

UCLA RADIO NEWS ZINE

ISSUE 1

FALL 2022



**ARE  
YOU  
LISTENING?**





What even  
is UCLA  
Radio News



Couldn't  
tell you

# MEET THE CONTRIBUTORS



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# UCLA RADIO'S GUIDE TO LIKING MUSIC

Emily Chang

There comes a point in our young adult lives where we find ourselves at a crossroads with who we are and who we'd like to be. Maybe the massive ego you've grown from telling people you're an engineering major is starting to wear off, or maybe there are so many vegans around Los Angeles that you no longer feel special. Stripped of personal identity, what else is there to do but fixate on something new to feign a sense of belonging in an increasingly-disconnected world? Might we recommend becoming a music person? Here at UCLA Radio, we know a thing or two about consuming music, so we've compiled a guide on how to let people know that you're really into music.

## 1. Have Spotify as your home screen

In public spaces, Spotify should ALWAYS be the default window on your laptop. How else will everyone in Kerckhoff know that you're **listening** to that <1500 **listener**, dormcore-y3k-shoegaze-dreampop artist? Your Spotify profile is analogous to your astrological moon sign: it reflects your deepest, most real self - which means you need to curate it meticulously. Share your **listening** history with all your friends, and make sure you give your playlists detailed titles that match their vibe, like "songs that remind me I'm scared of emotional intimacy because I've lost every person I've tried to love," and "Bossa Nova Classics."



## 2. Tap your feet to the rhythm of whatever song you're listening to, all the time

A great place for this is in the middle of Powell; the rotunda provides great acoustics and the students who are "trying to study" will definitely appreciate your sick beats. Bonus points if you do a song with a quirky time signature like Radiohead's "15 Step." It will demonstrate your important music skills like 1) knowing time signatures, and 2) **listening** to Radiohead.

### 3. Get featured on @uclafits

UCLA fits is almost UCLA Radio-adjacent in the sense that people on there seem cool and hot and use the word "esoteric" and kind of scare me (this is the part where I confess that I don't know what esoteric means but I'm in too deep to ask). If you're deep into Westwood indie lore, don't be afraid to casually mention that one of the admins used to be this department's manager. Your social media footprint will do the heavy lifting for you and people will just assume that you have good music taste by proxy.

### 4. Hang out around the music school campus

The built environment might be one of the most important factors in developing who you are as a person, which is why you should build your presence into the Herb Alpert School of Music's lovely campus. Everyone knows that those music students understand music on a deeper, more special level than anybody else, so why not live like them? Read in the sunlit Music Library, grab a matcha latte from the Music Cafe, hit your Stiizzy in the Reflection Courtyard's all-gender bathroom, and soak in all that potent music knowledge free-drifting in the air around you. It's diffusion!

### 5. Spend your weekends at house shows

Instead of trashy frat house music soundtracking your next situationship-meet-cute, let Westwood's very own indie scene serve as a breeding ground for romance. Trade that beer-guzzling, biz-econ frat boy for a bespectacled indie dude who has read Sapiens. Sure, he'll still be exhibiting extreme signs of codependency while simultaneously telling you he "doesn't really believe in commitment," but at least he'll be cultured and knows the words to "Need2" by MyVeronica.

### 6. Learn a portable instrument

Anything small enough to carry in your pocket and loud enough to be annoying will do!

# WHY WAS COUNTRY MUSIC AMAZING THAT ONE TIME...

**Ken Matsunaga**

When you think of psychedelics, I assume your mind leaps to the 60's hippie movement and the Summer of Love. Friends tripping together at Woodstock *listening* to their favorite bands. But even centuries before the hippie movement and Albert Hoffman first synthesizing LSD in 1938, indigenous tribes in the Amazon Rainforest performed ayahuasca ceremonies for medicinal and religious benefit. A crucial component of these ceremonies is the icaro song which guides participants during their trip and keeps them "safe from negative energies." This begs the question...

*What makes music so alluring while on psychedelics?*



Music itself activates a wide variety of parts in your brain, including the superior temporal gyrus and the inferior frontal gyrus which process speech, the medial prefrontal cortex which plays a vital role in social cognitive abilities, and the amygdala which regulates emotions. In a tonality-tracking analysis done on a study following the brain activity of participants on LSD using fMRI, Frederick Barrett of Johns Hopkins University School of Medicine and his colleagues discovered that LSD alters the response in multiple brain regions including the ones listed above. This change in neural response could explain why people are drawn towards listening to music while tripping - psychedelics literally change how your brain *listens* to your favorite songs; they offer a new experience.



In the original study conducted in Switzerland that inspired Barrett's tonality-tracking analysis, researchers found that participants, after **listening** to personally meaningful and non-meaningful songs, discovered that the non-meaningful songs gained "a sense of meaningfulness under the influence of LSD." Katrin Preller of the Zürich University Hospital for Psychiatry, who was one of the heads of the study, claims that "personal meaning attribution and its modulation by LSD is mediated by the 5-HT<sub>2A</sub> receptors and cortical midline structures that are also crucially involved in enabling the experience of a sense of self." Preller's conclusions make sense - if you've met anyone who's into psychedelics, they'll tell you about that one time they confronted "ego death," unwillingly losing all sense of self to become one with the world (or something like that...). Maybe the lessening of the ego while on psychedelics leads to a dissolution of music preference, opening a mental space capable of finding meaning in any music, even country.

## OK, BUT SCIENTIFICALLY SPEAKING, WHY WOULD ONE ENJOY COUNTRY MUSIC?

Ria Bose

The growing itch to **listen** to your favorite song consumes your insides until you finally open up Spotify. The very same itch then morphs into relaxation as the first note hits your ear.



Whoosh, a chemical melt for the mind!

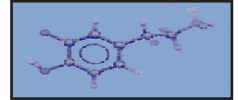
How is it that the tunes dancing around in between our ears have such an effect on our emotions, focus, productivity and more? As human beings, why do we crave instrumental tones, or lyrics spoken in a singsong manner?

One explanation for the connection between humans and music lies within the mind. The way that music and neurotransmitters interact in the brain can provide some clarity as to why humans experience music the way they do.

# BREAKING DOWN THE CHEMICALS: NEUROTRANSMITTERS

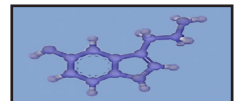
## Dopamine

This neurotransmitter is an integral part of the brain's reward system (for those "feel-good" moments after eating your favorite snacks, sex, etc.). This is an evolutionary response to reinforce and encourage highly adaptive behaviors ensuring our survival, such as eating and procreating. Dopamine stimulates pleasure receptors in the brain, and plays into a variety of different factors such as learning, attention, mood and more. A study conducted at Rotman Research Institute found that when listening to music, participants released dopamine not only at the peak moments within the music but also in anticipation before these peak moments (typically during the buildup to the choruses). Dr. Salimpoor, a postdoctoral research fellow at the Rotman Research Institute, states, "Music is really just a sequence of sounds organized into patterns over time. The temporal unfolding of sounds leads to the creation of expectancies, and their confirmation can lead to emotional arousal." This explains the natural craving for certain types of music. Our brain releases dopamine in anticipation of the peak moments within the piece of music - our brain is reaffirmed by the familiarity of the sounds we enjoy **listening** to. This reaffirming occurs through the brain's reward system, primarily led by the excretion of dopamine. By **listening** to the song we crave at the moment, our brain goes through the reward system cycle and the additional dopamine provides the relaxed, "feel-good" mood.



