

# Mashup Cultures Pdf

**Eduardo Navas,Owen Gallagher,xtime burrough**

**Mashup Cultures** Stefan Sonvilla-Weiss,2010-07-16 This volume brings together cutting-edge thinkers and scholars together with young researchers and students, proposing a colourful spectrum of media-theoretical, -practical and -educational approaches to current creative practices and techniques of production and consumption on and off the web. Along with the exploration of some of the emerging social media concepts, the book unveils some of the key drivers leading to participatory engagement of the User. Mashup Cultures presents a broader view of the effects and consequences of current remix practices and the recombination of existing digital cultural content. The complexity of this book, which appears on the occasion of the fifth anniversary of the international MA study program ePedagogy Design – Visual Knowledge Building, also by necessity seeks to familiarize the reader with a profound glossary and vocabulary of Web 2.0 cultural techniques. With contributions by Axel Bruns, Brenda Castro, Doris Gassert, David Gauntlett, Mizuko Ito, Henry Jenkins, Owen Kelly, Noora Sopula & Joni Leimu, Torsten Meyer, Eduardo Navas, Christina Schwalbe, Stefan Sonvilla-Weiss, Wey-Han Tan and Tere Vadén & Juha Varto.

*Remix Theory: The Aesthetics of Sampling* Eduardo Navas,2014-11-04 No detailed description available for Remix Theory: The Aesthetics of Sampling.

**DJ Culture in the Mix** Bernardo Attias,Anna Gavanis,Hillegonda Rietveld,2013-10-24 The DJ stands at a juncture of technology, performance and culture in the increasingly uncertain climate of the popular music industry, functioning both as pioneer of musical taste and gatekeeper of the music industry. Together with promoters, producers, video jockeys (VJs) and other professionals in dance music scenes, DJs have pushed forward music techniques and technological developments in last few decades, from mashups and remixes to digital systems for emulating vinyl performance modes. This book is the outcome of international collaboration among academics in the study of electronic dance music. Mixing established and upcoming researchers from the US, Canada, the UK, Germany, Austria, Sweden, Australia and Brazil, the collection offers critical insights into DJ activities in a range of global dance music contexts. In particular, chapters address digitization and performativity, as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices.

**Gothic Remixed** Megen de Bruin-Molé,2021-03-25 The bestselling genre of Frankenfiction sees classic literature turned into commercial narratives invaded by zombies, vampires, werewolves, and other fantastical monsters. Too engaged with

tradition for some and not traditional enough for others, these 'monster mashups' are often criticized as a sign of the artistic and moral degeneration of contemporary culture. These hybrid creations are the 'monsters' of our age, lurking at the limits of responsible consumption and acceptable appropriation. This book explores the boundaries and connections between contemporary remix and related modes, including adaptation, parody, the Gothic, Romanticism, and postmodernism. Taking a multimedia approach, case studies range from novels like *Pride and Prejudice* and *Zombies* and *The Extraordinary Adventures of the Athena Club* series, to television programmes such as *Penny Dreadful*, to popular visual artworks like Kevin J. Weir's Flux Machine GIFs. Megen de Bruin-Molé uses these monstrous and liminal works to show how the thrill of transgression has been contained within safe and familiar formats, resulting in the mashups that dominate Western popular culture.

*Semantic Mashups* Brigitte Endres-Niggemeyer, 2013-04-05 Mashups are mostly lightweight Web applications that offer new functionalities by combining, aggregating and transforming resources and services available on the Web. Popular examples include a map in their main offer, for instance for real estate, hotel recommendations, or navigation tools. Mashups may contain and mix client-side and server-side activity. Obviously, understanding the incoming resources (services, statistical figures, text, videos, etc.) is a precondition for optimally combining them, so that there is always some undercover semantics being used. By using semantic annotations, neutral mashups permute into the branded type of semantic mashups. Further and deeper semantic processing such as reasoning is the next step. The chapters of this book reflect the diversity of real-life semantic mashups. Two overview chapters take the reader to the environments where mashups are at home and review the regulations (standards, guidelines etc.) mashups are based on and confronted with. Chapters focusing on DBpedia, search engines and the Web of Things inspect the main Web surroundings of mashups. While mashups upgrading search queries may be nearer to the everyday experience of readers, mashups using DBpedia input and sensor data from the real world lead to important new and therefore less known developments. Finally, the diversity of mashups is tracked through a few application areas: mathematical knowledge, speech, crisis and disaster management, recommendations (for games), inner-city information, and tourism. Participants of the AI Mashup Challenge wrote all the chapters of this book. The authors were writing for their current and future colleagues – researchers and developers all over the Web who integrate mashup functionalities into their thinking and possibly into their applications.

