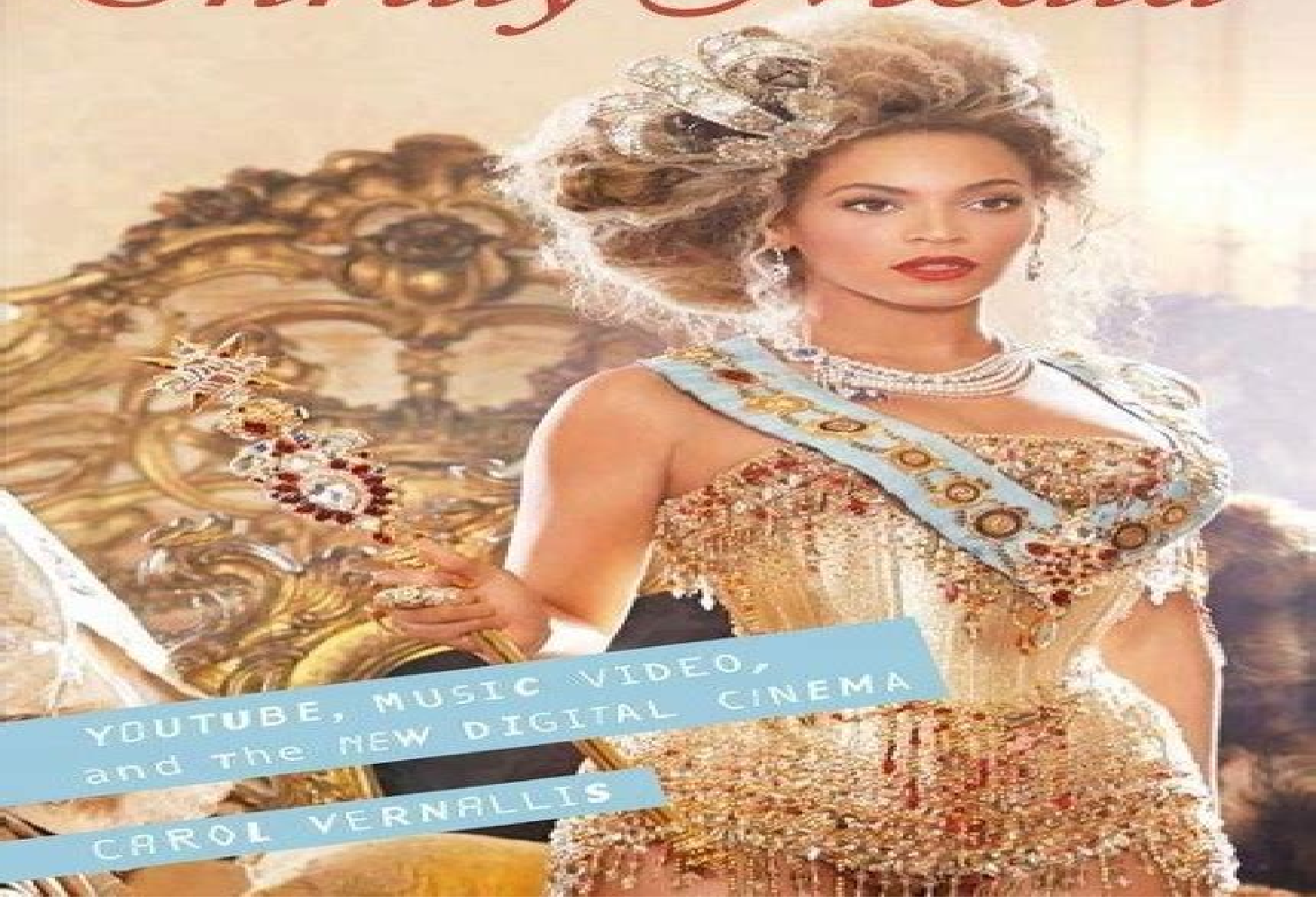


Unruly Media



YOUTUBE, MUSIC VIDEO,
and the NEW DIGITAL CINEMA

CAROL VERNALLIS

Unruly Media Youtube Music Video And The New Digital Cinema

Tomáš Jirsa, Mathias Bonde Korsgaard

Unruly Media Youtube Music Video And The New Digital Cinema:

