

Eduardo de Moura Almeida, Ph.D.

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Summary

Eduardo Moura has a teaching degree in Language and Literature, qualification in French and Portuguese, by Pontifical Catholic University of São Paulo (PUC-SP), and a bachelor's degree in fine arts and photography by the National Service for Commercial Education of São Paulo (SENAC-SP). He has developed a Ph.D. thesis on New Literacies and Remix Studies under the supervision of Professor Roxane Rojo at Applied Linguistics Department of the State University of Campinas, São Paulo (UNICAMP). With the assistance of the São Paulo Research Foundation (FAPESP), Eduardo Moura had the opportunity to improve his research under the supervision of Professor Eduardo Navas, Ph.D., at The Pennsylvania State University, School of Visual Arts - Arts & Design Research Incubator (ADRI). Currently, he develops postdoctoral research at the University of São Paulo (USP), under Dr. Walkyria Monte Mor's supervision. It refers to methods and analysis procedures grounded in a cross-disciplinary approach implemented in both remix studies, and decolonial digital humanities, which seeks to provide directions for constructing parameters centered on rethink and expand digital and new literacies.

Skills

Interested in Remix Theory, Media Analytics, Media Visualization, New Media and New Literacies, Eduardo Moura has extensive training in design, mastering Photoshop, Illustrator, Premiere, and After Effects, and well versed in “R” language, Python, ImageJ, D3, QGIS, and Processing in the field of Applied Linguistics, data mining, and media visualization. He has proficiency in English, French and Portuguese, and intermediary level in Italian, Spanish and German languages. Eduardo Moura writes schoolbooks, besides working with teachers training as Educational Consultant for Critical Literacies, Portuguese, Literature, Arts, Technologies, and New Media classes.

Learning Systems: CGScholar, Zoom, Moodle

Languages (Native/Proficiency): Portuguese, English, French

Languages (Limited working): Spanish, Italian, German

Hobbies: Aikido (Sensei - 2nd Dan grading), Music (Upright bass), Birdwatching

Education

- 2019-2022 Postdoctoral researcher. **Sampling and Remix in-between different moods: the configuration of new forms of Discourses in youth cultures.** University of São Paulo (USP). Advisor: Walkyria Monte Mór, Ph.D.
- 2021 -Current **Master of Business Administration. Data Science e Analytics. University of São Paulo (USP).**
- 2014 - 2018 Ph.D. Applied Linguistics. **Anime Music Video (AMV), multi and new literacies:** The remix in otaku culture - State University of Campinas, Language Studies Institute, UNICAMP - IEL. Advisor: Roxane Rojo, Ph.D., <https://bv.fapesp.br/pt/dissertacoes-teses/156926/anime-music-video-amv-multi-e-novos-letramentos-o-remix>
- 2017 - 2018 Visiting Scholar. **Anime Music Video (AMV):** data-visualization methods and analysis procedures for video remixes - Pennsylvania State University, School of Visual Arts - Arts & Design Research Incubator (ADRI). Advisor: Eduardo Navas, Ph.D.
- 2006 - 2009 Teaching degree in **Language and Literature**, qualification in French and Portuguese. Pontifical Catholic University of São Paulo, PUC-SP.
- 1999 - 2004 Bachelor's degree in **Fine Arts and Photography.** National Service for Commercial Education of São Paulo, SENAC-SP.

Work Experiences

- 2021-Current **University of Illinois - Urbana-Champaign, USA.** Teaching Assistant in Learning Design and Leadership Program College of Education (online)
- 2020-Current **University of São Paulo, USP.** Visiting professor. Teaching, post-graduation course. MONTE MOR W. M.; MOURA, E. **Digital and New Literacies:** data mining and media visualization grounded in participatory and social educational contexts.
- 2020-Current **Estate University of Campinas, UNICAMP.** Teaching, and mentoring post-graduation students at the Institute of Language Studies (IEL/UNICAMP)
- 2019-Current **University of São Paulo, USP.** Visiting professor. Teaching, post-graduation course. MONTE MOR W. M.; MOURA, E. **New literacies and new language practices at school.**
- 2019-Current **São Paulo State Department of Education (SEDUC-SP).** Educational consultant. Teachers' training, and consulting on writing the Curricular Guidelines for Technology and Innovation for São Paulo.
- 2012-Current **São Paulo State Department of Education (SEDUC-SP).** Educational consultant. Provision of specialized services to support teachers and educational managers in teaching-learning Critical and New Literacies.
- 2017- 2018 **State University of Campinas, UNICAMP.** Teaching, post-graduation (online) class: New literacies and new language practices at school, <https://www.extecamp.unicamp.br/>
- 2015-2017 **Colégio Equipe.** Educational consultant - New Media and Digital Literacies classes. Equipe School (São Paulo, Brazil), <https://www.colegioequipe.g12.br/>
- 2012-2015 **Ayrton Senna Institute.** Educational consultant. Writing schoolbooks, and teachers training as member of the Portuguese Language team - Innovative High School (Rio de Janeiro, Brazil).
- 2011 **Editores Abril.** Educational consultant. Writing schoolbooks as member of the Portuguese Language team. Abril Publishing House – HBB project.
- 2009-2010 **Padre Anchieta Foundation.** Image and texts researcher for schoolbooks (Portuguese Language Learning - Read and Write Programs), Curricular Guidelines of the City of São Paulo.
- 2006 **Folha de São Paulo (Daily Newspaper).** Photo Editor Assistant.

- In press Moura, Eduardo; Cope, Bill; Kalantzis, Mary. Ontologies, potentiality and dynamics in Multimodal transposition studies. (*Forthcoming paper*).
- 2020 MOURA, E. (2020). Sampling New Literacies: Remix Studies and Digital Humanities in a cross-disciplinary approach. In: NAVAS, E.; GALLAGHER, O.; XTINE BURROUGH (ed.). **The Routledge Handbook of Remix Studies and Digital Humanities**, New York: Routledge.
- 2020 ROJO, R. H. R.; MOURA, E (2019). **Letramentos, mídias, linguagens**. 1. ed. São Paulo: Parábola.
- 2019 MOURA, E. (2019). **Data-visualization and new literacies**: new methods for video remixes analysis., International Journal for Innovation Education and Research, v. 7, p. 1-16, 2019. Available on <https://ijer.net/index.php/ijer/article/view/2025>
- 2018 MOURA, E. (2018). **Anime music video (amv), multi e novos letramentos: o remix na cultura otaku**. Universidade Estadual de Campinas (IEL-UNICAMP), Capinas, SP, 2018.
- 2018 MOURA, E. (2018). **Anime Music Video (AMV): Data-visualization Methods for Video Remixes**. Remix Data, 2018. Available on <http://remixdata.net/author/edumoura/>
- 2017 ROJO, R. H. R.; MOURA, E. (2017). Anime Music Video: Multiliteracies and multilingualism in Brazilian youth culture. In: Cavalcanti, C.; Maher, T (Ed.). **Multilingual Brazil: Language Resources, Identities and Ideologies in a Globalized World**. New York, USA: Routledge, p. 189-204.
- 2016 MOURA, E. (2016). **Novos letramentos e o impacto das mídias digitais no ensino**. São Paulo: Parábola Editorial. Available on <https://goo.gl/xfXC2m>.
- 2015 ROJO, R. H. R.; MOURA, E.; LOPES, J. G. (2015). Novos multiletramentos na era digital: a questão das metodologias de pesquisa. In: Casado Alves, M. P. e Vian Jr., (Org.). **Práticas discursivas: Olhares da Linguística Aplicada**. 1ed.Natal, RN: EDUFRN, 2015, v. Único, p. 24-60.
- 2014 ROJO, R. H. R.; MOURA, E.; LOPES, J. G. (2014). **Metodologias de Pesquisa: Letramento na era digital**. 2014.
- 2013 MOURA, E. (2013). **Vidding na cultura otaku**. In: ROJO, R. H. R. (Org.). *Escola@ Conect@d@*: Os Multiletramentos e as TICs. São Paulo: Parábola Editorial, 2013.
- 2013 ROJO, R. H. R.; MOURA, E. (2013). **Vidding: uma leitura subversiva do cânone**. In: BUNZEN, C.; MENDONÇA, M. (Orgs.). *Múltiplas linguagens para o ensino médio*. São Paulo: Parábola Editorial, 2013.
- 2013 MOURA, E. (2013). **Revista digital, o caso Scoop.it**. Cadernos temáticos: Pesquisa na Escola. Fundação Telefônica, 2013.
- 2013 MOURA, E. (2013). **Twitter**. Cadernos temáticos: Pesquisa na Escola. Fundação Telefônica, 2013.

- 2012 ROJO, R. H. R.; MOURA, E. (Orgs.). (2012). **Multiletramentos na escola**. São Paulo: Parábola Editorial, 2012.
- 2012 TEIXEIRA, D.; MOURA, E. (2012). **Chapeuzinho vermelho na cibercultura: por uma educação linguística com Multiletramentos**. In: ROJO, R. H. R.; MOURA, E. (Orgs.). *Multiletramentos na escola*. São Paulo: Parábola Editorial, 2012.
- 2012 MOURA, E.; GRIBL, H. (2012). **Radioblog: Vozes e espaço de atuação cultural**. In: ROJO, R. H. R.; MOURA, E. (Orgs.). *Multiletramentos na escola*. São Paulo: Parábola Editorial, 2012.

Schoolbooks

- 2020 MOURA, E.; BARBOSA, J. P. MOREIRA, N. **Materiais de Apoio ao Currículo Paulista**. São Paulo State Department of Education (SEDUC-SP).
- 2019 MOURA, E. **Aprender Sempre - 3 Série do Ensino Médio**. São Paulo State Department of Education (SEDUC-SP).
- 2017 BARBOSA, J. P.; MOURA, E. **Aventuras Currículo+**, <https://goo.gl/ZtIJGo>. São Paulo State Department of Education (SEDUC-SP).
- 2016 BARBOSA, J. P.; ROJO, R. H. R.; MOURA, E. **Tecnologia na educação - Módulo 4**. São Paulo State Department of Education (SEDUC-SP), https://escoladigital.org.br/ead_rede.
- 2016 BARBOSA, J. P.; ROJO, R. H. R.; MOURA, E. **Tecnologia na educação - Curso para gestores educacionais**, https://escoladigital.org.br/ead_rede. São Paulo State Department of Education (SEDUC-SP).
- 2016 MOURA, E.; BARBOSA, J. P. AMARAL, H. **Enigmas para resolver**. São Paulo State Department of Education (SEDUC-SP).
- 2016 MOURA, E.; BARBOSA, J. P. AMARAL, H. **Um dia na vida de um...** São Paulo State Department of Education (SEDUC-SP).
- 2016 MOURA, E.; BARBOSA, J. P. AMARAL, H. **O assunto em pauta é...**, São Paulo State Department of Education (SEDUC-SP).
- 2015 BARBOSA, J. P.; MOURA, E.; SALOMÉ, M. E. C. **Aventuras Currículo+**, <https://goo.gl/ZtIJGo>. São Paulo State Department of Education (SEDUC-SP).
- 2015 MOURA, E.; ROJO, R. H. R. **Em revista: Curiosidade animal. Protótipo 06, 1º ano**. São Paulo State Department of Education (SEDUC-SP).
- 2015 MOURA, E.; ROJO, R. H. R. **Na cozinha: Ação! Protótipo 01, 1º ano**. São Paulo State Department of Education (SEDUC-SP).