## Serotonin

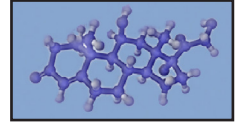
Serotonin makes sure that our emotions don't get the best of us, making sure we remain calm, stable and level-headed. Lower levels of serotonin have been linked to depression. A study conducted at the University of Miami by Dr. Teresa Leisuk found that listening to music can increase levels of serotonin in the brain, leading to more positive moods and higher productivity.



The energizing effect of music often leads to the secretion of serotonin alongside dopamine within the brain, therefore stabilizing moods and improving focus.

## Cortisol

The all-consuming mental headache known as stress often results from high levels of cortisol within the brain. This neurotransmitter is an evolutionary adaptation for stressful situations (responsible for activating the fight or flight response), but it can also just be a pain in the a\*\* for students during finals week. However, many studies have shown that music can reduce levels of cortisol within the brain - thus also reducing levels of stress and anxiety. A study conducted at the University of Bergen found that within patients undergoing surgery, music was able to reduce levels of anxiety to the same level of effectiveness as anti-anxiety medication before an operation. This goes to show the effects of music in lowering levels of cortisol within the brain. This explains why music not only acts as a mood stabilizer but also a stress reliever for many listeners.



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The beautiful harmonies playing into our eardrums are paralleled by the equally beautiful and complex neurological processes in our minds. For every anticipated guitar strum, piano key or vocal cord, there is a chemical neurotransmitter processing each sound and tying it back to the emotional experience of consuming music.

As mentioned by neuropsychologist Daniel Levitin, "The promise here is that music is arguably less expensive than drugs, and it's easier on the body." With the array of positive benefits music has on the mind, it is clear that every note and harmony we listen to will positively affect our moods and emotions. Well, that is until you spiral and blast Mitski on repeat.

# SPEAKING OF ON REPEAT..



You haven't heard this song since your sad girl phase in the 8th grade, but after one replay many years later, it sticks in your mind and runs on a loop. The song digs into the crevices of your brain and nestles itself there. The tune hums in the background of your consciousness - the repeated oscillations of notes playing over and over again in your head.

From the classics to the obsessions, the earworm can strike with any song at any moment. The term "earworm" is an informal way of describing catchy songs that continually run through one's mind. Studies conducted by Durham University have found that the earworm is a common experience, with over 90% of participants stating that they have experienced this at least once.

But what is the science behind this involuntary musical imagery? Often, the earworm is associated with easy-to-recognize musical patterns and harmonies. Some of the most popular "earworm" songs have been found to be Bad Romance by Lady Gaga and, ironically, Can't Get You Out of my Head by Kylie Minogue. These songs have easy to follow choruses and melodic contour patterns.

Additionally, songs that people associate as their favorite tunes are more likely to be earworms - the more you **listen** to a song, the more memories your mind has of it. Earworms are a form of involuntary memory recall - therefore, the more memories you have of a song, the more likely it will show up as involuntary memory.

So how does one get rid of the earworm? By distracting your brain with other activities, such as stressing over your math homework or navigating the maze that is Boelter Hall (this takes a lot of mental capacity). Or if you're like me, you can embrace the madness! Put on those headphones and blast the song until your auditory cortex is exhausted from **listening** to the same repetitive notes. In my humble opinion, the best medication for the earworm is to enjoy the experience and **listen** to those tunes your mind can't get enough of.

## SOCIAL MEDIA- PEOPLE'S RENDITION OF THE EARWORM

### Angel More

*WTF! The picture of my slightly covered face taken grudgingly by my sister amidst a family fight (winner out of the 34 other similar pictures, with slightly different curvatures of the corner of my lips. Hey I am trying something new, do you like?) only got 211 likes! Oh and worse, I only got 15 comments telling me how "GORGEOUS," "flawless," and "model status" I am.*

*So you're telling me I went through the effort of taking these pictures while my parents were contemplating divorce, picked the best five and sent them to my friends for second, third, and fourth opinions, edited the pictures on VSCO in three different styles, wrote the perfect caption that was a mix of silly (so they know I have a personality) and restrained (so no one would think I am weirdo), once again asking my friends for second, third, and fourth opinions, and waited for the optimal time to post, just for my perfectly ratioed followers to NOT like the post?*

### Is God not real or something?

Social media isn't stupid because no one cares about you, it's stupid because people do care.

We act like we are little fish in a big pond, but really, we're all just pregnant tuna fish in a small lagoon crowding one another out and eating each other's babies. For the less

metaphorically versed, people are listening to your opinions in addition to the 7 billion (did you know it's going to be 8 billion by the end of the year! Who else is counting down till this happens?) other Instagram users, including the AIDS-immune Justine Sacco's of this world. That's not to say that you are just as important as Justine Sacco (you aren't, she's white), but rather you are placed under the same scrutiny as Ms. Sacco.



Like little owls with big eyes and bigger ears, we sit in our tree holes and scroll. And while we scroll, we learn about couples getting back together and couples breaking up. We learn who has seemingly different noses after a trip to Turkey and the British girl have brighter, less crooked fangs after a trip to Tijuana? We learn about people who are so far removed from our lives, absorbing updates about the lives of close-to-strangers. We are all listening to each other, watching each other's posts: carefully chosen pictures of ourselves, hoping no one sees our insecurities.

Now, with the growing "we are literally on a floating rock" mentality, a desire to be real (not to be confused with the new popular app, BeReal) has been brewing. Many have adopted the aesthetic of zoomed in pictures of trash or their singular pimples for camera roll posts called "dump post" and silly, unflattering selfies supposedly show the "real" you.

I don't buy it, I wouldn't be being real if I looked that ugly I, @clintons\_long\_lost\_daughter, am not doing social media right. I lose followers daily, I get 30 likes (60 on a good

day), only get comments from my close friends, and I post very frequently. I post good pictures and bad pictures. I post insights into life (cringe, I know) and funny satirical stories. I bully; I uplift; I question; I talk. You could look at my Instagram and think I am a friendless loser, I am a try-hard that just wants to be "different", or that I am annoying. But hey, I am having fun. Whether it is a joke with my friends or just by myself, my posts bring me joy. I use Instagram as my playground, like a rat in New York. And, on more than one occasion, I have invited Ms. Kamala Harris to ride the slide or swing on the swings with me.

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**I have every intention of  
claiming social media as  
mine.**

**Posting what I want for  
myself.**

Social media apps have caused and inspired astounding numbers of eating disorders, identity crises, anxieties, TV shows, and research papers; all while their only goals are to maximize profits and exploit their users. Instagram and other social media apps are not truly ours. These apps are for the rich and powerful; they use our insecurities and boredom to line their pockets. So why don't we take social media as our own? Why don't we post candid pictures not because they are "real," but because they are us? Why don't we decide the kinds of pictures that represent our joy and values? Why don't we use social media in ways that aims for authenticity and joy? If that's a wedding photo shoot or a pumpkin bread recipe, so be it.

