

The Power of Sound and Sport Webinar
Friday April 5, 2024

Mary McDonald: Okay, thank you everybody for attending today and welcome to this seminar. My name is Mary McDonald, the Homer Rice Chair of Sport and Society in the School of History and Sociology within the Ivan Allen College of Liberal Arts at the Georgia Institute of Technology where I direct the Sports Society and Technology program, which features a 15 hour undergraduate minor in the interdisciplinary study of sport and helps to facilitate a network of scholars doing critical and innovative work around the study of sport.

In 2022, I helped to convene a network of 14 scholars and artists, the Sport and Digital Possibilities Working Group, to help scale up disciplinary and public knowledge through webinars and websites, elaborating on digital modes of communication within the critical study of sport. The original impetus for this project was to take advantage of the move to the digital that higher education experienced at the start of the Covid pandemic, where many universities went online to teach classes, interact with students, and to host meetings.

Covid is still with us. Thus, this project is designed to use digital forms of communication to offer ways for scholars, community members, and practitioners to connect around digital study of sport. The project is meant to facilitate safer spaces for those who are immune compromised, who have disabilities, and those who understand the importance of holding spaces outside of in person events.

We hope to provide access across North America and indeed the globe, including to practitioners, scholars, and graduate students who may not have the ability to attend conferences in person. In sum, The Sport and Digital Possibilities Project helps to facilitate and hopes to grow a network of scholars, practitioners, and artists seeking to engage other scholars, students and community members around critical and public facing digital scholarship and practices related to sport, physical activity, movement cultures, and the moving body.

One of our networks is centered around sound and has benefited from the leadership of Dr. Matt Ventresca and each of the presenters that you will hear speak today. This is the first webinar and each of the research presentations today will interrogate how sounds materialized through sports as auditory signifiers, noise, music, sensory feedback, and multi layered soundscapes.

We also invite you to our next event, Sounding Out: Works in Progress at the Sport/Sound Nexus, which will be held April 26 at 1:00 P.M. If you have a works in progress, feel free to visit our website, which I'll drop here in a minute to the chat, for more information. Thank you for coming.

I would like to now turn the program over to our moderator, Dr. Marta Mack, a member of the Sound Studies working group, who will be your moderator today. Dr. Mack is also a lecturer of sport leadership and affiliated faculty member at the University of Kentucky in the Department

of Kinesiology and Health Promotion and the Department of African American and Africana Studies. Doctor Mack.

[3:49]

Marta Mack: Again, I want extend - thank you Mary. I want to extend a warm welcome to everyone. Thank you for joining us here today for such an exciting topic. It is my great pleasure to moderate this panel discussion and to work with such a fantastic, group of scholars, practitioners, and artists.

And I'm here today just to give you a quick overview of how things will proceed for today. And so our format for our panel will proceed as follows. We will hear from our first two panelists, and then we'll take questions from the audience. And then I'll introduce the next group of panelists and take questions again. Right?

And so the presenters will answer questions about their experiences working within the sport and sound nexus. And also reflect on scholarly and creative possibilities generated by the convergence of sound and sport.

Also, I want to direct your attention to the poll. You should be able to find that near the question and answer section of your computer. We envision this project as something that is an ongoing endeavor and to better meet your needs. And also to help for you guys to kind of be a thought partner with us. As we develop future workshops and panels, please consider participating in the poll so that we can use this data to guide our decisions.

So first I want to turn the floor over to our first two presenters, which is Dr. Matt Ventresca and he is with the Georgia Institute of Technology and Australian National University. And then we have Dr. Nik Dickerson from Loughborough University in the UK, who is also one of my scholar siblings from the University of Iowa. So it's always good to see and work with my good friend there.

But to kick us off here today would be Doctor Matt Ventresca. And Matt, please take us away. I think you have sharing capabilities here.

[5:55]

Matt Ventresca: Yeah, thanks Marta. I am going to share my screen here. Okay, excellent. So again, welcome everyone and thanks so much for spending some time on your Friday with us. Instead of presenting live today, what I'll actually be doing is I'll be playing a pre-recorded version of my presentation that I recorded in a podcast format, complete with some sound effects and some home recorded music that I put together.

I'm using this format because I want to channel the spirit of our Sound, Sport and the Digital project by making use of audio and digital tools to tell a story using sound. What you're about to hear is a very broad, conceptual overview of some of the interesting ways that sport and sound

intersect. And a little bit about how these intersections might be analyzed in a critical or innovative way.

Mary will be posting a full transcript of my presentation in the chat if you would like to read along. I also really want to recognize that this overview draws on a very substantial body of work that has already explored this topic that comes from many academic disciplines and cultural domains. Mary will also be posting my reference list in the chat so you can see who's been doing some of this excellent work.

That is I'll say for now and I'll press play and the audio presentation will start in a few seconds.

[Dr. Ventresca's recorded presentation]

How are sports shaped by sound?

[soft rock music]

This is the question that drives the sound sport and the digital project. It's a good one because sight and visual metaphors tend to dominate understandings of sport at the expense of other senses. Fans "watch the game" when they tune into sports broadcasts. Athletes with great spatial awareness are described as having "eyes in the back of their heads".

Far less cultural attention is given to what is heard during sports experiences. Even though sounds are everywhere in sports because, well, sports make noise.

[quarterback calling "hut!"]
[football players colliding]
[referee's whistle]
[basketball dribbling]
[basketball going through a net]
[scoreboard horn]
[golf ball dropping into cup]
[skates carving through ice]
[women cheering]

These sounds are more than just trivial background noises, but they carry meanings. They get interpreted as auditory signifiers of movement, effort, action, emotion, communication, and human interaction with other bodies, equipment, and physical environments. We often know a sport sound when we hear one. Some sounds are iconic or even integral to their sports.

The crack of the bat has been romanticized in baseball.
[wooden bat hitting a baseball]

So has the clattering of falling pins in bowling.
[bowling ball rolls and crashes into pins]

And the pace and rhythm of a tennis match is brought to life by the sound of players exchanging shots just seconds apart.
[tennis racquet hits tennis ball three times]

And then there are the fans.
[crowd noise]

Crowd noise is part of the affective atmospheres of sports. When spectators respond to action by cheering or booing,
[crowd boos]
they communicate their collective excitement or frustration. While the reverberation of those sounds generates a sonic atmosphere that shapes how it feels to be in a sports space.
[crowd chants DEFENSE!]

And crowd noise has its own mythology as being able to impact athletic performance or influence sports outcomes. And the presence of crowd noise as an essential and dynamic element of a sports environment becomes even more noticeable
[crowd noise gets louder than stops abruptly]
when it's not there.

It wasn't that long ago that Covid 19 required sporting events to take place in isolated bubble environments without fans in the stands. These and other events occurring in empty stadiums became known as ghost games, a term that reflects how these events produced eerie and even haunting experiences. Event crews soon began piping in crowd noise to try and counteract the unsettling lack of sound.

This practice is more common than you might think. Manipulating sports soundscapes is a regular part of the production of live sports. Sounds are continuously enhanced using high fidelity recording technologies, close miking techniques, and real time mixing and editing methods. The strategic curation of sound on sports broadcasts produces hyperreal experiences whereby the soundscape of mediated sports is even more real than the real thing.