- 2015 MOURA, E.; ROJO, R. H. R. **No meu tempo... Protótipo 14, 1º ano.** São Paulo State Department of Education (SEDUC-SP).
- 2015 MOURA, E.; ROJO, R. H. R. **Organizando a festa de aniversário! Protótipo 02, 2º ano.** São Paulo State Department of Education (SEDUC-SP).
- 2014 BARBOSA, J. P.; MOURA, E. **Projeto Rio 360o: uma cidade de cidades misturadas.** Rio de Janeiro State Department of Education, Ayrton Senna Institute.
- 2012 MOURA, E.; BARBOSA, J. P. MOREIRA, N. **Playlist: Revisitando a arte de gravar fitinhas. Educação no Século XXI – Multiletramentos.**
- 2012 BARBOSA, J. P.; MOURA, E. **Multiletramentos: o trabalho com áudio na escola.**
- 2008 MOURA, E.; BARBOSA, J. P. **Prática de Leitura e Escrita: Oficina Zine.** São Paulo State Department of Education (SEDUC-SP).
- 2008 MOURA, E.; BARBOSA, J. P. **Prática de Leitura e Escrita: Oficina de Fotonovela.** São Paulo State Department of Education (SEDUC-SP).
- 2008 MOURA, E.; BARBOSA, J. P. **Prática de Leitura e Escrita: História em Quadrinhos.** São Paulo State Department of Education (SEDUC-SP).

Teachers Training and Workshops

- 2020 MOURA, E. **Elementos do Design Gráfico.** Ofician para Curso de letras. Unicamp-IEL
- 2020 MOURA, E. **Elementos do cinema: remixando imagens em movimento.** Ofician para Curso de letras. Unicamp-IEL
- 2019 MOURA, E. **Novos e Multiletramentos na BNCC.** São Paulo State Department of Education (SEDUC-SP).
- 2018 MOURA, E., **Multiliteracies and New literacies: radio drama.** Columbia University Teachers College, February 21st, 2018. (Invited guest-speaker)
- 2018 BARBOSA, J. P.; MOURA, E. **Novos Letramentos e as práticas de linguagem na escola.** Unicap. (Teachers Training)
- 2016 BARBOSA, J. P.; ROJO, R. H. R.; MOURA, E. **Tecnologia na educação - Módulo 4.** São Paulo State Department of Education (SEDUC-SP), https://escoladigital.org.br/ead_rede.
- 2016 BARBOSA, J. P.; ROJO, R. H. R.; MOURA, E. **Tecnologia na educação - Curso para gestores educacionais,** https://escoladigital.org.br/ead_rede. São Paulo State Department of Education (SEDUC-SP).
- 2016 BARBOSA, J. P.; MOURA, E. **Aventuras Currículo+,** <https://goo.gl/ZtIJGo>. São Paulo State Department of Education (SEDUC-SP).

- 2015 BARBOSA, J. P.; MOURA, E.; SALOMÉ, M. E. C. **Aventuras Currículo+**, <https://goo.gl/ZtIJGo>. São Paulo State Department of Education (SEDUC-SP).
- 2014 BARBOSA, J. P.; MOURA, E. **Multiletramentos e demandas do mundo contemporâneo: (novos) desafios para a escola.**
- 2013 BARBOSA, J. P.; MOURA, E. **Multiletramentos: o trabalho com fotografia na escola.**
- 2013 BARBOSA, J. P.; MOURA, E. LACERDA, A. L.; MOREIRA, N. **Programa de Formação Continuada de Professores - Curso de Especialização em Educação na Cultura Digital -** <https://goo.gl/2O0nUq>.
- 2012 BARBOSA, J. P.; MOURA, E. **Multiletramentos: o trabalho com áudio na escola**, 2012.
- 2012 ROJO, R. H. R.; MOURA, E. **Em dia com a ciência e o conhecimento: a escola no século XXI (CHT).** São Paulo State Department of Education (SEDUC-SP).
- 2012 ROJO, R. H. R.; MOURA, E. **Em dia com a ciência e o conhecimento: a escola no século XXI (CNMT).** São Paulo State Department of Education (SEDUC-SP).

Presentations (2018 -2021)

- 2021 **University of the Aegean** - Rhodes Campus. Literacies Education in Brazil: Emerging Practices and Social Transformation.
- 2021 **Estate University of Goiás (UEG).** Paulo Freire, Novos Letramentos e discursos humorísticos em contexto político.
- 2021 **Estate University of Campinas (UNICAMP).** Multiletramentos, Hipermedia e Ensino - Homenagem a Paulo Freire,
- 2021 **Federal University of Minas Gerais (UFMG).** Congresso Internacional de Linguagem e Tecnologia online (CILTEC). Novos Humores: Práticas de Sampling e Remix em tempos de desinformação e pandemia
- 2020 **Yale University.** Remix Video: New Literacies and Multilingualism in Brazil. Gravação disponível em https://youtu.be/_GArLI3JoKQ.
- 2018 **Teachers College, Columbia University, New York City.** MOURA, E. Multiliteracies and New literacies: radio drama.
- 2018 **Pennsylvania State University, PSU.** Anime Music Video (AMV): Data-Vsualization Methods and Analysis Procedures for Video Remixes

2 - Selected publications

MULTILITERACIES AND MULTILINGUALISM IN BRAZILIAN YOUTH CULTURE: THE CASE OF *ANIME* MUSIC VIDEO EDITING

ROJO, R. H. R.; MOURA, E. (2017). *Anime Music Video: Multiliteracies and multilingualism in Brazilian youth culture*. In: Cavalcanti, C.; Maher, T (Ed.). *Multilingual Brazil: Language Resources, Identities and Ideologies in a Globalized World*. New York, USA: Routledge, p. 189-204.

Increasingly, transformative work¹ based on video editing is becoming part of contemporary youth culture. This is a new multilingual literacy practice that includes new values, new aesthetics and new ways of creating and sharing meanings (Lankshear and Knobel, 2007; Lankshear, 2011; Makoni and Pennycook, 2012). *Anime Music Videos* (AMVs) are examples of this transformative work. They are new creations built out of ‘combinations’ of materials borrowed from various Japanese animations (*animes*) assembled with Western music in a video-clip. As indicated by Ito (2012), AMVs are concrete representations of transnational cultural flows. They follow traditions related to *otaku* culture, which results from the dialogue between Japanese *pop* culture and western *pop* culture.

The purpose of this chapter is to reflect upon some new literacies and multilingual practices related to AMV productions. In order to do this, we will refer to the case of Rafael Alves Bezerra who likes to be called Shinzo.² He is a young AMV producer who lives in Recife, the capital of the state of Pernambuco, Brazil. We consider his insertion in the AMV scenario and his subsequent trajectory. Our discussion will be informed by the analysis of two of his AMV productions (*Aqua Satellite* and *Around the World*) and by ethnographic research data³ from an extended semi-structured interview with him, made via *Skype*, in February 2016. We

will also analyze a multilingual interaction extracted from an online AMV editors' discussion forum in order to specifically discuss the role of English as a global language in this community.

Our research approach resembles discourse-centered online ethnography of the type defined by Androutsopoulos (2008). And, following Makoni and Pennycook (2012) and Leppänen and Kytölä (2017), we argue that the contemporary proliferation of multi-language networks, based on consumption and distribution of audiovisual content, obliges us to develop research methodologies that are able to combine the concept of multilingualism with analytic frameworks that deal with other modalities (images, sound and so on).

***OTAKU* CULTURE, VIDEO-CLIP PRODUCTION AND THE AMV COMMUNITY**

In this section, we will briefly characterize the way fans of Japanese pop cultural productions (particularly *animes* and *mangas*), constituting what is known as *otaku* culture, have historically shaped an international AMV community. According to Roberts (2012), the development of the aesthetic values linked to the AMV scene is related to the establishment of *otaku* culture in the West. This development took place in 3 stages: a) when captioned videos of Japanese animation (also called *fansub*) were first created and distributed; b) when AMV conventions and competitions began to be organised, and c) when networks and *anime* fan communities emerged on the Internet.

Roberts (2012) states that, during the 1970s and early 1980s, access to *animes* was very difficult. VHS videoclips imported from Japan were rare and expensive; *animes* that were not distributed by major producers were hard to find. However, with the advent of VCRs for home consumption during the 1980s, Japanese *anime* fans began to copy and distribute clips to fans outside Japan who sent them blank tapes, postage and packaging. From this practice, clubs with

lending libraries appeared and, as soon as technology permitted, in the late 1980s and early 1990s, fans from countries other than Japan began to produce their own subtitled video-clips.

With the growth of the industry and the development of *anime* fandom in the West, AMV became part of meetings and conventions held by Japanese animation fans. At first, AMVs were displayed at the end of *anime* shows. Over time, however, they became popular and stood out as an important part of these conventions. During this period, in the late 90s, specific AMV shows began to emerge in the United States and the first competitions took place. According to Roberts (2012), these competitions served as a kind of catalyst that shaped many of the key elements of AMV aesthetics, such as the division of AMVs into categories (e.g. *comedy/fun*, *drama* and *action*). The AMVs of this period were important in promoting *anime* in the West and their inclusion in *fansubs* served as a means of disseminating the animations lesser known outside Japan (Roberts, 2012).

According to Ito (2012), the production of remix videos by overseas fans to publicize Japanese animation in the Western world constitutes, one of the fundamental characteristics of *otaku* culture and *anime fandom*. Unlike television and science fiction series *fandoms*, the *otaku*, as anime fans are often called, see the ability to access, translate, transmit and produce original remix videos as valuable and as a statement of commitment within their community.

Ito (2012) explains that the AMV online community hosted at <http://www.animemusicvideos.org>, and referred to by its members simply as *the.org*, is based on an ethics of sharing and voluntarism. While it is quite accessible and open to new members, it also encourages editors and curators to constantly engage in various activities of distinction and *status* acquisition. In this sense, *the.org* establishes a well-marked division among its editors: it clearly defines who belongs and who does not belong to it, as Shinzo emphasizes below:

Existe uma divisão entre os editores... Existem os editores que editam AMV simplesmente para o seu canal no YouTube e fica por ali mesmo, certo? E existe aquele que conhece geral. Ou seja, têm uma inscrição lá no the.org, acompanham as notícias no amv.ru [<http://amvnews.ru>], participam dos campeonatos na França, participam dos campeonatos gringos... Esses editores tem um campo de visão maior. Conhecem os outros editores, estão familiarizados com as edições e as categorias de cada editor, entendeu? Infelizmente, tem uns caras que não se interessam e só ficam naquele canalzinho do YouTube, achando que sabe de edição. Mas, de fato não... sabe nada. Não 'tão participando e se aprimorando, entendeu? Não fazem AMV esses caras.

