

INF430 - The Material and Informational Cultures of Music

Alternative Title: Technology, Information and Music



Hoarder Shop. Photo by David Sunshine (<https://www.flickr.com/photos/dsundesigns/36359861566>)

Time/Location:

Wednesdays, 12 pm-3 pm, Bissell 417

Instructor: Gustavo Ferreira

Contact: gustavo.ferreira@utoronto.ca

Office Hours:

Wednesdays, 4 pm-5 pm, Bissell 616

Acknowledgement of Traditional Land

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

We also wish to acknowledge that we must *go beyond* recognition, take steps to learn more about and address Indigenous claims to sovereignty, and set a path toward decolonization.

Course Description

This course embraces the sonic, material, embodied, technical, informational, legal, historical and affective lives and cultures of music. Through a comparative approach that considers music made at home, on stage, or in studios, places of worship, and digital spaces, students will be encouraged to consider music holistically and its complex routes of circulation, reproduction, censorship, revival and remix. To focus our curiosity and develop a methodology for inquiry, we will begin with the material artifacts of music – instruments, sheet music, recording media, and players – and follow their routes to interdisciplinary inquiry that sees, hears, remembers, feels and understands music in multifaceted ways.

Instructor's Overview

In this course, we use music as a significant standpoint to discuss information practices and cultural objects. We will investigate how music relates to sociotechnical practices and how it becomes manageable, archivable, and commodifiable information. By raising possible answers to this question, we will learn to consider and critique the goals and interests of music mediation when managing and developing information technologies. The course will enable us to assess the role of cultural practices in society, their material dimensions, and their implications for circulation and communication technologies. Finally, we will consider strategies for ethics and cultural policy advising in the design of music information and media technologies.

Contact and Conduct

For dialogue about the course's structure and assessments, students can do it directly during office hours and by email or indirectly through a student representative. To book office hours, we will use an MS Bookings link on Quercus. You can direct other private inquiries by email, and I will try to respond within two business days.

All course updates and official information will be posted on Quercus and discussed in class. You should check it for updates regularly—at least once a week.

Class Conduct

When interacting with others, you should always be attentive to their well-being, use polite and non-aggressive language, justify your positions, and give sources of information. When expressing opinions, always reflect on how your thoughts align with different realities and perspectives. We value ***solidarity as a learning practice***: make an effort to think and take your positions from a solidary position. You can do this by acknowledging how your context is affected and affects others and how everyone, including instructors and classmates, has common goals and interests. Your actions should be focused on these common goals. Be open to help and be helped. We are allowed to disagree, and we should understand that more than one thing can be true.

Course Learning Outcomes (CLOs) and Program Learning Outcomes (PLOs)

Students who have successfully completed this course will be able to:

Understand and assess the social, political, economic, and ethical entailments of information creation, ownership, stewardship, and circulation

Understand, critique, and use multiple techniques of data creation, manipulation, and interpretation
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These two PLOs are addressed in each of the course's themes – which both consider how we come to know (information about) music, its audiences, performers and artifacts, and how music is part of individual and collective lives. Music is used as a lens to investigate history, space and

geography, social values, and memory, while simultaneously bringing to the fore ethical issues such as racism and survive, individual and collective identity, political expression, and economic systems. Special attention is given to material culture methodologies of inquiry, and to the overlaps between music and informational practices and professions

Assignments

Assessment category/assignment	Due date	% of final grade	CLO/PLO assessed
#1: Participation	Weekly	15%	1
#2: Weekly Projects	Weekly	40%	1 and 2
#3 Music Futures Project (MFP)	28 Nov 24	45%	1 and 2

Assessment

The assessment of student performance will be inspired by the stated *solidarity learning practice* and *critical pedagogy*. Hence, excellent performance translates into active participation, student collaboration and critical, creative, and intellectual production that accurately represents, problematizes and builds on the topics studied by explicitly employing the concepts learned and skills developed in the course.

Final Grade Round-up: We will round up your final grade to the next whole percentage level if the difference is equal to or less than 3% and your participation grade is at the minimum level of 80%.