Back inside the arena, sporting events are immersive hyper sensory audio-visual experiences. The sounds of the game exist alongside carefully selected music and sound effects that punctuate the action, provoke fan reactions and manufacture an atmosphere of fun, excitement and consumption.

And while not an official musical genre by any means, I bet most of us know what a sports stadium song sounds like.
[fast rock music]

Or better yet, I bet most of us know what a Jock Jam sounds like. It's almost always loud, energetic, encourages physical movement or crowd participation, and often builds to a rousing musical climax.

Sometimes these songs have lyrics with not so subtle cues for audience participation. "Let's Get Loud", tells the audience to get loud. The "Cha Cha Slide" begins with the instructions, "Everybody clap your hands." And sports fans usually do.
[rhythmic clapping]

But sometimes all it takes to become a sports anthem is an unforgettable bass line that can be sung by masses of fans in a stadium.
[crowd singing White Stripes "Seven Nation Army"]

And sometimes a song about a sport winds its way through popular culture to become inseparable from that sport.
[Man sings "Take Me Out to the Ball Game"]

Take Me Out to the Ball Game began as a Tin Pan Alley song in 1908 that was performed on the radio and sold as sheet music. But it then ended up as the title song in a 1949 Hollywood film. And by the 1980s, the song would become a staple seventh inning sing along at baseball stadiums across North America.

The relationship between sport and music, and musical performance has a long history. Trumpeters announced the beginning of competitions at the Ancient Olympics. The first versions of the modern Olympic Games included music competitions alongside the athletic events. Military bands played at sporting events during the Victorian era, foreshadowing the marching bands and drum lines at school sporting events in the United States. Supporters chant and sing songs at soccer matches. Of course, the performance of national anthems at sporting events are ubiquitous spectacles of nationalism and militarism, but they've also become spaces of political protest.

While we can identify the explicit political symbolism of military marches or national anthems at sporting events, even the most fun, crowd-pleasing sports anthems have political histories. Songs are not innocent accompaniments to sporting events, but encompass identities and complex and even conflicting social relations. Musicologist Ken McLeod has questioned how a song becomes a sports anthem through a process of decontextualization, where songs with diverse musical and social roots are put into service of white-dominated hyper masculine, heteronormative sports cultures.

But the relationships between sports and popular music can promote resistance and foster self-expression that combats oppression. This potential is especially evident in the crossover of hip hop and sports.

[hip-hop beat]

It's no secret that this crossover is a defining characteristic of modern basketball. The first commercially successful rap song, Sugar Hill Gang's 1980 hit "Rappers Delight" features Big Bank Hank, who boasts that he has a color TV so he can see his New York Knicks play basketball. Name-dropping basketball players in rhymes is part of the hip hop language. And so many ball players have brought a hip hop swagger, playfulness and work ethic to their game.

Research has examined how the embrace of hip hop culture and aesthetics by Black basketball players through the 1990s and 2000s provoked the NBA's racist dress code enacted to stamp out expressions of Blackness that were thought to be unwelcome by the league's white audiences.

But whereas the NBA once viewed hip hop as bad for business, hip hop has since become a dominant component of the league's commodity spectacle. As hip hop became a larger part of the vernacular of pop music, the league could no longer ignore the culture's commercial appeal. So we get Jay Z as part owner of the Brooklyn Nets. Drake as the Toronto Raptors global ambassador, And Lil' Kim and Nicki Minaj performing at official league events.

Speaking of commodity spectacles, I have to mention that the biggest and most watched concert every year takes place at the Super Bowl: A football game that is a monument to American consumerism, nationalism, and militarism.

While music is woven into sports public spectacles, it is also a very private aspect of sport and physical activity. Headphones support athletic performance by carrying pregame hype songs or carefully compiled playlists directly into our ears. The beats and tempos of songs pace our movements becoming intertwined with the sonic rhythms of our bodies. Our footsteps, heartbeats, and breaths.

The sounds of our bodies represent important sensory feedback that guides how athletes move. A runner, for example, obtains important information about their pace, effort, and fatigue from being attentive to the sound of their breath. Research from Jacqueline Allen-Collinson reveals how athletes with asthma conduct auditory work to manage respiratory limitations by adjusting their breathing patterns and physical effort. [heavy than slow breathing]

As most sports require athletes to be attuned to surrounding sonic environments, Ben Powis' work with visually impaired cricket players demonstrates their nuanced use of auditory knowledge through their play. Sound provides opportunities to recognize and develop deeper understandings of diverse embodiments and abilities.

While we should pay attention to what sounds are made in sports, we should be equally attentive to how we listen to and interpret sports soundscapes. We must reflect critically on what sporting sounds are understood as acceptable in commonplace and what sounds are labeled as intrusive, or for lack of a better term, unsportsmanlike. [Serena Williams grunts and yells "Come on!"]

That is the sound of tennis icon Serena Williams grunting and screaming as she wins a point during a match. As more women tennis players began grunting as they hit their shots, this auditory signifier of maximum effort and masculine power became a cultural problem, as many commentators condemned these sounds as improper and unfeminine. Theater scholar Letitia Ridley explains, however, how Serena's grunts were particularly controversial because these auditory interruptions were public performances of Blackness that challenge the dominance of white femininity in professional tennis.

This example demonstrates the importance of developing what Stolo scholar Dylan Robinson calls a critical listening positionality that considers how we might become better attuned to how race, class, gender and ability

actively frame the moment of contact between listening body and listened-to sound. As Robinson explains, the unlearning of sensory perceptions shaped by settler colonialism, racism, capitalism, ableism and sexism can defy and redefine unjust political orders.

[soft rock music]

What we can learn from Robinson and other critical sound and music scholars is that understanding the sound sport nexus is not just about hearing, cataloging, and analyzing what we hear in sports environments. But it also requires reflecting on the histories and assumptions built into the very act of listening itself. To listen differently is to become open to the transformative potentials of sound. Potentials that can produce alternative ways of knowing that support struggles for peace and justice within sports and beyond.

[Matt Ventresca] Thanks for listening everyone, and I'll be back for some Q and A and a bit.

[Marta Mack] Alright, And also, I just wanted to say while your thoughts are fresh on your mind after watching Dr. Ventresca's awesome presentation. By the way, please make sure that you drop your questions in the chat while those things are fresh on your mind. Right?

And so without further delay, I want to introduce Doctor Nik Dickerson. He graduated with a BA in Sports Sociology from Ithaca College. Then he went on to receive his master's degree in Cultural Studies of Sport from the University of Maryland. And of course, his PhD in the Cultural Studies of Sport from the University of Iowa. Go Hawks. His PhD examined how race, gender, and national identity informed mediated representations of recreational drug use in sport, and also advertisements and film. After graduating, he served as a lecturer in the American Studies Department at the University of Iowa for three years, and then spent several years as Senior lecturer in Sports sociology at the University of Lincoln in the UK.

And so without further delay, I want to introduce Dr. Nik Dickerson. Please take it away for us, you should have sharing capabilities as well.