## Social Media Ratings:



**Instagram** - 6/2 because thats the day of Blackout Tuesday. Did you post a black square or are you an ALM supporter?



**Twitter** - 10/10 because the Grind King Elon Musk owns it and what he says is the word of G.O.D (don't fire me, please)



**Snapchat** - 4/10 More memories, less unsolicited dick pics. This app is so chuegy anyways



**Facebook** - 2/10 because a literal lizard made it



**LinkedIn** - 5/10 because I'm just trying to get a job



**Spotify** - 8/10 unfortunately subject to the social pressures of exes stalking my activity. I promise you she still loves me; her recent playlist has "Sunflower" by Post Malone



**BeReal** - 0.5/10 the purpose of the app is to be in the moment and real, and yet you have to be on your phone to get the alert so you post on time



**Pinterest** - 10/10 because I'm about to "show me your pins" into her bed



**Reddit** -/10 I take the fifth and will not confirm if I do or don't use it



**Nextdoor** - 5/10 TELL ME about the "scary" people walking around your neighborhood at 9pm and all those dang coyotes



**Discord** - 0/10 I wouldn't have joined UCLA Radio if I knew that all of our communication would be over the world's most confusing app



**Bumble** - 10/10 only app focused on female pleasure



# BREAK UP WITH YOUR BOYFRIEND, SERIOUSLY

Did you know you don't have to be in a relationship? And even better, did you know you don't have to complain about your relationship everytime you talk to me?!

I don't want to hear about how your boyfriend doesn't want to come visit you. I don't want to hear about how your girlfriend hangs out with her guy friend and colleague every night and sleeps over at his apartment five days out of a week. I don't want to hear about how your boyfriend won't defend you to his racist friend after said friend was racist to you. I don't want to hear about how your girlfriend doesn't ask how you are after your aunt passed away. I don't want to hear about your republican boyfriend who fundamentally doesn't share the same beliefs with you and you struggle to see raising a family with him. I don't want to hear about how your "straight" girlfriend makes out with girls every party.

*I am done listening to you. Are you listening...to yourself?*

At this point, you are no better than your boyfriend who doesn't **listen** to your problems. If you **listened** to yourself, you'd know you guys should break up.

Sure, I'll listen to a couple complaints. Maybe they snore when they sleep or they eat spinach dip (vile in my opinion). But after you tell me break-upable material, listen and agree to my advice, and then don't address it with your significant other, you have lost your relationship-talking privileges with me. In fact, you've gained your shut the fuck up punishment from me.

We need to stop making excuse for the people we are dating. They are not treating you the way you deserve; make the choice to break up with them. Your single era will be miserable, but it's better than being stuck in your failing relationship. Choose yourself.



# TIK TOK AS A MUSIC PLATFORM

Aydin Karatas

**175.** Of the over 660 songs that landed on the Billboard's Hot 100 in 2021, over 175 trended on TikTok. Music takes center stage on the app's user experience. From acting as the solo sound on choreographed dances to accompanying storytime videos, music plays a crucial role on TikTok. With a dynamic range, spanning celebrity-created content and "insert-niche-topic-here-toks", music connects individuals from the app's diverse catalog of users into one common community of creators. The results of this algorithms-based composition?

A cacophony of voices, thoughts, and performances blasting through the airwaves of an estimated **1 billion**

For You Pages every month.

It's no wonder TikTok is able to amplify influence onto the coveted Hot 100. Although it was created much later than some of its competitors, TikTok surpasses Telegram, Twitter, Reddit, Snapchat, and Pinterest in active monthly users. The short-video-format app only took 5 years to reach 3 billion downloads and is in the spotlight as the most downloaded app of 2022. Music discovery on the TikTok became a natural phenomena associated with its high engagement. Of US Tikok Users,



Home



Now



Inbox



Profile

75% say they discovered new artists and 65% say they discovered new songs on the app. It provided a new avenue for artists, especially those outside the realm of large labels, to promote their work outside of traditional advertisement.

The contemporary music industry is often critiqued on its repetitive nature - success being derived from carefully crafted yet reproducible formulas of music-making. The rise of technology historically proved itself to be the beacon of hope against mundanity and the champion of modernity and representation of the times. The debut of Spotify in 2006 broadened the listening catalog of consumers, and the same can be said about TikTok in the late 2010s and early 2020s. By cutting out the middleman of large labels, the combined TikTok discography of independent creators is incredibly diverse and democratic.

TikTok is an ever expanding choir of niche audiences and communities. Appealing toward the general public has not proven to be as successful at garnering attention on the app as does targeting the right audience. Some more well-known TikTok niches, such as dance trend creators and lip-syncing communities, are famous for making songs go viral. What TikTok does differently from Spotify in music dissemination is the creative aspect of the platform - the ability for artists and those who use their songs to truly make their TikTok videos their own. It's not necessarily easy to experience a rags-to-riches story on Spotify for independent artists, but TikTok's video element can cause small artists to explode seemingly overnight.

Retention is key on TikTok, not necessarily what is mainstream. It's the reason decades-old songs randomly experience periods of renaissance as they trend on the app for a brief period of time. Between user interaction and some algorithmic luck, building a full-fledged musical career from going viral is not the most outrageous prospect.

Lil Nas X with "Old Town Road" and Arizona Zervas with "Roxanne" are pitch perfect examples of independent artists

profiting from the TikTok viral cadence; both artists now signed to Columbia Records. However, the interaction of big labels and independent artists on TikTok has evoked controversy. Such is the case for Josh Nanai, an independent artist who created the beat "Laxed (Siren Beat)" as a tribute to his Samoan heritage. Beyond sparking a TikTok dance trend, Jason Derulo posted his new song "Savage Love" remixed with "Laxed (Siren Beat)" without credit given to Nanai. Following legal action from the independent artist, Nanai was eventually signed and "Savage Love (Laxed-Siren Beat)" was officially released. This does still bring up the issue of large figures and institutions overpowering smaller individuals on TikTok. The environment TikTok has fostered is full of these smaller individuals and groups who deserve a voice.

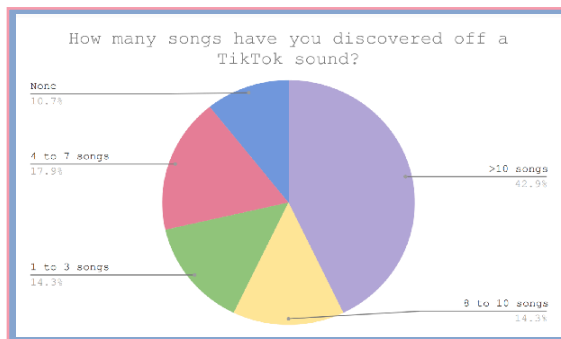
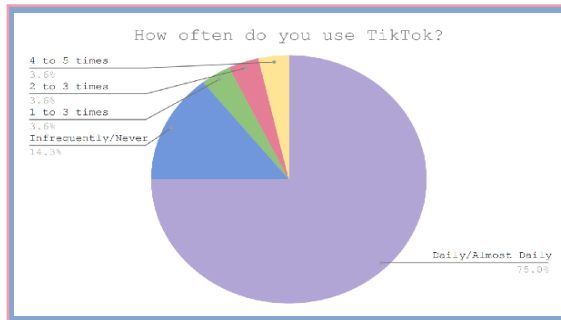
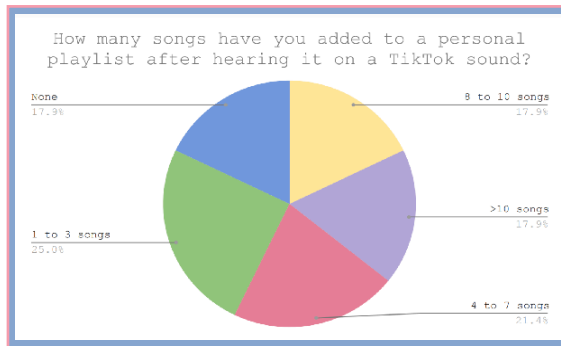
The use of music on TikTok goes beyond artists trying to "get big". The popularization of short-format video is a breakthrough genre for activism and empowerment campaigns. A recent example of such a widespread trend was the #ThisIsMeChallenge. The arrangement of these videos included a close up of the TikToker with their face covered with negative words meant to demean themselves. The second part of the video would transition into a clip of the TikToker appearing in colorful makeup, smiling, and singing along to "This Is Me" from the 2017 film *The Greatest Showman*; the song itself expressed strong tones of self-acceptance and standing up for oneself.