#1 Participation (15%) - Weekly

Participation refers to evidencing comprehension and critical thinking about the readings, lectures and projects. It means you have read the assigned texts, listened to, or watched other assigned materials and are prepared with at least one question, comment and example about the week's topic to contribute to our in-class or group discussions. You achieve this by speaking in class about the topic during lectures and tutorials, helping classmates by answering questions or adding your ideas and experiences, and speaking directly to the instructor during office hours. The weight on preparedness and content will increase over time to assess your improvement.

Brief of Participation Rubric (detailed rubric in a separate sheet):

100 to 80%: Contributes by *initiating* conversation, commenting or asking questions in almost all discussions; contributions show you have prepared and read all the required and additional materials weekly; content of contributions advances our understanding of the materials by pointing to particularly relevant or difficult passages, adding original thoughts, connecting different readings/themes or giving insightful examples.

79 to 70%: Contributes by commenting or asking questions in most discussions; contributions show you have read the required materials weekly; content of contributions adds to relevant points of colleagues or adds meaningful, simple examples.

69 to 60%: Shows a significant effort to add to the conversation initiated by others or presents simple, direct questions about the required materials; contributions show you have read the required materials most of the time; content of contributions is mostly on point for the discussion and corroborates points already made.

#2 Weekly Projects (40%) – Weekly

In most weeks, you will have to engage in a topical project*. These will take different forms. Some of them will take more time than others, which is reflected in their grade percentage. I will give details about each of them in a separate sheet, at least a week before their in-class component. Assessment will be *cumulative*, not qualitative; this means grading will be *pass/fail* for each based only on *participating and finishing the task*. The qualitative element will be covered by the participation assessment (above).

Investigating Musical Value (3%) – Week 2	<i>In class</i> , we will name and map the various sources of societal and cultural value of music.
Tracking the information (3%) – Week 3	<i>In class</i> , we will name and categorize various types of musical information
Finding the object (5%) – Week 4	<i>Before class</i> , you will research a non-obvious musical material. <i>In class</i> , you will talk about why it is part of musical materiality.
Talk about live music (5%) – Week 5	<i>Before class</i> , you will attend a live music event and will report it in our forum. <i>In class</i> , you will use a concept or theme from the week's class to reflect on that event.
Let's mix some music (3%) – Week 6	<i>Before class</i> , download the audio files available on Quercus. Download and install Audacity, a free and open-source audio editor, in your laptop. <i>In class</i> , we will tinker with Audacity to mix audio tracks.
Format hunt; a show and tell about a music format (5%) – Week 7	<i>Before class</i> , you will find a music recording or listening format (digital or physical) and engage with it – listen to it, play it, record it, etc. and you will report it in Quercus. <i>In class</i> , you will talk about it and relate it to a concept or theme from the week's class.
Monitoring and archiving the scene (5%) – Week 8	<i>Before class</i> , you will choose a local artist and will identify their scene: the other artists, the fans, the spaces they perform, meet, and rehearse; their clothing, instruments, aesthetic choices, etc. <i>In class</i> , you will present these, and we will discuss how we will approach the scene's preservation and information management.
Strategic planning for Music Media (5%) – Week 9	<i>In class</i> , you will discuss what roles radio broadcasting technology and radio stations can play today, how it relates to music streaming and will develop a plan to

	curate a music programming identity, considering goals for music culture.
Setting up Goals for music information technology (3%) – Week 10	<i>In class</i> , you will discuss and set up a policy guideline for goals music information technologies must be based on.
Answering challenges of cultural curation (3%) – Week 11	<i>In class</i> , we will discuss and list strategies to address the challenges of music curation raised by the week’s topic.

*Based on health considerations, I understand circumstances may change and make it difficult or impossible to attend safely in person. If this is the case, check the Accommodations and Late Submission policies below.

#5 MFP (45%) – 28 Nov 2024

In this *Music Futures Project*, you will take a position about music information and express this in writing or some alternative production. Your work can take the form of a short, 7-8 page, double-spaced (2000 to 2250 words), 12pt font, essay or position paper, *or another type of media aimed at a specific public or action in mind* like an infographic or illustration for awareness, a video essay, a podcast conversation or short episode series for educational purposes, a social media campaign for political action, and many others.

