



IAMCR
BEIJING 2022



IAMCR

Music, Audio, Radio and Sound Working Group

Abstracts of papers accepted for presentation in the Online Conference Papers of the
International Association for Media and Communication Research¹

IAMCR

beijing2022.iamcr.org
July 2022

Report any problems with this document to support2022@iamcr.org

Version: 15/04/22

¹ These are the abstracts of the papers accepted by the IAMCR section or working group named above for presentation in the Online Conference Papers component of the 2022 annual conference. This publication will be updated prior to the conference to include the papers that are actually included in the final programme. To be included in the programme, authors must submit their paper by 7 June 2022 and register for the conference.

Table of Contents

| | |
|--|----|
| Turkish Public Broadcasting Service Goes Online Streaming: LISTENTRT | 3 |
| Chaos and Reproduction — A Study on Media Archaeology of Microphone and User Communication..... | 4 |
| Rethinking music venues in a post-covid-19 society | 5 |
| MPS Overview - Digital Platforms' Prescriptive Imaginaries: conceptualizing and researching algorithmic recommendation of music and sound media | 6 |
| Sensory Extension, Imagined Scenes and Affective Connection: A Qualitative Analysis of China Documentary Podcast Page Seven..... | 7 |
| MPS Paper - The music programming philosophy of the algorithm..... | 8 |
| MPS Paper - The algorithmic taste: The logic of automatic music recommendation systems in streaming services..... | 9 |
| Where is the listener? Changing conceptions of the audience in immersive radio and podcasting | 10 |
| MPS Paper - The sounding and non-sounding sounds of Swedish public radio journalism: Datafication, managerialism and sonic imaginaries in the development of a news-sorting algorithm..... | 12 |
| MPS Paper - New era of podcasting platformization threatens audio ecosystem diversity | 13 |
| Digital Preservation of Urban Soundscape: A Case Study on the Central Axis of Beijing City | 14 |
| Los festivales de música electrónica como rituales límbicos afectivos en México..... | 15 |
| Brand of the band: Projecting persona through popular music use in advertising. | 16 |
| Radio and Global Public Health: A Study on Radio as A Medium of Communication In Times of Pandemic In UAE..... | 16 |
| Looking for Secrecy – From the pornographic image to the self writing in a storytelling podcast..... | 18 |
| SUFI FOLK MUSIC ON DIGITAL MEDIA: CONSUMPTION BY PAKISTANI YOUTH | 19 |
| Introduction to the Sociology of Music Technologies | 20 |
| El retorno de los festivales tras la Covid-19, la vuelta a las desigualdades: análisis de la presencia de la mujer en los principales festivales de música moderna | 22 |
| The Emperors New Noise : sonic mobilities, listening and the question of noise in Delhi | 23 |
| Academics on Academic Culture in Podcasts..... | 24 |

Turkish Public Broadcasting Service Goes Online Streaming: LISTENTRT

Authors

Prof. Mutlu Binark - Hacettepe University, Faculty of Communication

Dr. Serra Sezgin - Ankara Bilim University

Dr. Erman Demir - Başkent University, YAKEM

Mr. Gökçe Özsu - Hacettepe University, Faculty of Communication Doctorant

Abstract

Turkish Radio-Television Corporation (Türkiye Radyo Televizyon Kurumu in Turkish, abbreviated as TRT) has launched a new app available in Google Play and Apple Store, called “TRTDinle” (“LISTENTRT”) in 2018. As an audio ecosystem, the new platform both carries a digital archive of radio and television contents, and radio livestreams. The app also provides users free access to all audio content —music from various genres, podcasts, radio theaters, documentaries, educational contents, as well as soundtracks of TRT’s in-house dramas through e-mail registration.

This study will discuss the purpose and the intended business model of this app, based on two-staged methodology. First, in-depth interviews conducted with LISTENTRT and TRT Radio2 producers, Director of TRT Archive and Legal Consultancy, and ex-app developer of TRT Digital, Association of Music Performers, and Association of Music Producers from November to December 2021. Based on the interview data, this app has not been designed to be competitive against the streaming platforms like Spotify, Deezer, Apple Music, YouTube Music but designated to provide a media repertoire for younger generations against cultural and societal changes. Extending TRT’s archival contents towards new media ecosystem is in line with Turkish government’s (since 2014 governed by Justice and Development Party) cultural policy that promotes national and local content production. We observe that there is an editorial policy of not releasing Turkish Rap music due to profanity. Moreover, the curation of the K-pop chart is being erased because the Turkish government stigmatizes K-pop as an epidemic, a threat to both hegemonic masculinity and national values. Second, the main structure of the app has been analyzed through a walkthrough method. Walkthrough method examines the architecture of the app, which guides the users and shapes their user experience by critical engagement to user interface (Light, Burgess, Duguay, 2018). Our analysis is framed within four sub-themes: 1. The content curation. 3. The content production. 4. Copyright management.

Based on our findings, there are three important obstacles for LISTENTRT to become a popular app for audio content: the first is the mirroring existing audio-visual content without producing customized content suitable for this audio ecosystem, second is lack of a transparent system of copyrights management. The last one is that there is no clear

business model (even if non-profit) to ensure the sustainability of the app. The lack of a business model, which is critical for determining the purpose, methods, scale and structure of this public service, is also the main factor affecting the first two issues. The management of LISTENTRT acts as if it owns the contents in the archive. However, TRT only has the broadcasting rights. There is another problem related with copyrights, is the ownership of orphan works. Therefore, it is necessary to make agreements with different right holders regarding the distribution of the archive in the new media ecosystem.

LISTENTRT is an interface that is based on the content convergence from TRT's archives and in-house productions. The app is designed for mobile usage, but the content is not developed for this medium.