[There is a division between publishers... There are editors who edit AMV just for their YouTube channel and for them this is enough, see? And there are some who know everything there is to know about it. That is, they have a subscription in the.org, they follow the news on amv.ru [<http://amvnews.ru>], they participate in the championships in France, and in other gringos' championships... Editors like these have greater visibility. They know other editors, they are familiar with the issues and the categories of each editor, you know? Unfortunately, there are some guys who do not care and just get their petty little channel on YouTube, thinking that they know all about editing. But, in fact, they do not... They know nothing. They are not participating and improving [their craft], you know? Guys like that do not really do AMVs.]⁴

So, while technical and economic barriers to AMV productions have been gradually diminishing over the years, allowing access to and dissemination of knowledge and tools needed to enable video editing, the AMV community have developed normative social barriers that aim at defining center and periphery participants as far as AMV editors are concerned.

Within this framework, marked by a double tension between the need for openness and for distinction, online and in-person events and fairs related to AMV assessment and competitions also play an important role in the consolidation of *anime* videos editors' community: they provide recognition and *status*, while recruiting new fans and members for these communities.

SHINZO'S TRAJECTORY: IN SYNC WITH AMV CULTURE

When we asked how his interest in Japanese *pop* culture and AMVs emerged, Shinzo noted the importance of championships and of *the.org* in his development as an editor:

Apesar de eu já assistir animês antes, "Evangelion" e tal, meu interesse, minha paixão naquela época era desenhar mangá. Eu desenhava rosto de pessoas. Mas quando eu estava com os meus 16/17 anos, eu acho, eu já curtia animê pra caramba. Ai você vê um negócio desse [AMV], você fala: "Caramba, como a galera faz um negócio desse com os animês, e faz até uma história própria?" Depois, você descobre que tem campeonato que dá prêmios, que dá dinheiro, que dá troféu, entendeu? Ai depois você descobre que tem uma comunidade [the.org] onde estão ali os melhores do mundo; tá tudo ali, a galera que edita, entendeu? É muito bacana tudo isso, você quer fazer parte disso! E aí uma coisa vai puxando a outra. Você conhece a comunidade, começa a participar... Forma um time e começa a participar de campeonatos. Foi assim que eu comecei. E a maioria que eu conheço também.

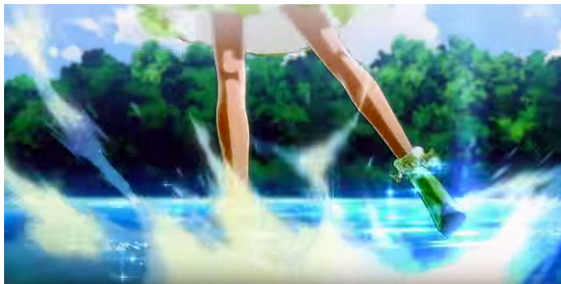
[Although I did watch some anime before, "Evangelion" and such, my main interest, my passion, at that time, was drawing manga. I drew people's faces. But, by the time I was 16/17 years old, I think, I was already really into anime. And then you see stuff like that [AMVs] and you say, "Dammit, how do these guys do things like that with anime and even create their own story?" Then, you find out that there are championships giving awards, giving money, giving out trophies, you know? And then you find out there is a community [the.org] the best editors in the world belong to; they are all there, the guys who edit, you see? All of this is so exciting; you want to be a part of it! And then one thing leads to another. You get to know the community, you begin to participate... You form a team and you get to participate in championships. That's how I started, as did most people I know.]

*Aqua Satellite*⁵, an AMV produced by Shinzo illustrates very well his commitment to putting into action a dialogue between Japanese *pop* culture and western *pop* culture, in the manner described by Ito (2012). *Aqua Satellite* is composed of the song *Satellite*, by *Oceanlab* – an English electronic music group – and it is edited with scenes from multiple Japanese *animes*. In *Aqua Satellite*, an AMV that falls into the category *dance video*,⁶ Shinzo establishes proper

synchronization between the progression of images and, not only the rhythm of the song, but also its lyrics. In its subtitles, one can read, the first lines of the *Satellite* lyrics, translated into Portuguese in his version:

My love is like footsteps in the snow, baby
I follow you everywhere you go, baby

Shinzo emphasizes the word “footsteps” in the verse *My love is like footsteps in the snow, baby*, selecting, from different *animes*, scenes that highlight their characters’ feet.



Figures 12.1 and 12.2 – Frames extracted from *Aqua Satellite*.

He then, in synchrony with *I follow you everywhere you go, baby*, uses stylized images of birds and of an outstretched hand, subtly emphasizing the words “follow” and “go”.



Figures 12.3 and 12.4 – Frames extracted from *Aqua Satellite*.

With the production of this specific AMV, Shinzo has demonstrated that he is able to handle diverse semiotic and communicative resources from his repertoire, hybridizing different

cultural references (Japanese animation and Western *pop* song) and showing that he masters the forms of audiovisual representation required for video-clip edition.

SHINZO'S TRAJECTORY: ASCENDING TO THE AMV COMMUNITY'S ELITE GROUP

To gain *status* within the AMV community and to be part of the so-called “AMV elite” (Ito, 2012), constantly trying to widen one’s musical repertoire and to improve one’s knowledge of editing skills is seen as crucial. Shinzo stands out in the community as a *trance music* (a genre of electronic music) connoisseur. It is common for other publishers to use his expertise before editing AMVs in the category *dance video*. Shinzo illustrates this as follows:

Por exemplo, ontem eu estava conversando com o Adolf que é lá da França. Ele perguntou se eu tinha música para indicar para ele. Eu falei “Pronto... tenho, sim!”. Aí eu só mandei uma música pra ele. Aí ele falou “Caramba, adorei.... É isso aí, cara, obrigado!”

[For example, just yesterday I was talking to Adolf, who is from France. He asked me if I had music to recommend him. I said: “Yapp... I do!” So I just sent him a song. Then he says: “Gee, I loved it... That's it, man, thanks!”]

His prominent position within the community, according to Shinzo, was reached after the success of *Around the World*.⁷ In preparing this AMV, he used a specific version of the song *Fireflies*, originally composed by the band *Owl City*:

Fiquei com medo da galera achar essa música e editar na frente. Na verdade, particularmente, não gosto da versão original dessa música. Mas aí eu achei essa versão remixada. E aí, pronto, editei. Deu nisso, putz, a galera gostou pra caramba! Demorei uns 20 dias pra analisar a música, pensando nela, até eu finalmente decidir editar com ela. E eu levei dois meses pra editar o vídeo.

[I was afraid the guys would find this song and edit it before I did it. In fact, I don't particularly like its original version. But then I found this remixed version and I edited it. And that was it: it turned out the crowd went crazy over it! It took me about 20 days to analyze the song, to think it over, until I finally decided to edit with it. And it took me two months to edit the video.]

In this AMV, Shinzo favors rhythmic synchrony through 'cuts', 'imaging' and 'light' in order to highlight the song chosen to compose the project. He used some selected *animes* to illustrate or emphasize what is being said in the lyrics of the song (see below), but he was careful not to draw too much attention to these *animes* characters or to "get carried away by the story", as suggested by a critic in one of the forums of *the.org*.

Lyrics	Scene	Time
<i>You would not believe your eyes</i>		0:22
<i>If ten-million fireflies Lit up the world</i>		0:24

Figures 12.5 and 12.6 – Synchrony between lyrics and images in *Around the World*.

Shinzo states that he does not seek to elaborate 'a narrative' with the selection and editing of *trance* music and *anime* scenes. However, he notes that this is a trend within editors' groups

dedicated to a category of AMVs called *crossover*. As a result of this new ‘direction’ within the community, Shinzo has been studying the work of the Russian publisher Umika Sayoji.

Ela [Umika] cria uma história paralela, que não tem nada a ver com os animês originais. Ela reedita várias cenas, retirada de animês diferentes para contar a própria história. Essa categoria - que tem mais ou menos uns 3 anos - se chama AMV crossover. A Umika, se não é a melhor editora, estava entre as top 3; fazia milagre! Vou te mostrar um trabalhado bem editado dela aqui para você ter uma ideia. Mas você precisa entender de animê pra curtir mesmo. Se você entende e assiste os animês, com certeza vai falar: “Caralho como ela fez isso?” Veja, por exemplo, Steel Fenders. Esse AMV aqui é simplesmente fantástico!

[She [Umika] creates a parallel story that has nothing to do with the original animes. She edits several scenes, taken from different animes to tell her own story. This category - which was created about three years ago - is called AMV crossover. Umika, if she was not the best editor ever, she was⁸ among the top three; she did miracles! I'll show you one of her well edited work to give you an idea. But you need to know about anime to really appreciate it. If you do and you ever watch these animes, you certainly will say: “Fuck! How did she do it?” Take, for example, *Steel Fenders*.⁹ This AMV is absolutely fantastic!]

In contexts, such as the one described here, individuals like Shinzo and Umika reconfigure, in discontinuous ways, ‘fragments’ (excerpts, clippings, sampling) of the semiotic resources within their repertoires and hybridize discourses, genres, styles, practices and specific cultural objects, to actively participate in their communities (Rudby and Alsagoff, 2014). As García-Canclini (1995) puts it:

Some works take advantage of the versatility of video to create works that are brief but dense and systematic: *Fotoromanza* by Antonioni, *Thriller* by John Landis, *All Night Long* by Bob Rafelson, for instance. But in most cases all action is given in fragments; it does not ask us to concentrate or to look for continuity. There is no history to speak of [...]. To be a good spectator one has to abandon oneself to the rhythm and enjoy the ephemeral sights. Even the videos that present a story downplay or ironize it by means of parodying montages and abrupt accelerations. (García-Canclini, 1995: 225).

In this sense, the AMVs edited by Shinzo and Umika actually constitute a kind of ‘comment’ on the song and on the *animes* selected from their personal cultural ‘collections’. Their multilingual, multicultural and multimodal cultural capital is deployed and reconfigured, that is, ‘recollected’ (García-Canclini, 1995), in order to establish a dialogue between the worlds of Western *pop music* and Japanese animation.

For Shinzo to stand out in the AMV community and remain part of its elite editors, it is not enough to own a vast *trance* music and anime repertoire or to master *dance* editing techniques: he needs to make people cross worlds, not in a ‘random’ way, but appropriating and minimally reconfiguring the multiplicity of discourses, languages and semiosis that circulate in his community.

With the *crossover* style in particular, for AMV viewers to assess and evaluate a specific production, they must, therefore, be able to re-establish the different syncs created by the author of the AMV and share (all or part of) the repertoire mobilized for production, which includes the scenes mentioned, the chosen song and the language in which the lyrics of the song was composed.

SHINZO’S TRAJECTORY: BECOMING BILINGUAL

When asked about the role of English in the AMV scenario, Shinzo said that most AMVs are created from pop songs with lyrics in this language:

Tem bastante música em inglês. Mas é opcional, a gente não é obrigado editar só com música gringa, não. Veja, por exemplo, o trabalho de edição do Bruno, um AMV Br. [Shinzo mostra o AMV Apenas deixe chover disponível em: <http://bit.ly/2d4ez5v>]. É fantástico, não é? Então... assim, é opcional, entendeu? Não é porque as músicas internacionais são geralmente em inglês que a gente tem que editar AMV usando elas

necessariamente. Os franceses têm usado bastante a língua deles no seu trabalho, mas eles têm campeonatos muito importantes por lá... e têm muitos editores bem conhecidos e muito bons.