**The Routledge Companion to Remix Studies** Eduardo Navas, Owen Gallagher, xtine burrough, 2014-11-27 The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the

techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

**Turntables and Tropes** Scott Haden Church, 2022-03 The creative practice of remix is essential to contemporary culture, as the proliferation of song mashups, political remix videos, memes, and even streaming television shows like *Stranger Things* demonstrates. Yet remix is not an exclusively digital practice, nor is it even a new one, as there is evidence of remix in the speeches of classical Greek and Roman orators. *Turntables and Tropes* is the first book to address remix from a communicative perspective, examining its persuasive dimensions by locating its parallels with classical rhetoric.

Remix Lawrence Lessig, 2008 The reigning authority on intellectual property in the Internet age, Lawrence Lessig spotlights the newest and possibly the most harmful culture war - a war waged against those who create and consume art. America's copyright laws have ceased to perform their original, beneficial role: protecting artists' creations while allowing them to build on previous creative works. In fact, our system now criminalizes those very actions. Remix is an urgent, eloquent plea to end a war that harms every intrepid, creative user of new technologies. It also offers an inspiring vision of the postwar world where enormous opportunities await those who view art as a resource to be shared openly rather than a commodity to be hoarded.

*The Routledge Handbook of Remix Studies and Digital Humanities* Eduardo Navas, Owen Gallagher, xtine burrough, 2021-02-14 In this comprehensive and highly interdisciplinary companion, contributors reflect on remix across the broad spectrum of media and culture, with each chapter offering in-depth reflections on the relationship between remix studies and the digital humanities. The anthology is organized into sections that explore remix studies and digital humanities in relation to topics such as archives, artificial intelligence, cinema, epistemology, gaming, generative art, hacking, pedagogy, sound, and VR, among other subjects of study. Selected chapters focus on practice-based projects produced by artists, designers, remix studies scholars, and digital humanists. With this mix of practical and theoretical chapters, editors Navas, Gallagher, and burrough offer a tapestry of critical reflection on the contemporary cultural and political implications of remix studies and the digital humanities, functioning as an ideal reference manual to these evolving areas of study across the arts, humanities, and social sciences. This book will be of particular interest to students and scholars of digital humanities, remix studies, media arts, information studies, interactive arts and technology, and digital media studies.

Art, Media Design, and Postproduction Eduardo Navas, 2018-06-19 *Art, Media Design, and Postproduction: Open Guidelines on Appropriation and Remix* offers a set of open-ended guidelines for art and design studio-based projects. The creative application of appropriation and remix are now common across creative disciplines due to the ongoing recycling and

repurposing of content and form. Consequently basic elements which were previously exclusive to postproduction for editing image, sound and text, are now part of daily communication. This in turn pushes art and design to reconsider their creative methodologies. Author Eduardo Navas divides his book into three parts: Media Production, Metaproduction, and Postproduction. The chapters that comprise the three parts each include an introduction, goals for guidelines of a studio-based project, which are complemented with an explanation of relevant history, as well as examples and case studies. Each set of guidelines is open-ended, enabling the reader to repurpose the instructional material according to their own methodologies and choice of medium. Navas also provides historical and theoretical context to encourage critical reflection on the effects of remix in the production of art and design. *Art, Media Design, and Postproduction: Open Guidelines on Appropriation and Remix* is the first book of guidelines to take into account the historical, theoretical, and practical context of remix as an interdisciplinary act. It is an essential read for those interested in remix studies and appropriation in art, design and media.

