



Free to mix

An educator's guide to reusing
digital content



www.mixandmash.org.nz



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Free to mix: An educator's guide to reusing digital content has been developed by Digital New Zealand with the support of the National Library of New Zealand.

More information about Digital New Zealand can be found at

www.digitalnz.org

Resources and online help and advice can be found at

makeit.digitalnz.org and schools.natlib.govt.nz



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This is a living document, it will be updated with new content over time. To access the latest content you can visit schools.natlib.govt.nz and you will find this guide in the 21st Century Literacy & Inquiry section. Or visit <http://bit.ly/lmUIZr>.

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Introduction

re•mix n. (rē-mīks')

A new version of a song, book, picture, video (you name it) made by adding to, or otherwise changing the original version (license permitting).

We have written this guide to help you and your students enter the Mix and Mash competition.

The guide gives you information, activities and ideas to confidently create a remix from material you know you have the rights to reuse. It shows students why copyright and licensing exist, how they work, and how they can apply licences to their own work through simple information, suggestions for activities, and links to more resources. By using it, you and your students will be able to participate in the global remix community while demonstrating creativity and integrity.

After using this guide, it is intended that:

- ➡ Educators understand the variety of usage rights applicable to digital content
- ➡ Educators have ideas for teaching their students about usage rights
- ➡ Educators and students have the skills and confidence to find material that is suitable for reuse
- ➡ Educators and students feel confident creating new digital content, including remixes
- ➡ Educators and students create amazing, inspiring, creative entries for the Mix and Mash competition!

To find out more about the Mix and Mash competition head to www.mixandmash.org.nz. The website also showcases last years' categories and prize-winners. You'll see that some categories were very accessible for school students and inspiring in their creative potential. The 2011 competition will have this same level of accessibility, but with new and exciting challenges.

You can get updates on the Mix and Mash competition by subscribing to email updates on the website. If you would like to see something added to this guide, or to get more support, sign up for the online community at schools.natlib.govt.nz.

Understanding remix

Key points

- ➔ Remix can refer to any sampling and overlaying of print, music, video and images
- ➔ Collage, photomontage and documentaries are early forms of remix
- ➔ Remix requires similar skills to traditional literacy, only using multiple forms of media content
- ➔ Creating, quoting and referencing for multiple media content are similar to printed content. Both involve convention and law

What is remix?

The term 'remix' was made popular by the music industry, to describe audio mixing of music samples to make an alternative version of a song. Early music remixes from the 1980s were often longer versions of singles for playing in nightclubs. As technology improved, music studios began using short clips or samples of existing music to create entirely new songs. As sampling became more common, copyright infringement claims started to be made by the original creators of the sampled music.

Today a lot of sampling happens when people at home put sound tracks on the digital video and photos they share with friends and family. The term 'remix' now can refer to any sampling or overlaying of text, music, video and images.