[There are lots of songs in English. But it is optional; we are not required to only edit using gringo music. Look, for instance, at this work edited by Bruno, an AMV Br [a Brazilian editor] [Shinzo shows the AMV Apenas deixa chover - Just let it rain, available at <http://bit.ly/2d4ez5v>] It's fantastic, isn't it? So, it is optional, you see? It is not because international songs are usually in English that we must edit AMVs using them necessarily. The French have used their language a lot in their work, but they have very important championships there... and lots of well-known and very good editors.]

He then added the following remark:

Não é regra, não. Mas pra competição é melhor você utilizar música em inglês porque permite uma imersão melhor na comunidade. Eu costumo dizer que desse jeito o pessoal entende melhor os nossos AMVs. O inglês, você sabe, é uma língua universal. Todo mundo sabe.

[It is not a rule, no. But for competitions it is better to you use songs in English because they enable us to merge into the community. I usually say that this way people understand our AMVs better. English, you know, is a universal language. Everyone knows it.]

Shinzo stated that he was able to learn enough English to satisfactorily choose and edit songs in this language in his work. However, he emphasizes: *Eu não sou bom no inglês, sabe?...* *Eu sei escrever um pouco, entendo textos escritos em inglês, mas não falo nada!* [I'm not so good at English, you see... I can write a little in English, I understand texts written in English, but I can't speak at all!] This, however, has proven not to be an impediment for his involvement with the AMV community:

Eu, de certa forma, entendo a galera. Eu consigo usar o inglês, do meu jeito, pra trocar ideia com eles no Skype – isso digitando, claro. Converso com editores do mundo todo.

Por exemplo, no meu Skype, tenho o DNA, o principal integrante do Soul Team, o principal grupo da França de AMVs: e a gente consegue trocar ideias.

[I can, somehow, understand the guys. I can use English, in my own way, to exchange ideas with them on Skype – typing, of course. I interact with editors from all over the world. For example, on my Skype contact list, I have DNA, the main member of the Soul Team, the great French group of AMV: and we do manage to exchange ideas!]

Shinzo explained that during his formal education, he, like the vast majority of his colleagues and young people who grew up on the outskirts of Recife, had no time or financial conditions to become proficient in English:

Eu vim de baixo... Sempre tive de trabalhar, sabe? Não tinha tempo pra nada, entendeu? E na escola a gente não tinha um bom curso de inglês, não tinha nada disso não! As aulas de inglês eram aquela coisa... E eu não tinha condição de pagar um curso de inglês por fora.

[I come from a lower-class family... I've always had to work, you know? I did not have any time to spare, you see? And at school we didn't have good English classes, no way! English lessons were very poorly taught... And I just couldn't afford to enroll in private, extracurricular English courses.]

Shinzo reveals that, luckily, however, he managed to “pick up some English” through his involvement with the AMV community. But, it is not as if he has uncritically embraced English – he has appropriated English, by recreating it (“I can use English, in my own way”), by using it, not in a ‘native-speaker manner’, but in a localized version of this language, as often happens in peripheral countries in the world. And it was his ability to use English compounded with his technical connoisseurship, that made him stand out and become part of the elite group of AMV editors. Today, 28-year-old Shinzo can be considered a successful professional: he has his own design company and manages a site (<http://www.nlstudio.com.br/>) about Japanese *pop* culture

news, a space that has become a benchmark of *anime* fans in Recife and among Brazilian AMV editors in general.

Shinzo's trajectory exemplifies the trajectories of quite a number of other young Brazilians we have come in contact with. Coming from the poorer outskirts of urban centers (Recife, São Paulo and Rio de Janeiro), many have resorted to new literacies and multilingual practices when participating in the AMV community. They have learned how to use video editing techniques which enables them to create AMVs with different 'synchronicities' between music, images and song lyrics. Meanwhile, they have also been able to creatively appropriate English, making it possible for them to have their work known and appreciated abroad.

MULTILINGUALISM AND THE AMV COMMUNITY: TENSIONS AROUND LANGUAGE NORMS

According to Ito (2012), since *the.org* was created, the site quickly became central to members of AMV communities around the world. It allowed participants from different countries to gather, share and comment on each other's videos, encouraging the creations of new local communities and the emergence of new editors, while enabling the most experienced editors to compete for recognition and visibility.

This on-line scenario, marked by diversity (with fans and editors based in different countries, having different cultural references and speaking different languages), provides firm evidence that, as Leppänen and Peuronen (2012: 389) have observed, the Internet is not only a "translocal affinity space", but also "a linguistic contact zone in which multilingual resources and repertoires can turn out to be crucial capital for successful communication, action and interaction". In Leppänen and Peuronen's (2012) terms, communities such as these, participants

need to find and use a “lingua franca”, a language that they can assume with relative assurance that other participants also know and are able to use.

At *the.org*, its members appear to have established that English will work as their “lingua franca”. However, this tacit agreement is sometimes disputed, as we shall see in an interaction that occurred in a discussion forum about the 2016 AMV ROULETTE championship.¹⁰ During the first phase of AMV ROULETTE 2016, a Russian AMV editor, Kemaxto20, asks questions about some of the procedures and regulations of the competition. He addresses his questions to the other forum participants in Russian and promptly receives a warning from a German publisher, BloodCurse, in a post also written in Cyrillic (English translations have been provided in square brackets):¹¹

BLOODCURSE: **пишите на английском языке, некоторые люди могут не русский...** [Write in English, some people don’t understand Russian...]

KEMAXTO20: **Я не знаю английского языка** [I don’t know English]

BLOODCURSE: **ой... 😞 [Oh... 😞] Есть несколько проблем с русским, но, пытаюсь узнать** [I’ve lots of problems with Russian, but I try to learn it]

NYA-CHAN PRODUCTION: **<https://translate.google.com/#ru/en> Это достаточно хорошо для этого типа разговора. [\[https://translate.google.com/#ru/en\]](https://translate.google.com/#ru/en)** This is enough for this kind of talk]

KEMAXTO20: **google.translate переводит очень плохо и я потом не могу понять что там было написано** [google.translate translates very badly and then I cannot understand what is written here...]

BLOODCURSE: **давайте теперь остановить** [Let’s stop]

ILAGHU: **I’m new here, is this Ruassian discussion normal in the threads? Im confused, isnt English mandatory in forums?**

RADICAL_YUE: **Just clarifying a couple things real quick ~ English is not required.**

AMAI ELI: **Ayee, so any language is good. I’ll start replying to everyone in broken Japanese then.**

RADICAL_YUE: **You are no longer welcome in my house.**

AMAI ELI: どうして?? [Why??]

What is at stake in this interaction is more than simply a matter of language choice *per se*: language choice, as argued by Leppänen and Peuronen (2012:390), is often used, as in this case, as “a semiotic strategy through which participants seek to distinguish themselves and to create voices of their own in a multilingual setting”. Language choice, they add, can, thus, serve as a resource “for the negotiation of identity and communality”.

The Russian participant, Kemaxto20, refuses to accept that his first language is a ‘useless’ language in this on-line community, despite the fact that BloodCurse urges him to resort to English, the only ‘useful’ language, from BloodCurse’s perspective, in this context. Even after Nya-Chan Production encourages Kemaxto20 to use *Google Translator* to help him overcome his difficulties, he states that he does not intend to adopt this tool. Kemaxto20, therefore, rejects the supposed hegemony of English at *the.org* and reaffirms the legitimacy of his identity as a ‘Russian speaker’ in its discussion forum. This seems to annoy BloodCurse to the extent that he, then, concludes his interaction with Kemaxto20 (“Let’s stop”), which, combined with his use of the embarrassed *emoji* face - 🙄 - to express his feelings when Kemaxto20 stated that he did not know English, serves to disqualify the Russian participant as a legitimate member of the community. Multiliteracy practices, such as these, are indeed social practices and, as such, they are bound up with the construction of asymmetrical power relations (Cope and Kalantzis, 2000). If, in this interaction, we see initial efforts at exercising agency (Kemaxto20), we also see at play attempts at establishing dominance and social control (BloodCurse).

After Ilaghu, another participant, appearing to be confused by the fact that Russian is being used as the language of interaction, asks everybody if English is not mandatory in this specific discussion forum, Radical_Yue, the forum mediator and one of the organizers of AMV

ROULETTE, aligns with Kemaxto20's position, and promptly replies: "English is not required". Her statement is followed by a sequence of jocular comments by Amai Eli mocking the possibility of posting in "any language".

We can see, in some of the contributions to the interaction we have analyzed, a parallel between the expected use of English in the forums and the advantages of editing AMVs with songs in English, a feature that, according to Shinzo, is supposed to ensure a certain 'universality' to AMVs and a 'better understanding' of what was intended by the choice of lyrics. But we can also see, in this same interaction, that this norm is called into question at times.

It is also interesting to notice the conflicting representations of who constitutes a 'legitimate language user' that emerge in this interaction. While implicit in Amai Elis' ironical statement – "Ayee, so any language is good. I'll start replying to everyone in broken Japanese then" – is the notion that English is the proper language to be used in the forum, this contributor also seems to believe that it has to be used properly in this context. This goes against Nya-Chan Production's assumption that 'faulty', 'less than perfect' usages of English, such as the ones resulting from the use of *Google Translator*, are equally valid; they are 'enough for this kind of talk'. In other words, she seems to be telling Kemaxto20 he is allowed to also use English 'his own way'.

In recent years, scholars researching multilingualism have been questioning the representation of languages as fixed and closed systems (see Makoni and Pennycook, 2012, or Canagarajah, 2013, for instance). They have moved towards an understanding of languages as sets of communicative resources circulating in 'discursive spaces' and whose meanings and

values are socially constructed within specific social and historical conditions, a vision that both Shinzo and Nya-Chan Production seem to adopt.

In the empirical data we have been discussing, the linguistic dominance of English in the Internet is challenged, either by the downright refusal to use it, as in the case of Kemaxto20, or by thinking of it as simply a set of resources that can be manipulated to suit communicative purposes, as suggested in Shinzo and Nya-Chan Production's accounts. And, as often happens in Internet interactions (Leppänen and Peuronen, 2012), we have both adherence to and contestation of the ideology that places English, as a ready-made entity 'owned' by its 'native speakers', that should be celebrated as an essential tool for all people (Pennycook, 2000).

BRIEF CONCLUDING REMARKS

As we have seen above, within the AMV scene, video editing is characterized by peculiarities and multiplicities. Research in this field needs to view and interpret video editing practice in this light. Fans of Japanese culture have historically resort to *reconversion practices* – an expression used by García-Canclini (1995) – to designate the strategic use of previous economic and symbolic resources in new contexts – and to video-clip language, by drawing on a plurality languages and formats¹² to construct identities and to actively participate, not only within, but also outside the AMV community. Shinzo captures this point particularly well in the following extract from our interview with him. We therefore conclude the chapter with his words.