You may choose among practices like music platform regulation, music information retrieval strategies, archival guidelines for cultural products, and cultural data management, among others. This choice can be based on one or more of the weekly projects you engaged with during the semester. Then, you will defend a well-referenced and well-grounded point of view on how to implement one aspect of such practice.

Referencing and Formatting

The specific formatting will be described in the separate assignment sheets. Basic academic writing elements include the use of serif fonts (such as Times New Roman), double-spaced and 2.54 cm (1 inch) margins.

For referencing, you can choose between widely used styles like APA, MLA or Chicago. However, I strongly recommend you use the Chicago-style author-date. You can find more information and writing references in the [Chicago Manual of Style Online](#).

Late Submission Policy

All assignments can be submitted *one week late* with no penalty for any reason, provided you alert me *before the deadline*, except for assignments that are done in groups and finished in class. For other extensions, I advise you to read below about *Accommodations* and then talk to me.

Missed in-class exclusive assignments: these will *not* be accepted late. In this case, if the total of missed assignments reaches or is about to reach 20% of your grade, you should contact me beforehand or on the same day after missing class to arrange an alternative assessment and rubric referring only to the missed dates, which will be submitted one week after the last day of class, with a 20% penalty. For example, if you miss exactly 20% of in-class assignments, you will be able to recover a *maximum* of 16%. Assignments that start in class but have a later submission date for the finished deliverables will follow the normal policy from the previous paragraph.

Grading Policies

Please consult the Faculty of Information's resources that will form the basis for grading in the course in the [Policies and Guidelines Undergraduate - Faculty of Information \(utoronto.ca\)](#)

Accommodations

Students with diverse learning styles and/or accessibility needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me, student services and/or the Accessibility Services Office as soon as possible. Students who believe they require accommodations and are unsure where to begin can speak to an academic advisor in student services for guidance and referrals.

Accessibility Services staff are available by appointment to assess specific needs, provide referrals to supportive services and arrange appropriate accommodations. The sooner you let us know your needs, the quicker we can assist you in achieving your learning goals in this course. Once you have obtained an accommodation plan from Accessibility Services, please share your accommodation letter with your instructor and student services.

Students who have already obtained accommodations from the Accessibility Services Office are encouraged to share their letter with their instructor and with student services in the first week of class. Students should discuss potential accommodations in consultation with their Accessibility Advisor and instructor to understand what may be possible and how the instructor wishes to be informed when an accommodation needs to be actioned. It is the student's responsibility to discuss any extension requests, where possible, in advance of course deadlines.

To book an appointment with an Accessibility Advisor, please connect with the Accessibility Services front desk via email at accessibility.services@utoronto.ca or call (416) 978-8060. Consultation appointments are available to discuss any questions about the Accessibility Services registration process and/or potential accommodation support. The on-location Accessibility Advisor at the Faculty of Information is Michael Mercer.

Weekly drop-in appointments are available with Michael for registered students. For more information, visit [Accessibility Services](#) and find his name under the Contacts section.

Academic Integrity

Please consult the University's site on [Academic Integrity](#). The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of [the University's Code of Behaviour on Academic Matters \(PDF\)](#). You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the resource [How Not to Plagiarize \(PDF\)](#).

Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all Faculty of Information students complete the [Cite it Right module and the online quiz](#) prior to the second week of classes of their first term.

Plagiarism Detection Tool

Normally, students will be required to submit their course essays to the University's plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the tool's reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of this tool are described on the Centre for Teaching Support & Innovation website (<https://uoft.me/pdt-faq>).

You will have the right and opportunity to opt out of using the tool. Students who opt-out will not be punished or treated differently.

Generative AI Policy

Although I strongly advise against the use of Generative AI, students *may choose* to use generative artificial intelligence tools as they work through the assignments in this course; this use must be documented in an appendix for each assignment. The documentation should include what tool(s) were used, how they were used, and how the results from the AI were incorporated into the submitted work.