While this music-based challenge emerged from a film's song lyrics resonating with many communities on TikTok, the trend occurred as a smaller subsection of broader, ongoing international movements related to the decolonization of historically exploited countries, LGBTQ+ rights, women's reproductive freedom, and Black Lives Matter protests. Music plays a role in featuring the voices of marginalized people in globally promoted trends. But beyond simply being a trend-setter, TikTokers use music to share identities and draw throughlines between disparate communities. The short-video format is conducive to a wide range of performances that add to the richness of this chaotic accumulation of creativity and progressive action.

TikTok is not just a platform for silly, short videos. It's also not just a platform for small artists to stumble upon stardom. TikTok's role in the modern digital age is a music platform that can voice the silenced and admire the disregarded.

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We surveyed 48 UCLA students, predominately UCLA Radio members, about their use of Tik Tok.

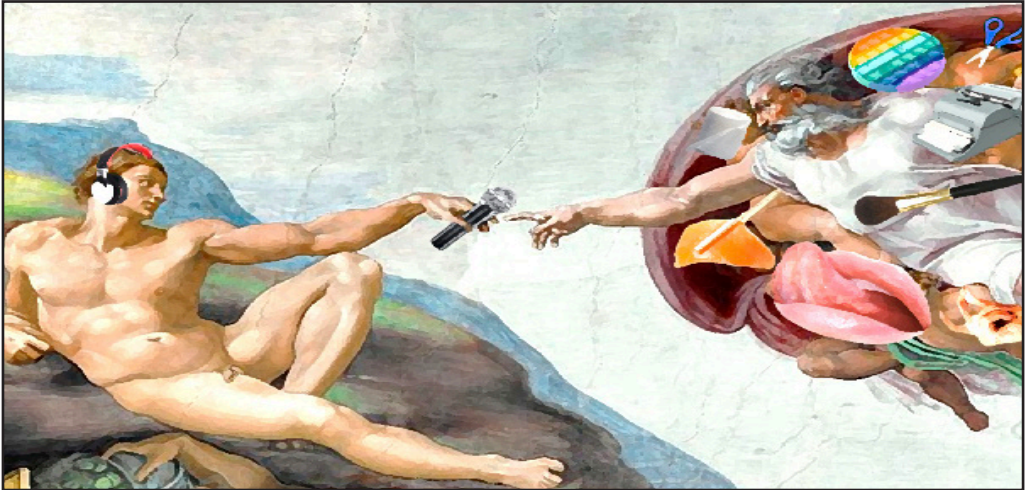


**Now shhhhh,**

*quiet* as we enter the

*Wondrous Whispy World of ASMR:*  
**AN EXPLORATION OF ASMR AND  
ITS RELATIONSHIP TO MUSIC**

**Anjay Singh**



Softly spoken syllables and sounds, mouthed carefully into the microphone make their way across space and time, to once again compose a series of compressions and rarefactions, cast from speakers. Compressions and rarefactions that, when wedded with our ears, become a tingle.

A touch of calm.

A swell of sensation.

A S M R.

Over the past decade, with the aid of YouTube, Social Media and your preferred music streaming platform, Autonomous Sensory Meridian Response, or ASMR, has whispered its way into pop culture. In addition to the growth of online media platforms, our heightened engagement with ASMR can undeniably also be attributed to advances in the quality and accessibility of audio

technology. Such advances have not only enabled ASMR artists to better capture ASMR sounds, but also allowed headphone and ear-phone users to experience ASMR audio more intimately and immersively.

Now we know what you might be thinking- 'Isn't ASMR just people eating salmon next to a microphone?'

Well, while such peculiar sounding triggers (no pun intended) may be abundant in much of the ASMR you'll find online, we must recognize the richness and complexity of ASMR creation. Today it continues to be explored in a variety of new, exciting ways by a diverse range of individuals, ranging from YouTube ASMR artists to musicians adapting ASMR sounds into their work. So let's explore the evolving world of ASMR, the people behind it, and its relationship with music.

## Hear it from an ASMR Artist: An Interview With 'The ASMaRtist'

While there are a plethora of ASMR artists out there, **Matt Jacobs**, 'the ASMaRtist', sets himself apart by producing videos with exceptionally high production quality in terms of both audio and visuals. Moreover, with his innovative, experimental approach to ASMR, he is able to thoughtfully craft an array of ASMR soundscapes, ranging from Lofi ASMR recorded in his car to ASMR nuanced to combat anxiety, all of which undoubtedly mesmerize those who **listen**. Here's what the ASMaRtist had to say...

### 1. Tell us about how your relationship with ASMR began.

I don't really remember how I started **listening** to ASMR, but I know that I started **listening** to it more and more as a person with ADHD. It would help me go to sleep instead of just thinking about things and staying up at night. I found it better for studying than music because music often has lyrics, which are distracting.

## 2. When and how did you become drawn to become an ASMR artist?

During the pandemic, I had an abundance of time and noticed that a lot of ASMR artists were uploading videos with good audio but lower quality video production, so as a current film major, I thought I could create a channel to fill the niche. By creating the highest quality ASMR channel, in terms of both video and audio, I thought I could establish a channel that would stand out. To me it's about the relaxing visuals, and then obviously the audio, and that's kind of how I got into it.

## 3. How do you think audio technology and the digital world are influencing the ways that ASMR is captured and experienced?

I think a lot more videos are being captured in vertical forms, whether that be as TikToks, YouTube Shorts or Instagram Reels. Also, social media platforms are incentivizing more Lofi production, but that's actually the opposite of what I'm doing. However, social media has also made ASMR very popular and I think more viewers are connecting personally with ASMR creators. Many choose who they watch based on whether they relate to them or like them as a person. That's pretty important because a lot of ASMR is kind of similar. So that's kind of how people pick who they want to watch. Bearing that in mind, I not only place an emphasis on production, but also my personality and projecting who I am.

**In my opinion, today, people are more drawn towards genuine projections of personalities that are less edited, and maybe even long form unedited content, like that's why podcasts are very popular in my opinion, which is another form of audio and listening.**

However, many people also don't want to feel like they're being sold something, and I feel like, if not done right, people often associate high production quality with media like commercials. So many still like Lofi ASMR, for example captured through a phone mic, even if the sound quality is poorer.



#### 4. How do you think your approach to music might be influenced by your approach to ASMR?

I think less that music might be influenced by ASMR and more the other way around. Music is largely based on repetition and patterns, with time signatures and repeating riffs. ASMR is often made using very similar ideas, and you can see this a lot in the work of RaffyTaffy ASMR, one of the biggest ASMR creators, who's known for his famous trigger of setting and breaking patterns. There's sort of a cadence to ASMR. It has a musical quality in that it builds up to a crescendo, becomes really intense and then subsides. Both are just very similar in that way and sort of flow over time, both telling stories through becoming more or less intense, or something to that effect.