Hoje em dia, eu tenho clientes que eu nunca esperava ter. Eu construo sites. Eu edito vídeos, tenho um trabalho; eu sou freelance, mas eu tenho a minha própria empresa. Eu tenho um portfólio muito bom pra apresentar pros novos clientes no escritório. Tem sites que... se eu te mostrar, você nem acredita que foi eu que fiz. Eu até fiz curso de especialização em designer pra pegar uma certificação; um papel. Mas isso aí nunca serviu pra nada: esse papel pra mim nunca me ajudou em nada. O que serviu pra mim

foi o meu trabalho, minhas apresentações e tudo o que eu já tinha feito na comunidade de AMV, entende? Hoje, o pessoal me chama de Shinzo.

[Today, I have clients that I never expected to have. I build websites. I edit video, I have a job; I am freelance, but I own my own company. I have a very good portfolio that I present to new clients at the office. There are sites that ... you would not believe that it was me who did them, if I showed [them] to you. I even took a designer specialization course to get certification: a piece of paper. But this was never useful: this piece of paper never helped me in anyway. What helped me was my work, my presentations and everything I have done in the AMV community, you know? Today, people call me Shinzo!]

NOTES

- ¹ According to the glossary of the Organization for Transformative Works, this type of production “takes something extant and turns it into something with a new purpose, sensibility, or mode of expression. Transformative works include but are not limited to fanfiction, real person fiction, fan vids, and fan art.” Organization for Transformative Works, <http://www.transformativeworks.org/?s=transformative+works+def&submit=Search> (accessed: 15 October 2016).
- ² We are grateful to Rafael Alves Bezerra for kindly having given us permission to use the transcription of the interview we conducted with him, as well as the illustrations presented in this chapter. Raphael chose his username for the AMV community – Shinzo – from the Japanese animation *Mushrambo*.
- ³ The data presented here was drawn from an ongoing doctoral study by Eduardo de Moura Almeida entitled *Anime Music Video (AMV), multiliteracies and new literacies*. This study is being carried out in the Graduate Program in Applied Linguistics at the University of Campinas (UNICAMP), São Paulo, Brazil, under Dr. Roxane Rojo’s guidance and is funded by FAPESP (São Paulo State Foundation for Research Support).
- ⁴ We translated all of the extracts in this chapter from Portuguese to English. Our translations appear within square brackets.
- ⁵ [AMV] *Aqua Satellite* – Legendado PT-BR. <https://www.youtube.com/watch?v=zNNMkHF2JPM> (accessed: 15 October 2016).
- ⁶ AMV Captivating. ANIMEMUSICVIDEOS.ORG. <http://www.animemusicvideos.org/members/amvvca/2012/> (accessed: 05 October 2016).
- ⁷ AMV Around the World 480p <https://www.youtube.com/watch?v=d5AsVb5Mn1M> (accessed: 15 October 2016).

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- ⁸ Unfortunately, Umika, the publisher, died in February 2016 (see: https://www.reddit.com/r/amv/comments/45rtj4/death_of_umika_sayoji/).
- ⁹ TheAnimeFaction-Umika-Steel Fenders <https://www.youtube.com/watch?v=8V3zP8NhGck> (accessed 21 September 2016).
- ¹⁰ This interaction has been edited for analytical purposes. The full interaction can be found at AnimeMusicVideos.org forum. UMIKA. <http://goo.gl/0d9IVb> (accessed: 15 October 2016). One can find out the gender of each of the participants in their profiles at *the.org* (<http://www.animemusicvideos.org>)
- ¹¹ We thank Nivaldo Santos for his generosity in translating the utterances in Russian into English for us.
- ¹² Some examples include: *Action Video*; *Character Profile*; *Comedy Video*; *Dance Video*; *Dramatic Video* and so on.

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Sampling New Literacies: Remix Studies and Digital Humanities in a cross-disciplinary approach

M. A. . 2022. Sampling new literacies: remix studies and digital humanities in a cross-disciplinary approach. In AVAS, J. G. A. G. , . B. G. ed. . Routledge handbook of remix studies and digital humanities, 1-10. Routledge.

Digital technologies change how we engage in research processes, profoundly affecting academic programs of the humanities. In that regard, digital humanities point toward new ways of working with representation and mediation, making it possible to approach culture in radically new ways.¹

The purpose of this chapter is to reflect upon new methodological approaches to account for the complexity of the remix phenomenon. The argument presented here is part of my ongoing research carried out since 2019. It refers to methods and analysis procedures, grounded in both remix studies and digital humanities, designed to provide directions for constructing parameters to rethink and expand digital literacies.

In what follows, I will first explore epistemic changes afforded by the digital medium to present three theoretical premises within the areas of acting, producing, consuming, and distributing meanings. Then, based on the assumption that, in late modernity, we have established ourselves as Homo samplers and designers of space-time, I argue in favor of a cross-disciplinary method centered on concepts of selectivity and architectonics.²

Hence, in the last section, I will present the results of my recent research on Anime Music Video (AMV) to illustrate how to implement a multilayered methodology influenced by remix studies and digital humanities. By doing so, I claim that it is productive to adopt a multidimensional approach, which yields creative links between quantitative-qualitative dimensions into a more abstract computation mixed process.

Homo sampler

Nestor García-Canclini and Juan Villoro³ contextualize how literacy practices change with the development of Information and Communications Technology (ICT) through three different forms: Homo sapiens, Homo videns, and Homo sampler, each of which occurs in the areas of acting, producing, consuming and distributing meanings. These meanings also correlate to different moments of media revolutions: print, electronic, and digital.⁴

As Garcia-Canclini and Villoro argue,⁵ the Homo sapien develops from the writing and print *techne* and consolidates by the middle of the fifteenth century with the invention of movable type and the printing press, where the multiplication and circulation of written texts change the ways of producing, reproducing and expressing knowledge, requiring more typological,⁶ sequential, and hierarchical reasoning.

On the other hand, Homo videns would be the result of a transformational process in which written culture is affected by electronic technology and the culture of teletransmission (mainly by video and television), configuring itself in *videns* culture, which is dominated by a remote-controlled epistemology. In this process, in the face of productions that follow this logic, its aesthetics, and its ways of acting, we should likewise, as critical readers, consider a videopolitics. More precisely, assuming a political-teleplasma stance.⁷

However, Homo sampler, according to Eloy Porta⁸, would be the result of the process and consolidation of contemporary creative strategies, which eventually establish us to function as information DJs—architects of space and time. In sampler culture, we define ourselves above all as space-time architects, or chronotope designers, in Bakhtinian terms.

Mikhail Bakhtin's chronotope idea was drawn from physics and mathematics science; however, it is deeply grounded in his sociolinguistic concept of language. It expresses the inseparability of time and space in historical, social action. In Bakhtin's theory of dialogic

discourse, chronotope refers to the spatio-time matrix that shapes text. More precisely, specific chronotopes correspond to particular genres, which represent specific worldviews.

To this extent, chronotope can be understood as both a cognitive concept and a narrative feature of the utterance, which operates via a principle of indexicality. This indexical *nexus*, as Jan Blommaert points out, creates what we call “style” in ways that shape recognizable meaning effects “created by history and society”⁹—an important aspect tied to chronotopic values, which I will discuss further below.

Hence, sampler epistemology deals with the meaning-making that emerges from ICT development and therefore intervenes in hegemonic space and time constructions, from printed and electronic media. In effect, Homo sampler can be distinguished through its development of new literacies, skills, and capacities aimed at the selection, interruption, and restructuring of rhythmic fluxes, creating and recreating new spatiotemporal correlations and values, which can be an object of interest to both digital humanities and remix studies.

In this context, we become agents capable of merging, decomposing, and manipulating chronotopic values; we can consider ourselves DJs, appropriating different predefined rhythms to change them. Concerning a sampler epistemology, creative forms of synchronisms, links, and connections are much valued, supported by designs structured by looping, repetitions, and recurrences of modes, themes, visual fragments, or phrases.

Following a similar logic, Garcia-Canclini and Villoro characterize the Homo sampler's creativity through practices of collection, (de)collection, and (re)collection: processes of hybridization and reconversion; strategies for using previous economic and symbolic resources in new contexts.

Garcia-Canclini sees the music video as critical to sampling culture. It offers “multiple cultural appropriations” and “numerous possibilities for original experimentation and communication,”¹⁰ enabling the general public to access experimental/transgressive

audiovisual languages through reconfigured fragments (excerpts, clippings, samples), and hybridized discourses (genres, styles, practices, and specific cultural objects).

The Anime Music Video (AMV) *Safety Dance*¹¹ is an interesting example of these new literacies that circulate among fans of Japanese pop culture. The video was edited by Shin, a well-known AMV editor, who won the 2012 Viewer's Choice Awards (VCA) for "Best Dance Video" and "Best Video That Made You Want to Watch the Anime." VCA is a prestigious award, given by the AMV portal *animemusicvideos.org* to "acknowledge the videos that stand out above and beyond the rest of the video crowd."¹² According to Shin, this remix is not so original, but it has undoubtedly given him a strong reputation in the community. As he emphasizes, *Safety Dance* was very well appreciated by the online community.

AMVs like *Safety Dance* are an example of a sampler epistemology. They follow traditions related to otaku culture.¹³ Furthermore, it results from the dialogue between Western pop culture and Japanese pop culture: a concrete representation of transnational cultural flows, in which the editor not only handles a semiotic and linguistic repertoire, hybridizing cultural references but also shows mastery of the audiovisual language required to produce a video remix.

To move further with the above analysis in the following sections, I focus on the configuration of a cross-disciplinary method centered on the concepts of architectonics (Bakhtin and his Circle) and selectivity (Navas), proposing directions for constructing parameters in the field of digital humanities, to rethink and expand digital literacies in light of a sampler epistemology.

Architectonics of Selectivity

In Bakhtinian aesthetics studies, architectonics designates the process through which an author forges a kind of wholeness out of the relation of parts; or how entities relate to each other into a (possible) consummated whole.

For Bakhtin, the architectonics determines the external creative procedures, or the compositional form: the order, the disposition, the concatenation, and the consummation of the aesthetic object. In addressing this question in *The Formal Method in Literary Scholarship*, Pavel Medvedev argues that the artist, during his creative process, does not merely fit a given material onto the preexisting surface of his work: the surface helps him “to see, understand, and select his material.”¹⁴

Medvedev exemplifies this orientation of the creative act by describing how an anecdote is created:

The ability to find and grasp the unity of an anecdotal event of life presupposes a certain ability to construct and relate an anecdote, and to a certain extent, presupposes an orientation toward the means for the anecdotal development of the material.¹⁵

In this sense, the external artwork (the compositional form) is the realization of an aesthetic object conceived architectonically: the architectonics consummates aesthetic objects or defines the design of a given artwork. Whereas the compositional form—the specific mode of structuring the external artwork—is modeled on the architectonics conception.