Academic Dates & Deadlines

[Academic Dates & Deadlines](#)

Conflicts with religious observances should be brought to the attention of the course instructor and the Office of the Registrar and Student Services no later than the second week of classes. For more information, please see the [Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances](#).

Course Schedule and Materials

Week 1	Sep 4	Opening: What are we doing here?	
		Teaching philosophy, syllabus, assessments and all things formal.	Required Material:
			Syllabus (this document)
			Extra Material:
		Adam Neely, dir. 2024. <i>1.8 Million Subscribers (and No One Cares)</i> . Adam Neely. https://www.youtube.com/watch?v=RceZ8VS8PbQ	

Week 2	Sep 11	Is music <i>for</i> something? What makes music relevant?	
		Conceptualizing cultural relevance. In this class, the readings point to different theories of music's social value and we raise questions about what music is, what sound is, and how we relate to them.	Required Material:
			Hesmondhalgh, David. 2013. "Feeling and Flourishing." In <i>Why Music Matters</i> , 11–56. Chichester, West Sussex, UK Malden, MA, USA: John Wiley & Sons Ltd.
			DeNora, Tia. 2000. "Formulating Questions – the 'Music and Society' Nexus." In <i>Music in Everyday Life</i> , 1–20. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511489433
			Extra Material:
			Attali, Jacques. 1985. "Listening." In <i>Noise: The Political Economy of Music</i> , 3–20. Theory and History of Literature, v. 16. Minneapolis: University of Minnesota Press.
Marder, Darius, dir. 2020. <i>Sound of Metal</i> . Drama, Music. Caviar, Flat 7 Productions, Ward Four. This film is available to UTORid holders on the Criterion On-demand service at this link			
Weekly Project:			
<i>Investigating musical value</i>			

Week 3	Sep 18	What does music have to do with information?		
		<p>Conceptualizing music information.</p> <p>This week, we discuss the concept of information and how music fits into this conceptualization. The readings present distinct ideas of music information, the musical practice as informational and archival itself and the most current, digital, approaches to information FROM musical products. In both, matters of ethics, ontology, materiality and digitization feature prominently.</p>	<p>Required Material:</p> <p>Brown, Reuben, David Manmurulu, Jenny Manmurulu, and Isabel O’Keeffe. 2018. “Dialogues with the Archives: Arrarrkpi Responses to Recordings as Part of the Living Song Tradition of Manyardi.” <i>Preservation, Digital Technology & Culture</i> 47 (3–4): 102–14. https://doi.org/10.1515/pdte-2018-0021.</p> <p>Huang, Rujing, Andre Holzapfel, Bob Sturm, and Anna-Kaisa Kaila. 2023. “Beyond Diverse Datasets : Responsible MIR, Interdisciplinarity, and the Fractured Worlds of Music.” <i>Transactions of the International Society for Music Information Retrieval</i> 6 (1): 43–59. https://doi.org/10.5334/tismir.141.</p>	
		Extra Material:		
		<p>Born, Georgina. 2019. “MIR Redux: Knowledge and Realworld Challenges, and New Interdisciplinary Futures.” In <i>20th Annual Conference of the International Society for Music Information Retrieval (ISMIR)</i>. Delft. https://collegerama.tudelft.nl/Mediasite/Showcase/ismir2019/Presentation/11b17fb213df4e258e2ad4cbdb9dceef1d</p>		
		Weekly Project:		
		<i>Tracking the information</i>		

Week 4	Sep 25	When is music a thing?	
		<p>Materiality and Music.</p> <p>This topic presents us with studies and theories of materiality and invites to ask what are musical objects? The readings present a history of debates on the materiality of music, a case study where material dimensions of music</p>	<p>Required Material:</p> <p>Sterne, Jonathan. 2012. “Is Music a Thing?” In <i>MP3: The Meaning of a Format</i>, 184–226. Sign, Storage, Transmission. Durham: Duke University Press.</p> <p>Zhongwei, Li. 2020. “Listening to the Scrap: Contested Materialities of Music in 1990s China.” In <i>Popular Music, Technology, and the Changing Media Ecosystem: From Cassettes to Stream</i>,</p>