Submission ID

481

Chaos and Reproduction — A Study on Media Archaeology of Microphone and User Communication

Authors

Ms. Huanqin Deng - 19918767398

Abstract

This paper takes microphone as the archaeological object of media to analyze and explain the important role and significance of microphone in constructing the mainstream discourse system in Chinese history to social development and cultural psychology. In the context of post-modern China, there exists the phenomenon of sound alienation, which brings confusion to users' communication practice. Therefore, the practice of microphone and sound transmission in postmodern "need to reproduce" has the significance of "new technology" and exploration. This paper confirms that the empathy, explanatory power and charm of microphones in Chinese context are hidden in postmodern sound communication practice and need to be revived. This paper analyzes and compares the similarities and differences in substance and form between the post-modern sound media and the microphone of China's broadcasting industry in the middle of the 20th century, and responds to the "crisis" of subjectivity, uncertainty and diversity of today's user communication, re-emphasizing the essence of sound pickup and the materiality of microphone. This paper tries to put forward a way to recover the directivity and technicality of current user communication practice.

Submission ID

732

Rethinking music venues in a post-covid-19 society

Authors

Mr. takuya ishikawa - Institute of Advanced Media Arts and Sciences

Abstract

The emergence of COVID-19 has forced all of us living in the global world to reconsider the various freedoms that modern society has established as our rights, including freedom of mobility and behavioral patterns that we have taken for granted. In a world of imbalance in the finite nature of the expansion and growth of globalization, there is a need for the development and implementation of theories of alternative living spaces with a different orientation from the conventional value standards. While various industries and sectors have been affected by COVID-19, music venues such as live music venues and clubs where DJs play music have become difficult to manage on various scales due to the negative image as "dense places with high risk of infection." The purpose of this research is to explore the possibility of a new social role for small private music venues as commons. This study focuses on the function of the organizer, who has not been paid attention in previous studies, as "a person who plays a role for caring and cultivating the commons. This study has conducted in-depth interviews with organizers of medium or small events in Japan, participant observation in music venues in Kyoto and Osaka. Case study analysis of the activities of organizers and eventers who are responsible for the formation of cultural capital and neighborhoods in local communities is also conducted to understand the behavior and orientation of organizers, and the possibility to build autonomous and collaborative activities in post-COVID-19 societies. In terms of previous research of music venues, it has been developed in a multifaceted way, such as club culture research based on cultural studies, tourism and industry theory, communication in space, and urban theory. Since COVID-19, there has been a significant increase in the number of research projects, such as the cultural theory of live music venues regarding their involvement in grant applications and politics after COVID-19, and on the social background of negative labeling of venues. However, the role of the organizers in the venues has not been emphasized in terms of social evaluation and their role and significance. Even though events and performances planned in music venues vary in terms of the scale of the venues and the content of the events, the festival spaces are created there, and the communication spaces found in Habermas' concept of the "public sphere" are thought to be formed. At the same time, it will contribute to the formation of cultural capital and living culture through the counterculture in the local community.

Submission ID

771

MPS Overview - Digital Platforms' Prescriptive Imaginaries: conceptualizing and researching algorithmic recommendation of music and sound media

Authors

Dr. Gustavo Ferreira - McGill University

Abstract

As Recommender Systems become widely adopted by global media organizations and digital platforms, there has been growing debate on the embedded ideologies of algorithms and how they can reproduce stale norms of subjectivity, information, ethics, aesthetics and taste.

In this panel we put in contact researchers that explore operating principles of platforms' algorithmic recommendations that are consequential to cultural production and circulation, focusing specifically in sound media. We call these principles "prescriptive imaginaries" to refer to ideas and values that can be identified as currently guiding recommender systems development and deployment on music and sound content selection and creation. These imaginaries define the role of recommendation within traditional news and music radio, and music streaming platforms, as they expand their offerings to more sound content and frame themselves as creator platforms

In commercial and public service radio, such values need to be negotiated in terms of traditional broadcast business models and public service remits. In digital platforms, they reveal their mediatic character despite the recurring framing of streaming services as platforms of information access and distribution, and not as cultural technologies.

By framing music and sound platforms as digital sound media, either related or not with traditional broadcast organizations, we understand their content as the selection, bundling and scheduling of different cultural expressions, as music and drama, and information in a targeted package, or message, formatted playlists, podcast selections or news pages.

Based on this central framing, we gather and discuss research that helps elucidate or advance methodologies for understanding what are the motivators or values that help build these cultural technologies and how they operate. The main goal is to reflect on the consequences of these imaginaries and to animate alternative thinking in this space, promoting the creation of new ways to approach recommendation.

Paper 1: The music programming philosophy of the algorithm - Gustavo Ferreira (McGill University) - Submission ID #1339

Paper 2: The algorithmic taste - Leonardo De Marchi (UFRJ), Marcelo Kischinhevsky (UFRJ), Rafael Machado Saldanha (UERJ), Gustavo Ferreira (McGill University) -

Submission ID #1345

Paper 3: The sounding and non-sounding sounds of Swedish public radio journalism: Datafication, managerialism and sonic imaginaries in the development of a news-sorting algorithm - Torbjörn Rolandsson (Stockholm University) - Submission ID #1355

Paper 4: Paper 4: New era of podcasting platformization threatens audio ecosystem diversity - Marcelo Kischinhevsky (UFRJ) - Submission ID #1358

Submission ID

1038

Sensory Extension, Imagined Scenes and Affective Connection: A Qualitative Analysis of China Documentary Podcast Page Seven

Authors

Ms. Yang Ding - Communication University of China

Abstract

With the outbreak of COVID-19, people's social distance suddenly increased, and podcasts became an intimate medium for people to communicate with each other. The past two years have witnessed the rapid growth of Chinese podcasting. According to Listen Notes, the number of podcasts in the Chinese mainland stood at 23,157 as of December 31,2021 and 6,709 podcasts are newly released from the year of 2020. 2021 China's Online Audio Industry Report shows that story podcasts are more popular with podcast audience than chat podcasts and single-person commentary podcasts. Among story podcasts, documentary podcasts are the most difficult and time-consuming genre, creating a peculiar aesthetic experience by telling true stories to the audience through audio technology and sound design.

