Remix, cover, mash : remediating phonographic-oral practice online

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STELLINGEN

behorend bij het proefschrift

Remix, Cover, Mash
Remediating Phonographic-Oral Practice Online

Maarten Michielse

1. Online remix, cover and mashup practices should not be regarded as simple copy-and-paste attitudes or forms of musical theft, but as important collective processes of experimentation, participation and learning.

2. Remediation does not only take place on the level of media formats and media content, but also on the level of media *practice*.

3. Rather than reducing the skilled ways in which people interact with recorded sound and music, digital tools and technologies extend and multiply them.

4. While the rise of a participatory culture is often equated with processes of democratisation, it also means that everyday user practices are increasingly regulated, guided, exploited and even obstructed by the cultural industries.

5. Media studies could benefit a lot by moving beyond the theoretical frameworks of fandom and subversion, as many online appropriation practices do not fit either of these frames.

6. Gaining informed consent should not be seen as an activity that happens only before or after the actual field work, but as something which is obtained and renewed constantly during a research project.

7. Skype interviews can be highly engaging and fruitful aspects of virtual ethnographic research, as they allow combinations of aural, visual and textual interactions.

8. For media scholars, disseminating research findings through online social media can potentially offer a very effective and highly reflexive form of valorisation.

9. During a PhD trajectory, teaching should not be regarded as an obligation, but as a welcome and important counterpart to research.

10. Living next to a student dorm teaches you a lot about popular music, although not always the kind of music you prefer to hear. Especially not at 2AM on a weekday.

Maastricht, May 2015