

Mashup Cultures

Puerto Rican soldiers have been consistently whitewashed out of the narrative of American history despite playing parts in all American wars since WWI. This book examines the online self-representation of Puerto Rican soldiers who served during the War on Terror, focusing on social networking sites, user-generated content, and web memorials.

This volume provides an innovative and timely approach to a fast growing, yet still under-studied field in Latin American cultural production: digital online culture. It

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focuses on the transformations or continuations that cultural products and practices such as hypermedia fictions, net.art and online performance art, as well as blogs, films, databases and other genre-defying web-based projects, perform with respect to Latin American(ist) discourses, as well as their often contestatory positioning with respect to Western hegemonic discourses as they circulate online. The intellectual rationale for the volume is located at the crossroads of two, equally important, theoretical strands: theories of digital culture, in their majority the product of the anglophone academy; and contemporary debates on Latin American identity and

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culture.

Noted authors discuss how and why consumers identify with and become attached to brands and the challenges marketers face in creating and sustaining these states.

Other meaning makers (e.g., celebrities, culture, consumers themselves) can facilitate or detract from the brand meanings marketers aim to create.

A model of contemporary remixing and a groundbreaking reflection on digital media

American Mashup

The Routledge Companion to Religion and Popular Culture

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Remakes and Remaking

Concepts - Media - Practices

Children, Media and Playground Cultures

Turntables and Tropes

The American Mashup is a 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 students, for whom trends and styles change more rapidly than any other generation, The American Mashup teaches to read texts, and then it sets them free to make complex

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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. In recent years, digital technologies have become pervasive in academic and everyday life. This comprehensive volume covers a wide range of concepts for studying the new cultural dynamics that are evident as a result of digitisation. It considers

how the cultural changes triggered by digitisation processes can be approached empirically. The chapters include carefully chosen examples and help readers from disciplines such as Anthropology, Sociology, Media Studies, and Science & Technology Studies to grasp digitisation theoretically as well as methodologically.

Religion and popular culture is a fast-growing field that spans a variety of disciplines. This volume offers the first real survey of the field to date and provides a guide for the work of future scholars. It explores: key issues of definition and of methodology religious encounters with popular culture across media, material culture and space, ranging from videogames

and social networks to cooking and kitsch, architecture and national monuments representations of religious traditions in the media and popular culture, including important non-Western spheres such as Bollywood This Companion will serve as an enjoyable and informative resource for students and a stimulus to future scholarly work. 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.

Digitisation

From the Phonograph to the Remix

The Age of Promiscuity

Reading the Zombie in Contemporary Literature Literature, Videogames and Learning Brand Mascots

The study of what is collectively labeled “ New Media ” —the cultural and artistic practices made possible by digital technology—has become one of the most vibrant areas of scholarly activity and is rapidly turning into an established academic field, with many universities now offering it as a major. The Johns Hopkins Guide to Digital Media is the first comprehensive reference work to which teachers, students, and the curious can quickly turn for reliable information on the key terms and concepts of the field. The contributors present entries on nearly 150 ideas, genres, and theoretical concepts that have

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allowed digital media to produce some of the most innovative intellectual, artistic, and social practices of our time. The result is an easy-to-consult reference for digital media scholars or anyone wishing to become familiar with this fast-developing field. The Concise Dictionary of Popular Culture covers the theories, media forms, fads, celebrities and icons, genres, and terms of popular culture. From Afropop and Anime to Oprah Winfrey and the X-Files, the book provides more than just accessible definitions. Each of the more than 800 entries is cross-referenced with other entries to highlight points of connection, a thematic index allows readers to see common elements between disparate ideas, and more than 70 black and white photos bring entries to life.

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Music mashups are transformative works of art made up of pre-existing songs. Mashups have broken new ground, not only in music but also in new approaches to art and learning. My research of this form of music has given insight on how our configurable culture is influencing areas of design, commerce, and education. Mashup culture is indicative of where culture as a whole is headed. My research involved interviewing mashup artists. Artist were contacted online and asked to participate by answering a short questionnaire. Online communities such as music mashup forums and tutorial websites were investigated as well. The data collected combined with a thorough literature review was used to form conclusions on mashup's role within culture. These conclusions were deployed in two formats: both

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online and a live presentation. The online presence resulted in a personal blog for the project (located at: <http://www.versions.blogspot.com/>) as well as involvement with a website, Ideal Mashup, maintained by the content management system Drupal. The live presentation of the research was performed at Digital Worlds Institute's Research Education and Visualization Environment (REVE).