In recent years, the field of documentary podcasts have been established by the research work of Biewen&Dilworth(2010), Lindgren(2011), McHugh(2014), Dowling&Miller(2019) and Himes(2021). This paper builds on their mapping of the field by incorporating auditory scenes and affection, summarizing the contemporary trends in China documentary podcasts production, attempting to set up auditory scene analysis models for future research. Taking *Page Seven* as a study case, the objective of this work is to explore the auditory scenes interactions process between the audience and the content. *Page Seven* was founded in 2012, also known as the first audio documentary podcast in Mainland China. It features a unique format, which produces a personal narrative style, ambient

sounds, and conversations of residents and scholars to string together its content. *Page Seven* was selected as the best Chinese Podcast of 2019 by Apple Podcast.

The general objective of this study is to answer the questions as follow:

How would the audience understand the auditory objects and auditory events in documentary podcasts?

What is the interactive relationship between auditory scenes and imagination?

How does documentary podcasts depict scenes through different soundscapes, and what different affective experiences can the constructing of auditory scenes bring to the audience?

This study adopted semi-structured interviews with 20 participants recruited online in the age ranging from 21 to 42, sampled according to listening habits and personal listening experience. Nvivo 12 was used to encode and analyze the interview transcripts. The study draws on qualitative in-depth interview with Rong qian, the producer of *Page Seven*. It also included a close analysis of the auditory scenes of the programs mentioned by the audience.

First, the sensory experience brought by documentary podcasts is not only auditory but a process of sensory extension. The auditory scenes introduce the audience to a deep immersive experience when creating auditory scenes. Second, the auditory scene recognition is determined by the soundscapes made of sound events and the audience's imaginations. Third, the way of the audience's affective interaction varies based on their auditory perception, listening habits, and subjective experience. The study bridges scenes theory and affect theory, which is a way to enrich the cultural landscape in the field of documentary podcasting both practically and psychologically.

Submission ID

1141

MPS Paper - The music programming philosophy of the algorithm

Authors

Dr. Gustavo Ferreira - McGill University

Abstract

This article proposes a theoretical characterization of the role of music recommendation algorithms used for playlist creation in streaming platforms. Based on the notion of music radio programming philosophies (Ahlkvist, 2001), I argue that these systems develop a specific position in a discursive field of music prescription (Gallego Pérez, 2011) that does

not fit in the traditional roles performed by programming directors and curators in hertzian radio.

To reflect on this position, I briefly contextualize the notion of radio-based social media (Kischinhevsky, 2016) and the notion of playlist as a format (Sterne, 2013; Santos, 2020), understanding playlist and streaming platforms as new configurations of common radio practices. Then, I analyze the evaluation of proposed models of music recommenders to categorize the various strategies of automatic production of the playlist within the music radio field of programming philosophies, characterizing traditional and algorithmic playlist constructions as practices as radio music prescription. These evaluations are identified on a systematic review of music recommender systems publications at the RecSys Conference between 2007 to 2017.

As the systems infer a possible pattern of search for musical information that they must replicate, not by acting in the same way as the users, but by obtaining the same results as them, I argue that this programming philosophy entails the distinct practice of building a structure of access, avoiding to anticipate the actual product of the prescription: the meaningful relationship developed between intentionality, content.

Finally, I reflect on the ways this programming philosophy shifts the conditions of music media and challenges efforts of regulation of tech industries and cultural diversity. With this theoretical framing, this paper contributes to the research on music streaming and AI, as it raises questions about the contradictions between the role effectively played by algorithmic playlists and the one imagined and publicized by programmers and streaming platforms. It also intends to highlight the connections, arguably scrambled by rhetoric, between traditional music radio and streaming services.

Submission ID

1339

MPS Paper - The algorithmic taste: The logic of automatic music recommendation systems in streaming services

Authors

Prof. Leonardo De Marchi - Universidade Federal do Rio de Janeiro

Prof. Marcelo Kischinhevsky - Universidade Federal do Rio de Janeiro

Mr. Rafael Saldanha - Universidade do Estado do Rio de Janeiro

Dr. Gustavo Ferreira - McGill University

Abstract

In this article, we discuss the foundations and operations of the automatic media recommendation systems of the music streaming services, which are becoming increasingly relevant in music consumption (Vicente et al, 2016).

First, we discuss the definition of taste in three different perspectives: philosophy, sociology and neurology. We argue that the neurological concept of taste marks an important rupture with previous traditions, being adopted by the digital technology industry and establishing conditions for musical enjoyment. This idea of musical taste becomes a tool for using private data from a huge number of users in order to stimulate sensations in individuals to feed the desire to continuously repeat the experience on the platform. Taste is thought of as a psychophysiological affectation activated by the decisions of algorithms, which seek certain stimuli to generate pleasurable feelings.

Then, we discuss the main automatic recommendation methods (Bonnin; Jannach, 2014), developed with the support of Artificial Intelligence (AI). Fundamentally, Collaborative Filtering (CF), Natural Language Process (NLP) and Digital Signal Processing (DSP) are used by most of the streaming platforms to build their playlists. What changes from each service's systems is the way in which such techniques are combined, creating their own hybrid mechanisms. All of these models combine "background knowledge" with "user inputs" to present a balance between novelty and redundancy, because very familiar information little satisfies the brain; while the unfamiliar can cause discomfort – a principle taken from neurological research on music, as both Jourdain (1998) and Couchot (2018) argue.

Finally, we raise questions about possible consequences of the intensive use of AI in music distribution through streaming services, from a communication perspective, focused on circulation and consumption. As platforms became the main medium for recorded music consumption, these systems create the conditions of music listening and influence the availability of cultural goods. To the extent that recommendation systems are not self-conscious, there is a propensity to repeat established formulas, maximizing the audience of established artists and genres and reducing the space for innovation.

