Call for Papers: Annual Conference of the *AG Auditive Kultur und Sound Studies* of the *Gesellschaft für Medienwissenschaft* (GfM) from January 30 to February 1 2020 in Düsseldorf, Germany.

$((((\text{A.I.2020}))))$

ACOUSTIC INTELLIGENCE – HÖREN UND GEHORCHEN (LISTEN AND OBEY)

"Acoustic intelligence", also known as ACINT or ACOUSTINT, is a military term for intelligence derived from the collection and processing of acoustic phenomena. While within the military the term is mostly used for describing hydroacoustic detection of submarine movement, at the annual conference of the *AG Auditive Kultur und Sound Studies* 2020 "acoustic intelligence" will be understood in a broader, techno-acoustical sense, referring to all kinds of acoustic surveillance.

On the one hand, this understanding of the term raises questions on the genesis and evolution of specific listening techniques and regimes as well as dispositives of acoustic surveillance and control, ranging from the productive disciplinary powers in the control rooms of the recording studio to the surveillance techniques of music streaming services such as *Spotify.*

On the other hand, „acoustic intelligence" in this broader definition also refers to intelligent machines and their agencies, as represented, for example, in the works of the Dusseldorf based pioneers of electronic music *Kraftwerk.* In concordance with the band's Man-Machine-aesthetics, the conference will include a concert by the *Transhuman art critics*, complementing the kick-off event *Sound Cinema Düsseldorf*, an audio competition that challenges traditional listening situations and raises questions on the cultural formations of acoustic perception and techno-acoustical listening. Moreover, questions of machine agency appear paramount in contemporary discourses on the role of information technology for musical composition, for instance in the cases of self-learning algorithms and artificial intelligence, which are already able to compose autonomously and therefore contest traditional concepts of creativity.

The leading questions of the conference subsequently concern the genesis and evolution of listening regimes, techniques and dispositives of acoustic surveillance as well as the agencies of composing and acoustic surveillance technology in the context of electronic and digital media.

We are looking forward to receiving contributions to the following topics and phenomena (i.a.):

- Listening machines as military and intelligence technology
- Listening regimes and media dispositives
- Surveillance practices of music streaming services (algorithmic listening cultures)
- Acoustic surveillance, manipulation, and propaganda in times of Big Data
- Listening machines and mechanical listening
- Acoustic surveillance practices of self-learning algorithms
- Post and trans human aesthetics and listening practices
- Concepts of creativity of artificial intelligence

Please send your abstracts (approx. 300 words) and short CVs as PDF-files to **AI2020@hhu.de** until **October 31 2019**.

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