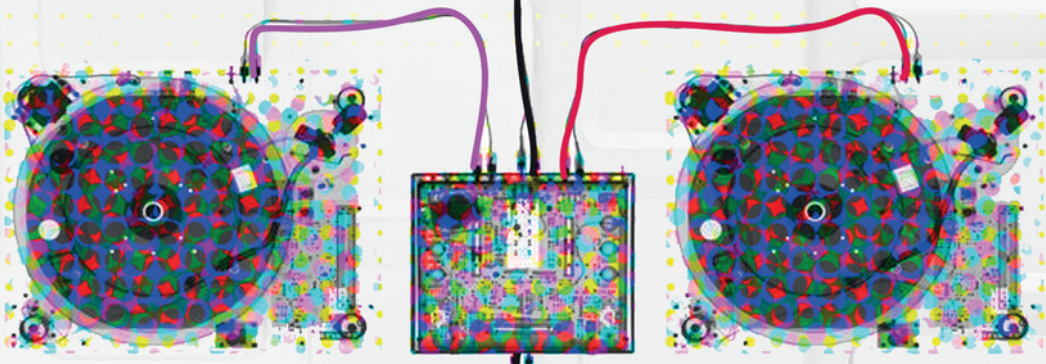
ROUTLEDGE

Keywords in Remix Studies



Edited by Eduardo Navas, Owen Gallagher and xtine burrough

KEYWORDS IN REMIX STUDIES

Keywords in Remix Studies consists of 24 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.

Contributors: Janneke Adema, Patricia Aufderheide, Thomas J Billard, Dahlia Borsche, xtine burrough, Samantha Close, Francesca Coppa, Frank Dufour, Yomna Elsayed, Pau Figueres, Michele C. Forelle, Owen Gallagher, David J. Gunkel, Nate Harrison, T Storm Heter, Henry Jenkins, Akane Kanai, Karen Keifer-Boyd, Christine Liao, Rogelio Lopez, Annette N. Markham, Paul D. Miller aka DJ Spooky, Eduardo Navas, Mark Nunes, Richard Rinehart, Aram Sinnreich, Rebecca Tushnet, John Vallier, Joshua Wille, Emilia Yang

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Owen Gallagher is a lecturer of Web Media at Bahrain Polytechnic, specializing in graphic design, filmmaking, animation and interactive media. He received his Ph.D. in Visual Culture from the National College of Art and Design (NCAD) and has published a number of book chapters and journal articles on remix culture, intellectual property and visual semiotics, as well as presenting his research internationally. Gallagher is co-editor of *The Routledge Companion to Remix Studies* (2015) and maintains a number of websites including totalrecut.com, an online community archive of remix videos, and criticalremix.com, an outlet for ongoing remix-related research.

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Eduardo Navas, Owen Gallagher and xtine burrough

I would not have been able to complete this project without the support of colleagues, friends, and family. First, I must thank xtine and Owen for being great colleagues. I have truly enjoyed our continued collaborations and look forward to more. I thank Graeme Sullivan, Director of the School of Visual Arts at Pennsylvania State University, for his ongoing support in all aspects of my teaching and research. I especially thank him for supporting my application for a Spring 2017 Fellowship at the Center for Humanities and Information (CHI) in the College of Liberal Arts, which provided me with the needed time to finish this and other projects. I thank Eric Hayot, CHI Director, and John Russell, CHI Co-Director, who supported my fellowship and created a vibrant

environment for fellows to discuss work in progress. I thank Andrew Belser, Director of the Arts & Design Research Incubator (ADRI) for supporting my ongoing research, and creating a strong interdisciplinary community. I also thank Andrew Schulz, Associate Dean for Research, and Barbara Korner, Dean of the College of Arts and Architecture for supporting all of my activities in the School of Visual Arts. I thank my family, especially my wife and partner, Annie Mendoza, who is always unselfish and supportive of all that I do. And I thank my two sons Oscar Eduardo and Oliver Antonio who continue to amaze me, and successfully remind me about what is ultimately important in life.

Eduardo Navas

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Owen Gallagher

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xtine burrough

FIGURES

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Thomas J Billard conducts research on transgender coverage in political media, transgender representations in mass media, graphic design in brand culture, and processes of production and encoding in graphic design. He holds a BA in political communication from the George Washington University and is currently a doctoral student in the Annenberg School for Communication and Journalism at the University of Southern California.

