Manipulating Collectivized Photo-fragments
An introduction to Moving Image Remix Culture

Ritgerð til BA-prófs í kvikmyndafraeði

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Abstract
This thesis presents an overview on moving image remix culture. Each type of moving image remix has its own definition, motive, and influences, though they all share the common ground that visuals made by others are recontextualized to change the communication between the maker of the art and the viewer of the art. The visuals go through various types of re-manipulation, changing the structure of the visuals to convey a new meaning and emotion. It has origins in silent cinema but has since developed into a large user-generated culture often dependent on internet sharing sites.

The knowledge of the culture surrounding the remixed visuals is important, both because the maker must know what lies behind the remix and because the viewer gets a better idea of its message if they are familiar with the context of the remix. Remix culture is also heavily English-centered due to its dependency on pop culture, which is heavily English-based, though not exclusively so.

The thesis is divided into three parts. The first one explores the origin of the digital age of remix culture and its predecessors, such as the vidding community of the 70’s. The second part questions the reasoning for remixing, and is divided into two parts. The first one analyzes the editing and explores its connection with Soviet montage, and questions whether the editing is the primary source for meaning in films. The second one analyzes pop culture and the necessity of collectivized knowledge of the original sources and its remixed counterpoint. The third and final part introduces various types of remixes.
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Introduction
Raw Material

Found footage has found its way into Hollywood, providing props and narrative technique for filmmakers with raw materials.¹ Despite the accompanying digital effects added in post-production, being the most used film technique within mainstream films that combines different sources to create a new story, it is far from being the only usage of it or a new phenomenon. Filmmakers, both professional and amateurs, and visual artists, or makers of moving images, have for decades been using materials made by others to create their own, and sometimes not even combining it with their own material. Simply, remixing it.

This thesis will look at the history of moving images remix culture,² from the vidding community³ and the influences of other remix cultures, particularly in music, toward the Web 2.0 sites⁴ of the new millennium. Moving images remix include any visual format that has been re-edited and changed by someone who does not have ownership of the material being manipulated. Alongside the recent history, the development of themes common will be analyzed as well as the reasons for its appeal to people for its psychological and political appeal. A small introduction to various types of remixes and what kind of manipulation of the source is commonly used will be followed.

It will analyze remix culture in the light of theorists such as Christian Metz on his semantics theories and how film, or rather the picture, represents meaning. His theories conflicts with those made by Sergei Eisenstein which argued that it was the editing that not only was the most unique aspect of the moving image but also the most important feature to create meaning. To add complexity to this thesis, it will also examine Gérard Genette’s theories on the connection and correlation between different films as well as between elements of films.

The term remix consists of the prefix “re” and the verb “mix”. Mixing implies combining two or more elements to create one element. The prefix re, which indicates either

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² The noun “culture” has a rich history of definition due to historical development. For this essay, the category of usage will be limited to “the works and practices of intellectual and especially artistic activity,” and its “general intellectual, spiritual, and aesthetic development.” (Raymond Williams, Key Words: A Vocabulary of Culture and Society (3rd edn., New York: Oxford University Press, 2015), 52.
³ “Vid” is a filmmaking process which consisted of clips from various television shows and films combined with music. It will be given more details in the chapter “Origin of Digital Age.”
⁴ Web 2.0 is more user-generated websites compared to its predecessor. It includes social websites/networking, tags, podcasts, Wikis, blogs, more interactive media ads, etc.
repetition or withdrawal, and used thoroughly in the English vocabulary for everything that indicates either of these. Re-usage in this thesis will primarily focus on artists that interpret other authors of art and remix to highlight that ideas have another meaning if they are presented in another context. The context is usually based on linguistic (how the art is shaped) and situational context (how it is presented), and can even be distorted and sabotaged against the original creator. A remixer could easily view certain elements presented with a certain context and re-edit it to either highlight that it to take a note or destroy the context, making the viewer of the remix oblivious of the original context.

Moving images and photography contain common forms. Both represent an image meant to be looked at and explored. The primary difference between them is both the movement as well as the fixated time dedicated which is non-existent in photographs. It must, however, be noted that moving images do not represent an actual movement, but are photographs that come one after another as a function of any precise moment to create the illusion of time. Music, on the other hand, depends on hearing rather than looking, but does have a similar dependence on time. Moving images remixers take this into account as the audio is often cut, replaced, and manipulated to add another layer of complexity in their work, like the original work.

Appropriating and paying homage to already existing art depends on the collective knowledge of those who create and view it. In this context, films, as well as television, are one of the most popular and profitable forms of entertainment, and while collective knowledge differs amongst countries, regions, and continents, there still lies a hierarchal structure. All the highest grossing films of all time have English as the most used language, if not the only language used, making the collectivized knowledge of medium as well as its interpretation and manipulation often dependent on the English language, as well as western pop culture.

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6 Ibid, 427.
Many of these films re-use previous existing material\textsuperscript{9} but unlike remixes, the films utilize independent material, based on already existing material, rather than on a recombination of already existing material.\textsuperscript{10} Films are made for enormous sums of money; many precautions are taken to prevent a disappointing box office. Fewer films based on original scripts become box office hits, while adaptations from other art-forms and sequels/remakes from existing films are getting more likely to be top-grossing of each year.\textsuperscript{11} The film industry relies on fans of the original work to consume their adapted products, creating in return a collective knowledge and values surrounding the culture.\textsuperscript{12} The users can add, interpret, and remix films that do not depend on the profit-influenced film industry but rather the ongoing communication amongst the fans and critics.

With the addition of Web 2.0, and new editing software, remixers have achieved new ways to communicate, and can become connected with their viewer faster than ever.\textsuperscript{13} The possibilities of the remix are endless as they have much more freedom in relation to space and time compared with the regulated industry.

**Origin of the Digital Age**

Amateur filmmakers have been changing materials for their personal expression ever since the editing products became accessible. One of the first editing tools was the video cassette recorder (VCR) which can both play pre-recorded cassettes and records, or re-record from television broadcasts, and one of the first moving image remix communities was “vidding.”

\textsuperscript{9} There are multiple versions of re-usage by filmmakers. The most obvious one is the remake; film based on already existing film, with the biggest differences being the crew, technology used behind the scenes and perhaps cultural differences, whether it is based on time (\textit{Scarface} (Hawkes, 1932) vs \textit{Scarface} (De Palma, 1983)) or location (\textit{Seven Samurai} (Kurosawa, 1954) vs. \textit{The Magnificent Seven} (Sturges, 1960)). The story, characters and structure are usually similar enough to justify the word remake, and some remakes are so similar to the original film that the phrase “almost shot-for-shot remake” has been created. Reboot in films are a subcategory when the story and structure are changed drastically, or when a franchise starts over to make a bigger justification for its existence rather than simply remake it, for an example \textit{The Amazing Spider-Man} (Webb, 2012) is considered a reboot from the original \textit{Spiderman Series} (Raimi, 2002/2004/2007) since the film went back to the origin story of the superhero but used other sources from the comic book series in its adaptation. Other categories include homage, which mostly include shots like another one, most likely a film that inspired the director, and parodies, which imitates a known style in a comedic manner.