So long as we simply see or hear something, we do not yet apprehend the artistic form; one must make what is seen or heard or pronounced an expression of one’s own active, axiological relationship, one must enter as a creator into what is seen, heard, or pronounced, and in so doing overcome the material, extra creatively determinate character of the form, its thingness.¹⁶

According to Alberto Faraco, Bakhtin and his Circle focus mainly on “the formal, constructivist conceptions of art.”¹⁷ For Faraco, Bakhtin’s aesthetic studies would be “formal-aesthetic”—a conception exhaustively studied and problematized by Medvedev. The problem formulated by the formal-aesthetic that seeks the constructive character of an aesthetic activity would be acceptable to Bakhtin and his Circle. However, what was not acceptable to them, was “the philosophical basis upon which these solutions are proposed.”¹⁸

In formulating his thinking on aesthetic activity, and consequently, on the architectonics concept, Bakhtin and his Circle radically opposed traditions that believed the study of art should not be mixed with art history and its socio-cultural implications. Thus, Bakhtinian aesthetics incorporated in their studies what would be considered external by this formal thought; the result is that society, history, and culture become essential elements to Bakhtin’s analysis of aesthetic activity.

To understand the Bakhtinian solution for this problem, it is necessary to observe the constitutive formal-aesthetic function that gives shape to what Bakhtin and his Circle call the aesthetic object. So, we must focus on the pivot that sustains the “architectonic and compositional unity consummated aesthetically as a whole.”¹⁹ Bakhtin concentrates his aesthetics on what he conceives as the aesthetic object, something distinct from artifact, as Faraco explains:

While the artifact is a thing, a factual entity, the aesthetic object, is not. However, it is not also a metaphysical essence. On the contrary, it is effectively a set of axiological relations (the aesthetic object is, therefore, a relational reality) that the artifact concretized. Alternatively, in other words, it is an architectonics, a content axiologically shaped by the author-creator in a particular composition embodied in a specific material.²⁰

Therefore, Bakhtin’s aesthetic stands out as the study of the axiological relations assumed by the author-creator, which shapes both the aesthetic object and its reception during

the enunciative context. Moreover, the architectonics is the axiological-aesthetic pivot that would be the principal regent that determines the compositional form, the selection of the material, and the thematic content of the aesthetic object informed.

As will be discussed below, the Bakhtinian concept of architectonics can illuminate the analysis of contemporary aesthetic practices that characterize new literacies, especially the analysis of sampling/remix and principle of selectivity.

Reframing Selectivity

Sampling plays a crucial role in any remix creation. According to Owen Gallagher, sampling is a fundamental stage of remix, which necessarily comprises the actions of appropriation, manipulation or editing, and resignification. In Gallagher's point of view, sampling is the first act of remix; it is the compilation of files that should later be used in the creation of something new, "When any sample is inserted or pasted into a new composition, the process of creating a remix has begun."²¹

David Gunkel points out that sampling, in common sense, is understood as a representative part or a single item of a whole or group. However, in the context of music technology, the term takes on at least three different meanings:

1. A method used to fragment a continuous signal into a set of discrete (digital) data.
2. The act, or the result by which a small fragment of audio is "captured," processed, and "replayed" digitally.
3. A process to capture, store, and reconfigure a complete musical passage digitally.²²

According to Gunkel, this causes at least three consequences that may define our present understanding of what can be considered sampling: (i) it links sampling intimately to the idea of technology recording; (ii) it connects sampling to the practice of citation and,

finally, (iii) it brings to any semiosis the action of copy and paste (sampling is not exclusive to audio).

For this reason, by emphasizing the process of extracting, storing data, and citation, sampling has been defined (and confused), with remix itself. Nevertheless, we must judge sampling as the act that precedes remix, and consider remix as a post-production stage that follows sampling. This leads to a moment in which the author-creator (editor) must decide which sample to use, where to put it, in which position, creating a juxtaposition of meanings, through numerous methods of union between samples (for example, mixing, fading, masking, transitions).²³

Similarly, Marcelo Buzato et al. propose a multidimensional definition of remix, conceiving sampling as the necessary operational procedure that characterizes it:

The first action involved [in many operational procedures that characterizes remix] is to copy and paste, or, in the jargon of musicians, to sample. That means, to sample a source object, which can become a pattern or motif to be glued several times in a later stage.²⁴

When reflecting on how remix culture would have appropriated sampling practice, Navas argues that the *Regenerative Remix* discourse, among the other three predominant ones (Extended, Selective, and Reflexive), have allowed the passage of copy and paste operational procedure for other media— making possible what Lev Manovich defines as *deep remix*:

Normally a remix is a combination of content from a single medium (like in music remixes), or from a few mediums (like Anime Music Video works which combine content from anime and music video). However, the software production environment allows designers to remix not only the content of different media types, but also their fundamental techniques, working methods, and ways of representation and expression.²⁵

Moreover, Navas notes that remix and sampling can only occur through copy and paste—a necessary action in selective remix practice. In this sense, he proposes the necessity

of including the notion of selectivity in remix studies, which can also provide a valuable link between different studies developed in the fields of digital humanities, New Media, and Applied Linguistics—notably, through the Bakhtinian concept of architectonics.

For Navas, both remix and sampling are only possible due to elements intrinsic to Selectivity. When we select something to be remixed, we assume three basic operational options: (i) either modify the selected object, (ii) add something to it, (iii), or delete something from it. These elements can be combined, which makes remixing quite complicated. However, remix only comes into being because of a meta-level specific to sampling, which makes the meaning of the remix possible: “in order to appropriate something one must have the capacity to know that there is something of value to actually appropriate.”²⁶

In other words, sampling only occurs when something is defined axiologically as an object of interest through specific architectonics. When we consider the Selectivity element of an object, three epistemological principles participate actively and follow the appropriation act: implementation, contextualization, and legitimation.

Implementation: Being able to appropriate something, means that we must consider its implementation—which can occur in different formats and languages. One considers appropriating (sampling) a specific material before the many possibilities that envisage its incorporation in all types of compositional forms and semiotic systems: (video clip, trailer, advertisement). In brief, during the appropriation act, one must take into account the passage from one value system to another.

Contextualization: Refers to how an author-creator must reframe the material to be appropriated (sampled), according to the intention of transmission,

reinterpretation, and reframing (reconceptualization and reaccenting) of the speech/discourse of another. According to Navas, contextualization decisions play an important role in different cultural contexts and can define whether or not something is a remix, and the type of remix created.

Legitimation: The result of dialogue and “negotiations” established between the author-creator and the cultural context in which the object will circulate. As Navas states, legitimation has a vital place in remix practice. In a way, it defines the actions and values involved during the act of appropriation, and (re)framing, according to a particular *ethos* and social evaluation.²⁷

Through this conception, remix’s originality falls precisely on the processes of selectivity, mainly, through postproduction techniques. From this point of view, a remix is the second mix of something preexisting, only possible due to specific values that circulate in a given culture; in a specific historical time and before a social evaluation that appropriates and defines its implementation, contextualization, and legitimation.

In that sense, an object to be sampled and implemented in a new context (remixed), must be appropriated through a unique axiological atmosphere and social reality (social evaluation), which determine its outcome. So, the architectonics and the social evaluation determine the selectivity, the choices of content, their form, and the connection between them, also known as enformation,²⁸ which is defined as a fundamental category in Bakhtinian theory, meaning the connection between content and form, and process of constructing literary-artistically in meaningful wholes:

Social evaluation actualizes the utterance both from the standpoint of its factual presence and the standpoint of its semantic meaning. It defines the choice of subject, word, form, and their individual combination within the

bounds of the given utterance. It also defines the choice of content, the selection of form, and the connection between form and content.²⁹

Therefore, a remix is always allegorical: the preoccupation with reading sustains it. The remix always relies on “the spectacular aura” of its original. The reader must recognize the source of the new version and the axiological relationship established with the original material. Otherwise, the remix can be understood as plagiarism.³⁰

Thus, the object of contemplation and reading in a remix depends highly on the recognition (*replica*) of a preexisting text, its codes, and cultural values. Without recognizing its historical trait (the dialogic/ideological relationship with the object sampled), the remix may not be recognizable as such.

The relation established between the other’s sampled speech and its recontextualization in a new axiological atmosphere is fundamental for its legitimization: recognizing values and dialogues settled during the act of appropriation allows us to clearly distinguish terms and practices that are usually confused in a remix. For instance, this appropriation value (applied in a unique axiological atmosphere) and its epistemology can establish a better approximation toward different video remixing practices, and so to establish a productive distinction between remix genres within different spheres of human action, like those created by otaku culture, as we will see below.

In the following section, I illustrate how the new forms of appropriating, (re)framing and sharing meaning in the contemporary world, can be explored and described through a cross-disciplinary approach, implemented in both remix studies and digital humanities.

A Cross-disciplinary Approach

During the development of research for my dissertation, it was proposed to work for six months—from September 2017, until February 2018—under the supervision of professor

Eduardo Navas, Ph.D., as a Visiting Scholar supported by The School of Visual Arts (SoVA) and The Arts & Design Research Incubator (ADRI), to improve, exchange, and deepen the understandings and knowledge on media visualization techniques and remix studies.

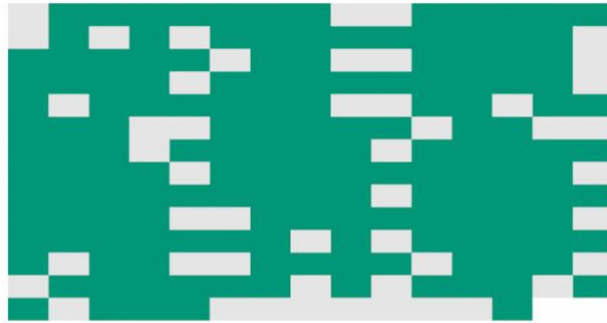
During this stage, I adopted the methodological model proposed by Navas to reveal relationships and patterns existing in the AMV's audiovisual dataset. The research produced can be understood under remix studies and digital humanities perspectives. Fundamentally, it is grounded in a cross-methodology approach that, by itself, has a syncretic character based on various disciplinary and methodological sources: (i) humanities or social sciences and (ii) language sciences; and, by the recent development of mathematics and computer science, and by the inclusion of a third axis: (iii) the computer-assisted analysis.

Aiming towards the evaluation of creativity in times of social media, my collaboration with professor Navas remains productive. In that regard, I have been adopting a practical, interpretative attitude, assuming the quantitative and qualitative paradigms as parts of a more complex process and not as exclusionary poles, exploring a path guided by digital humanities principles of looking to the digital in light of its medium specificity, an approach relevant across software studies, critical code and remix studies.

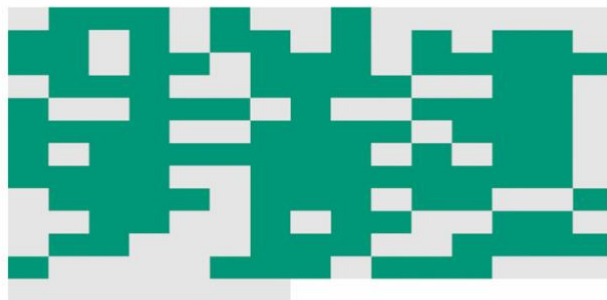
Thus, I propose to integrate a quantitative and qualitative methodology based on the statistical distributions of formal and stylistic choices and to prepare the *corpus* for description and analysis, using visualization techniques adopted in media analytics, which allow us to create different images and graphs, to reveal relationships and existing standards in our audiovisual dataset.