Dahlia Borsche is research associate at Humboldt-University's Trans-Cultural Musicology department in Berlin. Before this she worked and lectured at the universities in Cologne and Klagenfurt (Austria) as well as at Free University Berlin. Besides her academic career, she is co-curator of CTM-Festival's discourse program (Berlin) and was active as a curator, promoter and DJane for many years. Her main research interests concern questions of contemporary popular and transcultural music processes and practices, thereby expanding traditional discipline boundaries to the fields of sound, media and cultural studies.

xtine burrough makes participatory projects for networked publics. Her recent work recovers feminist texts through mediation and reimagines virtual crowd workers as bodies with agency. Using social platforms, databases, search engines, blogs and applications in combination with popular sites like Facebook, YouTube or Mechanical Turk, she creates web communities promoting interpretation and autonomy. burrough is passionate about using digital tools to translate common experiences into personal arenas for discovery. Emergent themes in her work include culture jamming, remix, appropriation and translation. burrough has written, edited and co-edited several books including *The Routledge Companion to Remix Studies* (2015), *Foundations of Digital Art and Design* (2013) and *Net Works: Case Studies in Web Art and Design* (2011). She is Editor of *The Visual Communication Quarterly*. An associate professor in the School of Arts, Technology, and Emerging Communication at the University of Texas at Dallas, burrough co-directs the Social Practice & Community Engagement (SP&CE) Media Lab with Drs. Olivia Banner and Kim Knight. She co-organizes LabSynthE, a laboratory for the creative investigation of synthetic and electronic poetry with Dr. Frank Dufour, and she is an Advisory Board Member of the Feminist Research Collective.

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Frank Dufour is a professor in the school of Arts, Technology, and Emerging Communication at the University of Texas at Dallas where he teaches sound design and aesthetics of interactive arts. His research is primarily dedicated to the perception of sound and music from a phenomenological perspective. Frank Dufour is a member of the laboratory Musique et Informatique de Marseille (MIM) in which he works on the use of the system of the Temporal Semiotic Units to develop visualizations of music and create inter-semiotic translations. In the school of ATEC, Frank Dufour is one of the founders of LabSynthE (Laboratory of Synthetic and Electronic Poetry), dedicated to the study and practice of poetry in the context of digital technologies. As an artist, he works with the independent art laboratory, Agence5970 on interactive audiovisual installations. http://agence5970.com/frank-dufour and www.utdallas.edu/atec/artstechnology/dufour.

Pau Figueres is a visual artist and researcher. The main concern in his work deals with the effects of late capitalism, hyper-consumerism and commercial brand remix issues. He completed a BBA with a major in Marketing at Coventry Business School, UK (1998) and a BFA and a MFA at EHU/UPV University of the Basque Country Art School (2012), where he is a PHD candidate. He worked as a graphic designer for Siemens in Genova, Italy previous to his career as an artist. He has exhibited his work internationally and his most important exhibitions include group exhibitions at Guggenheim Bilbao and Artium Vitoria. He was a Visiting Scholar at Penn State Sova (2015) where he developed his work entitled *Aesthetics of Hyper-Consumerism: Commercial Brands as Resource in Contemporary Art* and *The Revolution Will Be Sponsored* (https://larevolucionserapatrocinada.wordpress.com). He has worked as lecturer and researcher at the department of sculpture of EHU/UPV University of the Basque Country Art School. More at www.paufigueres.es.

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Remix Studies (2015) and has published a number of book chapters and journal articles on remix culture, intellectual property and visual semiotics, as well as presenting his research at numerous international conferences. He has published a number of widely circulated remix videos online and is particularly concerned with the role of copyright in the digital age and its effect on remix creativity. Gallagher is a musician and songwriter and has played in a variety of bands over the past two decades, as well as producing and publishing both original and remixed music. He maintains a number of websites including totalrecut.com, an online community archive of remix videos; remixstudies.org, an archive of remix theory and praxis seminars; and criticalremix.com, a blog and resource for his ongoing remix-related research.

David J. Gunkel is an award-winning educator and scholar, specializing in the philosophy of technology with a particular focus on information and communication technology. He is the author of more than 50 scholarly articles published in journals of communication, philosophy, interdisciplinary humanities and computer science. He has published seven books—*Hacking Cyberspace* (Westview Press, 2001), *Thinking Otherwise: Philosophy, Communication, Technology* (Purdue University Press, 2007), *Transgression 2.0: Media, Culture and the Politics of a Digital Age* (Continuum, 2011), *The Machine Question: Critical Perspectives on AI, Robots, and Ethics* (MIT Press, 2012), *Heidegger and Media* (Polity, 2014), *Of Remixology: Ethics and Aesthetics After Remix* (MIT Press, 2016) and *The Changing Face of Alterity: Communication, Technology and Other Subjects* (Rowman & Littlefield, 2016). He has lectured and delivered award-winning papers throughout North and South America and Europe and is the founding co-editor of the *International Journal of Žižek Studies* and the Indiana University Press book series Digital Game Studies. Dr. Gunkel currently holds the position of Presidential Teaching Professor in the Department of Communication at Northern Illinois University. His teaching has been recognized with numerous awards, including NIU's Excellence in Undergraduate Teaching Award in 2006 and the Presidential Teaching Professorship in 2009.