\textsuperscript{10} Gustavo Roman, „Of Re/Appropriations“, 425.


\textsuperscript{13} Gustavo Roman, „Of Re/Appropriations“, 428.
Vidding is type of grassroots filmmaking. The “vid” consists of clips from various television shows and films combined with music. Unlike the music video, which is used to promote the music, it is used in vids to comment on the visuals, generally a television show or a film of which the “vidder” is a fan of. The conversion, precise timing and other problems made this a time-consuming procedure that required more than one editor in its earlier days. Most of the time the visuals were from science-fiction and cult shows and the first one was created in 1975 by Kandy Fong, with visuals from Star Trek, which was showed at conventions and fan club meetings. A vid can be considered a visual essay to analyze, advance an argument, or tell new narratives, many of which focus on romantic relationships between characters from the same show. One of the earliest romantic pairing in vids were slash, homoerotic romances involving heterosexual characters. Examples include vid featuring James T. Kirk and Spock from Star Trek, romantically involved through combining visuals from the show accompanied by an appropriate love song. The idea of the slash was to challenge the notion of homosexuality, a controversial issue within all of the United States in the 70’s.

As the Internet age came to life, the movement went on sites such as YouTube, DeviantArt, and LiveJournal with pairings from new fandoms, such as the Harry Potter series. Additionally, the Internet also brought easier access to copyright protected material and user generated content. With the rise of illegal torrent sites such as The Pirate Bay, BitTorrent, Napster, and others where any user can share or download torrent files which might contain copyrighted material without permission of the owner. “The Codes of Best Practices Fair Use for Online Video” was created in 2008 with the help of pop culture and copyright experts. Since remixing was not a profession or related to any associations, it was

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17 Katharina Freund, „I Thought I made a Vid, but then You Told Me that I Didn’t”, 284.
18 Ibid.
19 Torrent is a computer file that has metadata and folders that can be distributed amongst networks. It contains information about the content which can be downloaded.
important to educate remixers to follow a set of principles, view the standards, organize what
fair use usually stands for and enforce creativity with the copyrighted material to let the
ongoing culture of remixes grow and change. It was downloaded tens of thousands of times
from its creation.\textsuperscript{22}

It has never been easier to comment, interact, exchange thoughts, and recreate material
within hypermedia culture. The stars of new video-sharing sites such as \textit{YouTube}, \textit{Vine}, and
others are often the average citizen that uses contemporary-age technology to exchange their
ideas with people who might not have had the means to educate themselves had it not been for
these new activities. William Uricchio described it as next-generation television, destabilizing
the power that media industries have had for decades and centuries over texts, interpretation,
and cultural value.\textsuperscript{23} However, that has not led to a completely user-generated system since
there still exists hierarchies, leading to three different types of users on \textit{YouTube}: The big
media companies, established within the mainstream, web-TV companies, next generation
medium companies that distribute content without a distribution deal through broadcast, and
the ordinary user, which can consist of everything from casual users to amateur participants to
even the YouTube celebrities.\textsuperscript{24} The Internet has, however, lead to more flexibility for the
users, both in viewing, commenting on, and making material, whether it is made for
themselves or with a company, whether it is original or not.

\textsuperscript{22} Patricia Aufderheide „Copyright and Fair Use in Remix: From Alarmism to Action“ in Owen Gallagher,
\textsuperscript{23} William Uricchio, „The Future of a Medium Once Known as Television“ in Pelle Snickars and Patrick
\textsuperscript{24} Jean Burgess and Joshua Green, „The Entrepreneurial Vlogger: Participatory Culture Beyond the Professional-
Aspect of Remixes
Montage

Each art form consists of different features. Some are shared with other arts but others are unique within their own kind of art. All visual arts obviously use visuals to bring their messages and aesthetic values. Similarly, some visual arts use an amount of time in their representation; a sculpture does not require a specific amount of time for viewing but a 90 minute film requires you to watch it from beginning to end to get a coherent meaning of it. Films, most of the time, are audio-visual forms, as both elements depend on time to be fully realized.

The critic Christian Metz, viewed moving images as a language; a system that resembles formal structure of spoken language, expressions to signify others. Metz addressed five different expressions, or channels as part of the cinematic language to embody meaning and expression: Moving photographic image, written language within the image, recorded phonetic sound, recorded noises, and recorded musical sound.\(^\text{25}\) It is noteworthy that for a visual art, Metz nonetheless mentioned three audio-based channels, and two visual-based channels. Even though these five channels can easily embody meaning with their expressive nature, especially if the crew responsible for it know how to use it in relation to the whole meaning, it can be argued that it lacks further exploring of the visual. The phrase used for the visuals, unrelated to the written language in the frame, is “moving photographic image”, giving the impression that moving and still photographic image represent different meaning. Moving images highlight meaning, power relation, and expression through different movements: The actors, the mise-en-scène, and the camera itself. But if different usage of audio, whether it is the phonetic sound of the actor, the melody and rhythm of music or the sceneries background noise, represents different messages, then different usage of the visuals represents different messages. And moving photographic image can embody different meanings with the usage of editing.

The Soviet filmmaker and theorist Sergei Eisenstein described shots as photo-fragments of nature, a system of reproduction on actuality.\(^\text{26}\) Filming has the advantage of using many takes for a single shot to capture the best of its actors and camera work. The


camera can also change position more often than plays, which usually rely on a break between acts to reconstruct the mise-en-scène and change the performers. As films change position often, the photo fragments of a certain shot need to be combined with another. The variations are endless but all have the combining factor, to a certain degree, of altering the reality of the reflected nature the photo fragments represent. The reasoning for editing is to combine the fragments of moving pictures to create another message, another meaning not presented in the actuality, also referred as montage.

There are five types of montages which are categorized by where the conflict lies: Metric\textsuperscript{27}, Rhythmic\textsuperscript{28}, Tonal\textsuperscript{29}, Overtonal\textsuperscript{30}, and Intellectual.\textsuperscript{31} The montage acts on different levels depending on the sources, pacing, and the overall context of the sequence. For montage theorists, the channels of cinema, as in the elements that bring an expression, do not parallel each other but „function as elements of equal significance,“\textsuperscript{33} by which the shot represents a cell montage\textsuperscript{34} and the montage itself is the assembly.\textsuperscript{35} Metz disagreed that the edit embodies meaning in the shot, comparing it to a mechanical toy rather than part of a cinematic language,\textsuperscript{36} arguing that montage filmmakers such as Sergei Eisenstein could not value realism in cinema. For Eisenstein, shots must be reassembled to convey a meaning.\textsuperscript{37} For Metz, the meaning is within the shot itself, as the cinema itself is a language.\textsuperscript{38} Considering that a shot can embody a meaning, a montage can disassemble said meaning through edit, even shots opposite to one another,\textsuperscript{39} and that remix can disassemble an already manipulated visual, it must be noted how perception and context vary amongst works. If editing cannot be considered an essence of cinema, it can at least be considered an essence of developing ideas about the essence of cinema. Remixes tend to use the technical qualities of montage editing,