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The Media Swirl Carol Vernallis,2023-02-20 From fan generated content on TikTok to music videos the contemporary media landscape is becoming ever more vast spectacular and intense In *The Media Swirl* Carol Vernallis examines short form audiovisual media Beyonc s Lemonade brief sequences from Baz Luhrmann s *The Great Gatsby* TikTok challenges YouTube mashups commercials and many other examples to offer ways of understanding digital media She analyzes music videos by Beyonc Lady Gaga Janelle Mon e Kendrick Lamar Anderson Paak and others to outline how sound and image enhance each other and shape a viewer s mood Responding to today s political media landscape through discussions of Fox News and Presidential inaugurations Vernallis shows how a media literacy that exceeds newscasts and campaign advertising is central to engaging with the democratic commons Forays into industry studies neuroscience and ethics also inform her readings By creating our own content and knowing what corporations the wealthy and the government do through media Vernallis contends we can create a more just world

The Bloomsbury Handbook of Popular Music Video Analysis Lori A. Burns,Stan Hawkins,2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites the music video has become available to millions worldwide and continues to serve as a fertile platform for the debate of issues and themes in popular culture This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video with the specific aim of examining the industry contexts cultural concepts and aesthetic materials that videos rely upon in order to be both intelligible and meaningful Easily accessible to viewers in everyday life music videos offer profound cultural interventions and negotiations while traversing a range of media forms From a variety of unique perspectives the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production With chapters that address music video authorship distribution cultural representations mediations aesthetics and discourses this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form

Remediating Sound Holly Rogers,Joana Freitas,João Francisco Porfírio,2023-09-07 Remediating Sound studies the phenomena of remixing mashup and recomposition forms of reuse and sampling that have come to characterise much of YouTube s audiovisual content Through collaborative composition collage and cover songs to reaction videos and political activism users from

diverse backgrounds have embraced the democratised space of YouTube to open up new and innovative forms of sonic creativity and push the boundaries of audiovisual possibilities Observing the reciprocal flow of influence that runs between various online platforms 12 chapters position YouTube as a central hub for the exploration of digital sound music and the moving image With special focus on aspects of networked creativity that remain overlooked in contemporary scholarship including library music memetic media artificial intelligence the sonic arts and music fandom this volume offers interdisciplinary insight into contemporary audiovisual culture

Adaptation in the Age of Media Convergence Johannes Fehrle, Werner Schäfke-Zell, 2025-10-01 This collection considers new phenomena emerging in a convergence environment from the perspective of adaptation studies The contributions take the most prominent methods within the field to offer reconsiderations of theoretical concepts and practices in participatory culture transmedia franchises and new media adaptations The authors discuss phenomena ranging from mash ups of novels and YouTube cover songs to negotiations of authorial control and interpretative authority between media producers and fan communities to perspectives on the fictional and legal framework of brands and franchises In this fashion the collection expands the horizons of both adaptation and transmedia studies and provides reassessments of frequently discussed BBC's Sherlock or the LEGO franchise and previously largely ignored phenomena self censorship in transnational franchises mash up novels or YouTube cover videos

Sounding Emerging Media Claire Fitch, 2022-04-19 Sounding Emerging Media details a practice based approach to sonic art and electroacoustic composition drawing on methodologies inspired by the production of electronic literature and game development Using the structural concepts identified by Gilles Deleuze and Félix Guattari the book is based around ideas related to labels such as Assemblage Strata Smooth and Striated Space Temporal Space and The Fold The processes employed to undertake this research involved the creation of original texts the development of frameworks for improvisation the use of recordings within the process and implementation of techniques drawn from the practices of electroacoustic composition and the use of ideas borrowed from electronic literature publishing and game development The results have helped to shape a compositional style which draws on these processes individually or collectively drawing on practice often seen in game development visual scores and composition using techniques found in electroacoustic music Providing a journey through the landscape of emerging digital media Sounding Emerging Media envisages a world where the composer user listener all become part of a continuum of collective artistry This book is the ideal guide to the history and creation of audio for innovative digital media formats and represents crucial reading for both students and practitioners from aspiring composers to experienced professionals