Nate Harrison is an artist and writer working at the intersection of intellectual property, cultural production and the formation of creative processes in modern media. His work has been exhibited at the American Museum of Natural History, the Whitney Museum of American Art, the Centre Pompidou, the Los Angeles County Museum of Art, and the Kunstverein in Hamburg, among others. Harrison has several publications current and forthcoming, and has also lectured at a variety of institutions, including Experience Music Project, Seattle; the Art and Law Program, New York; and SOMA Summer, Mexico City. From 2004 to 2008 he co-directed the Los Angeles project space Esthetics as a Second Language. Harrison is the recipient of the Videonale Prize as well as the Hannah Arendt Prize in Critical Theory and Creative Research. Harrison earned his

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Paul D. Miller aka DJ Spooky is a composer, multimedia artist and writer. His written work has appeared in *The Village Voice*, *The Source* and *Artforum* among other publications. Miller's work as a media artist has appeared in the Whitney Biennial; the Venice Biennial for Architecture (2000); the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; the Andy Warhol Museum in Pittsburgh and many other museums and galleries. His video installation "New York Is Now" was exhibited in the Africa Pavilion of the 52 Venice Biennial 2007, and the Miami/Art Basel fair of 2007. Miller's award-winning book *Rhythm Science* was published by MIT Press in 2004, and was followed by *Sound Unbound*, an anthology of writings on electronic music and digital media, published in 2008. Miller's latest book is *The Book of Ice* (Mark Batty Publisher). Over the course of his career, Miller has collaborated with a vast array of recording artists, ranging from Metallica to Chuck D; from Steve Reich to Yoko Ono. Miller's large-scale, multimedia performance pieces include "Rebirth of a Nation" (now on DVD), and "Terra Nova: Sinfonia Antarctica," which was commissioned by the Brooklyn Academy of Music for the Next Wave Festival 2009.

Eduardo Navas produces art and media projects, critical texts and occasional curatorial projects. He has been a juror for various art organizations including Turbulence.org, Rhizome.org and Terminal Awards. Navas was consultant for Creative Capital (NYC), 2008–2009, and for The Herb Alpert Award in the Arts (LA), 2014–2015. He currently researches and teaches principles of cultural analytics and digital humanities in the School of Visual Arts at Pennsylvania State University. He is an embedded researcher in the College of Arts and Architecture's Art & Design Research Incubator (ADRI), and a 2016–2017 Center for Humanities and Information Research Fellow (CHI) at Penn State. He was a 2010–2012 Postdoctoral Fellow in the Department of Information Science and Media Studies at the University of Bergen, Norway. He is an affiliated researcher at the Software Studies Lab, CUNY (2010-present). Navas is the author of *Remix Theory: The Aesthetics of Sampling* (Springer, 2012) and *Spate: A Navigational Theory of Networks* (INC, 2016). He is co-editor of *The Routledge Companion to Remix Studies* (Routledge, 2015).

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John Vallier has been Head of Distributed Media in the University of Washington Libraries since 2006. In this role he collects, preserves and ensures access to a wide range of audio/video/film, including a large collection of Seattle area music. He has taught on a range of topics at UW, such as remix for Cinema and Media Studies, PNW music for the Honors Program, and collection development for the Information School. With Laurel Sercombe he co-taught courses about sound archiving in the School of Music. Vallier has published articles for All Music Guide, European Meetings in Ethnomusicology, Oxford University Press, the Music Library Association, the International Association of Sound and Audiovisual Archives, and others. Before coming to UW, Vallier was the archivist at the UCLA Ethnomusicology Archive, 2002-2006. At UCLA he conceived of community outreach projects—Archiving Filipino American Music in LA (AFAMILA) and Gospel Archiving in LA (GALA)—as well as other grant-funded projects that focused on the preservation and repatriation of ethnographic sound recording collections. At UCLA Vallier also co-taught courses on sound archiving with Anthony Seeger and worked with Lorraine Sakata on the preservation of Central Asian sound archives. As a drummer and percussionist, John has toured with indie-

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INTRODUCTION

Eduardo Navas, Owen Gallagher and xtine burrough

Keywords in Remix Studies contributes to research on remixing as a creative form of expression across media and culture. The book's focus on keywords is meant to support the relation of the critical, historical and theoretical lineage of remix to the technological production that makes contemporary forms of communication and creativity possible. Remix, as an activity as well as a scholarly pursuit, enjoys international attention as it continues to become a paradigm of reference across many disciplines. This is in part due to its interdisciplinary nature as an unexpectedly fragmented approach and method, useful in various fields to expand specific research interests. In this sense, *Keywords in Remix Studies* can be considered a follow-up as well as a complementary volume to continue the discussion on themes covered in *The Routledge Companion to Remix Studies* (2015),[1] which we previously edited to develop a cohesive understanding of remix as a cultural and social activity.