\begin{itemize}
  \item The edit is based solely on time, as it follows specific frames each time.\textsuperscript{27}
  \item The edit is based on both rhythm and tempo within the movement within the frame. Can be unsynchronized for added effect.\textsuperscript{28}
  \item Edit is based on the emotional meaning, the tone of the sequence.\textsuperscript{29}
  \item A combination of metric, rhythmic, and tonal montage.\textsuperscript{30}
  \item Combining unrelated shots to create a meaning.\textsuperscript{31}
  \item Sergei Eisenstein, „Methods of Montage“, \emph{Film Form: Essays in Film Theory}, 72-83.\textsuperscript{32}
  \item Ibid, 20.\textsuperscript{33}
  \item Ibid, 37.\textsuperscript{34}
  \item Ibid, 36.\textsuperscript{35}
  \item Christian Metz, \emph{Film Language: A Semiotics of the Cinema} tr. Michael Taylor (Chicago: The University of Chicago Press, 1991), 34.\textsuperscript{36}
  \item Ibid, 33.\textsuperscript{37}
  \item Ibid, 47.\textsuperscript{38}
  \item Sergei Eisenstein, \emph{Film Form: Essays in Film Theory}, 49.\textsuperscript{39}
\end{itemize}
but it is debatable whether it manages to fulfil what the original montage theorists viewed regarding the potentiality of filmmaking.

The primary element on which remix cultures and montage theorists differ on is whether the combined photo-fragments not only create a meaning, but also a political meaning. For Eisenstein, the objective of cinema is not entertainment, but to grip its audiences in its subject matter. For Eisenstein, a filmmaker must master the method of griping its viewer to realize the possibilities of entertainment.\textsuperscript{40} Montage is a method of griping the viewer, for montage is conflict, and in any basis of art, there is conflict.\textsuperscript{41} Not all types of moving image remixes fall under the category of being political but to categorize these different methods of filmmaking together would be to limit their uniqueness relative to contextual circumstances.\textsuperscript{42} Remixes cultures bring something unique to filmmaking in the same way that montage editing did. Both represent different values and methods, but there is one common factor: re-manipulating already manipulated photo fragments. As the photo fragments reflect on the nature of actuality, and the original edit manipulates time and space to unite these fragments to create an emotional response, the remix manipulates the pre-existing fragments to question the actuality of the manipulation.

**Pop Culture**

Pop culture represents artistic ideas within mainstream culture, or artistic ideas well favored by many people. The idea can be entertainment, news, politics, vernacular\textsuperscript{43} dialects, fashion, and many more.\textsuperscript{44} Robert Stam has also brought up the idea that „popular culture evokes culture of „the people“ as a proleptic sign of transformation.“\textsuperscript{45} One of the reason for that distinction is to exclude it from mass culture, which evokes elitist consumer culture, where people are just a simple object of manipulation, a non-discriminating consumer.\textsuperscript{46} The people

\begin{footnotes}
\item[Ibid, 85.]
\item[Ibid, 38.]
\item[Vernacular is the language spoken by the common folks in any region and country.
\item[John Storey, *Cultural Theory and Popular Culture: An Introduction*, 8.
\end{footnotes}
decide what is popular at any given time, but it would be a lie to claim that the people decide what is being presented to them by pop culture.

Remix cultures evoke reproduction rather than production, creating a dependency for popular culture to survive, adapt and educate the people. Remix culture depends on memory of the original source, tropes which are noticed by the artist and manipulation of the messages. If moving images remixes are the ones in discussion, a re-manipulation of pop culture material can represent endless ways of viewing pop culture. The manipulation can either deconstruct an already assembled message, provide a message that was never to be found in the original source, or it can easily be made for educational or entertainment values. To decontextualize an assembled message in its most effective way to emphasize the contradiction between the source and the message, providing unnoticed or more powerful emphasis directed toward vernacular communication. The supercut “Planet of the Arabs” highlights negative representation of Arabs in Hollywood films. The representation of this ethnic group is noticeably gendered; women are represented as weak and dependent and the men as hostile terrorists. Not only does it reference pop culture in its edit of selected films, the title is also a pop culture reference to the iconic film Planet of the Apes (Schaffner, 1968).

Remixers can participate and communicate through their films without being political in their nature. It can still educate people, as there are many films online about certain tropes and techniques used in films, such as a tribute to Roger Deakins, a well-respected cinematographer. It can likewise just be silly for entertainment reasons, like “Nicolas Cage Losing His Shit,” because the reason for the supercut is to entertain the viewer with a compilation of Cage’s most over-the-top acting moments rather than a compilation of some of his finest moments. Like internet memes, certain film memes have also entered film-sharing sites, spread their content, and very quickly become old. The speed of online sharing is

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48 Ibid, 220.
52 Definition of Internet memes can vary, but most of them involve activity, media or a concept which spreads fast on the Internet for humorous or surreal purpose. Because they spread quickly, each type can be considered a fad which, most of the times, dies out after a few months.
increasing each year, so user-generated content becomes easier to share, which ultimately leads to a more rapid loss of interest for the masses.

Near the end of 2016, there was a fad on YouTube which users shared edited versions of films from DreamWorks and Illumination Entertainment, most notably Bee Movie (Smith and Hickner, 2007). The joke was to cut, reorganize, zoom, and distort the film based on one element and was then used as the punch-line for the video. Therefore, Bee Movie became “The Bee Movie but Without Bees” which is a twelve-and-a-half-minute long video featuring all the shots from the film that do not contain bees as well as the credit list. Because it is easy to find them, both because there are common films but also common words (the word “but” is always the word that follows the film’s title), it is also easy to create another message by finding a common theme amongst them.

When the remixes mentioned above were at their most popular, a fundraiser was started to help the Icelandic actor Stefán Karl Stefánsson through the following year, but he had been diagnosed with pancreatic cancer earlier that year. YouTubers started to make remixes similar to the ones they have been making on Bee Movie: “We Are Number One“ from a Lazy Town episode. The song is about Stefán’s character, the antagonist Robbie Rotten, teaching three newly hired goons how to be villains and trick people. Remixer either changed the genre or style of the song, replaced all the “one“ in the song to something else, something familiar, or even created a propaganda remix out of it. Most of them include a link to the crowdfund in the description but they all had the same idea: Re-presenting a recontextualized version of mainstream media to start a discussion and entertainment with its fans.

58 We Are Number One but it’s every „one“ is replaced with a Hbomberguy quote [video], (Keikaku in Action, 18 Des. 2016), https://www.youtube.com/watch?v=bOR2vBX7jtU, accessed 19 Aug. 2017.
Types of Remixes
Juxtaposition/Compilation

Juxtaposition pre-existing media to create new meaning is the core of all moving image remixes. No remix is without combining sources that usually celebrate, advertise, or criticize the original work. It is well possible to change the meaning without commenting much on the original; a non-critical compilation lacking clear intent of satire, criticism, or celebration.\(^{60}\)

The defining relation between the elements is no more the pre-existing condition than that the creator of the material intended, but rather between the elements that are present.\(^{61}\) The outcome of the creator is reduced, but there can also be additions, even those not expected by the creator. It is reduced because the remixer changes the intentional meaning of the work, and it is added if the reason for the remix is either a celebration or criticism of the work.