[22:55]

[Nik Dickerson] Thank you for that, Marta, for that great introduction. Always appreciate it. Before we get started, I have a couple playlists that I'm going to share in chat, just so we have them. One is a YouTube playlist; the other is a Spotify playlist. And these will be important later and I'll explain them, but I'll just pop them in the chat so we have them now. Just copyright issues, but I will share the screen now.

Alright, well hello everybody and thank you all for coming today. Today I'm going to talk to you about a project that used the brilliant Black theoretical methodological framework of Christina Sharpe, *In the Wake: On Blackness and Being* and Black music to think through a series of anti-drug ads in the US from the Above the Influence campaign, that juxtaposed sport with marijuana use, as well as a series of interviews from Bleacher

Report with former Black male NFL and NBA players about their marijuana use within sport.

And it's a project that very much connects way back to the dissertation very long ago. But it's about narrow representations of Black masculinity and Black men in relation to sport, but also in relation to the usage of marijuana. And it's also thinking about: how do these representations connect to the larger ways race and its intersections with other forms of power shape drug policy, but also the war on drugs? Then finally, which is the part that I'm going to illustrate and talk through today in relation to Black music, is thinking about disrupting dominant ways of knowing the Black male body. But also perhaps about sign posting forms of Black masculinity that are divorced from patriarchy.

In doing so, that's a very specific focus. But in putting this together and thinking about the power of sound, it's thinking about, for me, this work and work going forward is really about some much bigger questions. Thinking about how do we understand the world and our place within it? How does our answer to this question inform how we understand important social issues? Something I'll talk about shortly is: what if we thought with Rinaldo Walcott? Who says right, or makes the argument that legal emancipation after slavery did not break with the social logics of slavery. So what would it mean to operate from the understanding of that perspective?

That gets me to thinking about - this is where Sound is coming in - is how could sound help us disrupt dominant ways of understanding the world and what it means to be human. Again, thinking with Rinaldo Walcott here, who makes the argument that because Black people have been consistently positioned outside the genre of human, rethinking conceptualizations of human is central to any sort of freedom or Black liberation. The ways in which I tried to get to that with sound is through stories.

Katherine McKittrick asks us to think about, what if we shift away from what we know into how we know by concentrating on stories that Black creatives and Black thinkers have told to restore the world and disrupt racial logics? What if we paid attention to the stories? By not looking for answers, but instead thinking about what those stories may prompt in us and how that curiosity might stir us to do things differently. To understand the world differently.

These reflective questions are hopefully things that I hope we keep in mind as we move forward today. This work was indebted to the brilliant work of Christina Sharpe and her notion of the wake and wake work. She uses the wake as a metaphor in terms of awake is: We wake up; a wake is something we attend when someone dies; A wake is also left by a ship as it traverses across the water.

But it's also an analytical framework for Black life. She makes the argument that those ideological underpinnings of slavery, that position Blackness as the antithesis of being human. That those ideological underpinnings are still with us today. And those of us in the Black diaspora are swept up within the afterlife of slavery. And what that

means is we have the normalization of violence enacted on Black bodies, particularly through the state.

The normalization of premature Black death, Black women and Black men dying at young ages before we reach old age. But also the regulation, surveillance and containment of Black life. And so for her, She's not interested in policy solutions to this question of anti Blackness or legislative solutions to anti Blackness. But she's interested in what survives the wake, more on that in just a second. But within the larger project, I use the conceptual framework of the wake to make an argument about what's happening within those anti-drug ads. And essentially what we have reoccurring is this repositioning of black male marijuana use, right, as the antithesis of what it means to be human, while at the same time the young white teenagers' usage of marijuana use is humanized. But I can say more about that in the Q and A.

But the bigger point I want to get to is again, thinking with this idea of a sound and what it may open up. Wake work for Sharpe is again what survives this constant state of subjugation. And she makes the argument that by living within constant subjugation, right, we develop consciousness. Consciousness that helps us develop new ways of living and being in order to survive the wake.

One of the tools that she uses to help make sense of this, right, is this notion of Black annotation and Black redaction. She makes the argument that, say someone like Franz Fanon, right? that historically the Black political work of Black thinkers is often obscured. Their information on their files are redacted. But what if we use Black annotation and Black redaction to try to highlight black life. To highlight Black knowledge construction.

That's what I tried to do with sound, with those interviews of former Black male NFL players and NBA players. I took the transcripts from the Bleacher report interviews, and I redacted major sections of the interview to draw attention to ways in which I thought these Black male athletes were showing and demonstrated a sense of consciousness, of understanding the ways race and other forms of power shape our understandings of marijuana, marijuana prohibition. But also drawing attention to the ways in which they talk about marijuana use that disrupts dominant Western conceptions of Black male marijuana use.

But then I annotated that. I annotated that with my own musings of what I thought the athletes were saying, but with another cultural artifact that also works to disrupt some of our dominant ways of knowing Blackness and marijuana use. Black music that has talked about marijuana use both historically and presently. I tried to write an annotation where I was thinking with what the athletes were saying, what the instruments were saying within the music I was listening to, but also at times the lyrics of what these Black musicians were saying about marijuana use.

A form of interdisciplinary methodologies, as Katherine McKittrick would call it. Putting together to disrupt dominant ways of knowing and disrupting these dominant ways of knowing that I hope it leads to a reimagining of how we understand Black masculinity, sport and cannabis

use, but perhaps also how Black men understand their own performances of Black masculinity.

Again, thinking with McKittrick here, not focusing on what we know, but how we know. We focus on, we might gain understanding into one, how dominant knowledge systems are constructed, but we also gain knowledge of how those systems are disrupted; new forms of knowledge that might get us somewhere else.

With all that said, I want to take us through that particular exercise. This is where those playlists will be important, Just as I do in this article, right? I invited people to pause and listen to Black music as they were reading. I didn't present a form of analysis. I just presented what I just described and asked people to listen to Black music and reflect on these questions here in a second. That's what I'm going to ask us to do now. I'm going to pause recording just for a second.

[pause in recording]

I'm going to ask people to play perhaps the music on the playlist as I take us through these final few slides just to help with the flow of things. Then I'll say a little bit more at the end. I'll give us about 30, 45 seconds of each. And then I'll do a little bit more talking just to bring things to a close.

So our second point: Peter Tosh. again, trying to think a little bit about policy, organizations. Who did these organizations and policies work for? Who is missed within these aspects? How might having a critical consciousness and understanding of these issues lead us to perhaps somewhere different?

We got Ray Charles next, which again, I was quite surprised to learn Ray Charles perhaps had a song talking about let's go get stoned. But again, I'll ask just to perhaps listen a little bit and we'll go from there. So part of this project was working with bell hooks is, you know, work on Black masculinity and discussions of how Black men need to deal with their racialized pain and heal that pain, right, In order to develop a more healthier sense of masculinity. But also in doing so will allow Black men to also engage in all these other issues and fights for social justice that we have. Again, part of that entails engaging with aspects of vulnerability. So again, I might ask us, when we hear that Charles song, how do those instruments, how does that rhythm and that melody perhaps highlight a sense of vulnerability?