#### 5. Is there anything else you would like to share with us about, ASMR, sound, music or anything at all in general?

I think that ASMR, like music, has a therapeutic healing power that even I, someone who is a creator of it, hadn't always given it credit for. When I made my channel, I thought it was just something that would be fun, but then I came to find out that there was a viewer of my channel with an ailment that made them bed ridden, and apparently, my ASMR was one of the only things that would give them temporary relief from their chronic pain.

Yeah, so I think it's much more than just a collection of sounds. There's something more to it, and I think people can get a lot more out of it than some people give ASMR credit for given that many people who don't really understand the intention nor effect of it attach a negative stigma to it. So, yeah, I think it can be more powerful than people realize.

Be sure to check out the ASMaRtist's ASMR YouTube channel, 'the ASMaRtist', and in particular, we recommend checking out his most recent collaboration with major ASMR artist 'Raffy-Taffy ASMR'.

# Let the Music Speak (softly, of course)

In his interview, the ASMaRtist highlighted how he employs music theory and production techniques when crafting the soundscapes of his ASMR videos, but nonetheless, the relationship between ASMR and music is far from being unidirectional. More than ever, today, with music increasingly **listened** to through headphones and earphones, a growing number of musicians are incorporating ASMR sounds and triggers into their music.

To explore the range of ways ASMR can be employed in music, we've created a playlist of songs that we believe thoughtfully employ ASMR in a range of intriguing and impactful ways.

## 1. "Moon Song" ~ Phoebe Bridgers

While many of Bridgers' 'whisper-sung' songs were fierce contenders for a spot on this playlist. With sibilance-packed phrases such as 'It's nautical themed, and there's something I'm supposed to say'; the song is not only performed in a whispery, ASMR style, but also written to include a multitude of ASMR triggers.

## 2. "Cocoon" ~ Bjork

The consonance of Bjork's vocal performance in Cocoon is largely smoothed out through equalization, leaving the vocal devoid of ASMR triggers. This strategically leaves room in higher frequency ranges for crisp, delicate near-mic percussion which provide the song's ASMR triggers. The intimacy created by these triggers makes the listener feel as though they are 'cocooned' by the song when listening with headphones.

## 3. "This Love" ~ Taylor Swift

With two panned-out vocal tracks, offset from one another by a few milliseconds, through headphones this song sounds as though a different Taylor is whispering the vocal into each ear, making the experience of listening to her voice similar to that of listening to a whispering ASMR artist.

#### 4. "Exit Music (For a Film)" ~ Radiohead

While this song is far from being Radiohead's most ASMR-trigger-packed song, it employs ASMR triggers in a unique and unconventional way. The song begins emphasizing ASMR triggers in the acoustic guitar squeaks as well as Thom Yorke's whispery vocal performance. If you **listen** carefully, you can hear the saliva crackle in Yorke's mouth. However, from around 2:48, the arrangement strays from an ASMR-style sound. The first half can be seen as a means of luring the **listener** into a false sense of security and calmness before jarring them with a powerful release of energy.

#### 5. "xanny" ~ Billie Eilish

With her quiet, intimate whisper singing, like Bridgers, many of Eilish's songs are full of ASMR triggers. While there may be other Eilish songs with more obvious ASMR triggers than xanny, "xanny" employs a variety of techniques used in ASMR in intriguing and meaningful ways. The annunciation of consonants is heavily emphasized while saliva crackles are preserved to produce powerful ASMR triggers. Moreover, during the chorus, the vocal for the line 'I don't need a xanny' is panned back and forth, giving the impression that Eilish is disapprovingly shaking her head in front of the mic while singing. Heavily present in ASMR, such exploration of the space around the vocal mic creates a sense of intimacy that contributes immensely to the emotional impact of the song.

#### 6. "Bath" ~ Bjork

Full disclosure, we initially intended to make this playlist with no more than one song from each artist, but later received a tip-off about this ASMR-overloaded piece created for the soundtrack of the 2005 film 'Drawing Restraint 9' and just had to include it. With layers of whispery mouth-click packed vocals dancing around the mic, and scatters of delicate percussion, the soundscape is so abundant with ASMR triggers that one could easily be lead to conclude that Bath is ASMR set to a drifting melody rather than a song employing ASMR techniques.

cussion, the soundscape is so abundant with ASMR triggers that one could easily be lead to conclude that Bath is ASMR set to a drifting melody rather than a song employing ASMR techniques.

As we've seen (or rather heard), the artform of ASMR can be approached and experienced in a plethora of ways, and, most certainly, consists of more than soap carving TikToks. So whether it be through watching the ASMaRtist's YouTube videos, listening to Phoebe's gut-wrenching "Moon Song", or whispering into your roommate's ears while they study for their next midterm, we hope you'll give the exploration of this emerging auditory artform the ear it deserves.

## ***How does music transcend the auditory artform?***

**Anjay Singh//Leah Sokol**

Music consumption is largely regarded as an auditory experience. However, the multisensory reality of music is uncovered when considering the deaf population.

**How might those who are hard of hearing experience music similarly or differently?**

Beethoven, arguably the most famous composer of Western classical music, lost his hearing at age 28. Despite his hearing loss, Beethoven's success provokes the question of unconventional musical experiences.

Similarly, Scottish percussionist Evelyn Glennie digests sounds unusually as a deaf musician. Despite losing her hearing at age eight, Glennie is the first musician to maintain a career as a solo percussionist. Glennie began wearing a hearing aid at age twelve; yet, she found the auditory aid to elicit more disorientation than clarity. When learning music at the Aberdeen School of Deaf, Glennie often removed her hearing aid rather than increasing the volume. Developing a unique relationship with music, Glennie learned to feel the rhythm, rather than get lost in the noise. Ironically, as Glennie's hearing abilities weakened, her listening abilities enhanced dynamically.

In her 2015 personal essay, *Hearing*, Glennie describes hearing as "a specialized form of touch". With a decreased reliance on sound, Glennie experiences music through visual and tactile sensations. The association of hearing with sound and touch with vibrations misrepresents the multisensory nature of music.

Honing in on details of production (instrument quality, spatial relations, acoustics etc.), Glennie compares her body to a "resonance chamber." In this chamber, vibrations are felt and translated as music. As a percussionist, Glennie has learned to identify various instruments by locating vibrations in her body. While deeper sounds (i.e. timpani and bass) are experienced in the lower body, higher pitches (i.e. triangles, cymbals) are detected from the neck up.

Glennie's accounts elucidate the difference between hearing and listening. She claims: "I have to listen to myself before listening to others which in turn helps me to at least try to listen to others better. I can't listen to others if I can't listen let alone hear myself first. We cannot get confused between hearing and listening." Although hearing and listening are comparable, the automatic nature of hearing juxtaposes the deliberate attention required for active listening.

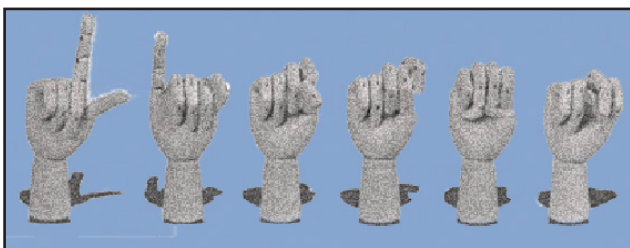
Although people without a hearing impairment do not require such fine attention to sensory detail, Glennie's story proposes an enhanced listening experience. Her methods provoke listeners and artists to conceptualize music beyond sounds. Bringing this approach to other settings, Glennie challenges everyone to listen with both intention and attention.