Submission ID

1345

Where is the listener? Changing conceptions of the audience in immersive radio and podcasting

Authors

Dr. Abigail Wincott - Falmouth University

Abstract

Podcasts and radio are made for an 'audience'. Or a 'listener'. In VR we tend to talk about the 'user'. The words reflect constructions of the role of that other who consumes our media. The concept of the 'audience' speaks of the mass broadcast age: collective, public, live, and always listening from outside. 'Listener' has always co-existed, suggesting an intimate address to the individual, more appropriate for certain times of day perhaps, and for on-demand listening. 'User' draws our attention to the new technology that must be operated, and perhaps implies interactivity.

As new media technologies are adopted, they present opportunities and trigger anxieties over the role of the listener/audience, and the kind of listening that is desirable. This is seen in strategies by current affairs podcasters to create a sense of live co-audiencing (Euritt, 2019) without broadcast.

Immersive, also called 3D or spatial audio is one such technology in increasing use in recent years and the focus of engineering research, but has received very little critical media studies attention. In conventional audio news, documentaries and features, whether broadcast or on-demand, the listener is disembodied and external to the sound scene, all-hearing but never themselves perceived. In a 3D sound scene, events happen around them, challenging producers to think about their placement and their role.

This paper is based on analysis of programmes that use immersive or 3D audio, their promotional materials and interviews with programme makers who use immersive audio in the UK, France, USA, Australia and Qatar. It examines industry discourses of the immersive listener and of immersive listening, including aspirations for enhanced empathy, attention and sense of adventure, but anxieties too over discomfort that can arise from eavesdropping or adopting an 'unnatural' position. These anxieties can lead producers of immersive audio to see certain techniques as 'failed' (Wincott, Martin and Richards 2021).

I argue before production and editorial norms are established in immersive audio, these fears, successes and 'mistakes' can tell us something interesting about changing ideas of the audience and listening to audio journalism and how technological change shifts these ideas. There are opportunities to deliberately harness discomfort, to play with distance and closeness, that could enrich factual storytelling in sound.

Submission ID

1349

MPS Paper - The sounding and non-sounding sounds of Swedish public radio journalism: Datafication, managerialism and sonic imaginaries in the development of a news-sorting algorithm

Authors

Mr. Torbjörn Rolandsson - Stockholm University

Abstract

After years of struggling to decide how their digital news-stories should be formatted, Swedish public radio broadcaster SR has recently begun engaging more with sound. In the early years of the broadcaster's online presence, their website resembled that of a newspaper, relying heavily on text and still images. But according to the latest public service remit that dictates the legal framework in which SR operates, radio should focus on producing audio, even in its digital shape. This has engendered activities at SR, meant to stimulate the production of more journalistic sounds for digital publication.

One such activity is the development of News values, a news-sorting algorithm. Besides automating the sorting of news in SR's app and on webpage, the algorithmic project was also utilized to try to homogenize the understanding of how news should be produced and valued in the organization. Drawing on observations and interviews conducted with managers, journalists, programmers and UX-designers at SR over a four year-period, between 2018-2022, the paper discusses some of the journalistic sound-practices that managers imagined would emerge in concurrence with the algorithm's implementation. And in order to frame the results of the study, the paper draws on theories regarding datafication (Sadowski, 2019), managerialism (Shepherd, 2018) and news-valuing (Harcup & O'Neill, 2017). This allows the development of the algorithm in question to be situated in a longer history of managers relying on technological means for data generation to streamline and homogenize labor processes (Mueller, 2021).

The analysis shows how important the public service remit and internal policy documents were in shaping the understanding of what type of sounds SR should produce. For example, if a news-item was classified as exhibiting 'here-ness', it would be given a higher score than a sound that did not, and consequently be sorted in a certain manner by the algorithm. These sounds were sometimes referred to as 'sounding sounds', as they fit a desired sonic profile. By contrast, sounds like interviews conducted over phone were called 'non-sounding sounds', as they failed to live up to that same profile.

By discussing emergent practices like the ones described above, the paper wants to contribute to the understanding of the relationship between newsroom algorithms, public service radio journalism, datafication and how these phenomena intersect in managerialist

projects aimed at affecting news-valuing.

Submission ID

1355

MPS Paper - New era of podcasting platformization threatens audio ecosystem diversity

Authors

Prof. Marcelo Kischinhevsky - Universidade Federal do Rio de Janeiro

Abstract

The rapid growth of podcasting, which is increasingly becoming a massive medium worldwide, raises concerns about the diversity in the offer of content, given the growing audience captured by large private owned media groups, many of them with a long tradition in broadcasting. In this paper, I argue that the podcasting platformization, which precedes the emergence of social media and cloud storage services, is now entering a second era, marked by the prevalence of corporations that promote a re-intermediation of the market, offering what Sullivan (2019) classifies as the three primary functions of media-related platform services: storage, discovery, and consumption.

In an exploratory survey, based on Triton data on audience leaders in the Americas between 2019 and 2021, podcasts developed by commercial radio stations represent a major share in the most used streaming services – Spotify and Apple Podcasts –, reducing the space for independent producers and even for actors in the public broadcasting sector, such as NPR. The opacity of the platforms, which employ algorithms that reiterate the recommendation of popular podcasts from large media groups, contrasts with the open source tradition that led podcasting to be hailed, in its beginnings, as a means of liberating communication process, bringing materiality to a cyberculture utopia: peer-to-peer narrowcasting, instead of massive audio broadcasting.

However, in the context of expanded radio (Kischinhevsky, 2017) and consolidation of audio media services (Kischinhevsky & De Marchi, 2016), initiatives that lead to the construction of “walled gardens” are gaining traction, such as exclusive podcasts for certain services, the creation of paywalls and the imperative of monetization, posing challenges for small shows and establishing tensions involving platforms and podcasters (Berg, 2021).

In this new audio ecosystem, we are interested in investigating the relationships between different actors, including aggregators, hosting services and startups that develop radio and podcasting applications for digital platforms.