Then Bone Thugs-N-Harmony. Again, I think it's thinking about disrupting ideas of time, particularly capitalistic time. And what might that mean? Thinking about embracing the fantasy, right? Thinking about operating outside of our rational realm. And again, where might that lead us again? How might that connect with what the players are saying here about the ways in which this particular substance worked in a certain way for them?

But finally, there's a lot more in the broader paper, but thinking with Damon and Stephen Marley. And again, thinking about ideas of medicine. And perhaps why living in an anti-Black world and playing sport with in

an anti-Black world. That we may need different types of medicine, we might need to have to engage with different ways of thinking and being right.

I realize the challenges in first not being able to play the music live for everybody, but also trying to put this all together in just 30 to 45 seconds of listening, Taking all this in. But really what's important here for me is thinking about - as Matt already got it started with - how do we know? What do we know? What are the approaches and tools we used to know?

For me, it's all related to bigger questions that I've been struggling with, right? How do we deal with racism, but understand racism is not the only way to know Black life. That we do more things than just resist racism or are victims of racism. How do we humanize, right, Black people can seek liberation within a very system that is predicated on dehumanization. And for us as Black men, how do we deal with the pain of living in an anti Black world while developing forms of masculinity, divorced from patriarchy.

For me, this is where sound and music perhaps gets us somewhere else. Disrupts dominant ways of knowing and thinking. Perhaps with these different ways of thinking and being, we perhaps have strategies to work towards something else, to something better. That's where I'll end. Thank you everybody for listening.

[Marta Mack] All right. We're even though y'all can't see everyone, you got a nice little applause there. Thank you so much for both of those presentations. I think they were very powerful. Again, I want to remind everyone, please feel free to populate our Q and A. I don't see anything in there right now, so please feel free to get in there.

Thank you so much, Matt and Nik. I think that each of your presentations resonated with me quite a bit. Matt, you talked about the sounds of our bodies and that was particularly resonant with me as a cyclist. I think about the time that I had to talk my body out of cramps and focusing on my breath, like the pacing of my breath, actually allowed me to get through that in 100 mile ride, right? And then of course, the ways in which the sounds of our bodies can be auditory interruptions. And you use Serena Williams as an example of that.

I'm giving y'all the piece that I'm thinking about. I'm here to ask this question and then we have with Nik.

My question to both of you is, how can we use these soundscapes to disrupt these dominant ways of knowing? Matt what you presented with regard to the disruptions in the ways in which they can be raced. It's always on our mind, but it's not something that we can think about as a part of like a soundscape. Right? That helps us to interpret what it is that we're seeing and how we can identify with people.

And then with Nik, I was thinking about what you were saying with regard to like wake work and surviving their wake work. And it actually reminded me of a book by Daphne Brooks, her book called Liner Notes for the

Revolution. And very quickly she just starts by saying, "quiet as it's kept, Black women of sound have a secret. There is a history unfolding on other frequencies while the world adores them, yet mishears them, celebrates them, yet ignores them, heralds them, and simultaneously devalues them." And so I was kind of thinking about both of you and we're reminded of those opening lines of her book.

And so I think when you are kind of thinking about this critical listening, or critical listening positioning Matt that you've kind of talked about. And I see that present and what you're looking at as well, Nik.

And so my question to you generally is, how do we use these soundscapes to kind of disrupt these dominant ways of knowing and thinking in our work? How can we use sound to do these critical analyses of our respective areas in sport? And I'll leave that open for either of you to jump on.

[Matt Ventresca] Yeah, I can certainly start, Nik, if that's okay with you. Yeah, I mean, I think what you've said, Marta, it really does, I think, resonate with this idea of a critical listening positionality. And when we think about disruptions, we tend to think mostly about the sound producer who is doing the disrupting.

But I think what Robinson's concept of the critical listening positionality does, it puts the impetus back on the listener as they hear sounds. They engage with a sound, do some critical work in their interpreting of that sound. If they find something disruptive or problematic, to have the self awareness to be okay, why? What am I bringing to this encounter with sound? Or to use Robinson's term, like what are the colonial inheritances that I am bringing to this moment that is guiding my interpretation of this sound?

It is certainly the ability to make sound in a space, to take up acoustic space, can certainly be disruptive for the sound producer. But I think what Robinson tells us is that it also there's agency on the part of the listener to do some of that work as well.

[Nik Dickerson] Yeah, I think I would have quite a similar answer, thinking with Katherine McKittrick, who's thinking with Sylvia Winter, and making the argument that say, Black music is political because it's born out of subjugation. And that actually listening to Black music is a disruption of knowledge systems or how we understand the human entwined with neurological pleasure. But what does that mean per se?

I guess I would think about with Matt, thinking about, for me, it's a little bit about reflection and tuning into sound and like actually reflecting on what we're listening to and taking in, but also being open to different ways of knowing and thinking. Particularly, I think about that idea, at least in some of the things I might think about as being open to vulnerability, as bell hooks says. If you're open to vulnerability, that opens up a whole host of possibilities for me in starting this work.

Miles Davis' "Generique" from a French film, which I'm forgetting the name of, that he composed a whole soundtrack for is, I heard his trumpet. I heard that song for the very first time during the resurgence of Black Lives Matter, lockdowns. The initial lockdowns during Covid, I think that encapsulated the feeling of the time, but particularly feelings for me in relation to being Black.

But also I think of Maggot Brain and you know, Maggot Brain to me again, that is just a sound of Black life there that I don't necessarily know that I could describe. But it's about, I suppose being open to aspects of vulnerability. And as Matt has been saying some critical consciousness and reflectiveness in terms of what sound may offer us or be telling us.

[Marta Mack] Thank you and Parliament Funkadelic. You know, we just want to make sure we reference the good Maggot Brain. If you have not heard that song, you should go find it expeditiously. Okay?

Thank you so much.

I see a raised hand for Mr. James Hall. If you can, can you drop your question in the Q and A section? I imagine you may be having problems with that. I'm going to take a couple of the questions that have come through, the Q and A, But Mr. Hall, I will allow you to ask your question if you can't get it there, so if I don't see your name there, I'll just assume that you couldn't type it in.

Okay. We have one question from Padma Parks. She says, she asks, are sounds of sport different in different cultural contexts in different countries? Would they then have to be interpreted differently to understand sporting interactions? e.g., for example, what can be normal in one context can be aggressive sounding in another. She's asking us questions about the ways in which context changes the nature of sound and how we hear sound, whether it is through a geo-political location or cultural contexts. Across cultural contexts.

[Matt Ventresca] Yeah, it's a great question, and I think the answer is actually in the question. And that I agree wholeheartedly that the contextual specificity of sounds, the conceptual specificities of the listeners, is just a massive part of how these sounds get interpreted and then how they get... I'm just thinking about Nik, You know, talking about redaction and how sounds get manipulated and sort of erased from soundscapes to cater to sort of an ideal listener, an ideal sports listener. So yeah, absolutely. There's very much conceptual specificity to how these are interpreted in different places, in different contexts, different time periods.

[Marta Mack] Absolutely. In light of time. I see we have some great questions coming through here. Mr. Hall, You're going to be the first one that we go back to, but I want to get to our next set of presenters because we're running behind a little bit here. But get through our next set of presenters. And then from there, I'll ask the question that Mr. Hall has to the panel and, you know, Nik and Matt, feel free to jump in there whenever you need to.