Nonetheless, while some musicians such as Glennie are born deaf, a large subset of musicians have also developed hearing impairments in recent decades due to frequent and prolonged exposure to loud sound. Moreover, it is estimated that as much as fifty percent of musicians today suffer from tinnitus, a condition typically induced by noise exposure for musicians, whereby those afflicted with experiencing ringing noises in their ears, and are often accompanied by some degree of hearing loss. However, it has not always been this way.

Given that live performances tend to be the source of musicians' greatest exposure to high noise levels, tinnitus has become increasingly prevalent in musicians with the advent of technology and devices to amplify sound at concerts. The list of musicians who have suffered from tinnitus to date is extensive, including artists like Phil Collins, Coldplay's Chris Martin and Barbra Streisand. Nonetheless, fortunately, the severity of an individual's tinnitus can be reduced significantly by reducing exposure to loud noise, and limiting drug and alcohol use among other measures.

Notably, in recent years, musicians and **listeners** have become increasingly conscious of their exposure to loud noises, taking measures to limit exposure when possible. Such measures include using protective ear plugs when performing at or attending concerts, monitoring decibel levels of audio played through headphones and earphones, and even using decibel measuring apps to ensure that you aren't unknowingly being exposed to high levels of environmental noise. While many of these measures may feel like annoyances, and even uncool at times, reversing hearing damage is usually challenging, if not impossible, and so if you value the ability to listen to music, there's no excuse for not protecting your ears.

Undoubtedly, the ability to hear sound and perceive music is one of the greatest gifts of consciousness. However, as highlighted by the experiences of deaf and hearing-impaired musicians, such as Evelyn Glennie, listening is not the only way one can engage with music, and in fact, through touch and the feeling of vibration, music can be experienced in an entirely different dimension. Whatever the way you engage with music may be, be sure to appreciate the beauty of the experience... and try not to turn the volume up too high..



# Selective Listening on a College Campus

Leah Sokol



Strolling on Bruinwalk is a similar experience to sorting through an algorithmic playlist. Sifting through songs, listeners evaluate whether to skip them, give them a full listen, or download them. If a listener's attention is fully grasped, they may even share the song with others. Mirroring this filtration process, students are constantly sorting through the various opportunities at UCLA. Overflowing bulletin boards and floors bestrewn with fliers fight for student's recognition. The blessing and curse of a huge school with endless activities. With fleeting attention spans, students must decide which noises to tune into or out of. While students contemplate the potential pathways of undergrad, the question of identity is raised.

**Who am I? Who do I want to be?**

In affiliating with various clubs, groups, and organizations, or neglecting this possibility altogether, students make a statement on their social, communal and personal identity. Researcher and Communications Professor Michael Slater examines the phenomenon of social identity in his 2007 study, *Reinforcement Spirals*. Although Slater's study is primarily concerned with the role of identity in relation to media selection, I have found this effect paralleled in student's selection of involvement at UCLA.

The allure of distinguishing one's sense of self in an orderly, contained manner is inescapable. Students are encouraged to decipher their life's trajectory in a matter of four

years. As most students are facing independence on a more intense scale than ever before, the concept of a fixed identity makes this formidable task seem a little easier. A pressure to "know yourself" ensues and looms over students' heads. Though comforting and tempting, this illusion is dangerously constraining. If knowing oneself also means knowing which classes to take, which clubs to join and which people to be surrounded with, then we'd have a perfect solution. However, establishing a fixed identity is a dead-end, as it discourages growth. In fact, this mindset creates an echo chamber, discouraging alternative perspectives and experiences.

### **So how do students typically conceptualize personal identity?**

According to Slater, humans have a tendency to "define identity through perceived affiliation over shared experiences, perceptions or values." Social and communal identity is contrived, as humans recognize elements of shared identification within a social group or organized community. Slater claims that this categorization "allows us to make sense of the social world and understand our place in it." Thus, joining clubs and organizations offers students a sense of belonging, as well as an explicit marker of identity. In this sense, involving oneself in a larger group offers positive reinforcements and opens doors of opportunities. However, a discerning mindset remains crucial, as narrowing one's focus on a respective group may discourage active listening in other areas. In limiting the sources that receive a student's full attention, students may fall into what Slater describes as a "reinforcement spiral," in which "socialization, attitudes, and social identities are formed, reinforced and/or sustained in the face of competing perspectives."

Slater describes this phenomenon through comparing open and closed communication systems. He claims that the more open a communication system is, the more it may be influenced by external factors. With outside influence, open systems are more regulated, as they welcome negative feedback. On the other hand, closed communication systems lack sources of mediation. Although a closed communication system may breed a more



cohesive community, it fosters polarization against others. According to Slater, groups often increase closure through: "suspicion of outside influences, group-specific media that reiterates a distinct worldview, and maximizing engagement in interpersonal networks, excluding nonparticipants". On a communal level, closed systems reaffirm preconceived notions, beliefs, and values through rejecting the presence of opposing forces. A group that is isolated from dissent not only produces polarized and unrealistic decisions, but also exacerbates intergroup hostility. The effects of an echo chamber often permeate into other areas of an individual's life, as identity is often contrived from one's affiliated groups.

Students have much to learn from each other and the UCLA community at large. Double Pulitzer Prize winner John Milton theorized the marketplace of ideas. He claimed that the truth will emerge from unrestrained publication of dissenting views. Even though students cannot tune into all of the noise around them, there are ways to counteract selective **listening** and the reinforcement spiral. All of which propagate from the idea of openness.

For starters, decreasing homogeneity in clubs and organizations is vital. The absence of diversity magnifies groupthink phenomena, in which groups reach a consensus without critical consideration of alternative perspectives. Rather, by including members from a variety of backgrounds and circumstances, groups will be enriched by diversification. In addition, leadership positions should be diversified, as well, ensuring that all perspectives are actively **listened** to.

Openness can also take the form of negative feedback, which should be welcomed and critically evaluated. Both internal and external sources should participate in this evaluation. For example, UCLA Radio's Racial Equity Action Plan is currently in progress. According to UCLA Radio's Assistant General Manager, Sam Smithies, this initiative was "motivated by both specific incidents that have happened in Radio's (recent) history and Radio's less specific role in perpetuating systemic racism. The intentions behind the plan are to better understand how rac-

-ism takes place in and shapes UCLA Radio, and develop concrete actions to advance diversity, equity, and inclusion within our organization and beyond. This plan is just the beginning of what is hopefully a long-term commitment to pursuing a radical anti-racist future that continues far beyond this first edition of a Racial Equity Action Plan and this year." In constructing these articles, Smithies has been highly encouraging of participation from all Radio members, offering an anonymous survey, feedback forms, and in-person office hours. As evidenced, embracing criticism elucidates social dilemmas and encourages progression.

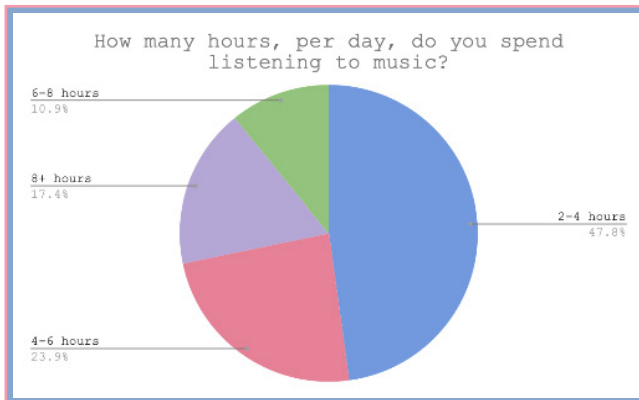
It is human nature to seek out information that validates pre-determined beliefs to maintain a positive self image. However, college is a place to explore the alternatives, encouraging self-growth. By tuning into sources that challenge preconceptions or propose new ideas, students can open their minds to an evolving identity.