<< **Figure moura-01.1 Here**>>

Action



Humor



Drama

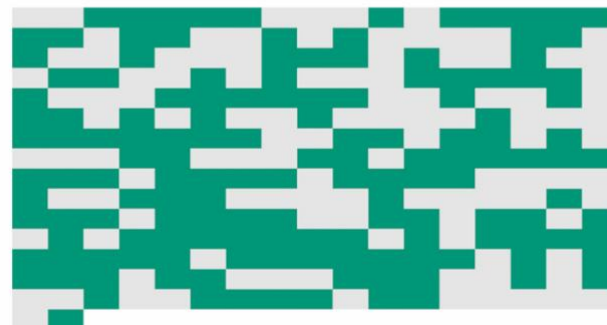


Figure 1 - Visual rhythm: AMV's *genre*. *Color code: green = scene cuts.*

For instance, knowing how to read/use the frame scale variation (close-up, medium shot, and long shot)³¹ is a significant element in AMV creativity. It enables editor-creators to establish different dialogues between the sampled content and the original material.

<< [Figure moura-02.2 Here](#)>>

ANIME - *Gurren Lagann*



AMV

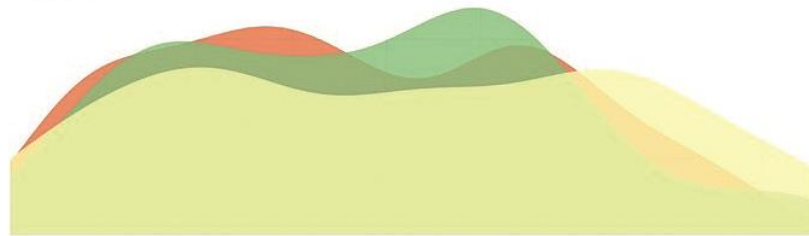


Figure 2 - Frame Scale Variation - Visualization composed of the dataset obtained through ML model and from the density correlation between episodes 2, 8, and 11, according to the use of frame scale variation.

As seen in Figure 2, there is a framing reconfiguration in the passage from the anime sampled into the AMV. One could say that Japanese animation has a distribution centered on medium shots. Furthermore, there is a tendency to apply close-ups at the beginning, medium shots in the middle, and long shots at the end of the animation.

One could infer that this use is, in some way, representative of the typical anime narrative approach. Furthermore, Japanese animation structures itself around the main character's inner conflict (experienced and portrayed in close-up scenes), which the hero must overcome, learning and coexisting with other characters (medium shots), a conflict that usually culminates in battle (long shots).

In other words, the AMV montage would be the result of a dialogue-based plot materialized through the frequent use of *medium shots* already seen in the sampled material.

However, what is essential in the AMV montage design is the distancing/proximity illusion created: a *chronotope value* and not so much the narrative logic (*raccord*).³² This creative act is meaningful to the evaluative judgment established by the editor-creator before the material sampled by him. Hence, even if there is a tendency to emulate the aesthetics and anime's planification, it is not possible to infer that the AMV selectivity and enformation represent and follows the same logic found in the original material.

For instance, in the dataset analyzed (Figure 2), the AMV's frames follow the logic of the episodes sampled. However, if we consider the different AMV genres (drama, action, and comedy), the frame distribution between them provides us with a different understanding (Figure 3).

<< [Figure moura-03.3 Here](#)>>

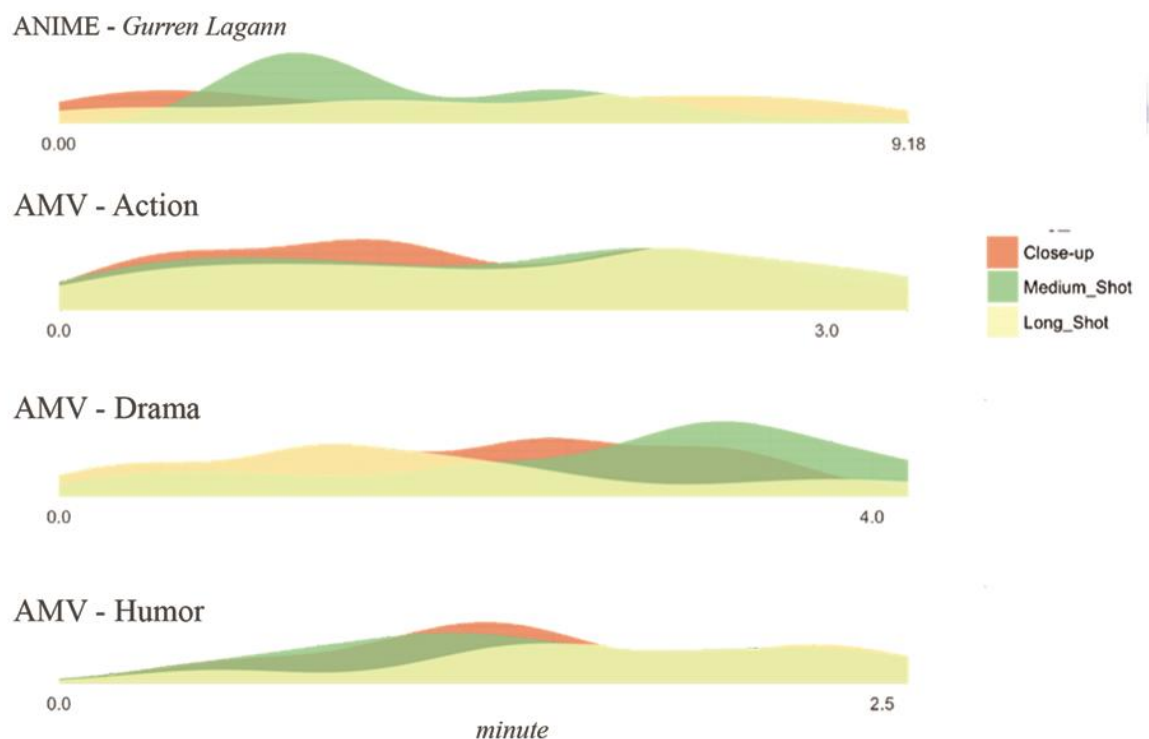


Figure 3 - Frame Scale Variation: *AMV's genre*

Thus, the editor-creator seeks to articulate the frames selected to inform their perspective/reading, searching for a connection point that can establish distinct links between the content sampled, assuming an architectural perspective.³³ Furthermore, it seems that editor-creators appropriate music video aesthetics in favor of a correspondence montage logic, which focuses on both the formal structure of the song—intro, verse, chorus, verse, bridge—and the visual, conceptual relationship with the song lyric (Figure 4).

<< [Figure moura-04.4 Here](#) >>

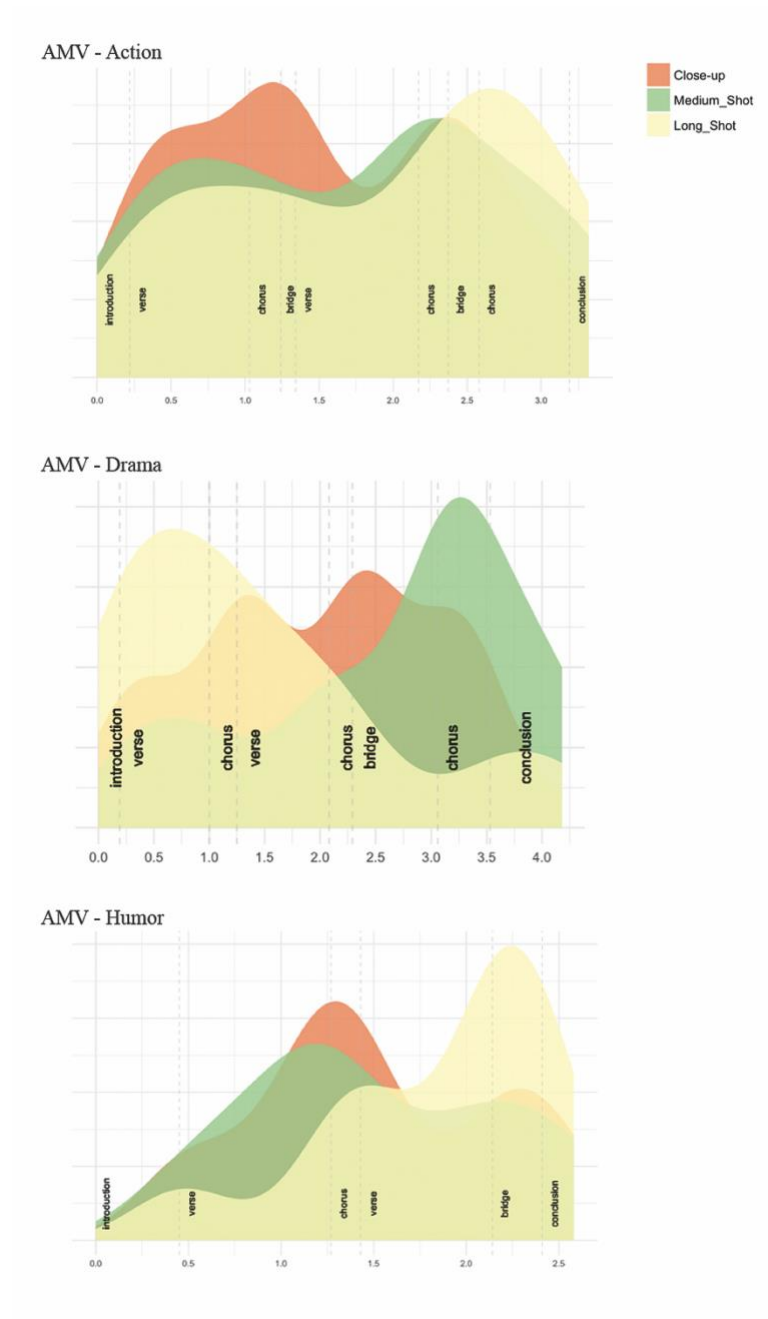


Figure 4 - Frame Scale Variation: *Song Structure*

Consequently, the rhythm created by the succession of frames, linked with the music structure, promotes a montage logic that emphasizes creative audiovisual sensations (correspondence montage), resulting in the anime community's so-called aesthetic of synchronization.³⁴

According to Kalium, a well-known AMV editor, synchronization (or sync) is the most important element of an AMV:³⁵ It interconnects audio and video sampling in a comprehensive aesthetic whole. Kalium states that, if an inadequate sync is established, creating no connection between visual and sound elements, we cannot have an AMV. Sync can be subdivided into rhythmic (beat or musical sync) and lyrical (literal or lip-sync): rhythmic (beat or musical sync), through this practice, different visual elements (cuts, effects and/or events in a video) are timed to match the audio; lyrical (literal or lip-sync), is the practice and act through it the editor interconnects “what is being said” in a song and what is being shown in the video.³⁶

For an AMV editor, it is critical to know how to create a *visual feel*, to establish a connection between the viewer and a character, to promote a specific anime, and to attract more participants to the otaku community. In this architectural context, the editor evaluates the content and cinematographic stylistic choices to sample scenes for his project.