	<p>are explored and proposed conceptual notions of music accounting to its materiality. We are interested in how these aspects can be thought as knowledge and culture to be preserved and managed and how digital and non-digital musical objects need to be treated.</p>	<p>edited by Tamas Tofalvy and Emília Barna, 149–64. <i>Pop Music, Culture and Identity</i>. Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-44659-8.</p>
		<p>Extra Material:</p> <p>Gitelman, Lisa. 2004. “Media, Materiality and the Measure of the Digital; Or, The Case of Sheet Music and the Problem of Piano Rolls.” In <i>Memory Bytes: History, Technology, and Digital Culture</i>, edited by David Depew, Laura Rigal, Abraham Geil, and Lauren Rabinovitz, 199–217. Duke University Press.</p>
		<p>Weekly Project:</p>
		<p><i>Finding the object</i></p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Week 5</p>	<p>Oct 2</p>	<p>What is liveness to music?</p>	
		<p>Liveness, Authenticity, Territories and Bodies.</p> <p>Following materiality, we now focus on presence, mediatization and meaningful spaces. The readings discuss the relationship between claims to authenticity, how mediatization requires the emergence of “liveness” and how music and bodies contribute to creating meaningful spaces alongside.</p>	<p>Required Material:</p> <p>Auslander, Philip. 2008. “TRYIN’ TO MAKE IT REAL: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture.” In <i>Liveness: Performance in a Mediatized Culture</i>, 2nd ed, 73–127. New York: Routledge.</p> <p>Rietveld, Hillegonda C. 2016. “Authenticity and Liveness in Digital DJ Performance.” In <i>Musicians and Their Audiences</i>, 123–33. Routledge.</p> <p>Oliveira, Luciana Xavier de. 2024. “The Invention of Joyful Black Territories: Body, Style, and Music in Contemporary ‘Black Parties’ in Brazil 2024.” In <i>Un-Mapping the Global South</i>, by Gero Bauer, Nicole Hirschfelder, and Fernando Resende, 1st ed., 233–50. London: Routledge India. https://doi.org/10.4324/9781003422853.</p>
		<p>Weekly Project:</p>	
		<p><i>Talk about live music</i></p>	

Week 6	Oct 9	What does recording do to music?	
		Recording, Archiving, Remixing	Required Material:
		After liveness, “deadness”. We discuss the separation of sound from the act of playing by recording and how it affords new venues of musical creation and meaning. The readings discuss the interactions between recorded sound and the living listener and musician, and the meaningful interactions between music and it’s recording context.	<p>Stanyek, Jason, and Benjamin Piekut. 2010. “Deadness: Technologies of the Intermundane.” <i>TDR/The Drama Review</i> 54 (1 (205)): 14–38. https://doi.org/10.1162/dram.2010.54.1.14.</p> <p>Meintjes, Louise. 2003. “The Record Studio as a Fetish.” In <i>Sound of Africa!: Making Music Zulu in a South African Studio</i>, 71–108. Durham, UNITED STATES: Duke University Press. http://ebookcentral.proquest.com/lib/mcgill/detail.action?docID=1167931.</p>
			Extra Material:
			<p>Castanheira, José Cláudio Siqueira. 2020. “Studio Sounds: Digital Tools and Technocolonialism.” In <i>Border-Listening/Escucha-Liminal</i>, edited by Alejandra Luciana Cárdenas. Vol. 1. Berlin: Radical Sounds Latin America. https://www.contingentsounds.com/border-listening-escucha-liminal-vol-1-2020/border-listening-escucha-liminal-vol-1-2020-2/studio-sounds-digital-tools-and-technocolonialism/.</p>
		Weekly Project:	
			<i>Let’s mix some music.</i> If you can, please bring a laptop with the Audacity software installed: https://www.audacityteam.org .