Sometimes the remix is just an illustration or example set as a quotation in an otherwise original\(^{62}\) or is incidentally used; never affirmatively selected but carries along with the environment of the remixed material.\(^{63}\)\(^{64}\) The meaning must be changed for it to be a full-fledged remix, but there is no requirement that the new meaning should make a big statement. Due to this, remixes are more fluid and enhance greater possibilities than they would have if they were only meant to criticize or celebrate.

Prior to moving image remixes were e.g. the Dadaists, who preferred the term collages for their creation. Collage was an answer to the illusion of depth, since paintings are represented as flat.\(^{65}\) Dadaists mocked materialistic and naturalistic art culture, opposing the norms of bourgeois\(^{66}\) culture, and questioned art, artist, and society.\(^{67}\) Known for their anti-war stance, Dadaists used pre-existing materials and objects such as political cartoons, wartime imagery, and government figures to create nonsense art that questioned mainstream notion about art and creativity. It is however the Soviet filmmaker Esfir Shub who is often considered to be the creator of the compilation film. Her works such as *Fall of the Romanov*...

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\(^{60}\) Patricia Aufderheide „Copyright and Fair Use In Remix: From Alarmism to Action“, 276.


\(^{62}\) Patricia Aufderheide „Copyright and Fair Use In Remix: From Alarmism to Action“, 274.

\(^{63}\) Ibid, 276.


\(^{66}\) In Marxist theories, the bourgeois own the means of production with a motive of profit, and value or property.

*Dynasty* (Shub, 1927) utilizes footage to create a narrative; the story involves the fall of the House of Romanov, which ruled over Russia until the February Revolution in 1917. Because no footage of the Russian Revolution is available, she used already made footage covering a few years prior to the Revolution, as well as from the first World War and the October Revolution of 1917, to change the meaning of these shots to educate the viewers on the context of Russia before and after the Revolution.

Any visuals can be combined with another one, or edited to unrelated music, to create a new meaning. It all depends on the relationship between these elements, or intertextuality, to connect with each other. To explain what intertextuality means, textuality must first be defined. Text can be considered anything that can be “read” and is not bound to only literary text. Moving image text can be read, and any text that can be read can be analyzed. Moving images analysis is defined in certain codes, such as camera movement, edit, off-screen sound, but also codes not related to cinema. Such codes are part of a bigger picture which must be analyzed in relation with other texts, or intertextuality.

Intertextuality can be considered as a stronger alternative to genre theory, as the question is not about where a certain moving image, or films, belongs but rather how cinema has inherited millennia of arts from all media. Thus, a film can consist of various texts, directly related to other moving images or not, which can encode memories and trigger fear. Textuality can be further explored. Gérard Genette linked five different types text relationships, or transtextuality, whether it is manifested, subtle, or secret. Intertextuality is limited in its meaning and refers only to co-presence of two texts. Paratextuality refers to text and accessory messages; materials created in relation to a film such as advertisements and t-shirts as well as any information about the film. Metatextuality consists of critical relation between texts, architextuality refers to relation to titles of texts to antecedent texts and finally, hypertextuality refers to relation between one text and its transforms, modification, on pre-existing texts, e.g. adaptation. The creator of the compilations becomes the creator of new intertextualities, at least adds a layer to them.

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69 Ibid, 207.
Outside of compilations and music videos, as well as remixes which celebrate or criticize the original text, the biggest reason people create juxtapositions of audio-visuals is for humor, which can either be directed at the context of the visuals or putting the visual in another context. One of the most famous example of this is the “This is Sparta” remix, or just Sparta Remix. When the film 300 (Snyder, 2006) came out, one of the key moments is when the main character Leonidas, king of Sparta, declines peace with his enemies, the Persians, by kicking their messengers down a large well. He shouts the predicted line “This is Sparta” right before the messengers are thrown. Following this was loads of internet memes poking fun at the delivery of the actor’s line, including images and GIFs. The first Sparta Remix was released on the website YTMND (“You’re the man now dog” from Finding Forrester (Van Sant, 2000)), a hub site which consists of user-generated remixes and memes, by the user keatonkeaton999. It consists of gifs related to the meme and techno music, now known as the Sparta Remix.

Over the years, this remix song has expanded and created other versions. One of the biggest one was “This is Patrick” from the cartoon SpongeBob SquarePants. The scene is a small part of an episode which the dimwitted character Patrick answers the phone at a fast-food restaurant, thinking the call is directed at him rather than a customer by stating that “This is Patrick”, getting more annoyed by each call. Just as the creator of the remix must be aware of the texts surrounding the remix, the viewer must be familiar with the origin of the music to fully understand the humor in the remixed version of the original remix. Hans Robert Jauss described this process as “horizons of expectation,” the textual reading of the remix is not related to history or aesthetics, but is instead subjective. Different interpretation can provide a unifying perceptual understanding within the horizons. If the viewer is unfamiliar with the Sparta Remix, then they lack a knowledge of a certain text in the new version of this remix to provide an interpretative horizontal discussion.

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71 300 This is Sparta Remix!!! [video], (Graphic Gaming, 8 May. 2007), https://www.youtube.com/watch?v=KDRAhiBtOrQ, accessed 19 Aug. 2017.
72 GIF stands for Graphics Interchange Format, a format that supports both animated and static images.
74 “Big Pink Loser”, SpongeBob SquarePants, Season 2 Episode 3a, Nickelodeon, 16 Nov. 2000 [television programme].
75 Hans Robert Jauss, Towards an Aesthetic of Reception, tr. Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), 147.
76 Ibid, 148.
Juxtapositions does not necessarily have to combine two texts together to create an intertext. Paratexts, linking a text with an accessory to it, can also be involved, most of the times by subtitles that does not correspond with what is said. One of the most famous work of art with non-correspondent subtitle is René Magritte’s *The Treachery of Images* (Image 1). The painting consists of an image of a pipe with the subtitle “Ceci n’est pas une pipe.” (Trans: This is not a pipe.). The linguistic part does not correspond with the visual aspect, but because the pipe represents only a demonstration of a pipe rather than represent an actuality of a pipe, it is impossible to say that the painting is true, false, or contradictory.\(^77\) Since English is the dominant language in moving image remixes, the most often used type of subtitled moving image remixes consists of non-English language with English subtitles. An example: The film *Downfall* (Hirschbiegel, 2004), the historical war film about the last days of Adolf Hitler was one of the most critically acclaimed film of 2004. The language of the film is German and it did not take long until remixers started putting un-related subtitles over it. The first one was put on a BlogSpot page (it has since been taken down),\(^78\)\(^79\) but it did not take long until many remixes were on YouTube in multiple languages.\(^80\) The motive are without an exception for humorous effect, using a handful of scenes though most of them involve the scene when Hitler goes on a rage with some of his senior generals after he realizes that he will lose the war. The subtitles can be about just anything that makes the audio-visual form absurd, often connected to another unrelated topic.