YouTube Jean Burgess, Joshua Green, 2013-04-16 YouTube is one of the most well-known and widely discussed sites of participatory media in the contemporary online environment, and it is the first genuinely mass-popular platform for user-created video. In this timely and comprehensive introduction to how YouTube is being used and why it matters, Burgess and Green discuss the ways that it relates to wider transformations in culture, society and the economy. The book critically examines the public debates surrounding the site, demonstrating how it is central to struggles for authority and control in the new media environment. Drawing on a range of theoretical sources and empirical research, the authors discuss how YouTube is being used by the media industries, by audiences and amateur producers, and by particular communities of interest, and the ways in which these uses challenge existing ideas about cultural 'production' and 'consumption'. Rich with both concrete examples and featuring specially commissioned chapters by Henry Jenkins and John Hartley, the book is essential reading for anyone interested in the contemporary and future implications of online media. It will be particularly valuable for students and scholars in media, communication and cultural studies.

**Keywords in Remix Studies** Eduardo Navas, Owen Gallagher, xtine burrough, 2017-11-27 *Keywords in Remix Studies* consists of twenty-four chapters authored by researchers who share interests in remix studies and remix culture throughout the arts and humanities. The essays reflect on the critical, historical and theoretical lineage of remix to the technological production that makes contemporary forms of communication and creativity possible. Remix enjoys international attention as it continues to become a paradigm of reference across many disciplines, due in part to its interdisciplinary nature as an unexpectedly fragmented approach and method useful in various fields to expand specific research interests. The focus on a specific keyword for each essay enables contributors to expose culture and society's inconclusive relation with the creative process, and questions assumptions about authorship, plagiarism and originality. *Keywords in Remix Studies* is a resource for

scholars, including researchers, practitioners, lecturers and students, interested in some or all aspects of remix studies. It can be a reference manual and introductory resource, as well as a teaching tool across the humanities and social sciences.

**The Cambridge Companion to Music in Digital Culture** Nicholas Cook, Monique M. Ingalls, David Trippett, 2019-09-19 Digital technology has profoundly transformed almost all aspects of musical culture. This book explains how and why.

**Religions Are Remixes** Seth M. Walker, 2024-07-26 This book utilizes an approach that centers on remix theory and conceptual metaphor theory, arguing for an examination of the study of religion via a model for analyzing cultural constructs that the author terms Remix+/- . After discerning the metaphorical correspondences underlying his argument, the author claims that the shift in conceptual and terminological framing remix provides can assist in understanding religious phenomena and developments differently, paying close attention to the sorts of meanings, implications, and assumptions that are disrupted and subverted as a result. The chapters indicate how notions of originality, authenticity, and authority are problematized and challenged from the perspective modeled by Remix+/- , with Buddhist philosophy occupying a significant role in the demonstrative examples. This book will be of interest to remix theorists and conceptual metaphor theorists because it advances a new approach to applying both remix and metaphor to the study of cultural constructs. It will also be valuable for those studying religion and digital culture—especially Buddhist thought and practice—as it proposes a new lens through which religiosity can be defamiliarized and critically analyzed.

**American Mashup** Aaron Michael Morales, 2012 The American Mashup is a first-year popular culture reader for the Facebook/Twitter generation with cutting-edge themes and reading selections designed to encourage critical thinking and writing by analyzing diverse genres, disciplines and strategies. In touch with today's generation of college students, for whom trends and styles change more rapidly than any other generation, The American Mashup teaches students to read texts, and then it sets them free to make complex connections on their own. The book builds upon the textual readings students do on a daily basis, unaware of the fact that they are judging, critiquing, and evaluating texts without consciously thinking about the process. Using texts from blogs, videos, magazines, advertisers, journalists, researchers, and pop culture gurus, The American Mashup incorporates current trends in music, fashion, advertising, entertainment, and technology to provide students with a springboard for essay assignments and in-class discussions. The American Mashup also introduces a number of new topics of interest to students by virtue of their subject matter: social media, sexuality and relationships, work and careers, violence, drugs and alcohol, and heroes and celebrities. Most importantly, The American Mashup simultaneously prepares students for college writing across a wide variety of disciplines, as well as exposing them to writing styles and practices that they will both encounter and create beyond their college experience.