Week 7	Oct 16	How important are musical objects? Part 1	
		Formats, circulation and consumption	Required Material:
		This week we start focusing on industry, commodities and technology. We look at specific meditations (institutional, cultural, technical) that connect music to listening and consumer practices. The	<p>Santos Silva, Melina Aparecida dos. “Letters, Cassette Tapes and Zines: The Circulation of Brazilian Heavy Metal as a Gift System.” <i>Metal Music Studies</i> 4, no. 1 (2018): 241–49. https://doi.org/10.1386/mms.4.1.241_1</p> <p>Osborne, Richard. 2012. “The LP.” In <i>Vinyl</i>, 87–115. Farnham: Ashgate.</p>
			Extra Material:

Week 8	Oct 23	materials talk about ways to bundle, curate and communicate musical meaning based on objects and devices.	<p>Baym, Nancy K. 2018. "Music as Commodity." In <i>Playing to the Crowd</i>, 54–76. New York University Press.</p> <p>Nick Canovas. 2021. Are PLAYLISTS The Future of Music?. Mic The Snare. https://www.youtube.com/watch?v=7GoxtHqQMIg</p>
		Weekly Project:	
		Tutorial time: <i>Format hunt; a show and tell about a music format</i>	

Week 8	Oct 23	How important are musical objects? Part 2	
		Datafication, scenes, commodification and instruments.	Required Material:
		Continuing on our discussion of musical objects and mediations, we arrive at digital information and instruments. Our focus is on the parallels and long histories and meanings of musical devices and objects that can inform our understanding of current technologies.	<p>Morris, Jeremy W. 2012. "Making Music Behave: Metadata and the Digital Music Commodity." <i>New Media & Society</i> 14 (5): 850–66. https://doi.org/10.1177/1461444811430645.</p> <p>Allison-Cassin, Stacy. 2016. "A Scenes Approach to Metadata Models for Music." <i>Journal of Library Metadata</i> 16 (3–4): 181–201. https://doi.org/10.1080/19386389.2016.1258891.</p>
			Extra Material:
			<p>Pinch, Trevor. 2001. "Why Do You Go to a Piano Store to Buy a Synthesizer: Path Dependence and the Social Construction of Technology." In <i>Path Dependence and Creation</i>, edited by Raghu Garud and Peter Karnoe, 381–99. Psychology Press.</p>
			Weekly Project:
	Monitoring and archiving the scene		

Oct 30 - Reading Week: No class. Find new music and save it.

Week 9	Nov 6	How important are cultural mediators? Part I	
		<p>Radio, taste, power and territory</p> <p>Radio is inseparable from music since its very beginning. As an audio medium, it has a particular history and future in music circulation. This is our focus for this week. The readings present us the challenges of institutional and identitarian mediations of music production, themes and consumption in a globalized world.</p>	<p>Required Material:</p> <p>Guest Lecturer: Dr. Andy Stuhl <i>(Materials are subject to change)</i></p> <p>Berland, Jody. 2009. "Locating Listening." In <i>North of Empire: Essays on the Cultural Technologies of Space</i>, 185–209. https://muse.jhu.edu/book/69131.</p> <p>Lordi, Emily J. 2020. "Black Radio: Robert Glasper, Esperanza Spalding, and Janelle Monáe." In <i>Are You Entertained?: Black Popular Culture in the Twenty-First Century</i>, edited by Simone C. Drake and Dwan K. Henderson, 44–57. Duke University Press.</p>
		Extra Material:	
		Hanks, Tom, dir. 1996. <i>That Thing You Do! Comedy, Drama, Music</i> . Twentieth Century Fox. Available on the Criterion On-demand service at this link	
		Weekly Project:	
		Strategic Planning for Music Media	

Week 10	Nov 13	How important are cultural mediators? Part II	
		<p>Digitization, Platforms and Algorithms</p> <p>If radio's mediation is shifting or "in crisis", as with types of communication and information technologies, it has to do with digitization. This week, the readings point to algorithmic and datafication logics that directly affect music practice. We want to discuss what types of technologies are worth it for music culture.</p>	<p>Required Material:</p> <p>Seaver, Nick. 2022. "Captivating Algorithms." In <i>Computing Taste: Algorithms and the Makers of Music Recommendation</i>, 49–71. University of Chicago Press.</p> <p>Muchitsch, Veronika, and Ann Werner. 2024. "The Mediation of Genre, Identity, and Difference in Contemporary (Popular) Music Streaming." <i>Twentieth-Century Music</i>, February, 1–27. https://doi.org/10.1017/S1478572223000270.</p>
		Extra Material:	
		Jared Katz. 2017. Digitized Maya music: the creation of a 3D database of Maya musical artifacts. <i>Cultural Heritage</i> 6: 29-37	
		Weekly Project:	
		Setting up Goals for music information technology	

