

radical interaction

a podcast of interaction exchange

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Abstract

This work compiles *radical interaction*, a series of interviews with NIME and HCI researchers and artists. Inspired by the timely arrival of the first alt.nime at the 2026 conference, we consider an alternative method of bringing our ideas to NIME, presenting a series of eight audio interviews as a linked podcast, zine and online interactive website that plays with this year's theme of *community*. We present a standard linear view of the episodes alongside a shared listening experience, where a community of listeners interact with each other through an entangled listening experience that changes depending on how many concurrent listeners are actively listening. The accompanying zine, circulated in physical form at the conference, guides listeners through the processes and ideas of the podcast, as a tool for engaging with a shared listening experience and the collision of ideas *radical interaction* represents.

1 Project Description

The New Interfaces for Music Expression (NIME) community has historically engaged with interviews between researchers, musicians, participants, and communities [5, 6, 8, 12, 13]. Generally, these works are presented through the researcher's lens with interpretation through qualitative analysis. Increasingly, participatory and dialogic work seeks to incorporate lived experience and multiple perspectives [14], rather than purely observational perspectives. We further address entangled researcher-participant perspectives and challenge traditional modes of communication with *radical interaction*, a set of interviews with NIME researchers and musicians, in their raw form, presented for the listener's interpretation, rather than researcher analysis.

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1.1 Podcast

The *radical interaction* podcast series is inspired by the research of *interaction*, focusing on music interaction researchers and artists at differing stages of their practice and with a broad range of interests.

1.1.1 Episodes.

- | | |
|-------------------------------------|--|
| (1) Prologue (with Benedict Gaster) | (5) Jasmine Butt, Maisie Palmer
& Patricia Cadavid Hinojosa |
| (2) Rodrigo Constanzo | (6) Kathy Hinde |
| (3) Courtney Reed | (7) Atau Tanaka |
| (4) Sarah Angliss | (8) Epilogue (with Tom Mitchell) |

1.2 Dialogue, Place & Form

radical interaction as idea came about when the first two and last authors discussed the idea of interviewing researchers in NIME and HCI more generally. Inspired by chats over lunch, often while arguing about the use of diffraction as a tool for research, we wondered if we could expand our discussions to a wider group. Realising this idea has led us to spend time with people whose work we have often considered both from afar and close up, as with our own PhD students. We contribute to alt.nime a view of what happens *behind* the NIMes: the conversations and collegiality that form research but are not formally shared and often forgotten.

We aim to bridge the discussions that unfold in research labs, cafes, and other places where NIMEers meet, with the more formal and traditional presentations and research outputs (like academic papers). The *radical interaction* project challenges the notion that innovation and the development of a research community is confined to what is published in academic proceedings. Adding to the “conference appropriate” findings and narratives of successful research [4, 7], we also discuss our failures and tensions encountered in uniting artistic practice with technology.

NIME frequently challenges paper formats as the most appropriate media for sharing work around music and audio;¹ this echoes calls in adjacent HCI communities in favour of visual pictorials [1] and tangible outputs like swatches [2, 9] for sharing design work and artefacts [11]. Using the podcast as our medium, we present this research in the format it originates: conversations between colleagues and friends in the development of a research agenda, value exploration, plurality [7]² and, most critically, **fun**.

We present this work as community-made knowledge through alternative, unconventional outputs: a series of podcast episodes, a communal listening experience, and physical paper zine. This work aims to frame research in NIME as a community activity that lives in our connections, in our labs, in our cafes, and in the history of NIME itself.

2 Technical Notes

2.1 Outputs & Contributions

This work presents three *radical interaction* outputs:

2.1.1 Podcast. The **podcast** is initially presented in a conventional format as a series of episodes that can be listened to on the *radical interaction* website or downloaded. We opt not to host these on mainstream, commercial podcast platforms as a modest stance against the exploitation of audio consumption in our current society [3].

2.1.2 Zine. We have also produced a **zine** as a physical and visual companion to the podcast. The zine, a two-sided A2 sheet folded to form a book (see Figure 1 and Figure 2), features selected highlights, backgrounds, and an artistic interpretation of the series. It further utilises the independent, peer-to-peer, and human-crafted philosophies that underpin the project, representing deliberate and small scale circulation that feels appropriate for the community [10].

2.1.3 Webapp. Both keeping the spirit of the podcast and intending to break podcast norms, we also introduce a publicly available **digital listening companion app**, that features a shared listening experience alongside a more conventional one through two modes. Mode One presents the podcast through a community listening approach, using our server to manage the shared listening experience; Mode Two presents a conventional linear listening, wherein each episode is presented for solo listening.

2.2 Presentation Format

radical interaction at NIME'26 will be presented throughout the conference! We will bring and distribute 200-300 hard copies of the zine, to be shared with the NIME attendance and beyond; for instance, with the community at Loughborough

¹e.g., NIME has previously used embedded audio-video in PubPub proceedings; see NIME forum discussions about publication formats “Tools for multimedia-rich paper writing/submission” [Link] and “Can PubPub be our new publication tool?” [Link].

²This NIME paper ([7]) was published with a companion **zine** [Link].

London, leaning on the host campus's tradition of using podcast and radio as participatory, community-building activities, and Rich Mix as a community-oriented music venue in London.

On the back of the zine is a QR code to the *radical interaction* website, which enables the reader to listen to the podcast. As noted above, in addition to the conventional form of listening to the podcast in episodic form, we have developed a community listening version. Here, readers can explore the series through a shared listening experience, in which the number of concurrent listeners and their position within the podcast informs the listening world of the others actively listening too.