Early forms of remix

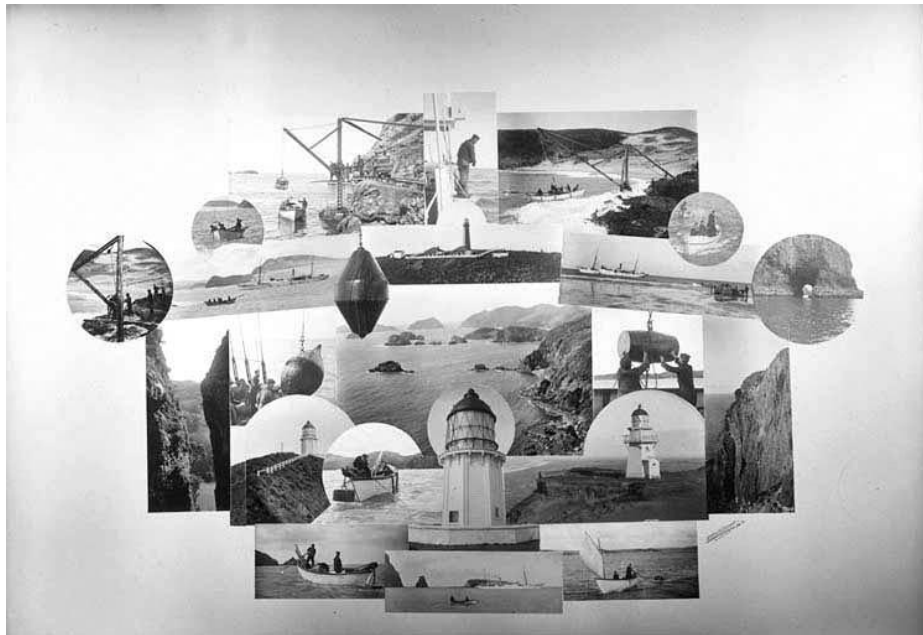
Remix can be directly traced back to collaging. Collage has been used since the 19th century for creating memorabilia scrapbooks. In the 20th century photomontage was used for creating a variety of new works such as postcard designs, advertisements and magazine layouts. This is the origin of the 'cut and paste' metaphor on computers.

Documentary audio, film and video-making frequently involve remixing. Creators mix clips of interviews, archival sound recordings, film footage and photographs with music and narrative to tell their story. Documentaries have been used for news and current event reporting and historical or investigative journalism since the early 20th century.

Remix as a form of literacy

Modern culture rests on an assumption that all members of society are at minimum provided with the opportunity to learn to read and write. These are the traditional literacy

skills needed to participate in and create culture in a recorded or documented form. The ability to create new texts through quoting and referencing printed texts is familiar and essential to learning and participation in cultural life.



A 1904 montage of lighthouses and boats by Henry Winkelmann. Source: Sir George Grey Special Collections, Auckland Libraries, 1-W1167

In the 19th and 20th centuries, new literacy skills were required to make use of emerging technologies like recorded music, photography, film and video. Mostly these skills were only needed by professionals or people with budgets large enough to afford the necessary equipment. Everyone else only had to learn how to consume or ‘read’ these new multi-media creations.

This changed in the 21st century, when access to cheap and powerful personal computers and the internet became widespread. Now almost anyone can make new works using digital copies of photographs, video and music. We need a new kind of media literacy so we can successfully create, quote and reference digital content.

Quoting and remix

Although it’s not usually called remixing, copying written quotes by other authors into a new written work involves the same basic behaviour as sampling from a digital media file. A quote used to review or illustrate a point of discussion or argument does not require any permission or licence from the original author or creator, as this is seen as ‘fair dealing’ under copyright law. Convention and law allows quoting where the source of the quote is acknowledged, and the length of the quote is not disproportionate to the original source. A quote that is too long or not acknowledged is seen as plagiarism by convention and if it is substantial enough can be a copyright infringement by law.

Over the past century works created using photography, film, video and recorded music were shaped by professional and commercial practices, rather than by popular use. For this reason both convention and law for remixing these media can be different from written quotes.

The convention in most cases is to ask permission of the owner or copyright holder of a photograph, film or video clip or recorded music before using it in a new work. This convention is often followed even where the copyright in a work has expired. News and current affairs reporting are excepted from this convention (although using photographs still requires permission).

In copyright law a person is allowed 'fair dealing' use of samples and images in the same way as quotes, provided there is sufficient acknowledgement. However not all multi-media works use samples in the same way as quotes. While quotes are often used for review or to illustrate a point of discussion or argument, multi-media samples and images can be used as a basis for a whole new work. There have been successful court cases overseas where even a small sample of music used without permission has been considered a copyright infringement. This means it is often easier to follow the convention of asking permission than to assume using a sample or an image is 'fair dealing'.

Conventions are generally agreed or accepted standards, norms or customs that may take the form of an "unwritten law". Plagiarism is an example of a convention, as it is not against the law, but is widely viewed as dishonest behaviour.