This innovative book explores links between literature and videogames, and how designing and playing games can transform our understanding of literature. It shows how studying literature through the lens of videogames can provide new insights into narrative and creative engagement with the text. The book sets out theories of narrative aesthetics and multimodality in literature

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and videogames, alongside models of literacy needed for such cultural and creative engagement. It goes on to examine game adaptations of children ' s literature; and a series of videogames made by students based on Beowulf and Macbeth. In each case, the book considers ways in which the original text has been transformed by the process of game design, and what fresh light this casts on the literary narrative. It also considers what kind of learning, creative production, and cultural engagement is apparent in the game designs and emphasises the importance of treating games as a narrative medium in their own right. With a unique approach to the aesthetics of narrative in literature and videogames, the book will be of great interest to researchers, academics, and post-graduate students in the fields of literature,

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pedagogy, and game studies.

This is Not a Remix

Ethics and Aesthetics after Remix

Examining Paratextual Theory and its Applications in Digital Culture

Puerto Rican Soldiers and Second-Class Citizenship

Books of the Dead

Volume 3: Gothic in the Twentieth and Twenty-First Centuries

Widespread distribution of recorded music via digital networks affects more than just business models and marketing strategies; it also alters the way we understand recordings, scenes and histories of popular music culture. This Is Not a

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Remix uncovers the analog roots of digital practices and brings the long history of copies and piracy into contact with contemporary controversies about the reproduction, use and circulation of recordings on the internet.

Borschke examines the innovations that have sprung from the use of recording formats in grassroots music scenes, from the vinyl, tape and acetate that early disco DJs used to create remixes to the mp3 blogs and vinyl revivalists of the 21st century. This is Not A Remix challenges claims that 'remix culture' is a substantially new set of innovations and highlights the continuities

and contradictions of the Internet era. Through an historical focus on copy as a property and practice, This Is Not a Remix focuses on questions about the materiality of media, its use and the aesthetic dimensions of reproduction and circulation in digital networks. Through a close look at sometimes illicit forms of composition-including remixes, edits, mashup, bootlegs and playlists-Borschke ponders how and why ideals of authenticity persist in networked cultures where copies and copying are ubiquitous and seemingly at odds with romantic constructions of authorship. By teasing out unspoken assumptions

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about media and culture, this book offers fresh perspectives on the cultural politics of intellectual property in the digital era and poses questions about the promises, possibilities and challenges of network visibility and mobility. MashUp: The Birth of Modern Culture traces the inexorable rise of collage, montage, sampling and the cut-up. Tracing its roots from the multiple-perspectives, montages and readymades of Marcel Duchamp, Kurt Schwitters and Hannah Hoch, to the present with its postmodern network culture, where remixing and co-production are the norm and the New Aesthetic

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seeks to harmonise the now-everyday crossover of the digital and the actual. The book addresses the development of détournement and deconstruction in art, architecture, music and society. Each chapter is a detailed, inclusive look at a cross-section of the main artists and thinkers that have embraced and developed all forms of 'mashup' culture, since its inception in the late nineteenth century with Braque and Picasso's experiments into perspective. MashUp: The Birth of Modern Culture finds parallels between the works of luminaries such as Jean-Luc Godard, Joseph Cornell, Elizabeth Price, Joyce Wieland

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and Jeff Wall, tracing the lasting impact of such seemingly disparate cultural phenomena as voguing, hacking and the use of audio and film as a kind of a globally available, open source language in vidding, hip hop and dub, and in art that deals with the mass proliferation and dissemination of images and knowledge brought on by digital technologies. MashUp: The Birth of Modern Culture situates the work of Andy Warhol, Richard Hamilton and Guy Debord alongside the likes of Rem Koolhaas and Bruce Mau, Superstudio, Brian Eno and Cory Arcangel, and more generally within a culture where the

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new is necessarily re-made and re-modelled, and quotation and re-appropriation are an integral part of the way we talk about it. Published in collaboration with the Vancouver Art Gallery. The zombie has cropped up in many forms--in film, in television, and as a cultural phenomenon in zombie walks and zombie awareness months--but few books have looked at what the zombie means in fiction. Tim Lanzendörfer fills this gap by looking at a number of zombie novels, short stories, and comics, and probing what the zombie represents in contemporary literature. Lanzendörfer brings together the most recent

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critical discussion of zombies and applies it to a selection of key texts including Max Brooks's World War Z, Colson Whitehead's Zone One, Junot Díaz's short story "Monstro," Robert Kirkman's comic series The Walking Dead, and Seth Grahame-Smith's Pride and Prejudice and Zombies. Within the context of broader literary culture, Lanzendörfer makes the case for reading these texts with care and openness in their own right. Lanzendörfer contends that what zombies do is less important than what becomes possible when they are around. Indeed, they seem less interesting as metaphors for the various ways the

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world could end than they do as vehicles for how the world might exist in a different and often better form.