Sight as Site in the Digital Age Kwok-kan Tam, 2023-12-30 This volume presents a broad coverage of theoretical issues that deal with digital culture representation and ideology in art and museums and other cultural sites offering new insights into issues of representation in the digitization of art It critically examines the roles of museum and archives in the digital age and reexamines the intricate relations between sight and site in art museums

exhibitions theme parks theatre performances music videos and films The collection represents a multidisciplinary approach to the complex issues underlying the advent of technologies and digital culture The rise of visual culture since the twentieth century can be accounted for by the advent of technology in film TV museum exhibitions and the wide use of websites but it can also be understood as a paradigmatic shift toward representation as a visual means to interpret culture with new understandings of the site sight dilemma and the co implications in related tensions Complicating the issue of representation is the rise of digital culture as digital sites replace actual physical sites This book explores how the virtual has replaced the actual and in what ways and to what effects the digital has displaced the physical With contributions by museum curators communications scholars visual artists theatre artists filmmakers literary critics and historians this volume is of appeal to academics and graduate students in information science art media performance literary and cultural studies and history The book binds together different concepts such as site sight and digitalization in a very original way It convincingly gathers contributions from academics and practitioners artists and museum specialists The chapters are theoretically well founded show an interesting breadth of content and are also dealing with current developments Monika G nssbauer Professor of Chinese and Head of the Institute of Asian Middle Eastern and Turkish Studies Stockholm University Sweden The chapters raise important and latest questions and discussions on the impact of digital technology has on art culture creativity representation and innovation They are original in dealing with latest examples in recent years especially during the pandemic with reflections and philosophical discussions on the transformation digital culture undergoes in relation to human and posthuman contexts with examinations of art works archives and museum collections exhibitions theme parks theatre performances films and music videos that encompass cultures from ancient to contemporary from the West to the East and from physical to digital Jack Leong Associate Dean of Research and Open Scholarship York University Libraries Toronto Canada

More Than Illustrated Music Kathrin Dreckmann, Elfi Vomberg, 2023-02-23 The genre of the video clip has been established for more than thirty years mainly served by the sub genres of video art and music video This book explores processes of hybridization between music video film and video art by presenting current theoretical discourses and engaging them through interviews with well known artists and directors bringing to the surface the crucial questions of art practice The collection discusses topics including postcolonialism posthumanism gender race and class and addresses questions regarding the hybrid media structure of video the diffusion between content and form art and commerce as well as pop culture and counterculture Through the diversity of the areas and interviews included the book builds on and moves beyond earlier aesthetics driven perspectives on music video

Intermedialität und Medienreflexion im Musikclip Thomas Vasnitzky, 2015-09-29 Masterarbeit aus dem Jahr 2015 im Fachbereich Filmwissenschaft Note 1 0 Ludwig Maximilians Universität München Sprache Deutsch Abstract Der vorliegende Text befasst sich mit der Fragestellung welche Aussagen in Musikclips über den Screen getroffen werden und wie dieser im Kontext der Intermedialität reflektiert und definiert wird Um

den Diskurs der Gattung zu vermeiden ist der Begriff Musikclip anderen Ausdrücken wie Musikvideo oder Videoclip vorzuziehen. Im Folgenden werden Musikclips analysiert, die offenkundig als solche vermarktet worden sind. Die besprochenen Künstler sind eindeutig als Musiker zu identifizieren. Ihre Clips mögen zwar autonome Kunstwerke sein, von ihrer klassischen kommerziellen Funktion sind sie jedoch nicht befreit. Alle gewählten Beispiele machen den Screen auf die eine oder andere Weise sichtbar.