Laws are written and decided on by Parliament, but are often focused on what you cannot do rather than what you can do. Judges in courts have the power to interpret and decide on whether a particular law has been broken in a specific case. Their decisions have the same effect as a law written by Parliament.

Remix and the internet

The internet has dramatically changed quoting and remixing, largely because of the massive amount of digital content now accessible anywhere in the world, and the ease with which it can be copied.

The internet itself works by constantly copying content and moving it to other computers so it can be read or used. That means by default anything you place on the internet can be easily copied. For a long time people assumed that this ease of copying meant all the content on the internet was free for anyone to use without permission. This assumption is wrong: content on the internet is protected by the same laws as any other works like books, CDs or DVDs. The difficulty now is, unlike books, CDs or DVDs, reading, watching or listening to anything on the internet involves making a copy (copies of web pages and media download into your browser cache, memory or hard drive). You cannot avoid making copies when you use the internet.

Understanding Remix classroom ideas

- ➡ Watch and play examples of remix (music, video, artworks)
- ➡ Search the internet for remixes of famous works like the Mona Lisa
- ➡ Identify/count how many different sources are involved in making a new work (e.g. a book with references, photos and quotes; a video documentary)
- ➡ Create a class collage with a mix of photos, drawings and words. Discuss the different elements and what you could add (e.g. sound and movement) if your collage was in a digital format
- ➡ Use an application like GIMP or Paint.net to alter an image or add something else to it.

Further resources

Some examples available online:

- ➡ An Opal Dream Cave by Jem Yoshioka – winner of supreme award for a remix in Mix and Mash 2010
<http://www.mixandmash.org.nz/winners/supremeremix.html>
- ➡ Music remix videos for Mix and Mash 2010
<http://www.mixandmash.org.nz/entries/musicvideo.html>
- ➡ The Mona Lisa remixed by Lindy Drew Photography
<http://www.flickr.com/photos/alasdeluz/4699671434/in/photostream/>
- ➡ Remixed postcards
http://www.flickr.com/photos/emma_anderton/2297150217/in/photostream/
- ➡ Everything is a Remix – a terrific video introduction to remix
<http://www.everythingsaremix.info/>
- ➡ Make It Digital has more information about remix and some great ideas for creating remixed digital content
<http://makeit.digitalnz.org/guidelines/enabling-use-reuse/remix-guide/>

Remixing with respect

Key points

- ➡ Borrowing and adapting is part of the creative process
- ➡ It is important to acknowledge the original work, even if it is not in copyright
- ➡ Some works have special conditions put on them to prevent remixing

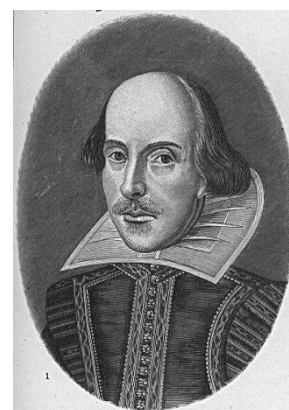
Borrowing and the creative process

Borrowing, adapting and building on the works of others is an essential part of the creative process, and the way we build and share our cultural knowledge and experiences. The creative process we call remix does this with multiple media, but the clearest example of remixing is storytelling.

Almost all new books and movies are based on a familiar story (boy meets girl, coming of age, quests) told with a little twist. For centuries story telling has evolved by borrowing, adapting and building on existing stories written or told by other people. As many writers and movie makers have realised, familiar stories often also turn out to be popular stories.

The oldest known version of Shakespeare's Romeo and Juliet was told by the Roman poet Ovid (43BC-17AD). It was the story of Pyramus and Thisbe, two lovers in the city of Babylon who, despite being neighbours, were forbidden by their parents to wed.

