

## SEMI-STRUCTURED INTERVIEW QUESTIONS

### 1. HISTORY, CONTEXT

- 1.1 Tell me a bit about yourself and the music that you make...
- 1.2. What does the term mashup music imply to you? How would you define mashup music?
- 1.3 Why do you think mashup music appealed to you?
- 1.4. Are there any styles or genres of music that you would describe yourself as working in other than mashups?
- 1.5. Are there producers whose mashups you particularly like?

### 2. COMMUNITY

- 2.1. Who do you think is listening to the mashups you make? Who would you like to be listening?
- 2.2 Who do you talk to about mashups?
  - 2.2.1 Are you part of a community of mashup producers?
- 2.3. Do you feel that you have things in common with other mashup producers beyond that of making mashups? (musical taste, political beliefs, etc.)

### 3. AESTHETICS

- 3.1. What do you think is unique about mashup music? What would the world be losing if it no longer existed?
  - 3.1.1. Why do you think so many listen to mashups?
  - 3.1.2. It seems as if using recognizable samples is one of the defining features of mashups. Why is it necessary to use samples, and, moreover, samples that are recognizable?
- 3.2. In your opinion, what characterizes a good, interesting, or exciting mashup? (Or: What makes a bad one?)
- 3.4. How do listeners usually respond when hearing a mashup? How do you think they experience and make sense of the music?
  - 3.4.1. We have observed that several listeners smile or chuckle when listening to some mashups. Would you say that humor is important to mashups, or is this only relevant to some types of mashups?
- 3.5. Some scholars have framed remixes as a way of commenting on society in one way or another. For example, on the political situation, on gender issues, on stereotypical notions of genre and identity, etc. How common is it that mashups act as social critique or commentary, or that they are ideologically or politically motivated?
  - 3.5.1. Can you think of an example of a mashup that acts as social commentary?
- 3.6 How do you see the relationship between art and craft?
- 3.7 How do you regard the relation between creativity and originality?

#### **4. PRODUCING MASHUPS**

- 4.1. Can you talk me through the process of making a mashup?
- 4.2. How do you usually feel about the music or artists that you sample?
- 4.3. What kind of samples or stems do you usually use and what factors impact your choice?
- 4.4. What programs or apps do you use when producing mashups?
- 4.5. In general, to what extent do you manipulate the samples that you use? Do you generally want the samples to sound as if they are edited and/or rearranged, or to sound virtually identical to the original version?
- 4.6. Do you usually add musical elements that you have created yourself or do you mainly use nothing but samples?

#### **5. KNOWLEDGE AND OPINIONS ON COPYRIGHT**

- 5.1. Tell me about your experiences with the music industries...
  - 5.1.1 How has your mashup activity connected to other musical work?
- 5.2. When selecting samples for your mashups, do you usually make use of samples that are not subject to copyright or that you otherwise have got permission to use, or do you usually sample copyright protected content?
  - 5.2.1. [IF COPYRIGHTED SAMPLES:] As you understand it, does your work infringe on the copyright of others? [IF YES:] Is that a problem or can it be justified? [IF NO:] Why not?
  - 5.2.2. [IF COPYRIGHTED SAMPLES:] Do you make any attempts to conceal your identity because of copyright regulation?
- 5.3. What do you see as being the key purposes of copyright?
- 5.4. If you upload your mashup music on a platform, do you know which jurisdiction applies?

## **6. EXPERIENCES WITH COPYRIGHT REGULATION AND DETECTION**

- 5.1 Tell me about the role of internet platforms in what you do...
- 5.2 How did you decide what internet platforms to be on and not on?
  - 5.2.1. Do you upload the same kinds of material across platforms? Why/Why not?
  - 5.2.2. Does your choice of which platform to distribute your mashups on have anything to do with the various platforms' detection systems?
- 5.3. Tell me about an experience you've had with your mashups being blocked...
  - 5.3.1. What reasons were you given?
  - 5.3.2. How do you think the mashup was identified as copyright infringement?
  - 5.3.3. Did you dispute the takedown? (What was the grounds for your appeal? What happened/what was the eventual fallout?)
  - 5.3.4. When that happened (i.e. a takedown, account block, etc.), how did you feel about it?
  - 5.3.5. Do you know how copyright detection works on the various internet platforms?
- 5.3. Is it a concern for you that your music might be taken down or blocked by internet platforms?
- 5.5. How do you think that mashup producers in general feel about internet platforms' take-down systems?
- 5.5. In your view, what would be a fair system for artistic creation and ownership rights?

## **7. AESTHETICS AND COPYRIGHT**

- 6.1. Do the take-down systems of internet platforms have any impact upon how you make your mashups (in terms of the mashups' content)?
  - 6.1.1. Do they impact which music you choose to sample?
  - 6.1.2. Do they impact the length of samples you use?
  - 6.1.3. Do they impact your choice to manipulating the key or pitch of samples? [IF YES:] (Are these key and pitch changes noticeable to the listener?)
  - 6.1.4. Do they impact your use of other processing effects? [IF YES:] In what ways? (Are these processing effects noticeable to the listener?)
- 6.3. Are you aware of (other) steps that people take to avoid copyright detection?
- 6.4. To what extent, if any, would you say that platforms' notice and takedown practices have changed mashup music in general (in terms of its content and sound)?
- 6.5. Do you think we will find mashup music at YouTube or other internet platforms five to ten years from now, and will it sound the same as today?
- 6.6. Do you think that mashups have changed, looking five to ten years back in time?
- 6.7. Do platforms' notice-and-takedown practices make you more or less motivated to produce mashups?
- 6.8. How do you see your musical activity progressing in the future? What are your aspirations in that sense?