Submission ID

1358

Digital Preservation of Urban Soundscape: A Case Study on the Central Axis of Beijing City

Authors

Prof. Miaotong Yuan - Communication University of China

Abstract

Recent years, digital humanities have strongly broadened our imagination on cultural heritage perseverance. However, the audible elements in memory projects have always been a challenge. Sound recordings and audio archives may help us with countable sonic files, such as music recordings and documentaries, yet there's still much to be done to embrace the shifting urban soundscape. Bryan Pijanowski once addressed, natural soundscapes may become 'digital fossils' of the future. Likewise, urban sound environments reflect the characteristics of a city, are in dire need of protecting. This article is a case study on the *Interactive Digital Soundscape Project: The Central Axis of Beijing City*, originated in 2021, carried out by members from School of Music and Recording Arts, Communication University of China and Beijing Radio Station. The central axis of Beijing city refers to the East-West symmetrical architecture composition which shaped from the Yuan Dynasty (1368-1644) to the Qing Dynasty (1636-1912). The length of the historical central axis was about 7.8 kilometers. There are in total 14 heritage 'node' locations: Yongding Gate, Temple of Heaven, Temple of Agriculture, Zhengyang Gate, Tian'anmen Gate, Forbidden City (Duan gate and Meridian Gate), the Imperial Ancestral Temple, Temple of State, Jingshan Mountain, Di'anmen Gate, Wanning bridge, the Bell and Drum Towers, together they formed up a continuous spatial sequence, covers an urban living area of about 51.4 square kilometers extend to both sides of the axis. This layout has constituted a geographically complete and culturally representative soundscape of Beijing City (Lu, 2022). After the opening-up in 1978, Chinese society went into a rapid process of modernization. Urban construction has changed the landform around the central axis nodes. During the transformation, the daily life of local residents no longer follows the traditional routines, the original sonic characters were lost, together with a considerable part of authentic local culture. This is why we start this project. Through mining and collecting echoic memory information based on location, in this case, following the thread of central axis of Beijing city, we aim to reconstruct a soundscape with 14 sound scenes in a virtual environment. As a part of this large project, the core research question raised in this article is **how to build up the conceptual model of an audible sense?** To answer this question, we took methods from media archeology (Fuller 2005, Gitelman 2006, Kirschenbaum 2008), first we had archive study for the preparation, a list of sound elements is sorted out; then through making short documentaries we interviewed 14 groups of residents from the 14 heritage node locations (semi-structured, with age

requirements: born before 1980), in aim of finding out the soundscape ontology of each location; third, surround field recording on 14 nodes. At current stage we have preliminarily built up a small sound library of the Beijing central axis with on-location recordings and artificial materials, in 2021 our 60 seconds mini program was broadcasted on Beijing Radio Station. In the next stage we are going to work on reconstruction of the soundscape in real life by immersive sound system. This case study illustrates the conceptual model of 14 audible senses and the technical implementation routes, focusing the logic of our audio data infrastructure, exploring how local residents hear their historical neighborhood while arguing that echoic memories are closely associated with aural sites, which may serve as a reference to the sound senses (re)construction in the field of digital humanities, meanwhile suggests new possibilities for soundscape research in the digital age.

Submission ID

1395

Los festivales de música electrónica como rituales límbicos afectivos en México

Authors

Ms. Citlaly Aguilar Campos - Facultad de Ciencias Políticas y Sociales de la Universidad Nacional Autónoma de México

Abstract

El objetivo de la ponencia es observar cómo los festivales de música electrónica - entendidos como una experiencia estética que integra elementos de integración simbólica - fomentan una activación del sistema límbico en los asistentes al ser parte de un ritual colectivo que les ayuda en el manejo de sus afectos y emociones. La comunidad de baile en México es un movimiento cada vez más notorio y fuerte que permite enfrentar la zozobra del caos cotidiano, que, a nivel personal y colectivo, ha traído la pandemia por Covid-19, sobre todo en la juventud. Se describirá cómo esta clase de espectáculos brindan considerables gratificaciones gracias a la estructura ritual en la que están fundamentados y la activación de zonas cerebrales específicas a partir de la articulación entre música, baile, significados y neurotransmisores. Como estudio de caso, se hablará de Electric Daisy Carnival (EDC) en su edición 2020 y 2022 en territorio mexicano.

Submission ID

1398

Brand of the band: Projecting persona through popular music use in advertising.

Authors

Mr. Ben Crockett - Deakin University

Abstract

Popular music use in screen-based advertising may seem to some as simply choosing a pleasant-sounding track and combining it with well-crafted imagery. However, this paper argues that the 'brand of the band' has become a highly influential dimension of creative advertising practice at a time when contemporary practitioners are seeking to achieve more responsive connections between audiences and brands. As brands become more personalised in their communication and in-turn conversations, they take on more human-like qualities, perhaps even a personality; their communication can be filled with elements of empathy, joy, anger, strength, stability or humour. This paper demonstrates how creative practitioners in the field of advertising are moving away from conventions to initiate screen-based communication that project a higher level of emotion and in turn personality with an emphasis on music as a core narrative component. It achieves this by exploring how practitioners think about and use popular pre-existing music to frame identity in order to create stronger, more valuable bonds between brands and audiences. Drawing on in-depth qualitative semi-structured interviews of Australian-based creative advertising practitioners, this paper identifies how practitioners execute a creative idea with persona and popular music in mind. Focussing on a particular contemporary screen-based commercial as a case study in each interview, the findings of this exploratory research project suggest that the cultural posture of a band is perceived as being fundamental in projecting the desired persona of a brand. Also, the authenticity associated with the artist is seen as promoting an element of trust in the brand that uses their pre-existing music. This paper offers insight into industry practices by providing novel understandings of how the 'brand of the band' influences creative advertising production. In addition to documenting an under-examined area of creative practice, it also provides advertising agencies with an ability to demonstrate to their clients the value in projecting a brand's personality through music and asking audiences to act on feelings over facts.