This story was retold by Italian author Giovanni Boccaccio in the 1370s and in the 1550s by Matteo Bandello. Bandello's version, 'Giuletta e Romeo', was adapted into an English poem in 1560s by Arthur Brooke, and into English prose by William Painter in the 1580s. William Shakespeare borrowed from these two English versions and made some of his own additions to create Romeo and Juliet in the 1590s. Shakespeare lived more than 100 years before copyright was invented, so he didn't have to follow copyright laws and his own works were never protected by copyright.



Source: Wikimedia Commons

Romeo and Juliet has been adapted many times since, and had a very popular Hollywood update by Baz Luhrmann in 1996, with the original dialogue retold in a modern day setting. Despite being a 400 year old play, the creators acknowledged their sources and gave the movie the full title of "William Shakespeare's Romeo and Juliet".

Shakespeare is a famous example from the past of someone who borrowed or adapted his storylines from others with great popular success. Like many other playwrights and authors, he did this borrowing freely and often without acknowledgement. Critics in his own time even complained that he too often borrowed stories just to please the crowds.

Why acknowledgement is important

If borrowing from an oral myth, an old story written down, or a more recent creation, today's literary convention is to acknowledge where possible the original creator as the inspiration or source for a new work. This convention of acknowledging the original also applies to remix works made with multiple media.

There are three main reasons we acknowledge our sources (students might be able to think of others):

- ➞ **We want to be honest and give credit to the work of others:** this is particularly important where people, like authors, researchers, playwrights, directors, depend on rightful acknowledgement of their work to earn a living or gain credentials or qualifications. Copyright regulation was put in place to protect both economic rights and moral rights of creators.
- ➞ **Readers and viewers want to know what they are reading, viewing or listening to:** acknowledging sources helps a reader or viewer to put the new work into context. If it deals with factual matters, sources form part of the evidence for your argument. If it is fiction, knowing about earlier versions or an original provides a better understanding of what unique contribution you have made. Acknowledging sources generally increases the value or enjoyment of a work or adaptation. In scholarly work this is commonly called 'referencing' or 'citing', and in film and broadcast media 'crediting'.
- ➞ **Originals may come with some special conditions:** creators or owners of creative works or research may have shared their works with some special restrictions to protect individuals or respect their own sources of knowledge and creativity. They ask that those who reuse their work reciprocate or respond in kind by respecting the wishes of their sources. Reciprocity encourages more people to share their creativity and cultural experiences.

Special conditions to protect works

Many museums, archives and libraries hold works that have special conditions placed on who can use them and for what purposes. For example, diaries and letters are often of cultural or historic significance, but reading and copying them has a different effect from doing the same with published material. In this example, the original authors often never intended that their material would be published. Reading and copying them may have

consequences for reputations and living relatives. In these cases, talk to the institution that holds the material you want to reuse.

Images of people, where they are identifiable, should also be considered with extra care. Before reusing, consider if the person in the image knows about it and the way it has been made available. The media often reports stories of people in Facebook photos seeing themselves in places they did not expect, or being placed in compromising situations. As with diaries and letters, the subjects of these photos did not expect to see them published on the internet. Permission for a photo to be taken - and even placed on Facebook - often will not extend to future reuse of the photograph, even if the photographer has made it available.

Cultural considerations and respect for the symbols of a culture are also important checkpoints. For example, in the last few years there have been stories in the media about concerns among Māori over the reuse or misuse of moko and haka. These works have a traditional cultural meaning and value that may be undermined if they are taken out of context. If you are keen to reuse a work with strong cultural connections and you are unsure about whether you have the rights to do this, talk to someone who is knowledgeable and qualified to advise you.