Okay. So I'm just going to go ahead and introduce Mel Day from San Jose State University. Mel is a Bay Area multidisciplinary artist focused on performance, community engagement, and social justice. She co founded the Wall of Song Project Ensemble, choral and video performance dedicated in recent years to amplifying the voices of athletes and women's sports who search for equity and joy she welcomes designing site specific and interactive performances. Recently, Miss Day was awarded the Silicon Valley Artist Laurette Nexus Award. And she holds an MFA from UC Berkeley, and currently teaches at San Jose State University.

And so she and Dr. Akilah Carter-Francique will be our next two presenters. And I'll introduce Dr. Carter Francique right before you get on. So Mel, please take us away with your presentation.

[50:34]

[Mel Day] Thank you, Doctor Mack and great conversation. Wonderful to be here. And joined by the fabulous Dr. Akilah Carter-Francique, my wonderful collaborator and a mighty force in the sociology of sport. So I'm going to take a moment to share my presentation. Okay? Okay, wait a second. I think I got the wrong one here. Let me try again. Are you seeing the actual presentation or the slides?

[Marta Mack] I think we see the actual presentation.

[Mel Day] Okay, perfect. So hopefully you can see up ahead. We skipped ahead a few here. Sorry about that. Let me give you a quick preview. Okay, here we are. Here are the two people you're going to hear from today. This is Dr. Akilah Carter-Francique, of course, and myself Mel Day. It's been just an honor to have collaborated together on the Wall Of Song Project, which is essentially our work together has been about amplifying voices and women's sport. These brilliant women who reach for equity and joy.

We essentially did this by inviting hundreds of fans, and athletes and students to sing Feeling Good, the song made famous by Nina Simone as an anthem of solidarity and a call to action for women's sport and more equitable, racially just community. We want to get into all that. But first, we thought it would be helpful for us each to share out a little bit about our individual journeys, about what led us here to work in this space. And then conclude by sharing the work. How do projects such as ours come together and why? What's at stake? I want to kick things off a little bit and then I'll pass it over to Doctor Akilah.

Song Sound Full engagement. Obviously, I come to this work as an artist and I'm not a singer or scholar per se or musician, but I've always been drawn to the raw sounds of everyday singing. I'm really thinking a lot about the harmonies and the dissonances and the imperfect sounds, which include my own. As a way to engage questions of invisibility agency and of course, voice.

A pivotal moment came in my practice when I was in grad school, when I began to pair the searching sounds of everyday singing with acts of endurance. So I'm a former university water polo goalie, which is my tie

into sport here. So the performance, in some ways this is my husband, so it was a little rigged in some ways. But my partner and I tread water with our hands in the air while we sing the hymn, How Great Thou Art until exhaustion. So it's unclear if we're drowning or being baptized, holding our hands out for help or in supplication.

What was really interesting to me is that these unruly sounds and uncertain endings and ambivalent gestures seem to open up space for others' experiences and beliefs in a way I hadn't noticed happening in other work.

I began exploring singing with larger groups in resonant contexts. Older adult centers, cathedrals, and stadium singing for many years, but something was missing.

A big piece fell into place on inauguration day in 2017 when I launched the Wall of Song First Project with another artist, Michael Nam Kung, both in DC and locally here in San Jose. This was an evolving video ensemble of Leonard Cohen's Hallelujah with hundreds of live and remote participants. Cohen had sadly passed away just hours before the 2016 election. So for us, this became fused a little bit with this attention to the hostility around immigration and especially this attention to wall building as a fortress. So we're really thinking about how do you build permeable kinds of walls.

And thinking about democratic choruses and how we might have no one voice or face stand out. We are moved by the responses.

The project grew. Here it is in Grace Cathedral in San Francisco with over 700 yogis. But really how to connect our voices as a bridge to embodied action after the song is over. And who is the audience and what is the song and why? These are the questions that the work was really leading to. This led to dialogue about ways to support Colin Kaepernick's bending of the knee.

But then I began to notice a couple of things. One, we don't sing much for women's sports. Two, the ways that women's sports mirror culture's struggle to see and hear women and gender expansive folks fully with an amplified intersectional impact on BIPOC athletes. I'm really thinking especially about the black women-led athlete activism and the WNBA.

Thinking more critically about my own positionality, I wondered, how might we harness all these well documented physical and mental choir effects with women's sports in a way that decentered my own and others whiteness and really centered the work of intersectional equity and inclusive excellence? How might we scale this as a durational over time, multi year platform, as a way to deepen learning and reciprocity?

So the questions the work was asking, and that's I think when I reached out to you, Doctor Akilah at a Starbucks, I believe in the fall of 2019, you had just become Executive Director, I believe.

[Akilah Carter-Francique] Mm hm. I think Marta's going to do a quick introduction, but if not...

[Marta Mack] It's a very quick introduction. I'm sorry to chop y'all up like that. Sorry about that. But Dr. Akilah Carter-Francique comes to us from Benedict College, is the Dean for the School of Education, Health and Human Services. Doctor Carter-Francique examines issues of race, gender, and social class in her intersections with sport education and society. She's also served as our fearless president and leader for the North American Society for the Sociology of Sport. And so there's lots of accolades here that I could say. But without further delay, I don't want to interrupt, but please take us away.

[Akilah Carter-Francique] Thank you so much, Doctor Mack. And thank you, Mel, for the collaborative opportunity. Finding me. Yes. Meeting up at Starbucks in the basement of the student center was such a great opportunity. I came to this work in a different way. The power of sport and social change. And for ease of everything, I'm going to read through my commentary.

As we see these words on the screen, it's easy to read these two and see them as additive. However, I want you to think of them in two ways, because I think of them in this way. One as an opportunity to be multiplicative. You know, they're able to multiply, come together, work together in a symbiotic fashion with the potential to amplify one another. I also see it as intersectional. I mean, my work is intersectional. I live an intersectional life. But often examining from a critical race lens. I view sport and social change as having the ability to work in tandem affecting policy and practice at the societal level, the political level, and on the level of representation.

I believe we're familiar with the concept of sport. But what about social change? You know, social change is defined as - and you can go back one screen - it's defined as a transformation - go back - of cultures, institutions, and functions. But social change is not immediate. It takes time.

And as a young child growing up in Topeka, Kansas. Yes, Topeka, Kansas. to parents that were K-12 educators helping to fulfill the 1954 Brown versus Board of Education, all deliberate speed legislation. And this was now in 1970s, late 1970s, early 1980s, my knowledge of social change and the concept of time was unique and definitely gave me an outsider/insider point of view.

Nevertheless, I grew up in educational spaces, from student to K-12 advocate to faculty member to administrator, and again now Dean for the School of Education, Health and Human Services at Benedict College. Yes, it's an HBCU known as the HBCU to put the BC in HBCU.

But I also grew up in sporting spaces, from a young athlete to a high school, to a college, and now supporting the development of Olympic athletes with my husband who himself is a three time Olympian and two-time world champion. Thus, being raised in sport and social change space, I learned and acknowledged that social change does not happen in silos. It shifts, it ebbs and flows, often occurring in waves and best in community. Next slide.