Submission ID

1601

Radio and Global Public Health: A Study on Radio as A Medium of Communication In Times of Pandemic In UAE

Authors

Prof. Wilma Serrao - School of Media and Communication, Manipal Academy of Higher Communication

Abstract

Communication is a purposeful activity which involves exchange of information between two or more participants to pass information or receive through signs, symbols or any other forms of communication. The evolvement of modern technologies has made communication more sophisticated and accessible than ever before, greatly increasing the potential for economic and social impact. Today many groups are working to harness the power of communication technology to bring social change and meet people's needs. Mass media plays a major role in communication in different forms. Different platforms like radio, newspaper, television or any other digital mediums have evolved over the years increasing the scope of communication. Technology has brought in paradigm shift in the way different mediums have been used specially for mass communication.

Radio is one of the widely used mass communication media across the globe. Along with information, Radio focuses on broadcasting entertainment as well as human interest contents. From current social issues to creating social awareness, Radio is playing the role of one of the convenient medium in society. Being very economical as well as mobile, the medium has become a part of every man's day to day life. Radio has also played a major role in becoming an effective medium of mass communication by reaching the masses. Even though it has limitations of visual the medium has never failed in exploring digital platforms in expanding the reach and growth of communication among the target groups.

Health communication has been an integral part of our day-to-day life specially in times of pandemic. The public have been dependent on media for regular updates on information related to the pandemic. Different public and private entities across the world used different media platforms effectively to spread information about the pandemic and kept the public informed. The media in return has kept the public informed and created awareness about the impact of the pandemic. The researcher would like to take up a study on '*Radio and Global Public Health: A Study on Radio as A Medium of Communication In Times of Pandemic In UAE*' focusing on the theme '*Media, Communication, and the Construction of Global Public Health*' of the conference.

Objective:

1. To examine the usage of radio for health communication during pandemic in UAE
2. To study the impact of communication on the target group including listeners, public and private health sectors in the region

Methods

The researcher will be examining the content, programme and shows broadcasted during the time of pandemic on radio focusing on health-related communication. Even though the programmes were aired most of the content are archived in the form of podcasts by different radio stations in the region. The researcher would include in-depth interviews,

content analysis and survey to get an understanding of content generated, broadcasted and the impact it had on listeners.

Keywords: Health Communication, Covid-19, Pandemic, Vaccination, Dubai, UAE, Social Media, Radio stations, broadcast, target group, listeners

Submission ID

1808

Looking for Secrecy – From the pornographic image to the self writing in a storytelling podcast

Authors

Dr. Márcio Andrade - Rio de Janeiro State University - UERJ

Abstract

With the wide diffusion of digital information and communication technologies, *blogs*, *vlogs* and social media have established themselves as spaces for exposing and forming subjectivities. In recent years, *podcasts* (radio programs for the internet) in the format of *storytelling* (real or fictional storytelling) have become increasingly common and known in the cyberspace – such as *Project Humans*, *Serial* and *99% Invisible*. However, despite all this variety of products, the documentary narrative has still not appeared in this context and, when it emerges, it ends up being primarily connected to the format of debates, interviews and voiceovers. In the field of cinema, from the 2000s onwards, self-narratives in the field of documentary have expanded and diversified, encompassing forms such as film diaries, filmic letters, autoethnographies and, in various works, film essays. In this article, a relationship between the production of *storytelling podcasts* and the documentary narrative of a subjective character is taken as an object of investigation, based on the analysis of a radiophonic creation process. With a semi-autobiographical documentary approach, the radio miniseries *Looking for Secrecy* (created and scripted by the Brazilian screenwriter and researcher Márcio Andrade) addresses experiences, conflicts and contradictions around human sexual practices. In each of the five episodes with duration of 15 and 20 minutes, the radio series narrates this universe from five points of view – dating apps, sexual practices in public restrooms, cinemas that show pornographic films, virtual sex platforms and parties aimed at for sexual practices. With essayistic language, the program scripts intend to combine speeches by a narrator, interviews with characters and sound ambiances of physical and virtual spaces dedicated to sexual practices. In each of the chapters, the podcast will present the author's reflections as the main driver of the narrative in contact with various characters in each of the environments to be addressed. Amid the testimonies of these characters, the narrations will describe situations, environments and images of these spaces, composing a sensitive and forceful panorama of these characters, demystifying myths or stereotypes around their daily lives and activities. The cut proposed in the podcast theme seeks to feed the fight against

discrimination in relation to affective-sexual practices and gender identities and expressions. Prejudice against sex workers from different spheres includes call boys and girls, porn actors and actresses, porn filmmakers, projectionists etc. To approach this universe, the screenwriter and researcher will invest in the construction of a sensorial panorama about the experiences by including steps such as: bibliographic and documentary research, interviews with characters and uses of archival materials for script writing, recording and editing with the use of words, silence, music and sound effects. Inspired by documentary and narrative podcasts such as *papo.nudity* (by Rafael Nogueira), *Janelas do Mundo* (by Babi Fontana) and *Além do Meme* (by Chico Felliti), the radio miniseries intends to compose a subjective, ethnographic and historiographic panorama around the exercise of sexuality with the image and with the formation of the subject. In this article, we start from the description and analysis of the production process of the episodes scripts to understand how the documentary language and the life stories of the creator and the characters are developed through the elements of the radiophonic language - word, music, sound effects. and silence. To achieve this objective, it will use authors that reflect the field of contemporary radio production (FERNANDES, 2019; LINDGREN, 2020), documentary self-writings (LANE, 2002; MACDONALD, 2013) and processes and poetics in audiovisual writing (JOHANN, 2015) will be combined. These reflections will be related to studies on pornographic imagination (HUNT, 1999) to think about how the podcast weaves relations of self-writing crossed by ideas around pornography. It seeks to understand how, in *Looking for Secrecy*, the elements of radiophonic language bring specificities in the construction of the audiovisual script by enhancing the imaginative aspects of the sound, emphasizing the intimate aspects of the approach and enabling experimentation in the narrative creation.

