

DIGITAL PUBLISHING & ZINES

HOW TO USE THIS GUIDE

This online how-to guide to digital publishing and zines is meant to provide the zine community with the necessary skills and tools to use digital technologies as part of the do-it-yourself culture. The guide highlights information about copyright and fair use within remix culture, zine-making instructions, and tools related to digital publishing.

The Digital Publishing & Zines Guide covers the following topics...

- Defining key terms such as Digital Publishing, Copyright, & eZines
- Information about copyright and fair use within remix culture
- Step-by-step zine-making instructions and other methods of zine-making
- Details about the digital publishing cycle and related apps

DEFINING KEY TERMS

Digital self-publishing is the publication of media by its author without the involvement of an established publisher, using online technology to digitize and disseminate it through electronic devices.

eZines are magazines published only in electronic form on a computer network. eZines are sent, received, and read on the internet, versus being printed on paper and mailed through the postal service. Like print publications, eZines contain images and text but also feature videos and links.

OVERVIEW OF THE DIGITAL PUBLISHING CYCLE

Challenges and Opportunities in Digital Publishing

For a long time, the cost and expertise that was necessary to print and distribute books and journals made it difficult for small and independent publishers to make a significant impact on their communities. Today, digital technologies are providing wide-reaching and affordable solutions for independent publishers. Without the need to generate a profit, independent publishers can focus on enacting an ethical approach to their editorial and production practices and may choose to support publications that serve the needs of emerging and underrepresented communities.

Digital publishing presents challenges and opportunities in equal measure. The web is a dynamic environment, which means that it is ripe for innovation and disruption but publishers must continually adapt to changing technologies. It is a great deal of work to make your publication discoverable and impactful amid a crowded information landscape. While

open-source software and communities that support them are growing, a small publisher may lack the resources to build or customize their project to match their needs or vision.

Digital Magazine Publications

Digital magazine publications are renowned for their interactivity and display of rich media. When building an online magazine, you are likely to use features that enrich the user’s experience such as video, audio, weblinks and social plugins. Such features mixed with attractive design options, multiple layouts, and easy-to-use software make this digital publishing format extremely popular.

Advantages	Disadvantages
<ul style="list-style-type: none"> ● Interactive: Interactive: You have a range of interactive features to choose from to create a truly engaging experience for your readers. ● Low Cost: The costs are relatively low compared to printed magazines. One of these being transportation costs. ● Reach: With an online magazine, you can reach readers all over the world. Your readers will remain loyal as they can change location and still receive your content via your digital edition. ● Dynamic: Digital magazines are extremely dynamic. They can be read on tablets and mobile devices anywhere and anytime. Readers can access the information without delays. ● Unsold Stock: There are no fears of having unsold stock like that of printed newspapers and magazines. ● Environmentally Friendly: With digital magazines, there’s no need for paper or ink. ● Revenue: They open new sustainable revenue channels through advertising and e-commerce. 	<ul style="list-style-type: none"> ● Can sometimes be harder to read than printed magazines as the reader must be able to zoom in and out. (NOTE: This would depend on the chosen digital magazine software) ● Some users may face outdated software, poor internet connection, and download speeds.

The Digital Publishing Cycle

For all publications, and especially serial publications like zines, project owners follow cycles of work to ensure that they methodically tackle the challenges of digital publishing within the process of producing quality zines. We often refer to digital projects as “living publications;” not only is content regularly updated, but the person at work behind the screen is continually monitoring their output and practice.

Taking the zine publishing experience as an example, let's examine this ongoing process through the stages of the issue production cycle.

Organization

How do you organize an editorial team?

It is important for you to have filled leadership roles and support from your editorial team so that all functions of your publication can run smoothly. Consider who will be checking regularly for submissions to your site; who will be soliciting peer reviewers and assigning articles to them; who will work with authors to respond to reviewer comments and help them to shape their revised drafts.

How do you organize and maintain a website for your publication?

It is equally important to spend time reviewing and possibly revising the written information you post about your publication on your website. Especially for student-run publications, whose leadership changes regularly, the mission and focus of the publication are apt to occasionally shift. Refreshing your publication's mission statement, submission guidelines, and other policies on a regular basis will mean that you are attracting and producing content that meet the needs of your current community. And whether or not you plan to make changes to your policies or messaging, your website will generally be due for updates to your masthead, deadlines for submissions, and contact info.

How do you organize your general ideas for your publication?

It is important to give yourself time for ideation in order to establish a general theme, purpose, and topic of interest for your publication.

- Creating a mind map or mood board of ideas, themes, purpose, and topics of interest
- Drafting an outline or sketch of zine layouts and aesthetics
- Conducting research about topics or issues that are of importance to you and/or your community
- Gathering or creating materials, images or texts for your zine

Issue Planning

How do you collaborate with your editorial team?

For each new issue of your zines, you and your team will decide on a schedule and any unique aspects of the upcoming selection process. Setting deadlines for each stage of the submissions, editing, and production processes will help you understand if your proposed publication date is realistic. By planning your zine's schedule with some precision, you can also give your team a good idea of when they will work most heavily on the zine. This can help you and others to be prepared or to choose alternative roles based on their commitments and availability.

How do you plan a call for submissions within your community?

Whether you are planning a special edition or not, planning a call for submissions means thinking about the community that lives in conversation with your publication at this moment. A call for submissions should use the words and ideas that are preoccupying community members to show your publication's relevancy to the community. Visit conferences or conventions and participate in message boards where people in your field or community share recent

publications, exhibitions, ask questions, and have conversations. Not only can these spaces provide insight into the concerns of the moment, but they are also great places to advertise your forthcoming issues and calls for submissions.

Selection & Review

Once articles have been submitted, how do you pick which ones to publish? How do you get them polished and ready?