In our use of keywords for a publication on remix studies we acknowledge a foundational reference to Raymond Williams's *Keywords: A Vocabulary of Culture and Society*.[2] Williams's book foresaw issues relevant in contemporary fields of research, including the need to organize specialized terms that go beyond basic dictionary definitions for a better understanding of a particular subject of study—in his seminal book, the study was a broad semi-indexical evaluation of the relation of culture to society. Consequently, Williams developed a new interdisciplinary method that could be used by any field of research, whether new or well-established. He makes evident his awareness of such a contribution in the introduction to his *Keywords*. Williams deliberately organized his selection of words with interdisciplinarity in mind, thus creating a book relevant to anyone studying culture and society in any field, from the arts to the social sciences. It is with this interdisciplinary, critical position in mind that we, as editors of *Keywords in*

Remix Studies, considered the selection of keywords for this publication. *Keywords in Remix Studies* offers a specific and intimate focus on remix by placing an emphasis on particular terms that play an important role in the shaping of remix as a practice, as well as a field of study. The book's implementation of keywords connects it with the growing set of anthologies that focus on terms considered important across different fields of research. When developing our approach to the contextualization of material throughout our book we evaluated other keyword publications, such as *Key Words in Religion, Media and Culture* (Routledge, 2008), *Keywords in Sound* (Duke University Press, 2015), and *Keywords for American Cultural Studies* (NYU Press, 2014), among others.[3]

The critical position of *Keywords in Remix Studies*, similarly to our previous publication, is informed by various schools of thought. The chapters are authored by practicing researchers who share constant interests in remix studies and remix culture in direct relation to various fields of research in the humanities. *Keywords in Remix Studies* is relevant to scholars across a range of academic disciplines, including new media studies, visual culture, musicology, art history and theory, design, media, art and technology, art education, cultural studies, communication studies, critical theory, digital humanities and composition studies, among others.

Remix studies is preceded by, and related in terms of practice and production to remix culture, an international movement that began in the late 1990s, which is closely linked to open-source and do-it-yourself (DIY) activities. As an activity, remix derives from the act of remixing music, which hip hop and disco DJs started to perform in the 1970s, initially in New York City. The creative activity of remixing music became a staple of electronic dance music (EDM) through the organization of raves in major cities across the globe. The popularization of remixing in all genres of electronic music sparked a general awareness of the ways people repurpose and recycle all things in life. Remix studies emerged as the reflective paradigm that has grown with the aim to better understand how people have been and continue to be exposed to the effects of remixing and remix culture as more and more individuals participate. Many are not deliberate remixers; however, they share content based on principles of remixing to participate in social media and networked communication. The level of interest in remix therefore is stable and continues to grow over time, as evidenced by the dramatic increase in remix-related content, whether it be texts, videos or music. In academia this is evident in the number of academic conferences, symposia and seminars exploring remix from different disciplinary angles and the widespread adoption of the term to describe everything from music composition to fashion.[4]

At the time of writing, it is generally argued that positive attitudes relating to musical remixes changed how people understand their creative output and its relationship to intellectual property. But, as it happens with all things that reshape people's understanding of the world, the act of remixing inevitably experienced and continues to encounter major legal conflicts between the private sector and growing online social media communities that tend to repurpose and recycle

material; sometimes for a simple exchange of ideas, and at others times with an interest in expressing a creative idea or work. Due to its deliberate reliance on repurposing material to develop new work, remix, as a basic act of creation, often confronts ethical questions under the paradigm of fair use in terms of intellectual property. In effect, the act of remixing often exposes our inconclusive relation with the creative process, and questions assumptions about authorship, plagiarism and originality, to name just a few cultural variables.