I would grow to learn through formal education that community was central to social change. However, trauma, for example, intergenerational trauma more specifically has resulting of systems of discrimination, racism, and sexism -go back, Mel - is but one barrier to social change. Hence, community and contextualizing social issues in conjunction with community is necessary to heal Black women like my mother and grandmother. Renowned activist mothers like political activists.

We see on the screen here, Fannie Lou Hamer, educator activist Mary McLeod Bethune, civil rights organizer Ella Baker served a movement, lived as disruptors, encouraged to one day heal a community.

bell hooks, as Nik referenced earlier, expressed the relevance of community stating rarely, if ever, are any of us healed in isolation. Healing is an act of communion. Through communion or community, we are able to realize the fullness of our lived experiences and reflect upon the negative influence and impact of systemic nature of marginalization, discrimination, and other isms in society, institutions, and even within ourselves.

Sport is a place of community too. It's a space in which people can come together to achieve a common goal. Granted sport has its flaws and its faults. Interestingly, in most sporting spaces, it's always a to be continued. Another game, another match, a next level, a next season.

And as Dr. Harry Edwards, the father of sports sociology, he pioneered that sport is an ideal location or platform to amplify injustices and promote social change. The notion was exhibited by my sport activist mothers as we see here also on the screen, Negro Baseball League, Philadelphia Eagles owner and activist Effa Manley, and even three-time Olympic gold medalist Wilma Rudolph.

Next slide - taking a closer look at the power of sport and social change. I internalize these educational sporting spaces, activist mothers and personal intersectionality and how it influenced and it really caused me to embrace activist energies, if you will. Accordingly, activism can be defined as engagement and intentional actions that disrupt oppressive hegemonic systems. By challenging a clearly defined opposition while simultaneously empowering individuals and groups disadvantaged by inequitable arrangements.

But as the aforementioned activist mothers displayed, activism can manifest in multiple ways beyond the traditional display of male activism as we see here. My academic brother, Dr. Joseph Cooper and his colleagues explicated that activism, or Black athlete activism more specifically can manifest in five ways as we see on the screen and start from the top.

Symbolic activism really embodies this notion of social awareness and social change through mere representation. Think Wyomia Tyus. Scholarly activism, critical awareness and theoretical analysis to promote policy reform. Think me. Grassroots activism, taking a stance to promote and social and community uplift. Think WNBA voting rights efforts. Sport based activism. Athletes challenging rules or systems in their league or

association. Think US women's soccer team and pay equity or economic activism, promoting fiscal empowerment. Think Serena Williams and her financial support of Black women's small business owners. Next slide.

As stated in my research and scholarly endeavors, my research, if you will, would eventuate me critiquing athlete activism, particularly Dr. Harry Edwards seminal text *The Revolt of the Black Athlete*. Now appreciative of the history and grateful for the organizing efforts of the OPHR, also known as the Olympic Project for Human Rights. And sacrificial Black glove raised stance of Tommy Smith and John Carlos and the allyship of Peter Norman. I did not read me. I didn't see me in the text. I didn't understand why Black women athletes were not mentioned in these efforts at all. I mean, activist mothers were represented in other spaces, so where were they?

I knew we were at the Games. Madeline Manning, 800-meter gold medalist. Willye White, long jump participant. Barbara Ann Farrell, 4x100 member, and also gold medalist. I knew we were at the games even more so because we see pictured here two time back-to-back 100 meter. I got to put it out there. I'm a track and field person, 100-meter gold medalist, Wyomia Tyus.

With her and I'm going to talk to her right now. You used your platform and ran your race wearing dark navy shorts to symbolically demonstrate your solidarity and alignment with the OPHR. But we knew your efforts were overshadowed. Some might say omitted due to your intersectionality as a Black woman. As an athlete that also attended an HBCU while separated by time, your lived experiences were similar to generations to follow. Next slide.

The activist wave of women was on its way. Dr. Edwards has said that in case you wanted to know the reaction of my commentary to his text, he would respond, I believe, intrigued, but I would say in kind in his acknowledgement of the gendered omission of Tyus. Served eventually as a panelist for the 50th anniversary of the OPHR. The explanation of the role of Black women was presented in his 50th anniversary release of *The Revolt of the Black Athlete*. We would have a greater discussion as we interacted with one another when I onboarded to the Institute for the Study of Sports, Society, and Social Change.

And the very space again, where I met Mel for this collaboration to take place. Next slide. Some might wonder: how does art and sport work together? Or in the case of this excellent webinar, how does Sound and sport work together.

I think for me, I live many moments in sound. Think about it. For me, my senior year in high school. I'm going to take some of y'all back. What was a theme music that y'all had that you thought about? For me, and I'm dating myself, Above the Rim soundtrack. All over it. Or even thinking about the Miseducation of Lauryn Hill.

So what are the songs in your life? I want you to kind of think about that.

But through my life as a scholar, I had the great opportunity to create space that would celebrate sound as a conference organizer through my presidency of NASSS in 2018. Hence, the 37th annual conference theme was Sport Soundtrack: Sport Music and Culture. But let's not forget, this conference was steeped in research. Our very own Sport Sound and the Digital organizer, Dr. Mary McDonald, was one of our keynote speakers. Let's give a hand clap, yes. gave a thought-provoking keynote speech entitled, Once More with Feeling Sport, Anthems, and the Affective Turn. So art, song, sport and the power of social change continue to really come together for me gleaning from research.

If we look at our next slide, the Women's Sports Foundation highlights the lived realities for girls and women in sport. And Mel and I would link our collaborative efforts to a larger initiative. For instance, the Hashtag Equity Project is rooted in representation, or as we see here, under representation of Black women in certain sports, or disproportionality of women in coaching and leadership positions. The data depicts the resultant realities of intersectionality.

Art, song, sport, and social change. Lived experiences are real but understand they can birth movements. I know my experiences have, whether athlete-participant, watching the women of the WNBA take a proverbial knee before Colin Kaepernick, working in a space that welcomes words to action, knowing that all you have to do to be an advocate or activist is care.

Remember, there are multiple actionable ways to promote social change. As we move into how this project came together, the power of sound, art, sport, and social change will be realized through the collaborative Wall of Song project.

What was that song again? Mel mentioned it at the beginning, do you remember?

It's a new dawn, it's a new day.

Now, you can see the words on the screen. Birds flying high. You know how I feel. Sun in the sky, you know how I feel. Breeze drifting on by, you know how I feel. It's a new dawn. It's a new day. It's a new life. And we see that repeated.

Feeling Good by Nina Simone would serve as our soundtrack, our song, our sound, to promote social change. Why Simone? Well, shoot. Why not? She and the sound serve as a point of view of a community. A thesis of lives lived and embodied hope. Embodied social change. Nina Simone, a civil rights activist, sang about the world, a bold new world, in 1965 at a time of overt systemic racism. And lived with her own traumatic struggles in domestic abuse and bipolar depression.

Thus, this song served as an invitation to be emboldened by Simone's radical example of hope in the midst of our own need for a different kind of future.

And so examining the landscape of girls and women in sport, we use it as a way to center the voices of women of color and gender expansive individuals in sport. So Mel, how do we really get into this? And this is where it gets into this. I think we just got people to add their voice.