Submission ID

2086

SUFI FOLK MUSIC ON DIGITAL MEDIA: CONSUMPTION BY PAKISTANI YOUTH

Authors

Ms. Mehwish Ali - Fatima Jinnah Women University

Ms. Shahla Adnan - Fatima Jinnah Women University

Dr. Yasira Naeem Pasha - Dawood University of Engineering and Technology

Abstract

Advancement in technology has brought a revolutionary era. Everything is digitalized these days. The recent development in Digital media technologies are changing patterns of how Sufi folk music is performed, distributed and shared. The new remakes of Sufi folk music unfold their popularity in youth. The purpose of this research paper is to know about

technological shift in traditional sufi folk music as well as the consumption pattern and strategies, equipment and techniques involved creating new covers of Sufi folk music that are appealing. The study reconsiders historical movements of Sufi folk theoretical standpoints. This research study aims at providing the better understanding Sufi folk music on digital media and consumption by Pakistani youth.

Following research questions have been addressed in this research.

1. What are personal traits of the youth who listens to Sufi Folk music?
2. Whether and to what extent Pakistani youth consume Sufi folk music on digital media?
3. What are the demographic characteristics of the youth who consumes Sufi Folk music on digital media?
4. What is the extent of consumption of Sufi Folk music on digital media?
5. Why do youth consume Sufi Folk music on digital media?

The methodology used for this research is quantitative. On basis of purposive sampling technique, a sample of 170 respondent's male and female was chosen. Questionnaire is in a form of online survey which include both open ended and close ended questions. The questionnaire is sent to respondents using digital platforms (Facebook, WhatsApp, twitter, YouTube, Soundcloud). From research it is concluded that, through digital media platforms (Facebook, twitter, YouTube, Sound-cloud etc.) Sufi folk music is gaining popularity among youth, as digital media platforms are being used by maximum of youth. Coke studio played an important role in this regard as it serves as a medium to bring Sufi folk music to Pakistani youth.

KEYWORDS: *Digital media, Digital media platforms, Consumer personal traits, Sufi Folk Music, gender: fandom culture on the digital media.*

Submission ID

2262

Introduction to the Sociology of Music Technologies

Authors

Dr. Jose Claudio S. Castanheira - Federal University of Santa Catarina (UFSC)

Abstract

The title of this paper is a clear mention of Theodor Adorno's work: 'Introduction to the sociology of music.' Adorno's reflections on music, especially on the relationship between music and social behavior and social structures, has been the target of criticism, especially in the second half of the 20th century, being considered by many to be generalist, dogmatic or even elitist. This paper proposes an approach to the act of making and consuming music that, despite being distant from the perspective used by Adorno, can

also be seen as an analysis of a form of alienation (a very dear notion in Adorno's essays about the commodification of music). The difference lies in the fact that for Adorno this alienation takes place in the process of underestimating the possibilities of 'enlightenment' that music and its compositional structures can provide to society in order to develop the historical and social consciousness of listeners.

The demand for a proletarian theory and praxis, dependent on a consciousness, which is not suppressed by or subject to class domination – a crucial issue for the author – , is considered as an alternative to the alienation of the reified work of art. Its transformation into a commodity brings sensual satisfaction through the feeling of possession of the object, at the same time that it would discourage a deeper reflection on it and on the society from which it cannot be separated.

Inspired by such perspective and, at the same time, following a different path, this work proposes the analysis of musical technologies not only as a set of compositional techniques, as Adorno does, but as environmental conditions for the production of a certain type of music. When we talk about a specific type of music, inevitably, we are also talking about a certain social, economic and historical context that allowed certain specific material arrangement. We therefore seek an initial description of the material conditions for a historically situated production of sounds/music and, at the same time, for the justification of the existence and circulation of these types of sounds/music. One of the hypothesis of this investigation is that the construction of specific 'sonorities' (as well as the lexicon used to describe these sonorities) responds to a globalized (and colonialist) structure of the division of labor.

The work is thus structured in three parts. The first deals with a review of some of Adorno's most discussed concepts about music, its condition as a commodity and the effects of this condition on the listener/society.

To account for a series of practices and material arrangements of music production, especially in the 20th and 21st centuries, some ideas from Théberge (1997) regarding changes in behavior and the nature of music in the face of technological changes in studios are brought into discussion.

Finally, the colonialist character of recording technologies and the discourses created from these technologies will be analyzed within a communicational, historical and political perspective.

Submission ID

2264

El retorno de los festivales tras la Covid-19, la vuelta a las desigualdades: análisis de la presencia de la mujer en los principales festivales de música moderna

Authors

Mrs. Cristina Pérez - Universidad de Málaga

Prof. Andrea Castro - Universidad de Málaga

Dr. Pablo Díaz-Morillas - EADE Universidad- University of Wales Trinity Saint David

Abstract

Este 2022 es el año del retorno a las grandes citas musicales en directo en todo el mundo, tanto conciertos, giras como festivales. Son miles los eventos de estas características que se celebrarán durante los próximos meses, siendo especialmente significativa la vuelta de los macrofestivales de música moderna al aire libre. Coachella, Glastonbury, Isle of Wight o Tomorrowland son solo algunos de los más significativos festivales que devolverán la normalidad a la escena de la música en directo y a sus agentes.