One assumption about remix is that by default it implies that whatever is produced under the paradigm must be free (as in free beer). This is not necessarily the case. Remix arguably carries the assumption of remixed content's need to be free due to the influence of remix culture generally understood as free culture—that is the free exchange of ideas, as popularized by Lawrence Lessig, and other organizers of Creative Commons. Lessig wrote a series of influential books to advocate for a fair adjustment of established copyright law in order to do justice to the way creative production is taking place as more and more people share work and communicate across the Internet. A recurring result of this strong connotation in the general understanding of the word *remix* by practitioners and researchers who feel strongly about the free sharing of ideas is to decide to work only within the ideal premise of the complete, open sharing of all things. This is certainly a valid position, and one that is slowly helping shape the way research is being published by commercial, academic, and university presses, but such a position is not the predominant form today. We hope it will be in the future.

Keywords in Remix Studies is not published as a free publication—in this sense it does not live up to the ideals of remix culture. It is published within a model that asks contributors to let the publisher have copyright privilege for a period of two years before the authors can share the content or reuse it as they freely please. It is important to note that the contributors are also able to share their essays with colleagues and other researchers through academic repositories so that their ideas may become part of ongoing debates as they find it necessary and fair to their academic goals. In this sense, the material may not be fully open on the Internet for anyone to take but it is shareable through compromises that are, in our view, transitional steps towards more open ways to produce research of the highest quality possible. We hope that readers who may hold ideal positions on the open sharing of information will see *Keywords in Remix Studies* as a step towards new forms of publication that are sensitive to the professional realities of cultural production and communication.

As editors of two anthologies on remix studies, we have certainly developed ideal forms of cultural exchanges of our own. And for this reason when we edited *The Routledge Companion to Remix Studies*, we also launched the website companion, remixstudies.com. In the introduction of the *Companion* we contextualized our online presence as one that would be continually active, but admittedly this was not the case, due to the limitations we faced as we tried to remain committed to our various obligations at our respective educational institutions while being

active in our research and practices related to remix. For this reason, we take the opportunity in this introduction to express our intent to offer remixstudies.com as a resource that is not necessarily updated on a daily basis, but should be considered a repository where we can note the changes that are taking place in remix studies and remix culture after this publication is released. We plan to make the website a significant resource with a cohesive bibliography relevant to remix as well as occasional announcements on important developments in remix studies and remix culture. We also plan to include brief entries on keywords that were not included in this publication, and we are considering new ways that the website can be used to share research about remix. We hope that remix scholars and practitioners find this more modest approach reasonable to the realities we face as individuals who are invested in remix as a creative act as well as our subject of long-term research.

Keywords in Remix Studies is primarily aimed at scholars (including researchers, practitioners, lecturers and students) interested in some or all aspects of remix studies; however, we believe that it should also be of interest to media professionals, amateur remix practitioners and members of the general public with an interest in remix. We hope that our readers find multiple uses for the publication as a reference manual and introductory resource, as well as a teaching tool across the humanities and social sciences. We edited the volume for individuals who are both familiar and unfamiliar with remix studies or remix culture, and for this reason it should be appropriate for graduate and undergraduate-level students, depending on their acquaintance with remix. It is with all of this in mind that we asked contributors to share their views on the keywords that form part of this publication.

Contributions

Keywords in Remix Studies consists of 24 chapters dedicated to specific words that have defined and played a relevant role in remix studies as an area of research and practice. We invited contributors who are influential in their respective fields with the purpose of making the text relevant to diverse groups of scholars. We began the process of word selection by sending a survey to members of our community to ask which words are most relevant for them in remix studies. We used these results to evaluate which words could be included in the book. The selection of keywords was based on the number of times certain words were mentioned in relation to the apparent influence such words played or continue to play in remix studies, based on our own research. We then considered contributors who had written about the selected terms or a related focus and asked for their possible contribution. Sometimes, a contributor would suggest the variation of a term that was still related to our initial suggestion or even a different term; we often decided to go along with the suggestions if we considered that the change remained relevant to the overall organization of the volume. We went

through this process understanding that the result of the selected words is but a mere fragment of the growing lexicon related to remix as a field of study. For this reason, as with our previous edited project, *The Routledge Companion to Remix Studies*, we hope that *Keywords in Remix Studies* will be considered a node to a larger ongoing discussion about remixing as a powerful cultural action.

The chapters are organized alphabetically, but there are three worth noting upfront that actually put directly into practice the principles behind the words included in this volume. The chapters on "Appropriation," "Memes" and "Versioning" are discussed along with others in the actual description of all of the contributions, which follows below. These three chapters function as exemplary snapshots of where remix theory meets practice.

Various chapters are written by two or more people. This, for us as editors, is evidence of one of the basic principles of remix—to create through constant collaboration. In this way, each and every chapter in its own way not only historicizes and theorizes remix, but also demonstrates it in action.