Remixing with Respect classroom ideas

Discuss some scenarios where a character has different options for using material in different ways:

- ➡ A researcher is writing a book about the people of Aotearoa. He has found some very early photographs and paintings of Māori chiefs and warriors, and one particularly striking image that the publisher wants to put on the cover of the book. They're thinking they might edit it a little and add a few weapons to the background to make the image more interesting. The image is about 150 years old and they know the chief's hapu. They are wondering who to ask for permission to use this image in this way.
- ➡ A class take lots of photos and video to record a science experiment. A group of students from the class edit this into a report to upload to YouTube so the whole class can review it and use it to study. A particularly useful shot prominently features a specific student, and she is called by name during the recording. The editors really want to use this piece of video but the student has now left the school and no-one knows how to contact her. What should they do?
- ➡ I'm creating a video using photos I found on Flickr. They're beautiful and it took me ages to find the exact colours and moods that match the music. I'm going to enter the video in a competition, and I'm pretty sure I'll have a good chance of winning. I haven't bothered to find out about copyright or licenses or anything like that – shouldn't people just be flattered that I think their photos are perfect for my video?

Further resources

- ➡ Whakamīharo Lindauer Online is a website dedicated to Lindauer's celebrated portraits of 19th century Māori leaders. The site has a permissions policy that discusses relationships with iwi and Māori descendants of the portrait subjects
<http://www.lindaueronline.co.nz/resources>
- ➡ Netsafe has sections for adults and young people about creating new content while respecting privacy.
<http://www.netsafe.org.nz>
- ➡ Copyright controversy over the "Hope" campaign poster of Barack Obama used during the 2008 U.S. Presidential campaign is discussed in a Wired article
<http://www.wired.com/underwire/2009/02/copyfight-erupt/>

Understanding copyright

Key points:

- ➡ Copyright was established in a time of printed material
- ➡ Copyright is international
- ➡ Copyright enables people to make money from their work
- ➡ Copyright expires and then the work becomes available for other people to use it
- ➡ Use without permission is not the same as piracy

Copyright origins

The first copyright law was the Statute of Anne, put in place in England in 1709 to give protections to both authors and buyers of printed books. The law regulated the use of the printing press, which had introduced the ability to make and distribute copies on a large scale. Modern copyright law has since expanded to cover a wide variety of creative works.

Copyright is an internationally recognised legal protection under the New Zealand Copyright Act 1994 that gives someone (usually the creator or publisher) an exclusive right for a set period of time to copy, distribute, show, perform, communicate or adapt an original work. They also have the exclusive right to licence that work to someone else for those purposes. When that time period expires, the legal protection ends and anyone can copy, distribute, show, perform, communicate or adapt the work without permission.

An original work does not have to be novel or unique to any great degree, but it does need to be more than just a copy of another work.

What is a copyright licence?

A copyright licence is a legal means for a copyright holder to give permission to someone to copy, distribute, show, perform or adapt an original work. Unless you have a licence, you cannot lawfully do these things. However, there are some exceptions:

Fair dealing

Fair dealing is allowed (with some conditions) for criticism, review, news reporting, research and private study. There are also a range of permitted copying uses for educational and parliamentary purposes and by libraries and archives. Detailed descriptions of these are available from the Copyright Council of New Zealand.

Public domain

The term public domain is a general concept that can be applied to a range of things that are freely available or visible to the public. In the context of copyright, public domain is used to describe material that has no legal protection.

Unknown copyright

Material that is likely to be in copyright, but the creator and copyright owner cannot be identified, is often the most difficult to deal with. In some cases published material can be made available, if there is no known copyright owner and authorship cannot be established.

Use without permission versus piracy

For many creators, collectors or distributors of digital content, unauthorised copying and remix is a fundamental challenge to their way of working. Commercial media organisations such as music and movie studios and distributors often equate all forms of use without permission to piracy. The term piracy, being an act of intentional counterfeiting or copying for financial gain, may not reflect what is actually happening to this content. Copyright infringement is not the same as piracy.

While remix and sharing of content without permission can certainly be for commercial gain, many cases of use and sharing are purely creative or social. Users of blog sites and other social media sites frequently copy and paste content from copyright sources without permission in order to illustrate their posts. Video sharing sites such as YouTube are well known for their remixed content, most of which is non-commercial and used without permission. There is generally no 'passing off' or financial gain involved.

Some publishers seek to prosecute users of their content regardless of whether or not there is commercial gain. Alternative approaches encourage attribution and appropriate use or create opportunities for users to be creative themselves.