# To what extent do music listening practices reinforce echochambers?

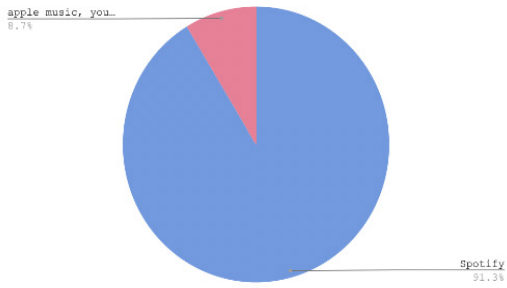
An analysis of music listening practices survey

**Alik Shehadeh**

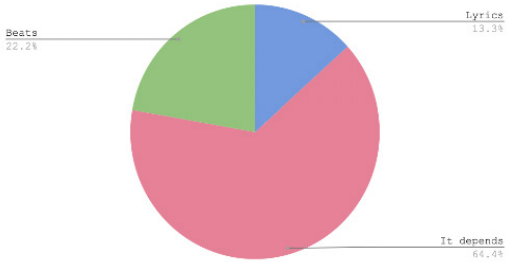
47 responses; majority UCLA college students (97%); majority UCLA Radio members (74%), otherwise music majors/minors (26%)



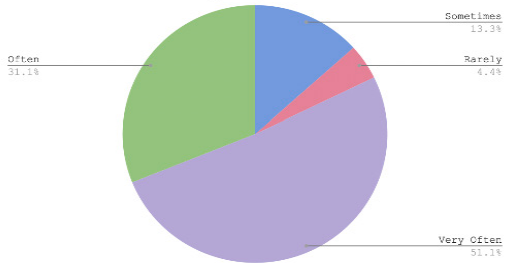
On what platform(s) do you listen to music?



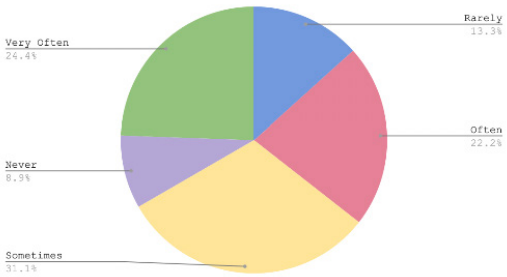
When you listen to music, do the beats or lyrics resonate more with you?



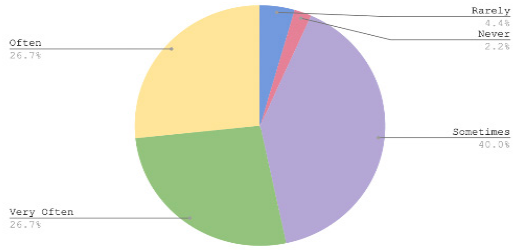
How often do you get the ear worm?



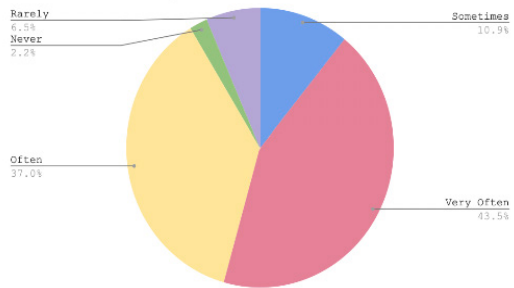
How often do you organize your music?



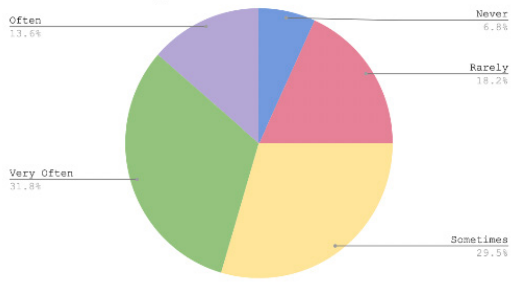
How often do you research deeper into artists and what contributes to the creation of their...



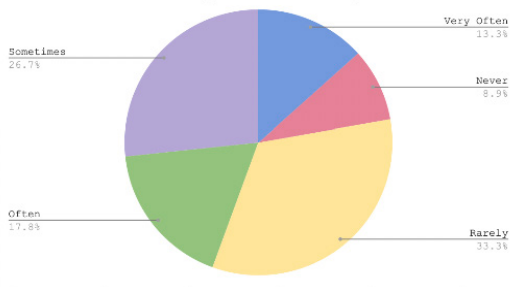
How often do you listen to an album in full



How often do you listen to non-Western music?



How often do you listen to podcasts?





# Do you separate art from artist?

Yes. I still listen to Rex Orange County and Michael Jackson cause they have great songs. What they do as people doesn't make a song better or worse//Some musicians do some fucked up shit but their music saved your life at some point//I have to. No composer whose music I sing didn't have some fatal flaw, and many of the most important composers whose music is right for my voice had a checkered personal history at best. I grew up listening to Led Zeppelin, and I have a Wagnerian voice//There is a line for me, but I'm not sure exactly where it is all the time. I feel odd when I find myself singing along to Michael Jackson songs, but how many of the composers whose music I favor were abusive to women or children, but those facts didn't become highlighted in music history?//no i connect the art to the listener//Yes. The way art is produced and the way it is perceived are two different things. We take different meanings from things than what the artist intended them to mean//Sometimes. I think acknowledging that the artist is a bad person but can create wonderful art is important and that dissonance itself has meaning. I also think there's something to be said about actively funding and spreading the music of people who have harmed marginalized communities or performed acts of violence and sexual assaults//kanye is difficult because his music is groundbreaking but everything about him as a person is objectively dangerous. i once talked to my friend (last yr) who was an avid kanye supporter, and she was saying his differences are a product of his genius. when she made that cliché that geniuses are a product of their time, and that they're burdened by it. Its hard. bowie is a product of his time. currently. anyway. It's hard. bowie is a product of his time. currently. anyway. consume art by them as long as they're not actively harming anyone. spirating etc? its subjective. a product of their time. a product of their time. where the artist is a product of their time. a product of their time. influence of the art was based on the artist. a product of their time. a product of their time. changed over time. a product of their time. a product of their time. really - I struggle with it. a product of their time. a product of their time. making it//Yes. I struggle with it. a product of their time. a product of their time. combination of the artist and the art. a product of their time. a product of their time. while art can be representative of a particular society at a particular moment in time, it is done so through the lens of the artist. it is an extension of them.//Usually I choose not. Most of the music I listen to plays a major role in shaping my outlook on the world, and so what is conveyed (not necessarily through just lyrics, but also sound) impacts i am as a person. Generally, I separate past artists from their work but hold current artists accountable to their beliefs.//Ex: Richard Wagner and Kanye West are both anti-semites.//I may listen to Wagner because I can appreciate his music from a historical lens while also knowing he does not receive royalties when I stream his music.//I do not listen to Kanye because I do not support his recent views or actions.//No it's important to understand why the artist makes a certain kind of art and how the artist influences their art//yeah if someone sucks they don't deserve my money//depends on the degree in which i support the artist. if i'm giving a shit ton of money to someone who's done something horrible i can't justify continuing. if im passively streaming some of their songs then i can separate it fine//i think the artists' beliefs and values influence their art//yes. expect 4 chris brown & r kelly. their music isn't impactful/ influential enough.//depends how big the artist is, but generally i don't look into the artists i listen to that much and just appreciate the art.//No I don't. I think when listening to an artists works you contribute to their funding and when they're a bad person that means by extension your funding a bad



# Music in Palestine

Matthew Barcellos



I've long had an impulse to reject the idea that all music is political.