We must also make a brief note about the range of approaches that all of the chapters offer. The basic principle in each chapter is to offer an understanding of a keyword with a critical appreciation respective to the contributors' interests. This means that sometimes the definition is loosely presented, while in other cases, authors unpack how such denotations may have developed and how they appear to be understood at the time of publication, by starting with a dictionary definition. The approaches range from formal historical exegesis to hermeneutics, combined with a more personal voice. Some include analytics, while others rely on close examination of the word's development within a social structure. Others are specific to a period in which the contributor considers that the term played an important role, while some try to cover the general spectrum of the term's evolution. In short, the methods and approaches to the keywords included in this volume are as varied as the approaches to remixing itself, and in this sense an overview of all of the chapters would function as a collage of methods that demonstrates the interdisciplinary tendencies used to research remix.

The book opens with the keyword "Appropriation." This chapter is a collection of brief statements contributed by most of the authors and remixed by us, the editors. The goal of the chapter is to put into practice appropriation in the process of defining the word itself. The chapter reads quite similarly to other chapters, and each contributor is credited for his or her fragment of the chapter in the endnotes. A certain tension may be sensed if one tries to isolate each contribution as an individualized critical view. The issue at play in this textual megamix is to understand how ideas are shared and repetitively redefined through constant appropriation.

Richard Rinehart writes in Chapter 2, "Archive," about remix's relation to the archive in terms of the cultural imaginary that is informed by a romantic notion. He proposes to slip behind the façade of the romanticized archive in order to examine its historical and theoretical underpinnings, and to move past the

archive's apparent romantic image by defining it in historical and professional terms. He repositions the archive as a remix of cultural heritage.

In Chapter 3, "Authorship," John Vallier defines the many variables that historically inform the concept of the author by highlighting how remix and its preceding forms have continually disrupted the concept of the individual creator. He revisits the theories of Roland Barthes, Michel Foucault and Walter Benjamin along with those of contemporary literary and remix theorists in order to argue that accepting the general understanding of the author in effect limits our potential for producing new works. Vallier optimistically proposes remix as a means to reconfigure contemporary approaches to creative production that may well move beyond the current constrictive understanding of a single author for a more open process already evident in remix culture.

Annette N. Markham argues in Chapter 4, "Bricolage," that the term's relation to remix, upon a close examination functions differently, even though both terms may at times be used synonymously. Markham takes us on a historical journey to prove this point. She discusses the role of the bricoleur as tinkerer and handyman, initially introduced by Lévi-Strauss in French anthropology, by unpacking bricolage in terms of epistemology and ontology. Markham repositions bricolage in relation to object and action to end with a clear position on how and why bricolage and remix are actually different, as the former can be viewed with a sense of finality while the latter with a sense of incompleteness and constant flow. She argues that we should be clear when to use the terms while also continuing the debate on how the terms inform each other.

Aram Sinnreich writes about the word "Collaborative" in Chapter 5. He offers a detailed sociocultural analysis of the word in order to define it and explore the apparent tension at play between collective and individualistic production. Sinnreich discusses the assumptions of expression in terms of cultural history that legitimate collaboration as part of institutions, and goes on to argue that the word collaborative took a major shift with the rise of a "digital culture" that began to develop in the 1990s. Sinnreich consequently argues that remix practices not only appear to problematize labor and capital but also make apparent the limitations of optimistic views on collaboration as an answer to current constrictions on collective creativity itself.

Pau Figueres, in Chapter 6, considers "Consumerism" in a hyper-state of late capitalism. He evaluates how remix plays a role in relation to art practice in a time when global markets have opened up new ways to distribute goods and consume them. Figueres argues that the relationship between consumerism and art is well established and that a new stage has emerged in which remix plays an occasionally conflictive role (being used for and against) in the questioning of the ongoing normalization of what he refers to as hyper-consumerism.

In Chapter 7, "Copyright/Fair Use," Patricia Aufderheide discusses how intellectual property law reshapes our understanding of remixing ranging from citations in texts to media mashups. She argues that uncertainty and the possibility

of lawsuits, even when a person is exercising fair use, come to play major roles in creative decisions by artists and cultural producers. Such uncertainty is difficult to surmount due to the fact that international copyright laws vary, and this places even more stress on creative individuals who want to share work internationally. Education emerges as the means of empowerment, but Aufderheide argues that the challenge remains in finding a balance in user rights and copyright.

In Chapter 8, "Creativity," xtine burrough and Frank Dufour consider how homogeneous and heterogeneous sampling play a major role in the creative process. Instead of striving to provide a general understanding of creativity, the authors focus on creativity in relation to questions that appear to recur in terms of primultimacy: problems that remain unresolved and that make evident that all things in life recur to constantly become new. Transformation is then linked to creativity and framed in terms of sampling by offering case studies in which projects are considered as methodology for a new consciousness defined by remixing.