Understanding copyright classroom ideas

- ➔ Find out more about the original printing press invented by Gutenberg. Organise a field trip to a printers or watch the BBC Four video *The Machine That Made Us* with Stephen Fry
http://www.dailymotion.com/video/xdtg64_the-machine-that-made-us-1-3_shortfilmso or <http://youtu.be/usvAzORGbOQ>
- ➔ Think about other examples of licences – what kinds of licences can you get, and what do they give you legal permission to do? Copyright licences work the same way, but are usually in the form of a letter or contract rather than a certificate.
- ➔ Look at a famous case study of copyright infringement (e.g. *Pirate Bay*, *RIAA vs Jammie Thomas*, *Sione's Wedding*) to talk about copyright stories and issues in the news.
- ➔ Look at some of the people who want the law to be changed to allow greater fair dealing (e.g. Lawrence Lessig and Creative Commons; creators and musicians that give their works away e.g. Moby).
- ➔ Find out what you can or can't copy in NZ law using the resources listed below
- ➔ Create a glossary of words related to copyright

Further resources

- ➔ Moby is a highly successful commercial musician who has created a space on his website for users to listen and make use of his music for film and video soundtracks
<http://www.moby.com/home>
- ➔ Lawrence Lessig's 2007 TED talk on creativity and the law
<http://youtu.be/7Q25-S7izgs>
- ➔ Creative Commons resources and information
<http://creativecommons.org> and <http://www.creativecommons.org.nz>
- ➔ The Make it Digital website has a guide on enabling reuse
<http://makeit.digitalnz.org/guidelines/enabling-use-reuse>
- ➔ Copyright Council Guidance for Copyright Users - Education
<http://www.copyright.org.nz/viewUserCat.php?category=217>
- ➔ Copyright in Schools
<http://www.tki.org.nz/r/governance/copyright>

Finding great content for reuse

Key points:

- ➡ There is lots of great material that you have the rights to reuse
- ➡ You will need to acknowledge the creator of the material and note where the items can be found
- ➡ You'll need to understand any other restrictions – but this isn't hard!

Sources of reusable content

There is so much fantastic content out there already licensed for reuse that there is no good excuse to use material you do not have the rights for.

Searching by Creative Commons licence is an easy way to find material you can remix, add to or change. Creative Commons was set up to enable copyright holders to give permission in advance so people can use their content without having to directly ask permission. There are a range of Creative Commons licences; the four that allow remixing are:

- ➡ Attribution (BY) – only need to credit the original creator
- ➡ Attribution Noncommercial (BY-NC) – for non-commercial purposes, and you need to credit the original creator
- ➡ Attribution Share Alike (BY-SA) – credit the original creator, and make your new content available under the same cc licence
- ➡ Attribution Noncommercial Share Alike (BY-NC-SA) - credit the original creator, and make new content available under the same cc licence, and for non-commercial purposes.

Have a look at <http://www.creativecommons.org.nz> for more details about each of these licences.

Places to find material with CC licences:

If you are looking for New Zealand images, video, audio and lots of other content to reuse, a great place to start is Digital NZ. You can apply a 'modify' usage rights filter to the search results to find digital content you can add to or change. To make doubly sure you have permission to reuse an item in the way you want to, check the rights statement on the

item's webpage or website, as different organisations have different ways of managing rights.

If you find the perfect piece of content and the usage rights are restrictive or unclear, you can always ask for permission. Most online resources have a way of contacting the person or organisation that has contributed the content. Emailing them and explaining what you would like to do, including how you will eventually share your work, will often result in permission being granted by a creator flattered by your request or a process that needs to be followed.