Furthermore, Buzato *et al.*³⁷ argue that remix creativity usually corresponds to the juxtaposition or encoding of sampled segments following two practices: intercalation (horizontal montage), and composition (vertical montage).

For instance, a horizontal montage demands that the remix editor searches for connecting points or hooks between sampled fragments, either from linear logic (as is more common) or from any other temporal reasoning that the reader could follow. These

connecting points can be formal, mixing the samples plastically—in the AMV case, the editor probably would seek the same rhythmic beat.

Although rhythmic synchrony sometimes can be “easily” performed, it can also be tricky. Kalium states that the songs can vary a lot in terms of “style, beat, volume, and tone.” Thus, it should be the with AMV. Therefore, the editor must always start with a choice that is not very simple to make. He must choose which sound element is the most important to synchronize with the visual aspects of his project. Only within this choice, an AMV editor defines “what” and with how much “strength” and “frequency” it must be shown.

Thus, rhythm synes may unfold in two directions. First, structuring, along with thematic content and style choices, the compositional form; and second, reinforcing an axiological statement (theme, as in Bakhtin/Volochinov).³⁸

So, rhythm is at the same time an architectonic form (from its axiological and social structure point of view) and a compositional form (from its technical and mechanical aspects). As a compositional form, rhythm is achieved by ordering materials, both acoustically and visually. Nevertheless, it is also an architectonic form when stylistically linked to a chronotope value by inner striving tension.

In our context, rhythm can be directly associated with the conception and perception of different AMV categories—action, drama, and comedy—but also linked with the AMV’s content, or with an editor’s point of view and their evaluation from the original material selected to form their work. Further, it is essential for it to be computed, layered, and visualized in the mixing of space-time scales, aiming towards its heterochronous nature.

Concluding Remarks

As David Berry and Anders Fagerjord suggest: “digital humanities is now very much identified with a certain digital ‘way’ of doing humanities research, which has been described

as a computational turn in the humanities.”³⁹ Following the path of this computational turn, digital humanists deepen its critical understanding of computer technology and should continue to magnify their interest in history, aesthetics, language and culture, in a philosophical understanding of human life and thought.⁴⁰

In that sense, to recognize the nature of rhythmic sync, such as we saw in AMV’s practice, requires from digital humanities researchers the same ability to process and translate the new literacies and capacities to select, interrupt, and restructure chronotopic values visually in various synchronized fluxes.

In other words, it requires a sampler epistemology. In essence, a sort of phenomenology that may enable us to conceptualize how space, time, and movement are used as semiotic resources in digital media (for example, pacing, duration, synchronization, and felt space-time). Moreover, it may also reveal possibilities for humanities researchers to explore (quantitatively and qualitatively) how we (re)code multiple experiences of time and space in meaningful ways.

Consequently, I argue in favor of classifying remix through a gradient notion: a multilayered methodology, in which remix practice is established in a critical and multidimensional way that takes into account operational procedures (sampling), and creative processes (horizontal and vertical montage). Thus, it is essential to adopt a more practical interpretative attitude, assuming the quantitative and qualitative paradigms not as exclusionary poles but as a complex process.

Considering this view, the quantitative moment (mainly characterized by statistical and visualization techniques), and the qualitative moment (mainly characterized by exploratory and interpretive procedures) can be unfolded into a set of procedures of

observation, description, and analysis that lead to a better understanding of remix/sampling objects.

Therefore, I believe it is productive to adopt a multidimensional perspective proposed by Bakhtinian aesthetics,⁴¹ centered on the articulation of (a) the aesthetic object, (b) the extra-aesthetic material givenness of a work, and (c) the teleological understood composition of a given material.⁴² This methodological approach yields creative links between remix studies and digital humanities' critical layered notion of quantitative-qualitative dimensions into a more abstract computation remixed process.

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Notes

¹ David Berry, “The computational turn: thinking about the digital humanities” (2011), <http://sro.sussex.ac.uk/id/eprint/49813>.

² My use of terms “selectivity” and “architectonics” are influenced by the works of Eduardo Navas and Mikhail Bakhtin, respectively. I refer to both works throughout this essay. To see more about “selectivity,” read Eduardo Navas, “The Elements of Selectivity: After-thoughts on Originality and Remix” (2017), https://remixtheory.net/wp-content/uploads/2017/12/Elements__Selectivity.pdf. To more details about “architectonics,” see Mikhail M. Bakhtin, “Art and Answerability: Early Philosophical Essay by M. M Bakhtin” (Texas: University of Texas Press. 1990[1919-24]); and Pavel Medvedev/Mikhail Bakhtin. “The formal method in literary scholarship”. (London: Johns Hopkins University Press, 1991[1928]).

³ Nestor García-Canclini and Juan Villoro, *La creatividad redistribuida*. (Mexico: Siglo XXI Editores, 2013).

⁴ Roxane Rojo and Eduardo Moura, *Letramentos, mídias, linguagens*. (São Paulo: Parábola Editorial, 2019).

⁵ Nestor García-Canclini and Juan Villoro, *La creatividad redistribuida*, 2013.

⁶ Typological meaning refers to the processes of reducing to a categorical difference a continuous variation, mostly by interpreting a form as an instance of a sign (Lemeke, 1998, 2).

⁷ Giovanni Sartori, *Homo videns: Televisao e Pos-Pensamento*. (São Paulo: EDUSC, 2001), 49.

⁸ Eloy Porta, *Homo sampler: tiempo y consumo en la era afterpop* (Barcelona: Editorial Anagrama, 2008).

⁹ Jan Blommaert, “Are chronotopes helpful?” *Working Papers in Urban Language & Literacies* (2018), https://www.academia.edu/36905272/WP243_Blommaert_2018_Are_chronotopes_helpful.

¹⁰ Nestor García-Canclini, *Culturas híbridas: Estratégias para entrar e sair da modernidade*. (São Paulo: EDUSP, 2015), 35.

¹¹ Available in <https://bit.ly/2ZuQv02>. Accessed October 15, 2019

¹² Available in <https://bit.ly/2t6gHC9>. Accessed October 16, 2019

¹³ “Otaku” means, in Japan, a social outcast fanatic. However, it also has been used to refer to fans of manga, anime, and other Japanese media, without the negative connotations. The otaku culture sees the ability to access, translate, transmit, and produce original remixes

as valuable and as a statement of engagement within their community. Remix productions done by overseas fans to publicize Japanese animation in the Western world constitutes one of the fundamental characteristics of otaku culture and anime fandom.

¹⁴ Pavel Medvedev/Mikhail Bakhtin, *O método formal nos estudos literários: Introdução crítica a uma poética sociológica*. (São Paulo: Editora Contexto, 2012[1928]), 134.

¹⁵ Medvedev/Bakhtin, *O método formal nos estudos literários*, 134.

¹⁶ Mikhail Bakhtin. *Questões de literatura e de estética: A teoria do romance*. (São Paulo: Hucitec, 2010[1934-35]), 58-59.

¹⁷ Carlos Alberto Faraco. *Aspectos do pensamento estético de Bakhtin e seus pares* (Porto Alegre: Letras de Hoje, 2011), 22.

¹⁸ Medvedev/Bakhtin, *O método formal nos estudos literários*, 53.

¹⁹ Faraco, *Aspectos do pensamento estético de Bakhtin e seus pares*, 22.

²⁰ Faraco, *Aspectos do pensamento estético de Bakhtin e seus pares*, 23.

²¹ Owen Gallagher, “Sampling”. In *Keywords in Remix Studies* edited by Eduardo Navas *et al.* 259-272. (Nova Iorque: Routledge, 2018), 261.

²² David J. Gunkel, *Of Remixology: Ethics and Aesthetics after Remix*. (MA: MIT Press, 2016), 7-8.

²³ Gallagher, “Sampling,” 261.

²⁴ Marcelo Buzato *et al.*, “Remix, mashup, paródia e companhia: por uma taxonomia multidimensional da transtextualidade na cultura digital,” *Revista Brasileira de Linguística Aplicada*, (2013): 1198, <https://doi.org/10.1590/S1984-63982013000400011>.

²⁵ Lev Manovich, *Software takes command: extending the language of new media*. (New York: Bloomsbury Publishing, 2013), 46.

²⁶ Eduardo Navas, *The Elements of Selectivity: After-thoughts on Originality and Remix* (2017): 3, https://remixtheory.net/wp-content/uploads/2017/12/Elements__Selectivity.pdf.

²⁷ Navas, *The Elements of Selectivity*, (2017): 5.

²⁸ “Enformation/Enformação” is how in Brazilian/Portuguese Bakhtinian studies recent tradition we translate *oformlenie* (in Russian), usually mistakenly understood as “formalization.” Enformation” is a fundamental category in Bakhtin theory, meaning the connection between content and form, and process of constructing literary-artistically in meaningful wholes.

²⁹ Medvedev/Bakhtin, *O método formal nos estudos literários*, 121.

³⁰ Navas, *The Elements of Selectivity*, (2017): 6-7

³¹ Available in <http://goo.gl/YthDg5>. Accessed on: 12/01/2016.

³² *Raccord* is an editing practice that seeks, as much as possible, to “erase” plan's passage in a scene, aiming the viewer to forget that he is facing a movie, thus focus on the narrative.

³³ To see in more detail how it was done, read the essay *Anime Music Video (AMV): Data-visualization methods for video remixes*, available in <https://bit.ly/37s3Edl>.

³⁴ The *synchronization* is crucial within the AMV community: through an editing that produces proper sync between *music*, *lyric*, and *mood* of original material, editors can materialize different categories of AMVs (horror, drama, humor, and action).

³⁵ Kalium, *An AMV Theory Primer*. (2006), <http://www.animemusicvideos.org/guides/kalium/>.

³⁶ Kalium, *An AMV Theory Primer*, (2006).

³⁷ Marcelo Buzato *et al*, *Remix, mashup, paródia e companhia*, 1199 – 1200.

³⁸ Mikhail Bakhtin and Valentin Volochinov, *Marxismo e Filosofia da Linguagem*. (São Paulo: Hucitec, 2009[1929]).

³⁹ David Berry and Anders Fagerjord, *Digital Humanities: Knowledge and Critique in a Digital Age*. (Cambridge: Polity Press, 2017), 3.

⁴⁰ Berry and Fagerjord, *Digital Humanities: Knowledge and Critique in a Digital Age*, 7-9.

⁴¹ Faraco (2011), highlights the importance of Bakhtin's thoughts for the research on new aesthetic activity. By Faraco's point of view, although Bakhtin and his Circle was passionately devoted to the aesthetic studies and generated “ingenious, innovative and surprising theoretical-philosophical formulations on aesthetic activity,” it is at the same time “astounding that Bakhtinian aesthetics has had so little repercussion so far” (Faraco, 2011: 21).

⁴² Bakhtin, *Questões de literatura e de estética*, 23.