Just as subtitles can separate themselves from its visual correspondent, removing an audio from a film, either by adding another layer of sound over the appropriate part of the audio or just simply excluding the audio, can add non-affirmative verbal statements, excluding itself from the bonds of signs and the film.\(^81\) These usually are divided into two parts. The first part is unnecessary censoring; by blurring a certain visual effect or putting a censor beep sound effect over the dialogue. When a cable TV company, or any regulated

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\(^80\) Hitler og Icesave [video], (Reichsave, 23 Nov. 2008), [https://www.youtube.com/watch?v=wWPhtYsFTv8](https://www.youtube.com/watch?v=wWPhtYsFTv8), accessed 19 Aug. 2017.

\(^81\) Michael Foucault, *This Is Not a Pipe*, 53.
media company puts a blur or censor beep over something, it is most likely something obscene that might not be appropriate for young viewers. According to behavioral psychologists that explain human and animal behavior through conditioning and interaction with the environment, a conditioned response is a learned response to a stimulus, formerly neutral, or unconditioned.\textsuperscript{82} Swearing could represent unconditioned stimuli that would lead to an unconditioned response from the viewer. If a beep was put over the swearing, the beep would change from being a neutral stimulus to a conditioned stimulus resulting in conditioned response from the viewer. In other words, the viewer would expect a swearing due to their knowledge of censoring and how it is presented. The swearing and the beep appear simultaneously, which only makes the response stronger, as timing is important.\textsuperscript{83} In remixes, the remixer changes certain words from the audio into censor beeps, making a conditioned response for the viewer who, reads them into thinking the characters are swearing, with only an additional irony if the characters are known from entertainment directed at children and families.\textsuperscript{84}

The other part is simply cutting out tracks and make note of it. Many famous sitcoms have been criticized for using laugh tracks way too generously, and trying to make scenes


\textsuperscript{83} T.L. Brink, Psychology: A Student Friendly Approach (San Bernardino: The San Bernardino Community College District, 2013), 95-96.

funnier than they really are. By taking the laugh tracks out, not only does it make the humor more veiled, but it also highlights the awkward pauses in between jokes that would usually be the space for the laugh track. “Friends – No Laugh Track 2 (Ross Attacks Women)”\textsuperscript{85}, shows an episode from \textit{Friends}\textsuperscript{86} where one of the main character named Ross tries to talk to a self-defense instructor about attacking his two women friends. Without both the context of the whole episode and the lack of laugh tracks, this scene plays Ross off as being a disturbing misogynist.

\textbf{Film Trailer Remixes}

Trailers provide a certain micro-narration, disrupting the space-time order of the proper moving image’s text, while they also tend to add texts to make the trailer more aesthetic; voice-over and music are two of the most common texts.\textsuperscript{87} If compilations can be considered a co-presence of two text or more, or simply intertext, then film trailers can be considered as paratext. Trailers do not function as text, but rather present accessory messages and commentaries on the proper text, which in this case would be the film itself.

The first trailers appeared in the 1910’s, more specifically in 1913 with epilogues from the serial\textsuperscript{88} \textit{The Adventures of Kathlyn} (Grandon, 1913) as well as a promo for the Broadway musical \textit{The Pleasure Seekers}.\textsuperscript{89} The creation of the audio-visual film brought along with it trailers that featured audio to woo the audience’s way more in its spectacle.\textsuperscript{90} They went through another transition between the 1950’s until the rise of the blockbuster, in the late 70’s. More market researched was carried out which made the industry acknowledge that different people seek different films.\textsuperscript{91} Trailers searched for configuration, as new films in the transitional era brought topics untouched by classical Hollywood, and promoted shifts by


\textsuperscript{86} “The One with Unagi”, \textit{Friends}, NBC, 24 February 2000, [television programme].


\textsuperscript{88} The serial was common before the rise of television, consisting of short series shown consecutively in cinemas.


\textsuperscript{90} Ibid, para. 3.

\textsuperscript{91} Lisa Kernan, \textit{Coming Attractions: Reading American Movie Trailers} (Austin: University of Texas Press, 2004), 120.
calling attention to new themes, genres, styles, and other sorts of creativity. Blockbusters also brought new shifts in trailers, resulting in “high concept-oriented trailers that frequently synthesize appeal to genre, story and stardom in broad strokes, delivering finely crafted yet apparently simple trailers.” Intertextuality references have also been more used in trailers, by using familiarity over product differentiation, referencing cultural cues and nostalgia through music, television and other films that have already been released. Teasers have also appeared through over-emphasis on introducing familiar concepts for appropriate audiences. Due to many familiar clichés in film trailers, along with the films themselves, fans of these films have been remixing them using music, edit, different sources and medium to make new trailers.

Remix trailers often change the supposed genre of the represented film. Analyzing films through genres brings a few problems, according to Robert Stam: How wide a genre gets defined, having a preconceived idea about your expectation toward genre, essentialism about a natural recurring evolvement of genre, and the exclusion of juxtapositions as genre is sometimes viewed as belonging to one group. It is difficult to make distinctions between two genres because they overlap, are hard to completely define, and excludes their potential to develop. However, genre provides reference points that help them to identify key elements in genres. Certain clichés in genres are easy to find, since genres depend on the audience’s recognition on certain topics, style, conflicts, music and so forth. The relationship between the film and the audience can be magnified if the audience has knowledge and expectation of it. If we combine intertext theory with genre theory, it can be argued that filmmaker uses certain texts that the audience simplifies and groups together as a whole rather than elements that can be combined in various ways. And as film trailers are a paratext of a film it is supposed to

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92 Ibid, 160.
93 Ibid, 164.
94 Ibid, 165.
95 A subgenre of trailers, teasers. They are released way earlier than trailers, contain less information and time. They tend to be released online or at some convention to make spread as big as possible. But the general motive of it is the same as trailers, to introduce the upcoming film to the audiences to make them excited for the upcoming film.
98 Ibid, para. 7.
represent, the same can be added to trailers. One of the key factors for trailers, especially if it is a genre film, is to make the viewer interpret the genre in an appropriate way.

Two of the most viewed remix trailers are “The Shining Recut”\(^{99}\), which changes the genre of *The Shining* (Kubrick, 1980) from horror to a romantic comedy and “The Scary Mary Poppins Recut Trailer,”\(^{100}\) which changes the genre of *Mary Poppins* (Stevenson, 1964) from a family picture to a horror film. The remixers manipulate the source material to trick the audiences by representing other genres. “The Shining Recut” has an upbeat musical score, does not show many of the suspenseful scenes, and those few shots from it are without a proper context, and features a genuine innocent male voice narrating the manipulated plot: Jack Torrance, in the middle of a writing block, starts to bond with a woman and her son, who are his wife and son in the film. “The Scary Mary Poppins Recut Trailer” on the other hand, features upbuilding, eerie music,\(^{101}\) some of the darker shots in the film and fast edit. Mary Poppins is not the sweet magical nanny from the original but a terrifying woman capable of witchcraft.