3 Media & Links

Digital Materials. The *radical interaction* website, featuring the listening webapp and podcast:

Website: <https://radicalinteraction.org>

The podcast episodes can be accessed through the bottom image on the landing page and the community listening experience will go live at its premier date at NIME'26, remaining live from that point on.

Supplemental Material. The zine, in PDF format, is provided in the supplementary material that accompanies this project description, along with a video showing the folding and unfolding of a printed copy of the zine.

4 Credits

This project has involved a large number of people, each providing different inputs and support with a variety of contributions. The following list provides credit to the different roles and tasks performed:

- **Interviews** with Rodrigo, Courtney, Sarah, Maisie, Jas, Patricia, Kathy, and Atau;
- **Produced** by Nathan, Ben, and Tom;
- **Recorded** by Nathan and Ben;
- **Interviewers**, Episodes 2-6 Nathan and Ben, episode 7 Ben, plus guest interviewers on episode 2 from Sarah, and episode 3, Courtney;
- **Prologue** by Nathan and Ben;
- **Epilogue** by Tom;
- **Mixed** by Nathan;
- **Music** by Nathan;
- **Website** and app by Ben; and
- **Zine design** by Ben.

5 Ethical Standards

This work was not human subject research and as such does not require ethical approval from our institutions ethics board. Generative AI was not used in the creation of this work.

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Finally, we would like to thank Julia Kowalska from UWE's Centre for Print Research, for printing the A2 version of the Zine for the submission.



atau tanaka

What was ethically important for me is what we call data provenance, where does the data set come from? Rather than train up a model on all the music that I could find or steal or hoover or scrape from somewhere, I wanted to make a piece where the performance, performed by a trio who perform percussion, would be the authors of their own data set.

The dream of the pianist is to articulate sound of the instrument when not at the keyboard. And the sound that they're articulating is the sound of the piano itself.

my interest in the underground Japanese noise scene, being Japanese by birth, myself, becoming interested also, in, industrial music movements and, groups like, .zoviet*france, coming out of the northeast of England, for me, as a classically trained musician, it was always to see where we could push the boundaries of music.



courtnay reed

So it's recording the voice and then analyzing the vocal audio signal. But that's not the only way that vocalists work with their voice. There's so much interoceptive feedback. There's so much, you know, internal vibration.

When you're learning in these traditions, sometimes it feels like you have this little box and your teacher is like, 'don't, don't touch the edges of the box because you don't want anything bad to happen. And there's a I mean, I think there's kind of like a protective mechanic of the voice'

... how can I design something that's extremely open and allows them to have that individual meaning making process?



rodri9o constanzo

... really pushing hard at some of the ideas, almost like extracting water from stone of low latency, tiny window descriptor analysis, like feature extraction.

... that's interesting when I think about your software, obviously the onboarding of your tools are actually reasonably accessible.

Yeah, I mean, I experienced it. There's a lot of things and some of it is unavoidable in that I think machine learning specifically, but a lot of music technology more broadly is very jargon heavy. And because of that, there's only so much that is capable.



kathy hinde

I just got very involved in collaborations with people working in dance or like live, as a result I met the pianist John MacGregor, and they asked me to write some music. And with that, I made some video projections, which I hadn't done before.

I didn't use any tech at uni at all. It was all kind of like, you know making stuff like woodwork, metalwork, welding, photography, painting, making installations. I got really into using slide projectors on timers, and using sound by kind of using like a Walkman with auto reverse, and I also I think I amplified the solo projects....



sarah analliss

We can give them an analog computer and they can understand calculus, like they can chisel calculus. And to me, playing a violin is like doing calculus.

... we had a load of flower pots and he'd wired, little jingle jangle bells on electric circuits within the flowers, and you could water the flowers.

they're just so wild that I think I'm not saying I'm not interested in being like a historian in residence. I don't want to just remake these things. But what I'm interested in is the values. Well, first of all, just plain, plain and simple ideas that might be in there, but also the values that are, implicit in what they were doing.



maisie palmer

So I'm currently working on my own. Interpretation, sort of doing a bit of auto ethnography with it and seeing how the process unfolds. When I approach it. And that will be really interesting when I've worked with some other people to just sort of compare, because really what I'm interested in is the process more so than the end result, although that might be interesting to, and sort of thinking about how like I'm giving them the textiles starter kit.

Needle and thread sewing techniques and in HCI and how they're treated and how they're approached. And so a lot of the time, ripped from their historical context. And so a feminist context and not in any sort of malicious way, but just perhaps like I've been thinking a lot about when reading anything using craft or especially needle and thread textiles and like wondering whether some of these studies would be strengthened by considering and thinking about and weaving in that, perspective.



jasmine butt

With photochemical analog film, I'm kind of going back full circle because I think it's so important to force yourself out the house, and it's very difficult to do, but to try and be around other people and around the communities inspire your work.



patricia cadauid hinojosa

Fig. 1. Inside (A2) spread of the *radical interaction* Zine

episodes

1. prologue
2. rodrio constanzo
3. courtney reed
4. sarah analiss
5. jas. maiste, patricia
6. kathy hinde
7. atau tanaka
8. episode

snail radical interaction

To get a printed copy of the radical interaction zine. Send a pre-paid envelope with your address to our postal address. Feel free to include your own zine.

ADDRESS
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radical interaction

podcasts

tecmaxe.co.uk

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We would like to thank Patricia, Courtney, Atau, Maiste, Kathy, Sarah, Jas, and Rodrigo for spending time sharing their thoughts and ideas. It was super fun having people visit the ECI group at UWE, and traveling to London and the other places we have met for these interviews.

Finally, this would not have happened without the input of Tom, whose work and teaching has inspired us to become NIMEers.

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radicalinteraction.org

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Fig. 2. Outside (A2) spread of the *radical interaction* Zine

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