*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.

*The Culture and Communities Mapping Project
MashUp*

Critical Approaches to the Production of Music and Sound

The Routledge Companion to Remix Studies

The Routledge Handbook of Remix Studies and Digital Humanities

Keywords in Remix Studies

Offers the first look at the aesthetics of contemporary design from the theoretical perspectives of media theory and 'software studies'.

The first volume to provide an interdisciplinary, comprehensive history of twentieth and twenty-

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first century Gothic culture.

m o p e is creatively unoriginal ... Heath skillfully and deftly cuts up and rearranges Frank O'Hara's poetry to create a remix from the original poems

...

Phonographs, tapes, stereo LPs, digital remix - how did these remarkable technologies impact American writing? This book explores how twentieth-century writers shaped the ways we listen in our multimedia present. Uncovering a rich new archive of materials, this book offers a resonant reading of how writers across several

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genres, such as John Dos Passos, Langston Hughes, William S. Burroughs, and others, navigated the intermedial spaces between texts and recordings. Numerous scholars have taken up remix - a term co-opted from DJs and sound engineers - as the defining aesthetic of twenty-first century art and literature. Others have examined modernism's debt to the phonograph. But in the gap between these moments, one finds that the reciprocal relationship between the literary arts and sonic technologies continued to evolve over the twentieth century. A mix of

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American literary history, sound studies, and media archaeology, this interdisciplinary study will appeal to scholars, students, and audiophiles.

Space/Time/Body/Memory

Remix Theory: The Aesthetics of Sampling

Piracy, Authenticity and Popular Music

The Birth of Modern Culture

Gothic Remixed

Versions Project

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. Through identifying, recontextualizing, mashing up, and applying rhetorical tropes to contemporary digital texts and practices, this groundbreaking book presents a new critical

vocabulary that scholars and students can use to analyze remix. Building upon scholarship from classical thinkers such as Isocrates, Quintilian, Nāgārjuna, and Cicero and contemporary luminaries like Kenneth Burke, Richard Lanham, and Eduardo Navas, Scott Haden Church shows that an understanding of rhetoric offers innovative ways to make sense of remix culture.

Argues for an end to the practice of criminalizing artists and Internet users who build on the creative works of others and for implementing a collaborative and profitable "hybrid economy" that encourages

innovation and protects both creative and ethical needs.

This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. Joseph Cornell is one of the most significant American artists of the 20th century. His work is highly visible in the world's most prestigious galleries, including the Tate Modern and MOMA. His famous boxes and his collage work have been admired and widely studied. However, Cornell also produced an extraordinary body of film work, a serious contribution to 20th-century avant-

garde cinema, and this has been much less examined. In this book, Michael Piggott makes the case for the significance of Joseph Cornell's films. This is an important contribution to our knowledge of 20th-century culture for scholars and students of film and art history and American studies and for all those interested in pop culture, celebrity and fandom. Through an examination of texts from diverse periods and media, Gothic Mash-Ups explores the role that appropriation and intertextuality play in Gothic storytelling. Building on recent scholarship on Gothic remix and adaptation, the contributors demonstrate

that the Gothic is a fundamentally hybrid genre.

Narrative and Mythological Meme Mutations in

Contemporary Cinema and Popular Culture

Enchanting David Bowie

Remix the Book

Remix

Theories and Concepts for Empirical Cultural

Research

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Drawing on ethnographic accounts of children's media-referenced play, this book explores children's engagement with media cultures and

playground experiences, analyzing a range of issues such as learning, fantasy, communication and identity.

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.

Sampling and remixing are now common in art, music and new media. Assessing their aesthetic qualities by focusing on technical advances in 1970s and 80s music, and later in art and media, the author argues that 'Remix' punches above its deemed cultural weight. 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.

The Cambridge History of the Gothic: Volume 3, Gothic in the Twentieth and Twenty-First Centuries

A Popular Culture Reader

Representations in Media

And Other Marketing Animals

Brand Meaning Management

Latin American Identity in Online Cultural Production

Longlisted for the 2022 International Gothic Association's Allan Lloyd Smith Prize 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.

From »Avatar« to danced versions of »Romeo and Juliet«, from Bollywood

films to »Star Wars Uncut«: This book investigates film remakes as well as forms of remaking in other media, such as ballet and internet fan art. The case studies introduce readers to a variety of texts and remaking practices from different cultural spheres. The essays also discuss forms of remaking in relation to neighbouring phenomena like the sequel, prequel and (re-)adaptation. »Remakes and Remaking« thus provides a necessary and topical addition to the

recent conceptual scholarship on intermediality, transmediality and adaptation.