Other examples of trailer remixes include changing the supposed director. For remix trailers that intend to mock the director, one of most used is the action-director Michael Bay. Even though he is far from being an auteur,\(^{102}\) his filmmaking is still recognizable and has been copied by other action directors.\(^{103}\) Most of these trailers make fun of Bay’s over usage on certain film texts, including lens flare, color correction, and unrealistic amounts of explosions. Because of these very visual elements, his mocking tends to be obvious, and because of how well known he is,\(^{104}\) it has been very popular. One example combines the epic animated film *Up* (Docter, 2009) with some of Bays’ most known trademarks. As of now, it

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\(^{99}\) *The Shining Recut* [video], (neochosen, 7 Feb. 2006), [https://www.youtube.com/watch?v=KmkVWuP_sO0](https://www.youtube.com/watch?v=KmkVWuP_sO0), accessed 19 Aug. 2017.

\(^{100}\) *THE ORIGINAL Scary „Mary Poppins” Recut Trailer* [video], (moviemker, 8 Oct. 2006), [https://www.youtube.com/watch?v=2T5_0AGdFic](https://www.youtube.com/watch?v=2T5_0AGdFic), accessed 19 Aug. 2017.

\(^{101}\) It’s noteworthy to mention that parts of the music in the trailer was „Stay Awake“, a song written by Richard M. Sherman And Robert B. Sherman for Mary Poppins.

\(^{102}\) In auteur-theory, the director considered the creator of the film, the one who expresses themselves through them. An auteur is for film that author is to literature. It has been heavily criticized for privileging the director’s role over others.

\(^{103}\) For a better look at Michael Bay's style, or Bayhem, check out *Michael Bay – What is Bayhem?* [video], (Every Frame a Painting, 3 Jul 2014), [https://www.youtube.com/watch?v=2THVvshvqOQ](https://www.youtube.com/watch?v=2THVvshvqOQ), accessed 19 Aug. 2017.

\(^{104}\) He has two films in the top 50 highest grossing films of all time.
has over 21 million views on YouTube. Some trailer remixes change the main character to represent someone else. One of the few examples is “Rob Ford the Movie,” portraying the 90’s comedic actor Chris Farley from the film Black Sheep (Spheeris, 1996) as Rob Ford, the former (crack smoking) mayor of Toronto, portraying him as the buffoon he was often depicted in news media. Concluding this list are the critical trailer remixes. They use voice-over to bring nostalgia back to viewers familiar with the old types of film trailers and to bring commentary of the film being represented, most likely to criticize it. The most noteworthy example of this is Honest Trailers, from Screen Junkies, which have now eight seasons of mocking films’ flaws while trying to make the trailer look as professional as possible, which usually uses notable texts from each genre to represent it accordingly.

**Political Commentary Remixes**

Political commentary remixes, make a political statement through remix. Rachel O’Dwyer argues that political remixes represent anti-capitalist ideology, not only because it reproduces copyright protected clips to contest the hierarchical mode of cultural value which commercial networks hold a higher stand on, but also because it sabotages the messages from the cultural industries. Diran Lyons, who makes political commentary remixes, describes them as conjoining an aesthetic of deception, video art, and topical politics by appropriated media familiar to the viewer. If moving image remixes represent an anti-capitalist viewpoint that cultural values are collectively shared rather than privately owned, by disorienting messages from privately artificial medium, political commentary remixes disorient the message for political discussion and argument, build on tropes and values brought up by the original version. Political commentary remix has the power to disturb a balance which privately owned corporation represent certain cultural values, e.g. a politician or a celebrity. The visual can be political references, famous people with a face that the public knows, films, news, and

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109 Tropes in this context would mean recurring themes, clichés, and plot devices in films
the recombined context can represent endless streams of communication. This usage of edit is called recontextualization. An already familiar visual is disassembled and recombined to destroy the already assembled context to create a new one. The remix can create a comparison between unrelated people and characters as well as a new narrative unthought of by anyone but the remixer. Simple compilations can become political if they represent a political statement.

As mentioned before Diran Lyons makes and writes about political commentary remixes. One of his works is the seven minutes short film named “Jack Gyllenhaal Challenges the Winner of The Nobel Peace Prize.” Chronologically, the remix portrays Jake Gyllenhaal as a former marine in the Iraq wars questioning the former president of the United States, Barack Obama, about his involvement in it and pointing out the hypocrisy of his anti-war stand in speeches. This is done through editing, jumping between films starring Gyllenhaal and speeches by Obama, both through diegetic sound, addressing Gyllenhaal and the public around him, and nondiegetic through voice over during Gyllenhaal’s time in the war.

There are seven different speeches from Obama addressing unity, peace, religion as well as other things. The visuals are briefly from Fahrenheit 9/11 (Moore, 2004), a documentary about the attack on the World Trade Center and its aftermath, and Saved! (Dannelly, 2004), but it mostly features two films with Gyllenhaal in the lead: Donnie Darko (Kelly, 2001) and Jarhead (Mendes, 2005). Gyllenhaal portrays the title character in the former film as an angsty, edgy, teenager, unbeknownst to others what he knows about the world and others. The other film portrays Gyllenhaal as a marine in the Gulf war. While most the themes in Jarhead show how boredom and isolation were just as much of a conflict for them as the enemy, the remix highlights the violent war parts. The combination makes for a gripping seven minute short that questions the United States war involvement, despite anti-war speeches from powerful people.

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110 Eduardo Navas, „Regressive and Reflexive Mashups in Sampling Culture“, 325.
112 Diegetic sound is all audio that has happens within the world of a film, including character’s voices, sounds from objects, etc.
Other mediums than films can be used to create a political commentary remix. *VICE News* released the short documentary *Charlottesville: Race and Terror*[^113] in 2017 which follows a group of white nationalists in Charlottesville to participate in rally against removals of confederate statues. One of the interviewee named Cantwell became wanted by the police after the incident, and made a video himself, crying about the future. This lead to a remix[^114] comparing his toughness and lack of fear in the documentary with his vulnerability following the rally. Additionally, the song “I am so happy, as I’m finally returning back home” can be heard as a background noise. The song is an old Russian one, which was filmed with the singer Eduard Khil in 1976. It got recognition online in 2010 for its unintentional humor, often referred to as the “Trololo song,” because the lines are non-lexical with one part sounding like “trololo.” It is often used to mock others, indicating that Cantwell got what he deserved.

**Political Criticism Remixes**

The difference between Political Criticism Remixes and Political Commentary Remixes is the role of the footage in the remix, where the political aspect is directed towards. Political Criticism Remixes uses politics to comment on film or a series of films, analyzing the texts and intertexts bringing an argument, or metatextuality. The makers see recurring elements in films and cut them together to make the viewer see them from another point of view. These themes can include stereotypes, which actively stereotype an active group of people based on one, whether that person belongs in that group or not. It encourages people to react and behave biased and judgmental.[^115] Media, unwittingly or not, continues to portray many stereotypes based on myths, projections, and ultimately diminishes the worth and character of the individual.[^116] Political criticism remixes are made to address stereotypes and lack of fair representation presented as themes and politics in films, TV shows, and other visual media.