Largely because I don't want to give the Carrie Underwood types more musical and political credit than they deserve, but also because it just doesn't seem true. There are too many genres of music that seem detached from anything remotely political, and too many songs to name that focus on being funny, raunchy, or sarcastic.

That said, music is a reflection of the political reality of the artist. The conception, production, and reception of music is heavily influenced by the politics that surround and embody themselves in artists. The way that politics emerge and manifest in music in Palestine is different than it is anywhere else in the world, because the political situation of Palestine is unique.

The conflict between Israelis and Palestinians remains unique because of the immense, undemocratic control Israel has over Palestinians in Gaza and the West Bank. Since 1948, when hundreds of thousands of Palestinians were expelled and the State of Israel was formed, the popular perception of the conflict has become one that reduces Palestine to an ongoing peacemaking process. What this understanding avoids and at times obscures is the violent nature of the interactions between Israel and Palestine. Israel controls citizenship rights, restricts Palestinians' ability to vote for the national government that dictates their lives, and restricts

their ability to travel both throughout Israel and abroad. This is just the surface of all the non-military harm done to Palestinians. Once a conflict is determined to be a political problem that needs to be "solved", discussion and recognition of humanitarian harm can get lost. But for Palestinians, it is not possible for the conflict to become protracted and overly political.

**As the reality of occupation in Palestine has evolved since 1948, so too have the dominant themes in Palestinian music.**

Musicologist Christian Poché separates Palestine's musical history into three parts. First is after the 1967 War, when Israel took control of including East Jerusalem, Gaza, and the West Bank. This part of Palestine's musical history is defined by songs that promote the power and spirit of resistance and struggle. The second period, Poché argues, beginning with the 1975 Lebanon War, is defined by the recognition of the fact that the Palestinian cause extends beyond Palestinian borders, and support of Palestine by musicians from other Arab countries. Music from this period played key roles in 21st century Palestinian resistance. Beginning in 1985, the last period is largely defined as the shift away from music as a representation of political struggle and towards music that focuses on "land and its fertility, romance and dreams." This is also the period of Intifada music.

This brings us to what I think defines, in part, the current period in Palestinian music history: liberation music. Importantly, liberation music in Palestine is not genre exclusive, and ranges from techno to hip-hop and far beyond. Liberation music seeks to sonically challenge the lack of **listening** from those outside Palestine.

One Palestinian who currently produces in this historical period of liberation music is Boikutt, also known by his alias Muqata'a **مقاطعة**. He is an MC, producer, and pioneer of Palestinian underground music in Ramallah, a city in the West Bank. Muqata'a is also a founding member of Ramallah Underground, a musical collective that was formed to give



Arab youth in Palestine a musical platform. Muquata'a released Kamil Manqus **كامل منقوص** in February, 2021, just months before the War on Gaza in May of 2021.

One thing that becomes immediately clear about Kamil Manqus album is that the **listener** will not **listen** relaxingly. Almost all of the songs are tense—some jarring—with deep bass and rarely consistent noise combinations, intentionally keeping the **listener** in an active state of discomfort. It is an album that requires active **listening**. In an interview with the Guardian, Muquata'a explained how he samples the sounds of Israeli checkpoints and old Arab music. Sampling the sounds of Israeli checkpoints introduces the sounds of violence into his music. Muquata'a pushes the **listener** to consider and internalize, often without knowing, the sonic reality of living in the West Bank. By using older Arab music, Muquata'a is playing into a theme of Palestinian remembrance and recognition.

Muquata'a and this period of Palestinian musical history more broadly is pushing and requiring people to **listen**. Palestinians will continue fighting political apathy, and music will accompany and evolve through this struggle, as Palestinian producers, musicians, and MCs continue to find ways to sonically resist.

## THE UCS MUST LISTEN- TA Strike International Perspective

My name is **Lorena De la Puente Burlando**.

I am a third-year Ph.D. student from Peru, studying environment and sustainability, and I am striking because I believe we deserve a living wage and more protection for international students. I started my studies in September 2020. And the reason I have somehow managed to navigate the excruciating uncertainty of recent years is thanks to the community of friends and colleagues I met at UCLA.

My students are also part of my community. Witnessing their resilience gave me motivation and a purpose to always show up to the best of my ability. Our time together in classrooms (virtual and actual classrooms) became a space of learning but also healing. And for that, I am so grateful. However, two years later, earning only 25K a year while living in LA has proved challenging. Despite already living at UCLA graduate housing -which is somewhat subsidized- 40 % of my monthly income goes to rent. This reality has pushed me to skip medical appointments and restrict how much I spend on food. I do so to ensure I can save enough money to keep supporting my parents and fly back to Peru to see them.

**It should not be surprising that I and 79% of UCLA graduate student workers are rent burdened. The MIT living wage project estimates that LA residents should earn around 72K a year to avoid rent burden. However, graduate workers only make 23K on average. Our proposal to the UC is to increase the minimum salary to 54K.**

International students are particularly affected by UC's wages policy, as earning more for our work is not even a possibility. Due to visa restrictions, I cannot dedicate more than 20 hours a week to my TA work. Moreover, my visa also requires that UCLA must be my employer. So I am stuck to earn what the UC decides. But even if I was legally allowed to do so, I should not be pushed to work more than 20 hours a week. First and foremost, I am a student. For years I worked to get to this institution to have the opportunity to find my voice as an academic. And this is hardly a selfish endeavor. On the contrary, my work, and the work of thousands more is an intrinsic and undeniable reason why our university is nationally and internationally respected and listened to.

**Despite being rent burden and facing wages unsuitable for LA, I am among the lucky ones.**

First, I earned a scholarship right before starting my studies at UCLA. This grant has helped me bridge the gap between my income and the cost of living in LA. Nevertheless, it is

already running out despite being frugal with my money, and I have never stopped working as a TA.

Secondly, I have been supported by my Institute, IoES, as they have paid for my Non-Resident Tuition (NRST). Unfortunately, most international students must find a way to pay for the 5K of NRST each quarter, as the UC does not allow a remission from this tuition; our work covers only regular tuition. Furthermore, the NRST is only "lifted" for three years once you advance to candidacy. This is why the Union is asking for a full remission of NRST for graduate student workers.

The final reason I consider myself "lucky" is that I have two wonderful advisors who support me in every way they can. But, unfortunately, another awful truth in academia is that many graduate students work in labs or have advisors who do not respect their time or mental health. And many international students cannot escape this situation as their visas depend on it.

The work and presence of graduate international students are essential to any academic institution. We bring diversity into the classrooms we teach and the research teams we are part of. Our backgrounds and expertise allow students and professors to access different theoretical, cultural, and political traditions. And even more, to many undergrad students, we become part of their support network as we can speak their languages and understand their experiences. We **listen** to them and recognize their stories as our own. Today the UC has the opportunity to demonstrate that protecting all workers' well-being through a living wage is a fundamental responsibility any institution should prioritize. Better redistributing the resources the UC earns through our work and commitment to our community would also ensure that international students can thrive.

**All we want is respect.**

THE YOUTH  
IS TOO LOUD