Week 11	Nov 20	What questions can we raise about the future of musical objects?		
		Curation of Culture, Recommendation and conservation.	Required Material:	
		We get to our final lecture and weekly project looking at the future of music information and artifacts. What are the challenges of cultural curation in the age of AI and algorithms and how we establish goals for music circulation? This is the topic of the readings. Our focus is on discussing how to tackle these challenges.	Born, Georgina, Jeremy Morris, Fernando Diaz, and Ashton Anderson. "Artificial Intelligence, Music Recommendation, and the Curation of Culture." Schwartz Reisman Institute for Technology and Society, CIFAR, University of Toronto, June 1, 2021.	
			Extra Material:	
			Baym, N., R. Bergmann, R. Bhargava, F. Diaz, T. Gillespie, D. Hesmondhalgh, E. Maris, and C. J. Persaud. 2021. "Making Sense of Metrics in the Music Industries." International Journal of Communication 15 (July):3418–41. https://ijoc.org/index.php/ijoc/article/view/17635 .	
		Weekly Project:		
		Answering Challenges of Cultural Curation		

Week 12	Nov 27	Closing: Tech, Information, Music	
		The importance of assessing culture	No Required Material
			Review and Discussion: main concepts, histories and skill developed in the course. Talk about your MFPs.

Nov 28 - #5 MFP (45%) Due tonight

Learning Hub

The Faculty of Information Learning Hub can support your learning in this course in a range of ways. We offer programs, workshops, and services, as well as a physical place – on the 4th floor of Bissell – for gathering, seeking help, finding resources, studying, creative making, relaxing, playing and collaborating. Additionally, we provide a [Virtual Learning Hub](#) that provides resources and sign-ups for services and events. Below is an abbreviated list of our services:

- **Tutors:** The Learning Hub offers one-on-one tutoring services to support writing, research, and technical skills. You can learn more about our tutors' specific areas of expertise, how they can support you, and sign up for individual tutoring on our [Writing, Research & Technical Skills Support](#) page. They can help you with

assignments for this course at any stage – conceptualizing and planning, drafting, refining, and even after you have received your mark, to help you understand your instructor’s comments and plan for your next assignment.

- **iSkills Workshops:** The iSkills co-curricular workshop series is an expansive program that addresses scholarly, professional, and technical competencies aligned with Faculty of Information academic programs. Visit the [iSkills information](#) to view the current roster of workshops and learn more about the program.
- **TechLoans:** We offer an extensive [list of technology](#) that you can check out on a temporary basis for academic purposes.
- **Sandbox:** Look for activities, games, and mindfulness resources in the Sandbox area of the Learning Hub. We hope these provide a productive and rejuvenating distraction, when you need a break from your work!

Equity, Diversity, and Inclusion (EDI)

The University of Toronto is committed to equity, human rights and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another’s differences. U of T does not condone discrimination or harassment against any persons or communities.

The **Equity, Diversity, and Inclusion Unit (EDIU) at the School of Information**, in collaboration with U of T community members, works to promote and encourage an equitable and inclusive work and classroom environment, free from discrimination and/or harassment based on any of the code grounds. The EDI Unit is responsible for developing and delivering EDI programs and services, works with all stakeholders, and provides confidential services. Key areas of services include:

- Training and educational opportunities
- Community building and engagement
- Systemic change initiatives
- Providing confidential advice/consultations
- Provide a variety of EDI Resources
- Supports with resolving concerns of discrimination and/or harassment

EDIU Complaints Resolution Assistance Process

- Meet with individuals (all stakeholders) to listen and discuss concerns or questions related to any of the human rights protected grounds
- A complaint is not necessary to approach the EDI Director with questions or to seek information

- Talk about options available for resolution assistance, including informal and formal complaint options
- Provide referrals or liaise with other departments or stakeholders where necessary
- Maintain confidentiality of queries that people bring forward as legally required. Limitations to confidentiality are discussed if safety is raised
- No steps are taken to address a complaint without consent

Please note, there will be changes to this process in the near future; however, if you do have any questions/concerns, feel free to reach out to ediu.ischool@utoronto.ca.