[Mel Day] Yes. Thanks, Akilah. Yeah. Folks basically added their voices online at Wall of Song Project and then we gathered this footage together in a growing ensemble and which we played on the jumbotron as part of a halftime performance at a SJSU Women's basketball game, in concert with National Girls and Women and Sports Day, which was your initiative.

And then, you know, it was hard to believe. Actually, it was like a few weeks before the covid shutdown. And it was a real experiment. It was actually somewhat petrifying. We had no idea if it would work. We hit over 100 choir members in the audience, synced it all together. But as you can see, it's not a solo. And so when you sing together, it tends to sound like there's a really embodied, full sound. And then we were really thinking, when Covid hit, it became an opportunity for us to really pivot to our remote platform and think about our calls to action and why we were doing this singing.

Indeed with an event, especially that Doctor Akilah led with San Jose Museum of Art and San Jose Jazz during the pandemic for National Girls and Women and Sports Day. I'm going to cycle through some of these quick and get to the actual piece. But we ended the project on Title IX, 50th anniversary of Title IX. We're delighted to participate with SJSU's head coach AP and the whole team and had this limited edition basketball.

And we wanted to end didn't we, on the 1 minute clip of our video chorus. So we have time just we'll share about a little piece of that to give you a taste. Do you want to - I'll set it up and you can if you want to share- We can share out some of our information.

[Akilah Carter-Francique] Yeah, it didn't end there. It didn't close down at the end of Title IX. And we had the great opportunity as Mel's preparing this, to work with the Muhammad Ali Center and share the Wall of Song Project, to collaborate with a dear colleague who's out in the audience, I believe, in Emma Calow at Bowling Green State University and work with other amazing individuals that I see in the audience.

[Mel Day] Exactly. And so we welcome your feedback. We've got our contact information there and your collaboration. Thank you. And we'll just conclude with the actual clip.

[Wall of Song video]

[announcer] Fans, please rise if you're able and bring your attention to jumbotron to join together in singing Nina Simone's Feeling Good.

[singer] Birds flying high You know how I feel.

[crowd] Birds flying high you know how I feel

[singer] Sun in the sky you know how I feel.

[crowd] Sun in the sky you know how I feel.

[singer] Breeze drifting on by you know how I feel.

[crowd] Breeze drifting on by you know how I feel.

[singer] It's a new dawn. It's a new day.
[crowd] it's a new dawn, it's a new day.
[singer] It's a new life for me, yeah.
[crowd] It's a new life for me, yeah.
[singer] Ooooooooooooooooooh
[crowd] Ooooooooooooooooooh
[singer and crowd] And I'm feeling good.
[jazz music]

[Mel Day] So I'll stop it there. It gives you a taste. Thank you everybody.

[Marta Mack] That is fantastic. That is fantastic. And I love the call and response approach to that. Later we can ask about how y'all arrived at that, but it makes so much sense. We're going to go ahead to our next two presenters. And who will be presenting as a team as well.

And then I know that we're getting close to time. So what I'll do is, if nothing else, I want to go through and read some of the questions that people have offered because I think that they are awesome. But just know that I've got grab these questions and if we can make those available to you, just go ahead and answer your questions. And make them available to you offline after the presentation or the webinar. That's one of the things that we can do for you.

But without further delay, our next two presenters are Dr. Oliver Rick and Dr. Sam Clevenger.

Dr. Oliver Rick is an assistant professor at Regis University. He teaches in the area of athletic administration and sport governance, facility design and operations management, sociology of sport, sport and event management and promotion. He received his PhD in Kinesiology at the University of Maryland at College Park.

Dr. Sam is assistant professor at the, excuse me, at Towson University. He joined the sport management faculty in 2018 and prior to arriving in Towson, he previously taught at the University of Maryland as well. His teaching interests include the history and socio cultural study of sport, media studies, sport and the environment and issues of race. Dr. Clevenger has previously conducted research on discourses of militarization and agricultural labor within the history of physically active university pedagogy. As well as the role of post colonial theories within sport in the sport history field.

So without further delay, I want to turn the conversation over to you two for your presentation. Thank you.

[1:15:29]

[Sam Clevenger] Yeah, thanks so much, Dr. Mack. We'll be mindful of time here trying to get through this in about 10 minutes or so. Really what Dr. Rick and I just wanted to do is talk briefly about an audio project that we worked on. A small humble little project from what was it like 2016 to 2020? It was a podcast project that we titled, Somatic Podcast.

There's just some really interesting ideas and questions that emerged from the project. We thought we'd just briefly talk a little bit about the podcast and just how useful it was for us in terms of thinking about the benefits like the generative uses of sound for research. Like a lot of our interest was what benefits does sound offer potentially in terms of not only doing research on sport and physical culture and talking about it, but also helping us imagine new ways of looking at sport and physical culture.

Dr. Ventresca, I think you can press play whenever you want.

[ambient sound and music]

What you're going to hear as we talk in the background are various sounds that are interwoven together. There's some original music that I created and some field recordings. They all were sounds that we were using on the Somatic podcasts, on various different episodes usually involved me, my small little Tascam field recorder, being cheeky and recording something in an environment, or just playing guitar and making some tunes for a topic, for an episode, for the podcast.

You know, we started around 2015. And I think for Oliver and I, a lot of the ideas, it stemmed from a few things. You know, one of them was a dissatisfaction or a disenchantment we both had as graduate students at Maryland and Oliver's being an early career academic about, you know, the various avenues for doing research and where to publish research. And I know Oliver and I talked a little bit about, you know, exploring some alternative and potentially more arts-based outlets for doing research.

And I think that's where sound came in because for both of us we had a personal interest in sound. You know, I was always kind of that weird suburban kid in like weird bands in high school and then in college. So I played a lot of music for much of my life. And then I know Dr. Rick, his interest in sort of audio storytelling and particularly in podcasting. And from there I think we had this idea of using podcasting as a way to explore sound as a kind of arts-based research method.

Particularly this idea of sound as you know, music and podcasting for both of us was something we were already doing. So in a way, sound was almost like, how can we take this thing that we are already doing and make use of it also in a, in a critical thinking sense. What benefits are there from incorporating the things that we're interested in within the practice and in and of itself kind of helping us to rethink how we do our own research and what we think about that research.

There were a few kind of theoretical influences we had. I know for Dr. Rick is this idea of sound as affect. And a lot of his readings and sort of theories and ideas of affect, I'm assuming, and others.

Myself, you know I was reading a lot about sound in relation to capitalism and the idea of sound in terms of its relations to power and how power operates in through noise and sound. And then particularly for me, I got increasingly interested in how Sound relates to the

productivist, the productivity ethos that we see in 21st century neoliberal capitalism. And how, you know, a lot of my sort of recent readings, they talk about neoliberalism being often a very visual thing, relying on this visual obsession. And how sound in and of itself being apart from a necessary visual referent can offer some at least some sort of different, perhaps potentially transgressive, ways of looking at everyday life under neoliberalism.

So with that, you know, we looked at podcasting as a way to explore a lot of these ideas. And I think a lot of really interesting questions emerged, and I'll let Oliver get into that.