[^114]: *Christopher Cantwell Vice Interview vs Crying like a baby* [video], Cassie Fetto, 16 August 2017), [https://www.youtube.com/watch?v=mFDHqs518sY](https://www.youtube.com/watch?v=mFDHqs518sY), accessed 10 Sep. 2017.
[^116]: Ibid, para. 27.
The remixers use the edited footage to comment on the industry that created these stereotypes, and what they mean for them.

Given that moving image remixes can be just about anything from surreal absurdity toward a critique of the represented culture, they can affirm marginalized communities by subverting institutional texts, and extending them into the growing network-based user generated content. Remixers can point out harmful stereotypes in mass produced form and introduce an alternative to the “single authority of an institution.” It does not erase the entire institution, as the communication technology and source used for vernacular communication is the same as former. The institution loses its primarily power of communication at the advance of the common people for a more distributed and less conclusive one. It is more distributed because the people achieve texts and tropes of the institution for their own personal use and less conclusive because the message gets torn apart and each part of it gets re-evaluation from new voices.

According to Mikhail Bakhtin, nothing conclusive has been said in the world, everything is still open and free, and will happen in the future. Ideas and symbols must transform themselves into other, more fully developed thoughts to have a meaning. The meaning is not static. Once created and spread amongst people, it will grow and develop into new ideas that can only be represented in further signs. Marginalized classes can fully explore ideas presented to them by people who are hierarchically above them and use these ideas to make new meaning out of them. A common political criticism remix could acknowledge and re-arrange patterns of stereotype, or tropes, common in the film industry. It can be brief, used in a supposedly positive manner, used as plot devices, or be a main part of the story. These tropes can reflect how an industry views any discussed community, both in positive and negative manners.

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119 Ibid, 206.
120 Ibid, 192.
123 Ibid.
The remixes can be striking, especially because it does not require much editing to make something political from a singular/similar source. For an example, the Vimeo user, Nelson Carvajal made a video in 2014 titled “Press Play VIDEO ESSAY: Women in The Works of Martin Scorsese.” The video features selected clips from films by the director where the women are in a higher power position than the men in the scene (either a love interest or/and antagonist), when they do not allow themselves to be controlled, while it also highlights some of the more genuine moments from them, their cunningness, empowerment, beauty, and talents. These ideas from Scorsese’s film are developed into more narrow but tighter ideas involving how women are presented in a positive admiration in the director’s filmography. However, another Vimeo user, Dina Fiasconaro, also made a remix about women in Scorsese’s films. The remix is noticeably like the one mentioned before but the context is different; it highlights certain sexist tropes noticeable in Scorsese’s work; including jealousy, the male gaze, mental illness, verbal/physical/sexual assault, lust for young girls and man’s control over women. Another idea is born out of ideas of Scorsese’s filmography representation of women, by assembling a different structure, a conflicting one against Carvajal positive commentary. What can be considered empowering for women can also be oppressive, depending on what ideas the maker wants to develop and grow and what symbols are best to be done with.

Political criticism remixes do not necessarily need to be user-generated to use vernacular ways of communications. The word “ways” is used here instead of “part” because vernacular communication can support or contest the institution, but it is derived from being non-institutional based on its definition. Films by institutions have also addressed stereotypes made by the same hierarchical standard of media representation. Bamboozled (Lee, 2000) is a satire on the lives of African-American post-slavery, post-civil rights, and comments thoroughly on the ideas of old stereotypes directed at them and how they have mutilated into the contemporary form of stereotype. The film concludes on a montage

126 Male gaze is a concept in feminist critical theory, stating that visual arts most commonly are presented from a masculine point of view. The woman is not the viewer, but the one viewed. The phrase was coined by Laura Mulvey in „Visual Pleasure and Narrative Cinema“, Oxford: Oxford University Press, 1975.
sequence of stereotypical representation of African-Americans in mainstream American films from the early 20th century, including being submissive to their white master, Africans being primitive, and white Americans using blackface.  

**YouTube Poop**

YouTube Poop (YTP) is a relatively new phenomenon that is still being defined both by academics and the makers themselves, often called “poopers.” It has been described as “absurdist remixes that ape and mock the lowest technical and aesthetic standards of remix culture.” Stijnie Thuijs in his writings about YTP described it as a

[W]eb genre which concentrates on the remixing, looping, adapting and audio mixing of existing material, preferably children’s programs, home shopping shows and in some cases music videos. The goal is to form existing content into something different, something banal, something funny.

Due to YTP being completely user generated, being described as anti-art due to its provoking nature towards medium, context and copyright laws, and its unpredictability due to the fast development of it, I think it is also important to point out how the creators themselves describe it. The makers have their own forum site, YouChew which includes chat rooms where their username resembles their YouTube name, share videos, and have a Wiki page for any information one may need. They describe YTP themselves as a method of editing, which grew naturally from YouTube due to it being the most popular film-uploading website online. They are intended to be entertaining, add new context, and bizarre emotions. It is also noteworthy that these remixes use relatively fewer sources than other remixes, though in recent years it has been growing. Their editing techniques are likewise more absurd and narrative structure is rarely used as opposed to the imagination of the maker. It both works as

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128 Blackface generally (but not exclusively) means white people wearing black make-up on their face to represent African-Americans, both in their looks and personality.


131 Ibid, 19.
a comment on remix culture itself and as absurd anti-art made for humorous reasons. Though with its variety and lack of absolute definition of it, there are certain recurring editing techniques which are shown in the below table.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word Splicing</td>
<td>Sentences and words from clips are cut and rearranged, often to create profanity.</td>
</tr>
<tr>
<td>Censor beep</td>
<td>Used to create an illusion of swear or if the maker is too lazy to cut up words.</td>
</tr>
<tr>
<td>Scrambling</td>
<td>Cutting a clip by the frame or two, and rearranging it in a random order. The outcome is unpredictable, “scrambled” version.</td>
</tr>
<tr>
<td>Stutter Loop</td>
<td>Repeating a clip with very few frames over and over for sound effect. There are many variations of it.</td>
</tr>
<tr>
<td>Ear rape</td>
<td>Boosting the volume and distorting it. Sometimes used with a looped sequence to add a dance sequence.</td>
</tr>
<tr>
<td>Erosion</td>
<td>Intentionally aesthetically ugly visuals.</td>
</tr>
<tr>
<td>Zoom</td>
<td>Used to highlight awkward/interesting parts of the frame; can be used with freezeframe.</td>
</tr>
<tr>
<td>Panning</td>
<td>Move the frame around the screen.</td>
</tr>
<tr>
<td>Extreme Slow-Mo</td>
<td>Slowing down the audio until it is unrecognizable.</td>
</tr>
<tr>
<td>Speeding up</td>
<td>Speeding up the audio until it is unrecognizable.</td>
</tr>
<tr>
<td>Reversing</td>
<td>Rewinding video and audio.</td>
</tr>
<tr>
<td>Audio pitch</td>
<td>Changing the pitch of an audio to match a certain chord. G-major is the most common, sometimes for the entire video.</td>
</tr>
<tr>
<td>Blue Screen of Death</td>
<td>Just a blue screen, the default setting of Windows Movie Maker’s title generator.</td>
</tr>
<tr>
<td>YTPMV (YouTube Poop Music Video)</td>
<td>The process of editing clips to create a musical.</td>
</tr>
<tr>
<td>Repoop</td>
<td>Remixing an old YTP to develop it.</td>
</tr>
<tr>
<td>Anti-poop</td>
<td>YTP without audio</td>
</tr>
<tr>
<td>Trap Video</td>
<td>YTP with misleading titles.</td>
</tr>
</tbody>
</table>

Lists of common YTP edit techniques, also called Poopism.