YouTube and Music Carol Vernallis, Holly Rogers, Joana Freitas, Lisa Perrott, João Francisco Porfírio, 2024-10-31. PROSE AWARDS MUSIC AND PERFORMING ARTS FINALIST 2024. YouTube has afforded new ways of documenting performing and circulating musical creativity. This first open access sustained exploration of YouTube and music shows how record companies, musicians and amateur users have embraced YouTube's potential to promote artists, stage performances, build artistic cyber identity, initiate interactive composition, refresh music pedagogy, perform fandom, influence musical tourism and soundtrack our everyday lives. Speaking from a variety of perspectives, musicologists, film scholars, philosophers, new media theorists, cultural geographers and psychologists use case studies to situate YouTube as a vital component of contemporary musical culture. This book works together with its companion text *Remediating Sound: Repeatable Culture*. YouTube and Music. The ebook editions of this book are available open access under a CC BY-NC-ND 4.0 licence on bloomsburycollections.com. Open access was funded by Knowledge Unlatched.

Traveling Music Videos Tomáš Jirsa, Mathias Bonde Korsgaard, 2023-11. Explores how contemporary music videos travel across shape and transform various media, online platforms, art institutions and cultural industries.

Remediating Sound Holly Rogers, Joana Freitas, João Francisco Porfírio, 2023. An exploration of YouTube as a platform for remix, reuse and sampling.

Music Video After MTV Mathias Korsgaard, 2017-05-18. Since the 1980s music videos have been everywhere and today almost all of the most viewed clips on YouTube are music videos. However, in academia music videos do not currently share this popularity. *Music Video After MTV* gives music video its due academic credit by exploring the changing landscapes surrounding post-millennial music video. Across seven chapters the book addresses core issues relating to the study of music videos, including the history, analysis and audiovisual aesthetics of music videos. Moreover, the book is the first of its kind to truly address the recent changes following the digitization of music video, including its changing cycles of production, distribution and reception, the influence of music videos on other media and the rise of new types of online music video. Approaching music videos from a composite theoretical framework, *Music Video After MTV* brings music video research up to speed in several areas: it offers the first account of the research history of music videos, the first truly audiovisual approach to music video studies, and it presents numerous inspiring case studies ranging from classics by Michel Gondry and Chris Cunningham to recent experimental and interactive videos that interrogate the very limits of music video.

Cybermedia Carol Vernallis, Holly Rogers, Jonathan Leal, Selmin Kara, 2021-10-21. We're experiencing a time when digital technologies and advances in artificial intelligence, robotics and big data are redefining what it means to be human. How do these

advancements affect contemporary media and music This collection traces how media with a focus on sound and image engages with these new technologies It bridges the gap between science and the humanities by pairing humanists close readings of contemporary media with scientists discussions of the science and math that inform them This text includes contributions by established and emerging scholars performing across the aisle research on new technologies exploring topics such as facial and gait recognition EEG and audiovisual materials surveillance and sound and images in relation to questions of sexual identity race ethnicity disability and class and includes examples from a range of films and TV shows including Blade Runner Black Mirror Mr Robot Morgan Ex Machina and Westworld Through a variety of critical theoretical proprioceptive and speculative lenses the collection facilitates interdisciplinary thinking and collaboration and provides readers with ways of responding to these new technologies

Music/Video Gina Arnold, Daniel Cookney, Kirsty Fairclough, Michael Goddard, 2017-08-30 This book is a lively comprehensive and timely reader on the music video capitalising on cross disciplinary research expertise which represents a substantial academic engagement with the music video a mediated form and practice that still remains relatively under explored in a 21st century context The music video has remained suspended between two distinct poles On the one hand the music video as the visual sheen of late capitalism at the intersection of celebrity studies and postmodernism On the other hand the music video as art looking to a prehistory of avant garde film making while perpetually pushing forward the digital frontier with a taste for anarchy controversy and the integration of special effects into a form designed to be disseminated across digital platforms In this way the music video virally re engenders debates about high art and low culture This collection presents a comprehensive account of the music video from a contemporary 21st century perspective This entails revisiting key moments in the canonical history of the music video exploring its articulations of sexuality and gender examining its functioning as a form of artistic expression between music film and video art and following the music video s dissemination into the digital domain considering how digital media and social media have come to re invent the forms and functions of the music video well beyond the limits of music television