Janneke Adema, in Chapter 9, discusses the "Cut-up," a term she relates to cut/copy and paste in terms of transferring all forms of data that may take the form of image, sound or text. She relates the cut-up to writing techniques as well as theories of intertextuality. Adema introduces her own views on what she calls "the digital cut-up" to consider how basic principles explored previously take on new dematerialized forms with digital technology in terms of remix practice. She proposes the cut-up in post-human terms, and suggests ways in which to cut well can open up ways to dynamic states of becoming.

David J. Gunkel, in Chapter 10, examines how "Deconstruction" is a remix in its own right due to the fact that Derrida appropriated elements from previous philosophers, particularly Heidegger, in order to develop his own theories on how new things may emerge in-between the binary position of construction and destruction. He explains how the term has often been misused in remix studies. To demonstrate this, he discusses Derrida's own definition to show how many individuals who are active as both theorists and practitioners actually use the term to imply "decomposition" or "taking apart." Ultimately, Gunkel does not necessarily dismiss the misuse of deconstruction, but rather argues that its misinterpretation has become part of the way deconstruction operates in remix practice as well as culture at large.

In Chapter 11, Akane Kanai discusses "DIY Culture" as a term that gains global relevance based on the intertwined relation of mass media and Western ideas. She points out the importance of not accepting simplistic definitions of DIY as part of remix discourse because both are part of an advanced form of capitalism, in which innovation has taken over what otherwise could be considered derivative production. Kanai argues for an awareness of misplaced emphasis on creativity as original over repetitive reproduction to keep in place comfortable definitions of active and passive gender roles. She offers a strong case for a better understanding of DIY culture by presenting many examples of women who have developed works that put into question conventionalized definitions of gender.

Joshua Wille offers a close analysis of the term "Fan Culture" in Chapter 12, by focusing on fan edits of films such as *Superman vs. Batman*, *The Hobbit* and the *Star Wars* series. Wille considers the creative role of appropriation and transformation in terms of remixing among fan communities to argue that participation is an important cultural binder for the sharing and viewing of fan edits. Wille argues that the ongoing flow of remixed edits is evolving into new forms of movie making and viewing that are in turn becoming a body of permanent works-in-progress for fans who know how to produce derivative works as well as for general audiences.

Karen Keifer-Boyd and Christine Liao consider "Feminism" in relation to remix in Chapter 13. They propose "feminist remix" as a critical term that enables them to discuss the multiple layers at play in the ways women are portrayed across media. The authors provide an extensive list of examples that demonstrate how women have deployed remix as an important critical feminist method with the aim to reposition gender roles. Their examples include *Project Everyone*, a remix of girls dancing to the Spice Girls' song "Wannabe," and remixes by Elisa Kreisinger such as *Mad Men: Set Me Free*. Keifer-Boyd and Liao consider feminist remix at its core as a creative form that confronts patriarchal ideology head-on.

In Chapter 14, "Intellectual Property," Nate Harrison articulates the many challenges that IP has placed on new creative forms. He argues that we are so immersed in IP that we cannot notice it when we encounter it, for example, in end-user licenses such as the common "I agree" button online users regularly click every time they install new software or apps. Harrison reviews a history of IP leading to the term's current definition. He provides historical information with concrete examples of intellectual property conflicts in order to ask us to reconsider the challenges that creativity and fair forms of communication are faced with if we are not willing to rethink what intellectual property is and, most importantly, should be.

T Storm Heter, in Chapter 15, discusses "Jazz" as a musical art form that explored principles later found in remix. Heter specifically goes over the history of the turntable as a pivotal tool that proved to be essential for many musicians in jazz improvisation. He explains how they learned to play by listening to innovators such as Miles Davis, and he explains in detail how basic techniques such as bringing the needle back to the beginning of a riff repeatedly to study the chords and melodies was a predecessor to the turntable evolving into an instrument in its own right. He also discusses how the turntable itself became remixed when software was designed to emulate how it was previously used for contemporary jazz musicians.

Dahlia Borsche, in Chapter 16, discusses "Location" as an unacknowledged variable that nevertheless plays a major role in remix practice. She evaluates how the idea of location has become subsumed by the possibility of being constantly connected, and the ability to produce and share content with ever-increasing efficiency. Borsche argues for an awareness of the location of culture by updating

post-colonial theory, thereby repositioning remix as a practice that can only be concretely understood when we take the time to look into the actual physical context in which remixes are produced. For Borsche this can lead to a resistance against hegemony; doing so can expose the multiple contexts in which remix takes place in order to contest what Borsche refers to as deterministic concepts of space.

