**Two Volumes on YouTube and Music: Holly Rogers**

*YouTube and Music* and *Remediating Sound* are companion volumes that emerged from an international conference on social media musicking, convened in Lisbon (2021) by Holly Rogers with co-editors Joana Freitas and João Francisco Porfíro. Over three days, participants from musicology, media studies, philosophy, psychology, film studies and computational science worked across disciplinary boundaries to address the fast-moving sonic cultures of online platforms. My role as lead-editor was to co-define the research questions, guide thematic structuring and shape the multimodal methods through which the collections took form.

Four focal problems organised the research: how paratexts and transmedia storytelling reshape music industries; how remediation, mashup and protest songs model new modes of creativity; how digital affordances recalibrate pedagogy; and how computational and psychological tools can interrogate participation. Conference attendees were grouped under these headings and invited to develop shared approaches. To ensure interdisciplinarity, groups were expanded to include scholars from sociology, communications, politics, data ethics, gender studies, archival studies, cognitive science, cultural geography, social anthropology and art history. Contributors came from New Zealand, Mexico, Turkey, Israel, the USA, Canada, South Africa, the UK, Austria, Germany, Portugal, Spain, Hungary and Poland, and represented multiple career stages—from MA students to senior professors—ensuring diverse perspectives and voices.

The editorial process itself was methodological: chapters were accompanied by YouTube playlists accessed via QR codes, and in some cases by video essays, extending scholarship into audiovisual form. This was not illustrative but integral, enacting the very modes of remediation under study.

The originality of the project lies in its interdisciplinary architecture and multimodal dissemination; its significance in establishing a framework for analysing participatory, platform-driven musicking; its rigour in embedding international diversity and methodological experimentation within editorial design.