[Oliver Rick] Yeah, so just a couple of things to highlight for us. The first challenge and an interesting question that came up for us was while we were like intellectually interested in exploring this space, we realized technically we lacked skills and capacity. And one of the big things that started off with this was being able to develop new skills in terms of audio production and development around our ability to produce new sounds and be innovative in that space.

I think that the biggest thing that we've come away from this project as we've kind of moved out of the other end of it a little bit in terms of our production. It's just that there's a ton of space here. So for everyone that's on the call that came to this and is looking at the next workshop to start their work related to sound. There's a ton of room here still, particularly people coming from an academic background. But I think generally there's a lot of space.

Podcasting certainly has become something that there is maybe a joke, everyone has a podcast, right? But to do it well, it's still really difficult. And we are interested in what is the innovation that's still there and the potential for innovation that's still there.

And so we continue to push from our end, but we're looking for others to take up that mantle. To kind of provide some innovation of where sport and sound digital production and podcasting in particular can all intersect and where we can put that.

In terms of our affective discussion. I think Matt at the beginning started us off with that discussion and I think there's a lot of room there. Sound has some particularly special elements to it. As Sam pointed out, in a particularly visual world, there is a lot of potential that still exists in sound. We continue to look to what can be created or recreated in an affective sensory sound as well.

Then the last thing, and this is the last thing that we are increasingly playing around with, is asking this question of what can be potentially insurgent or radical about digital sound production. There is a history around sound providing a platform for change and political movements. The use of pirate radio and so on has had a long history.

Where is that potential within digital audio production and within podcasting in particular, is the big question that we're right now trying to work through. And what can challenge the system as it exists around

cultural production in and through podcast production is our big question to leave ourselves with.

But as we said, we are continuing on in our ways. But there is a lot of space. And I think for Sam and I, the last thing we can offer to all of you is hopefully these workshops and encouragement for you to take up that mantle. And for us and for everyone, the panelists on this call, to start this as a process of being a resource for building those projects out going forward.

[Sam Clevenger] Yeah, we just really appreciate the opportunity to talk about podcasts and things that came up for us and contribute to this great array of other presenters here. We welcome any questions, Dr. Ventresca, you can turn off the music when you want, thank you.

[Marta Mack] No, it was welcomed as you guys presented. That was an interesting way to experience our presentation as we're getting close to the time for us to wrap up. But I do want to read some of the questions that people have placed in the chat. We have two more questions and one statement, but I do want to make sure that you know that the presenters emails are in the chat and also the link to the Sport and Sound website. And one of the things that we could do is take these questions, give them to our presenters, and just have them kind of respond to them. And we can post them in a section, in a link or something like that, where people can have access to that.

Our second question was: Thank you very much for the great presentations. What are the possibilities for translating this type of work into the classroom? As a way to teach critical thinking, sociocultural imagination, and or reflexivity for undergraduate and graduate students? And that was from Adam Ali.

Kathy Jamieson says this may be a wild question and may be off the mark. But y'all are making me wonder how the hyper visual digital moment may make us less open to being in touch with sound other than as correcting, counting, or containing our movements. Are you all reading and thinking about this human capacity changing in this moment?

And then finally, a statement from James Hall. He says, I compete in bench press competitions. My training workouts vary with the type of music that is playing in the gym. When tempo, when up tempo music is played, I go for an extra rep or two. When a low tempo song is played, I am distracted. Definitely the right sound makes a difference in my training.

And so he actually dropped that in even before our third set of presentations there. And I'm sure that Dr. Carter-Francique actually spoke to that in her presentation as well.

And then we have greetings from Costa Rica. So welcome.

But thank you all so much.

I think if we want to take maybe a few more moments, if we can, if there was anything that one of the panelists would like to say. If not, I want to give you all the opportunity if you want to say anything there. Yep.

[Akilah Carter-Francique] I was going to respond to Dr. Ali's question. Thank you so much for it. With regards to sort of taking this work and translating it into the classroom, I'm in the process of writing an email to you right now, but that's one of the things I did while at San Jose State. And at that time my appointment was with the Department of African American Studies. So I created a class where we talked about Black athlete activism. And so students got to really explore this notion of understanding the history, but also recognizing and identifying how they could create their own movements.

But I think this is something, the prime example of how, you know, Mel came with this idea and we joined together was sort of a lived expression. And example of how our students can do the same thing and many of ours did. Everyone in the class had a campaign and they were out in the forefront and in the paper with their efforts. So it was quite phenomenal. So I'll share that work with you.

[Marta Mack] Any other final remarks? Anybody want to respond to something that you may have heard come from the questions area? Particularly the one about reflexivity for undergraduate and graduate students. Well, I'm sorry, that's the one Akilah took over.

But particularly the one about the hyper visual digital moment that we're currently in. And whether or not it makes us less open to being in touch with sound or other kinds other than a correction, counting or containing of our movements. Anybody would like to respond to that one?

[Matt Ventresca] I might jump in here and I really want to spend some time with your question, Kathy, because I think it's fantastic. It opens up a lot. My initial response to it is I think about our hyper visual world. And I think about how social media algorithms and platforms of social media work. And how they incorporate sound and music into those and how it gets fragmented in those spaces into little bits and little clips for a lot of people. That is how they consume a lot of music and sound is just in these little bites.

And how that might also represent a closing down of our openness to sound is that we're used to just consuming fragments that accompany visuals. Are we are then losing the skills of that deep, active listening that might inform some of the disruptions we've been talking about today. That's my initial response, but I want to spend some more time with that question. I think we can use the website as maybe a forum for some of the panelists to respond to some of those questions in more details down the road.

[Marta Mack] Yep, certainly. Thank you so much for that. And that actually gets most of our questions here and I've copied those down as well so we can have them on hand. But I just wanted to remind everybody that the second part of the Sound, Sport and the Digital event series, Sounding Out: Works in Progress at the Sports and Sound Nexus will be

held on April 26, 2024. It is an interactive online workshop where participants can share works in progress that explore the connections between sport and Sound.

The Sound, Sport and Digital is a part of, again, we want to make sure that we're being reminded of the Sport and Digital Possibilities Project that is presented by the Sports Society and Technology Research Collective at the Ivan Allen College of Liberal Arts at Georgia Tech. But yes, please, we want to encourage you to make submissions of your works in progress there as well. So please go to our website and you'll see the links where you can be directed to make those contributions. So don't be shy. Wherever you are in your process, please share those proposals with us. We will greatly appreciate that.

And without further delay, I'll turn it over to Dr. McDonald.

[Mary McDonald] Thank you everybody. I also want to thank the panelists for their provocative presentations and also to be in the working group. Also wish a happy birthday to Matt Ventresca. I'll actually give the birthday boy the final word. Is there anything you want to conclude with Matt?

[Matt Ventresca] No. I think you and Marta said it all. This was fantastic. I'm grateful to the panelists for sharing their time and energy and I'm grateful for everyone who came to spend some time with us today. And yeah, please submit to take part in our next workshop and keep your eyes peeled for future events down the road, because we hope that this will be ongoing project for a little while to come.

[Marta Mack] All right, thank you so much, everybody. Bye.

[1:32:00]