide granular control for music listeners over their music discovery. Data analytics tools framed within the context of musical formalism, both classical and contemporary, can be used to determine genuine similarities in music. Furthermore, these similarities in user histories can be used to predict genuinely relevant recommendations.

For clarity, we can call the hypothetical collection of musical formal characteristics the *musical features*. The exact set of musical features would be service specific, and the features would have different default weights in making the recommendations, however, the principle should be invariant. The features should strive to exhaust the definition of musical similarity, and the UX should make the modification of feature weights, or correlations, accessible to the subscriber. Crucially, the similarity of songs must be evident from their features. There is a technological cost associated with implementing this approach, and it will be argued that this cost is justified in the long run.

Key Words

Recommendation algorithms, streaming culture, musical data analysis

Advice Podcasting, Trust, and Authenticity

Authors

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Abstract

The intimacy of the podcasting builds on its trust and authenticity as a medium, a characteristic it shares with radio (Berry 2016, Bonini, Lindgren 2021, Loviglio 2088, McHugh 2014, Sullivan et al. 2018). This work draws on the tradition of advice columns that started with the move from the political to the people's press (Rutherford 1982). In the twentieth century, Ann Landers and *Dear Abby* dominated the field in North America. Ask Ann Landers appeared in 750 newspapers, and her scope and influence attracted 54 million readers (Lumby, 129). *Dear Abby's* advice column appealed to readers "asked the unanswerable, sought legal opinions for free, and read with relish the problems of others" (Hendley, 351). Hendley writes, "Dear Abby is mother confessor day in and day out on a scale that no priest has ever experienced" (351). Column writers provided a private and safe space for readers to discuss and question a variety of social dilemmas and concerns.

The development of call-in radio shows made advice discourse more personable and accessible than the previous advice columns in newspapers. Advice seekers could explain, elaborate, and narrate their stories in detail. Further, the host was better able to create a trusting relationship with their guest by helping to sort through the problem, and solutions in real time (DeCapua and Dunham, 529).

Advice columns and call-in radio shows paved the way for advice podcasts. Podcasts provide an even more accessible and effective platform for listeners to ask questions and receive advice. Topics range from politics to social life. This paper will focus on podcasts concerning various relationships, such as marriage, long distance monogamy, and casual dating. Content analysis will be applied to the transcripts of the podcasts to address the nature of the tone, role of the podcasters, affect, nation, gender, and topic. The sample will draw on a global sample of podcasts that fall into this genre. The hosts of these podcasts range from couples' therapists, newspaper columnists, magazine writers, podcast celebrities, and others. The sample includes in Canada, Quick and Dirty, The Love Drive with Shaun Calanos, The Book of Love, All Love is Love, Couplehood, Rhythm in Relationship, Canadian Love Map, Little Blue Suitcase, A Love Story and Lovejames podcasts. In The United States, podcasts such as Why Won't You Date Me, Love is Like a Plant, Hitched, Dear Sugars, Dear Hank and John, and The Unplanned Podcast aim to deliver advice to their audiences. In Australia, Jamaica and The Bahamas, podcasts such as Everyone Has an Ex and Relationship Advice by Relationship Warrior Code, The Beloved Queens podcast, and Girl Talk- "Find your Tribe" respectively, advise listeners, along with podcasts in the United Kingdom such as Beyond Monogamy, Love Machine with James Preece, The Relationship Maze with Angela Deirks and Tom MacKay, Love Is Coming with Persia Lawson, Doing It! With Hannah Witton, Before We Say I do with Denise Van Outen and Eddie Boxshall, The Relationship Guy, and From Long Distance to Marriage.

Key Words

Podcast, advice, trust, authenticity, affect, gender, global, host, audience, listeners