U of Toronto Tri-Campus Equity Offices

Our [Equity Offices](#) play a pivotal role in fulfilling the University of Toronto's commitment to equity and excellence. Unique to our institution, these specialized Equity Offices stand as a testament to our dedication.

- [Accessibility For Ontarians With Disabilities Act Office \(AODA\)](#)
- [Anti-Racism & Cultural Diversity Office \(ARCDO\)](#)
- [Family Care Office \(FCO\)](#)
- [Office of Indigenous Initiatives \(OII\)](#)
- [Sexual & Gender Diversity Office \(SGDO\)](#)
- [Sexual Violence Prevention & Support Centre \(SVPSC\)](#)

Related Offices

- [Community Safety Office](#)
- [First Nations House - UofT Student Life](#)
- [Wellness – The Division of People Strategy, Equity & Culture](#)
- [Multi-Faith Centre for Spiritual Study & Practice - UofT Student Life](#)

Declaring an Absence in ACORN

Students who miss an academic obligation and wish to seek academic consideration in a course may declare an absence using the ACORN Absence Declaration Tool. Students who declare an absence in ACORN should expect to receive reasonable academic consideration from their instructor without the need to present additional supporting documentation. Students can only use the ACORN Absence Declaration Tool once per academic term (e.g., the fall term) for a maximum period of 7 consecutive calendar days.

The ACORN Absence Declaration Tool requires students to select the course(s) they wish to have academic consideration granted, as well as provide the email address(es) to whom their course syllabus identifies as the contact (e.g., instructor, advisor). A record of the absence is sent to the self-provided email(s) at the time of submission, and a receipt of the absence declaration is also sent to the student's University of Toronto email address.

Submitting an absence declaration does not initiate the process of academic consideration. It is the student's responsibility to arrange for academic consideration by contacting the course instructor using the contact information provided in the syllabus.

Students who have already used one absence declaration in a term will be restricted from declaring any further absences using the ACORN Absence Declaration Tool. Students are required to arrange any further academic consideration directly with their instructor and / or student services advisor. Students may be asked to provide supporting documentation as evidence of their absences such as the University approved verification of illness form (VOI).

Health and Wellness

The Faculty of Information has a Wellness Counsellor & Coordinator available to its students. Appointments are available Monday-Friday during the academic year.

Contact Health & Wellness, 416-978-8030 ext. 5, to book an appointment with a Wellness Counsellor or for questions about the counselling service. Students can request that they would like to meet with the "iSchool Counsellor" to access counselling on campus.

- Students can also choose to see a counsellor during the academic year and over the summer at the Health & Wellness Centre, located at 700 Bay St., during its [hours of operation](#).

Numerous additional health, wellness and counselling services are offered through the University of Toronto's Health and Wellness Centre.

- You can access free mental health and wellbeing services at [Health & Wellness](#) such as [same day counselling](#), brief counselling, medical care, [skill-building workshops](#) and [drop-in peer support](#). You can also meet with a Wellness Navigation Advisor who can connect you with other campus and community services and support. Call the mental health clinic at 416-978-8030 ext. 5 to book an appointment or learn more at uoft.me/mentalhealthcare
- The Health & Wellness Centre's Medical Services Clinic provides a wide range of medical services for U of T students. These services include routine health care services, such as [sexual and reproductive health counselling](#), [allergy care](#), [nutrition consultation](#), and support with many other health concerns. Call the medical services clinic at 416-978-8030 ext. 2 to schedule an appointment or [explore services online](#).

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