Tony the Tiger. The Pillsbury Doughboy.

The Michelin Man. The Playboy bunny.

The list of brand mascots, spokes-characters, totems and logos goes on and on and on. Mascots are one of the most widespread modes of marketing communication and one of the longest established. Yet, despite their ubiquity and utility, brand mascots seem to be

held in comparatively low esteem by the corporate cognoscenti. This collection, the first of its kind, raises brand mascots' standing, both in an academic sense and from a managerial perspective. Featuring case studies and empirical analyses from around the world - here Hello Kitty, there Aleksandr Orlov, beyond that Angry Birds - the book presents the latest thinking on beast-based brands, broadly defined. Entirely qualitative in content, it represents a

readable, reliable resource for marketing academics, marketing managers, marketing students and the consumer research community. It should also prove of interest to scholars in adjacent fields, such as cultural studies, media studies, organisation studies, anthropology, sociology, ethology and zoology. Seminar paper from the year 2016 in the subject Film Science, grade: 1,0, University of Hamburg (Anglistik/Amerikanistik), course: Remix

Cultures (MA Seminar), language: English, abstract: The aim of this term paper is to identify shared basic principles and aesthetics of any remix or mashup product, and to understand its related practices in the framework of remix studies. The approach of this paper thus is transmedial. It will investigate if observations in remix studies made for a specific medium can be usefully adapted to other media. In a first step, different practices will be contextualized within

media history to understand contemporary remixing practices as the result of an evolutionary process. As will be shown, general characteristics for a broad definition of remix products can be derived from this approach. This is the first part of a series of papers on remix and mashup, laying the theoretical foundation for approaching any type of remix or mashup product through relevant criteria rather than fixed categories.

The Johns Hopkins Guide to Digital Media

Hybridity, Appropriation, and Intertextuality in Gothic Storytelling

Joseph Cornell Versus Cinema

A Rhetoric of Remix

Exploring Mashup Culture

Approaching Remix and Mashup:

Definitions, Categories, and Criteria

This book examines cultural recycling in cinematic representations. Drawing from various disciplines including cultural studies, film studies, visual culture, and

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the history of ideas, Pop explains the practices of reinterpreting myths and narratives and discusses the cultural impact of recent popular movies on contemporary collective imaginaries.

Who produces sound and music? And in what spaces, localities and contexts? As the production of sound and music in the 21st Century converges with multimedia, these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates. *Critical Approaches to the Production of Music and Sound* features 16 brand new articles by leading thinkers from the fields of music, audio engineering, anthropology and media. Innovative and timely, this collection

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represents scholars from around the world, revisiting established themes such as record production and the construction of genre with new perspectives, as well as exploring issues in cultural and virtual production.

A longstanding, successful and frequently controversial career spanning more than four decades establishes David Bowie as charged with contemporary cultural relevance. That David Bowie has influenced many lives is undeniable to his fans. He requisitions and challenges his audiences, through frequently indirect lyrics and images, to critically question sanity, identity and essentially what it means to be 'us' and why we are here. Enchanting David Bowie explores David Bowie as an

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anti-temporal figure and argues that we need to understand him across the many media platforms and art spaces he intersects with including theatre, film, television, the web, exhibition, installation, music, lyrics, video, and fashion. This exciting collection is organized according to the key themes of space, time, body, and memory - themes that literally and metaphorically address the key questions and intensities of his output. 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

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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,

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Brenda Castro, Doris Gassert, David Gauntlett, Mizuko Ito, Henry Jenkins, Owen Kelly, Noora Sopola & Joni Leimu, Torsten Meyer, Eduardo Navas, Christina Schwalbe, Stefan Sonvilla-Weiss, Wey-Han Tan and Tere Vadén & Juha Varto.

Of Remixology

Monster Mashups and Frankenfictions in 21st-Century Culture

Software Takes Command

mope

Gothic Mash-ups

Sound Recording Technology and American Literature

The paratext framework is now used in a variety of

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fields to assess, measure, analyze, and comprehend the elements that provide thresholds, allowing scholars to better understand digital objects.

Researchers from many disciplines revisit paratextual theories in order to grasp what surrounds text in the digital age. Examining Paratextual Theory and its Applications in Digital Culture suggests a theoretical and practical tool for building bridges between disciplines interested in conducting joint research and exploration of digital culture. Helping scholars from different fields find an interdisciplinary framework and common language to study digital

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objects, this book serves as a useful reference for academics, librarians, professionals, researchers, and students, offering a collaborative outlook and perspective.

Ethnographic Studies of School Playtimes

Making Art and Commerce Thrive in the Hybrid Economy

Concise Dictionary of Popular Culture