A K-pop Live Suk-Young Kim, 2023-05-25 A glittering glimpse into a pure realization of late capitalism and our collective future uncovers why K pop is the global cultural phenomenon Carol Vernallis author of *Unruly Media* YouTube Music Video and the New Digital Cinema 1990s South Korea saw the transition from a military dictatorship to a civilian government from a manufacturing economy to a postindustrial hub and from a cloistered society to a more dynamic transnational juncture In *K pop Live* Suk Young Kim investigates the ascent of Korean popular music in relation to the rise of personal technology and social media Based on in depth interviews with K pop industry personnel media experts critics and fans as well as archival research *K pop Live* explores how the industry has managed the tough sell of live music in a marketplace in which virtually everything is available online Teasing out digital media s courtship of liveness in the production and consumption of K pop Kim investigates the nuances of the affective mode in which human subjects interact with one another in the digital age

Observing performances online in concert and even through the use of holographic performers Kim offers readers a step by step guide through the K pop industry's variegated efforts to diversify media platforms as a way of reaching a wider global network of music consumers In an era when digital technology inserts itself into nearly all social relationships Kim reveals how what is live becomes a question of how we exist as increasingly mediated subjects Lively insights into the complexities of the artistry and the commerce the manufactured and the impromptu the virtual and the somatic and the local and the global that propel the production and consumption of Korean popular music today Hyung Gu Lynn University of British Columbia

Transmedia Directors Carol Vernallis, Holly Rogers, Lisa Perrott, 2019-12-26 Transmedia Directors focuses on artist practitioners who work across media platforms and disciplines including film television music video commercials and the internet Working in the age of media convergence today's em impresarios project a distinctive style that points toward a new contemporary aesthetics The media they engage with enrich their practices through film and television with its potential for world building and sense of the past and future music video with its audiovisual aesthetics and rhythm commercials with their ability to project a message quickly and the internet with its refreshed concepts of audience and participation to larger forms like restaurants and amusement parks with their materiality alongside today's digital aesthetics These directors encourage us to reassess concepts of authorship assemblage transmedia audiovisual aesthetics and world building Providing a vital resource for scholars and practitioners this collection weaves together insights about artist practitioners collaborative processes as well as strategies for composition representation subversion and resistance

Found Footage Films Justin Remes, 2026-03-05 Found Footage Films examines the rich aesthetic history of cinematic remixes from pioneering films by Joseph Cornell and Bruce Conner to contemporary mashups and memes We live in the era of the remix Visual artists rework images from popular culture music producers sample and loop elements from classic songs and content creators transform images from films and television shows into viral memes We are swimming in a sea of appropriated sounds and images But how did we get here It is impossible to answer this question without considering the crucial role played by found footage films This book argues that found footage films complicate widespread assumptions about originality creativity and authorship It argues that the philosophical and aesthetic foundations of cinematic appropriation were provided by Marcel Duchamp and suggests that many scholars have thus far given insufficient attention to the sounds of found footage films and their powerful role in shaping a spectator's interpretation of the reworked material Kahlil Joseph and the Audiovisual

Atlantic Joe Jackson, 2024-08-08 Examining the work of critically acclaimed audiovisual artist Kahlil Joseph Kahlil Joseph and the Audiovisual Atlantic generates ground breaking new dialogues between a range of aural and visual theories that are shaped by Paul Gilroy's conceptualisation of The Black Atlantic 1993 The book analyzes Joseph's work through intersections of emergent music video and new media concepts as well as film theories from African American and European perspectives Vitally it argues that such an interdisciplinary and transcontinental approach to film music and new media scholarship

enriches the possibilities of their respective and simultaneously entwined branches of knowledge

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