Sin embargo, los colectivos feministas siguen demandando una mayor presencia de mujeres en los escenarios que, antes de la pandemia, sólo ascendía al 30% en el mejor de los casos y generalmente relegadas a la segunda o tercera línea de los carteles. Así, en 2017, siete de cada diez artistas contratados para actuar en algún festival en Reino Unido eran solistas o bandas masculinas (Charles, 2019); una representación similar la encontramos en los festivales estadounidenses (Mitchum y García-Olano, 2018). Por su parte, en los eventos celebrados en 2020 en España —y que estuvieron sujetos a múltiples restricciones— solo 1 de cada 5 artistas contratados fueron mujeres o bandas lideradas por mujeres (Valls, 2020), a pesar de iniciativas desarrolladas por algunos festivales que intentaron promover la paridad en sus escenarios (Pérez-Ordóñez, Castro-Martínez, Villena, 2021) y de la presión de grupos y colectivos feministas y sociales (Jutbring, 2016).

Este trabajo, de naturaleza descriptiva y metodología mixta, se marca como objetivo principal analizar la presencia de artistas femeninas o de bandas lideradas por mujeres en los 10 festivales más multitudinarios de Europa (Festival Insights, 2019) en las ediciones de 2018 y 2019, así como la de este 2022. Además, como objetivo secundario se establece estudiar las iniciativas desarrolladas por diferentes organizaciones europeas para promover la paridad en los escenarios. Para ello, se realiza un análisis de contenidos de los carteles de las ediciones de 2018 y 2019, así como de los avances de 2022, además del análisis visual de los vídeos aftermovies de dichos eventos. Igualmente, se entrevista, a través de cuestionarios semiestructurados a los y las responsables de destacadas organizaciones y colectivos que trabajan por la igualdad en la industria

musical del continente. Los resultados confirman que la presencia de las mujeres en los escenarios de los festivales europeos oscila entre el 20 y 30% de las contrataciones y que la tendencia se mantiene, a juzgar por los avances de programación, para este 2022, y que, a no ser que se trate de grandes estrellas mainstream, no suelen liderar los carteles. Del mismo modo, se constata que, a pesar de la presión social y de los proyectos desarrollados para promover la paridad —entre los que se incluyen proyectos europeos—, la contratación y participación de artistas en estos eventos sigue lejos de la paridad, consecuencia de la desigualdad en toda la industria musical (Marinas, 2019).

Submission ID

2488

The Emperors New Noise : sonic mobilities, listening and the question of noise in Delhi

Authors

Ms. Sophea Lerner - Independent Researcher

Abstract

As the city of Delhi negotiated its place on the global stage as a 21st century mega-city in one of Asia's rising global economies the question of how the city was changing could be sounded out through shifts in attitudes to sound and noise.

A burgeoning public discourse about noise and noise abatement emerged in parallel to the aggressive re-modelling of the city and spacial upheavals of the years preceding the 2012 commonwealth games in Delhi.

The technical definition of noise which is invoked in noise laws has a limited bearing on the value systems that define the idea of noise in everyday contexts, and such ideas of noise abatement usually fail to critically question the category of noise itself. What makes a sound noise? To whom is it noise? Few of the sounds that are often termed 'noise' are actually physiologically harmful, and others, whilst possibly deafening, are publicly valued and therefore face little opposition. Concise articulations of power or implicit value systems can be sounded out through the permissions and restrictions on, and access to, sound making in public space.

Listening in to sounds called noise, rather than shutting them out, is a powerful way to approach noise. Differing indices of what is noise to whom have been used to control movement and restrict loitering in many urban spaces globally. Meanwhile many artists have brought 'noise' back into 'sound' through listening based approaches that encourage a listener to slow down and hang around. Whilst noise abatement usually focuses on control. By listening to what is called noise we can begin to approach questions about the power relationships that are being played out.

This paper examines noise and listening practices in Delhi in the context of globalisation and the forms of urban modernity that have been taking shape in the city.

Submission ID

2555

Academics on Academic Culture in Podcasts

Authors

Dr. Anne MacLennan - York

Abstract

Authenticity in podcasting has been the focus of research in the areas of health, labour, expression, intimacy, emotion and more (Adler Berg 2021, Conlon, Smart & McIntosh 2020, Donison 2022 forthcoming, Fletcher, 2020, Hendry, Hartung, & Welch 2021, McHugh 2022, Meserko 2014, 2015, Sullivan 2018). The intimacy is frequently attributed to the podcast in the way that has to early and more contemporary radio (Griffen-Foley 2007, Karathanasopoulou 2014, Kuffert 2009, Loviglio 2005, 2008, 2013, Mann 2019, Taylor 2002). The academic podcast that shares experiences about the academic world from a first-hand perspective or discusses portrayals of them provides an inside look in an authentic and intimate way for which many media and popular culture creation output such as early and community radio or hip hop music are valued. In a muted way the early tabloid is recalled when the experiences of the academic world are exposed from the perspective of academics freely discussing the power dynamics of the academic world and juxtaposing experience with perceived reality. While the intimacy of the podcast is valued and normative these values are unusual in academic settings.

The rise of the academic podcast arrived following the dramatic decrease in academic blogs. Academics have found other outlets on Youtube, Substack, newsletters, websites, and other social media to extend the reach of their ideas. This work will centre on the podcasts that are largely conversations about the academic world such as “21st Century Black” with Emilie Jabouin and Dr. Cheryl Thompson, Ryerson University that deals with the academic path and the PhD; “Academic Aunties” produced by Dr. Ethel Tungohan in Toronto, Canada, who addresses academic culture and exclusion; and “Academics who talk about the Chair” with Inger Mewburn, Megan McPherson, Narelle Lemon, Anitra Nottingham, and a guest each episode. The podcast has permitted conversations in a way that a blog or substack does not. This work will examine the production values, the content, style, voice, and support, but also investigate the sense of authenticity in presentation. This work will examine elements of podcast style, delivery, and format that permit an authentic, honest, and personal assessments less frequent elsewhere.

This work will be an examination the appeal of the podcast for this kind of delivery formerly preserved in some cases for the anonymous academic blog. Anonymous twitter accounts continue that tradition, however, the podcasts openly identify the podcaster and their

guests. Analysis will investigate the podcast in the context of the larger conversation about academic culture and will also be based on a critical discourse analysis of podcast episodes.

Submission ID

2567