Other places to find licensed content include:

Images

Flickr	http://www.flickr.com/creativecommons
Google images	http://images.google.com/advanced_image_search

Video

YouTube	http://www.youtube.com/editor (select the CC tab)
FedFlix	http://www.archive.org/details/FedFlix

Music

Jamendo	http://www.jamendo.com
CcMixter	http://ccmixter.org

Mixed media

Spin Express	http://www.spinexpress.com/getmedia
Wikimedia Commons	http://commons.wikimedia.org

Acknowledging content you are reusing

Regardless of licences or permissions, you will still need to at least acknowledge the creator of the content you are reusing. This doesn't have to be tricky, or ruin your final work! As long as you are within the permissions of the licence, the really important thing is that anyone looking at your work will understand that you reused someone else's work, and can find that original work. This shows respect to the original creator and proves you are honest and a good researcher.

Sometimes you will have to put the acknowledgement very close to the content you are reusing (like a caption next to an image in a book, or a footnote in a text). Sometimes all the acknowledgements will be together at the end of the work, like a bibliography in a book or the credits at the end of a movie. If possible, you should add a link to the original work (or the full URL if you are creating a hard copy); if you can't do this, you should describe how people could find the item. Some creators and organisations (especially museums, galleries, archives and libraries) may have specific requirements for acknowledgments: check if there are any guidelines when you're picking your content for reuse.

Some schools will have a referencing style that they expect all students to adhere to. That's great! Use it! There are lots of standardised styles out there that will help you to prepare for formal research practice – some common ones are APA, MLA and Chicago – and there are applications that will help you to get it right, such as EndNote, Zotero and bibme.

Guide to Styles

If your school doesn't have a preferred style, this simple guide will help students include the necessary information in their acknowledgments.

Information from a book

(e.g.) Rebecca E. Hirsch, 2010, Protecting Our Natural Resources.

[Author], [Date], [Title].

Information from a website

Because websites often change quickly, you should include the date you accessed the website.

(e.g.) National Library of New Zealand, Services to Schools. Retrieved 14 June, 2011.
<http://schools.natlib.govt.nz/home>

[Author or organisation], [Name of the website]. Retrieved [Date website was accessed].
[URL]

Images, audio and video

You should at least include the person who created the item and the collection where it is held. It is helpful to include a hyperlink to the object.

(e.g.) By versageek on flickr.com

By [creator] on [collection or organisation]

If available, you should add the title, the date, and a reference number as well.

(e.g.) Frederick James Halse, Shooting party at Shag Cove, Pelorus Sound, 1906. Ref no: 1/2-010367-G. Alexander Turnbull Library.

By [creator]. [title] [date]. Ref no: [reference number]. [collection or organisation]



Flowers by Domenico Salvagnin, [flickr.com](https://www.flickr.com/photos/domenico_salvagnin/)

Data

If you are using data to create an application, you need to acknowledge its source. It is essential that you include a hyperlink to the where the data is stored.

(e.g.) Data from: National Library of New Zealand

Data from: [provider]

Finding great content for reuse classroom ideas

- ➡ Find examples of an image or piece of content that has been attributed to its creator. Look at trustworthy websites like Te Ara or in books.
- ➡ Find some examples of images and other content that you can reuse. Collect your favourites using a social bookmarking site like Diigo.
- ➡ Find different types of referencing methods used in different places.
- ➡ Find out if your school has a standard reference style.

Further resources

- ➡ For more information about Creative Commons licences
http://creativecommons.org.nz/licences_explained_1
- ➡ Creative Commons Kiwi on Video: <http://www.vimeo.com/25684782>
- ➡ APA style guide
<http://www.apastyle.org>
- ➡ EndNote
<http://www.endnote.com>
- ➡ Zotero
<http://www.zotero.org>
- ➡ Bibme
<http://www.bibme.org>
- ➡ The National Library of New Zealand has a number of sets available on The Commons on Flickr with many images with a 'no known copyright restrictions' licence. http://www.flickr.com/photos/nationallibrarynz_commons/sets

Becoming part of the creative remix community

Key points

- ➡ You can create your own digital content
- ➡ Completely your own original work
- ➡ Your original work remixed with someone else's work
- ➡ Your work as a development of other people's works
- ➡ Remixes can be in any format – film, music, digital story, poetry, cartoon, data visualisation, painting, poster etc.
- ➡ You can make your work available for other people to remix

Becoming a creator

Becoming part of a remix community is an exciting creative endeavour. There are countless works you can apply your creative touch to, and many opportunities to re-interpret or re-imagine existing works through remixing. It is also fascinating to watch how your own work is remixed and developed by other people.