**Music on the Move** Danielle Fosler-Lussier, 2020-06-10 Music is a mobile art. When people move to faraway places,

whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

**Of Remixology** David J. Gunkel, 2015-12-18 A new theory of moral and aesthetic value for the age of remix, going beyond the usual debates over originality and appropriation. Remix—or the practice of recombining preexisting content—has proliferated across media both digital and analog. Fans celebrate it as a revolutionary new creative practice; critics characterize it as a lazy and cheap (and often illegal) recycling of other people's work. In *Of Remixology*, David Gunkel argues that to understand remix, we need to change the terms of the debate. The two sides of the remix controversy, Gunkel contends, share certain underlying values—originality, innovation, artistic integrity. And each side seeks to protect these values from the threat that is represented by the other. In reevaluating these shared philosophical assumptions, Gunkel not only provides a new way to understand remix, he also offers an innovative theory of moral and aesthetic value for the twenty-first century. In a section called “Premix,” Gunkel examines the terminology of remix (including “collage,” “sample,” “bootleg,” and “mashup”) and its material preconditions, the technology of recording. In “Remix,” he takes on the distinction between original and copy; makes a case for repetition; and considers the question of authorship in a world of seemingly endless recompiled and repurposed content. Finally, in “Postmix,” Gunkel outlines a new theory of moral and aesthetic value that can accommodate remix and its cultural significance, remixing—or reconfiguring and recombining—traditional philosophical approaches in the process.

Reinventing Cinema Chuck Tryon, 2009-06-29 For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers, user-generated video, film blogs, mashups, downloads, and other expanding networks. *Reinventing Cinema* examines film culture at the turn of this century, at the precise moment when digital media

are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

**The Way to Rainy Mountain** N. Scott Momaday, 1976-09-01 First published in paperback by UNM Press in 1976, The Way to Rainy Mountain has sold over 200,000 copies. The paperback edition of The Way to Rainy Mountain was first published twenty-five years ago. One should not be surprised, I suppose, that it has remained vital, and immediate, for that is the nature of story. And this is particularly true of the oral tradition, which exists in a dimension of timelessness. I was first told these stories by my father when I was a child. I do not know how long they had existed before I heard them. They seem to proceed from a place of origin as old as the earth. The stories in The Way to Rainy Mountain are told in three voices. The first voice is the voice of my father, the ancestral voice, and the voice of the Kiowa oral tradition. The second is the voice of historical commentary. And the third is that of personal reminiscence, my own voice. There is a turning and returning of myth, history, and memoir throughout, a narrative wheel that is as sacred as language itself.--from the new Preface

**Mashups** Florian Mundhenke, Fernando Ramos Arenas, Thomas Wilke, 2014-10-28 Mashup hat sich als Begriff eingebürgert für auditiv, visuell, audiovisuell „vermischte“ Neuarrangements, Collagen, Bricolagen in der Musik, in Videos, in Computerspielen, in der (aktuellen Medien-)Kunst, in der Architektur. Es handelt sich um eine Verbindung heterogener Elemente, die etwas (scheinbar) Neues hervorbringen. Im Internet verbinden Websites unterschiedliche Elemente (beispielsweise Musik, Video, Hyperlinks) mit unterschiedlichen Funktionen. Ausgangspunkt für diesen Band ist die These, dass es einerseits mediale und kulturelle Techniken gibt, die diese Form des Mischgenres erst ermöglichen. Andererseits muss berücksichtigt werden, dass die mediale Kompetenz der User exponentiell angestiegen ist und weiter ansteigt. Der Band geht unter anderem der Frage nach, inwieweit es sich bei Mashups um eine qualitativ neue Form der Aneignung und/oder nur eine produktive Auseinandersetzung mit medialen Angeboten handelt.

Uncover the mysteries within is enigmatic creation, Discover the Intrigue in **Mashup Cultures Pdf** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( PDF Size: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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