There are a few examples of movements prior to the age of the Internet that hold similarities to YTPs; Short films, advertisements, cartoons, and even films. The intention of them is likewise to ridicule the original source material in absurd ways. To dispute propaganda from political enemies, filmmakers used clips and films made from their opponents to rearrange the emotional factor, making the enemy look unconfident or silly. *Lambeth Walk – Nazi Style* (Ridley, 1941)\(^\text{133}\) is a response to the Nazi propaganda film *Triumph of the Will* (Riefenstahl, 1935). The visuals, of soldiers, troops, marching band, and Adolf Hitler are cut, reversed, and repeated to create a rhythm which matches the new audio, the song *The Lambeth Walk* from the musical *Me and my Girl*. The results are Nazis dancing to the song. Other examples include an attack advertisement\(^\text{134}\) against the U.S. Democratic presidential candidate, Hubert Humphrey, made in the election year of 1968. The ad was called “Convention,” \(^\text{135}\) made by Eugene Jones. In this example, the edit does not follow a rhythm. Instead, the advertisement uses still photographs of Humphrey juxtaposed with images from the Vietnam war,\(^\text{136}\) violence, and poverty in America. The usage of zooms, scramble, crops, pans, unconventional angles, and the dissonant music confused many when it first aired, though the message that Humphrey was incompetent to help America out of its problems was clear.

As ideas, such as manipulation of pre-existing visuals, grow out of older ones, it is necessary for any idea to develop new forms of the idea. It is also dependent on its own as a collective of visual arts. Thuijs noticed three main traits of YTP which take influence from diverse art movements. The first one, content subversion, decontextualizes the message of the original content and gives a new meaning to it. It can be used for word-splicing to make vulgar ones or create a new absurd narrative.\(^\text{137}\) The second one, medium provocation, is meant to taunt both the medium by overuse the hosts database, appropriate copyright protected material, and viewers expectation to what can be considered art.\(^\text{138}\) The third one,


\(^\text{134}\) Attack ads differ from usual ads, since the message is not supportive of the material being advertised but rather to use the medium to attack someone for political opposition. Used to draw supposed supporters of the opponent to their own side.


\(^\text{136}\) It is worth mentioning that the controversial documentary *In the Year of the Pig* (de Antonio, 1968) came out the same year as the ad. It uses interviews as well as old footage to criticize the war. An example of Political Commentary Remix.

\(^\text{137}\) Stijnie Thuijs, „YouTube Poop: A Picture of the Digital“, 16.

\(^\text{138}\) Ibid, 18.
radical montage, is due to Poopers’ habit of using video and audio edit in unconventional ways.\textsuperscript{139} The YTP “The Fesh Pince of Blair” by KroboProductions (Formerly Dikekike)\textsuperscript{140} uses these three traits through its 20 minutes runtime. It appropriates media content, by decontextualizing a few episodes from the 90’s show, \textit{The Fresh Prince of Bel-Air}, as well as other TV shows, advertisements and video games. The narrative is nonlinear and absurd. Each sequence follows another with relatively little connection in between them. One sequence starts with the character Philip Banks telling the boys “something about women” and ends with a pitch-shifted stutter loop to create a melody (Image 2). The stutter loop is an example of montage, destroying any context the clip originally had to create something the creators could never thought would be made.

\begin{center}
\textit{Image 2: “The Fesh Pince of Blair.” An example of crop, audio pitch and stutter loop.}
\end{center}

From the early days of vidding in the 1970’s to 2000’s YTP, the “genre” of remixes has changed. Similar with film genres, it depends on competitiveness of its changing opinions viewers, the tropes of the creators and the construction of the theorists and critics;\textsuperscript{141}

\begin{flushright}
\textsuperscript{139} Ibid, 20. \\
\textsuperscript{140} \textit{The Fesh Pince of Blair} [video], (KroboProductions, 22 Oct. 2013), https://www.youtube.com/watch?v=Helkk6Yo0s8, accessed 19 Aug. 2017. \\
\textsuperscript{141} Robert Stam, \textit{Film Theory: In Introduction}, 128.
\end{flushright}
communicating as a cultural expression which is relative to contextual circumstances. The circumstances for YTPs have often gone through paradigm shifts, with nothing really being dominant compared to constantly changing or heavily borrowed genres. The YTPs have already gone through major shifts between years, with more dedication to new narrative techniques, finesse in the editing, with a growing fanbase; the most viewed video on YouTube if you search for “ytp”, a common title for the YTPs and tags, has almost 28 million views. Far from still being a small counter-culture, the YTP has gained notice from common viewers and theorists either as entertainment or art, both or neither.

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Conclusion

Unlike media shows such as *The Simpsons* and *The Tonight Show*, amongst many others, that rely on pop cultural and intertextual references to bring humor and political discussion in their shows, remixers tend to not be part of the industry they seek to criticize.\(^{145}\) What originally started as a grassroot movement of vidding which was used to analyze pre-existing visuals or even to create a new narrative,\(^{146}\) has been transformed enormously in the age of the Internet, digital editing and the knowledge that texts within in „completed“ films and videos were ready to be taken apart, reassembled\(^{147}\) and brought to communities who seek entertainment not approved by mainstream media. The irony of using mainstream media to comment on it is often the reason for their making, as remix culture depends on irony and familiarity of the products which is being reassembled.

If Arabs\(^{148}\) had not been familiar with the ways they are portrayed in mainstream media, there would not have been a reason to create a vernacular communication through moving image remixes of their representation. Had it not been for a shared nostalgic value for certain TV shows and films, YTP would not have been as isolated and concrete group as they are now. Had there not been a collective knowledge on texts, intertexts, and its relation to artwork, there would have been a reason to acknowledge it and rearrange it for further discussion and analyze to bring up new ideas.

Medium as well as user-generated content utilizes the masses familiarity with certain concepts to get more views and communication. The reason behind the communication varies though between the medium and the masses, the former selling a product, or artificially manufactured, whereas the latter often criticizes the medium, either for using its power of communication for capital or fetishizing and/or stereotyping certain communities. These can create conflict between the medium, the mass, and the viewer, by bringing various discussions about representation, the ethics of copyright protected materials. The future of remix culture depends on the future of medium as well as user-generated content, the development of ideas and the everlasting creativity of humans.

\(^{147}\) Chuck Tryon, *Reinventing Cinema: Movies in the Age of Media Convergence*, 151.
\(^{148}\) Which also includes Persians since Hollywood films rarely make a distinction.
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