A bit of planning before you start remixing will lead to a greater chance of success. Some points to consider:

- ➡ Think about what you want to achieve and who your audience is
- ➡ Choose technology that is available and appropriate – be careful not to let the technology direct what you want to do
- ➡ Make sure the technology and people are available when you need them
- ➡ Do a practice run if any part of the process or technology is new to you
- ➡ Consider where you want to present your work and store it
- ➡ Consider who else you want to be able to access it
- ➡ Consider how you will let other people re-use your work

It is fairly easy to gather the material you want to use. There are many online sources of reusable digital content such as Flickr, DigitalNZ, CCMixer that will help you find what you need (see the section on 'Finding great content for reuse' for more sources and links). Whatever format you are using, most schools have the technology available to capture new digital content or to copy non-digital content into a digital format. To learn about best practice in creating digital content, visit Make It Digital.

There are so many different applications and types of software that you can create remixes with, depending on what you want your final product to be, that it's impossible to list them here. Find the best tools by talking to other educators and keeping up to date through professional channels. If you know about some great tools, why not share them through the online community at <http://schools.natlib.govt.nz>.

Sharing your new work

Once your new work is complete, you will usually make it available for other people to view. This requires decisions on where to store or display the work and what other people are allowed to use it for. If any of the material you have remixed was sourced under a Share Alike Creative Commons licence, you will use the same licence for your work, but otherwise you have many options. If you are going to be uploading your work to a website like Flickr or YouTube, you will be given options to apply licences that let people reuse your work. If you are not given this option, you can apply a Creative Commons licence by following the steps on the Creative Commons website. They even provide a snippet of code you can embed into your website to link people to an explanation of the licence you have used.

Creative remix classroom ideas

- ➔ Search for content that has been licensed for different uses. See the 'Finding great content for reuse' section for places to look
- ➔ Students could bring in their own material for copying and sharing around the classroom, and create new content that will be useful by themselves and other students
- ➔ Set up a class or school or cluster collection of student work available for remixing and encourage positive sharing of these works
- ➔ Create a collaborative work with lots of students adding their own pieces to it
- ➔ Create a series of works with similar elements to see how different people add their own creative interpretations
- ➔ Have each student create a drawing or painting, display around the classroom and have some students (or the teacher) make changes to other people's drawings and paintings
 - How were they changed?
 - Did they make them better?
 - How did the owners react?
 - How much do we want to keep control over our own creations?
 - What about when we do this to people we don't know?
 - How is it different if the work is print or digital?

Keep these activities lighthearted; it's about the process and the discussion, not the end product.

Further resources

- ➔ For information about best practice in digitisation, take a look at Make it Digital - <http://makeit.digitalnz.org>
- ➔ ACMI's Generator website – see films made by young Australians, access a free media library, get guides for filmmaking, and hear the stories of some of Australia's best film and new media creators. <http://generator.acmi.net.au>
- ➔ For information about applying Creative Commons licences http://creativecommons.org.nz/choose_and_apply_a_cc_licence
- ➔ For information about how to remix multiple Creative Commons sources <http://www.web2rights.com/OERIPRSupport/creativecommons/>

Coming next

When the Mix and Mash competition launches on 4 August 2011, we'll provide four more sections to help you create entries for specific competition categories. Until then, these categories are super-secret – check back soon!

➡ Entering Mix and Mash 2011... to come

➡ Creating a digital story ... to come

➡ Creating a photo remix ... to come

➡ Creating an infographic ... to come