Nate Harrison and Eduardo Navas, in Chapter 17, discuss how the meaning of the word "Mashup" evolved from its basic understanding of mashing food together, to destroying things, to a common euphemism for the recombination of music and code across media and culture. They discuss how the word historically is understood in terms of plunderphonics, memes and software mashups to argue that while the word mashup may often be used interchangeably with the word remix, there are some differences that, upon closer examination, make evident that the mashup opens the way for a third meaning. Harrison and Navas advocate that the mashup, in effect, reconfigures the possibilities to engage with remixed source material by showing how such material remains recognizable within a new form of expression.

For Chapter 18, "Memes," most of the authors in *Keywords to Remix Studies* contributed brief descriptions of memes of cultural interest, along with corresponding images. The motivation behind this collective effort is to put into practice the intertextual relation among contributors by considering their selections in relation to the other chapter contributions. The chapter can be considered a heterogeneous node in which diverging interests come together as a mashed up entity: a megamix of critical voices.

Mark Nunes, in Chapter 19, defines "Parody" as a dialogic form that repositions what it literally appropriates in order to undermine or question what may be taken at face value of the originating form. Nunes discusses parody in dialogic terms to show how through ever-evolving forms of citation and sampling, parody can point towards pastiche. He applies theories by Bakhtin as well as other structuralists and post-structuralists to discuss specific media mashups as part of an ecology of remix that attains meaning only when a cultural awareness is at play. This drives parody remixes into the realm of political commentary, and in effect Nunes presents a clear picture of how parody functioning as pastiche results as a reflection of specific moments in history, given that much of the material produced is meant to be considered in relation to ongoing debates of current events.

Chapter 20 is a collective contribution on "Participatory Politics" by Henry Jenkins and Thomas J Billard, with Samantha Close, Yomna Elsayed, Michelle C. Forelle, Rogelio Lopez and Emilia Yang. They consider remix as a form of participation and perform a close analysis of various political remixes and memes that are critical comments on the presidential elections of 2016. Jenkins's theory of convergence functions as a backdrop to explain how participatory culture can be a transitional cultural platform to move to participatory politics. To demonstrate

the complexity of this process, they discuss how political remixes since Obama's first election have become fair game for any political position on the left, right or middle of the spectrum. This, in effect, makes evident the fact that remix can be repurposed for diverging agendas. However, the key argument in their case is that thanks to participatory politics and remix, a new generation of young activists have found a voice by way of moving from participatory culture to participatory politics.

In Chapter 21, "Remix," Eduardo Navas discusses various stages of remix, from a basic creative concept in music production to its role as a cultural binder that gained relevance in remix culture, and eventually remix studies. Navas explains that the various stages of remix consist of new ways to understand how and why we produce new things with the recycling or repurposing of pre-existing material, whether they be ideas or material production. He provides an overview of diverging positions on how remix is defined according to binary definitions of original and copies, and proposes that remixers and remix scholars remain ever-aware of the potential of becoming homogenized or formulaic. The remix community must stay critically engaged by way of repurposing the very material that defines it.

Owen Gallagher discusses the keyword "Sampling" in Chapter 22. Gallagher considers definitions that have shaped sampling in remix culture and remix studies to argue that there is certain incoherence and contradiction in how sampling is discussed, understood and debated; consequently, this has direct repercussions on the way that sampling is theorized. A major issue for Gallagher is that some of the definitions of sampling are over-expansive and in turn do not match the reality in which remix actually takes place. For this reason, Gallagher argues that our definition of sampling needs to be more concrete and have an intimate sensitivity to the context in which it actually occurs.

In Chapter 23, Francesca Coppa and Rebecca Tushnet discuss the keyword "Transformative" in direct relation to copyright law. They discuss how transformativeness became part of the mainstream, then use case studies to show how new meaning is created in fan fiction and fanvids. The authors relate their analysis to fan culture at large. They boldly confront issues such as: What makes a remixed work truly transformative? What factors make it so different from the source material that it is considered a new work in its own right? These are crucial questions for copyright law when defining a work in terms of fair use. They ultimately position their argument for transformative works in terms of social justice that can bring about a revolution of the self.

The last keyword is "Versioning" and, appropriately, the final chapter—written in two parts—bears versions within it. In this sense, our last contribution puts into action the very meaning of the term. The chapter is a critical reflection on remix's relation to music culture and the politics of class, race and ethnicity. The first part of the chapter is a versioned reflection by Paul D. Miller (DJ Spooky, that Subliminal Kid) in which he discusses Melania Trump's 2016 plagiarism of