Article submissions are evaluated by one or more members of the editorial team. They can be read in their entirety, or a cover letter or abstract may be all that is considered, especially if there is a very high volume of materials to consider. Articles that are deemed to be within the scope of the zine are selected for formal review and editing. For most zines, articles are then sent to external scholars for their opinions about the quality of the content. These individuals – called “peer reviewers” – are recognized experts in their field and are able to comment on the value of the articles within the existing scholarly record. Peer reviewer recommendations can help editors feel confident accepting or declining articles for publication and their comments provide guidance to authors as they revise and strengthen their articles. It is an important way that we can work to assure academic integrity and research standards and can even collaborate with one another as scholars to challenge ideas and improve research.

It is important to note that peer review and editing are highly subjective processes. As articles are chosen by the editorial team (who also select the peer reviewers) the selection process may bias subjects, opinions, and authors who mirror the editorial leadership’s ideas and identities. Thus, representation inclusivity in editorial boards and peer review pools is an incredibly important way that we can increase the diversity of our publications.

Production

Production is a series of processes that prepare an article for final publication and presentation. Copyediting is the process of closely reading and correcting errors in the text itself. A copyeditor looks for spelling and grammatical mistakes but also makes sure that the text adheres to the specific stylistic conventions of a given publication. They will also ensure that captions, citations, footnotes and bibliographies are formatted correctly.

How to typeset and standardize your content for production?

Most publications will typeset their content in one or more formats so that it has a professional and consistent look and feel. A typeset specifies particular fonts and text sizes, margins, and other visual elements that organize and standardize the appearance of all articles. This process can usually be significantly simplified by using templates that control the styling (fonts, margins, columns, etc.) and automate standard elements like logos and headers, and footers.

How to preserve your digital publications?

For digital publications, preservation is an important aspect of the publishing process that should be considered as soon as the moment of publication. Digital objects and information can be fragile since the technologies that we use to publish information online are frequently changing and the websites and file formats we use can quickly become obsolete. One of the

best ways we can make sure our scholarship is findable and citable long term is to place our zine issues and articles into a digital archive or repository. The repository you select may register for DOIs (Digital Object Identifiers), unique codes that will point users to the location of your content over time.

Marketing

Marketing your publication can be about sharing your content on social media, through a newsletter, or spreading the word in person at conferences and events in your community.

How to market your digital publications online?

For digital publications, marketing is also about making your content discoverable and citable online. To help people find the articles you publish, a thoughtful publisher will make sure that the publication website has appropriate metadata and utilizes search engine optimization (SEO) to make sure that the website and its content are searchable online. The indexing of content in relevant databases and assignment of DOIs (digital object identifiers) to make work citable and even more visible to scholars within a particular field are also ways that editors can promote their authors' work.

Debrief

How do you debrief on a digital publication project?

After your publication is live, an editorial team should gather to discuss any problems that arose during the publishing process, what was done well, and what could be improved upon in the future. Notes from this meeting and any actions planned as a result should be documented. These notes can be shared with a new board that will take over the publication or produce the subsequent issue.

What questions should you ask when you debrief on a digital publication project?

- What were we trying to accomplish? Start by restating the objectives you were trying to hit.
- Where did we hit (or miss) our objectives? Review your results, and ensure the group is aligned.
- What caused our results? This should go deeper than obvious, first-level answers.
- What should we start, stop, or continue doing? Given the root causes uncovered, what should we do next, now that we know what we know?

DATA MANAGEMENT FOR DIGITAL BOOKMAKING

Creating a Data Management Plan

Data management involves all stages of the digital data life cycle including capture, analysis, sharing, and preservation.

It is important to create a data management plan when creating a digital project. This type of formal document outlines what you and your team will do with your data both during and after your project. It is also very important to implement good data management practices when creating this document.

Good data management practices aren't just for grants. They are a gift to your future self:

- Keep better track of workflows, code, and dataset versions to avoid mix-ups
- Automate backups to avoid disaster
- Use software to collaborate more effectively
- Publish data, code, and workflows → get more citations
- Know where your data is in 5 years, so you can re-use or refer to it in your next project

Data Management Plans Usually Include the Following:

- Describe the data that your research will generate/collect.
 - Data may originate from observations, experiments, or references; it may be derived from other sources, transformed, or the result of a simulation. Data also includes your code and workflow documentation.
 - Describe your data file formats. Whenever possible, use non-proprietary formats or convert your data to open, shareable formats when archiving data.
- Describe how you will document your data, including metadata standards and tools.
 - Descriptions of your data (or metadata) can help you and others locate, understand, and interpret your data. It is useful during the research process, and is also a critical component of systems for publicizing and sharing data with others.
 - You should describe the applicable standards for metadata content and format that you will follow, including the procedures and tools/software you will use to capture and edit the metadata.
- Describe how the data will be organized, stored and protected during the research project.
 - Describe storage methods and backup procedures for the data, including physical and cyber resources and facilities (hard-disk space, backup server, repository). For sensitive data, describe how you will protect privacy and confidentiality. Also consider security, intellectual property, and other rights.
- How will the data be shared with others, during and/or after the project?
 - The National Science Foundation (NSF) and other agencies now require you to make your data public whenever possible. Doing so increases the visibility of your work, and creates opportunities to build citations for published datasets.

- Describe what you will do to provide access to the data. Unless the data includes sensitive information, this usually involves publishing the data to a public repository. Describe any restrictions on who may access the data and under what conditions and a timeline for providing access.
- Where and how will the data be archived/preserved for long-term access?
 - Describe your plans for preserving data in accessible form. Plans should include a timeline proposing how long the data are to be preserved, outlining any changes in access anticipated during the preservation timeline, and documenting the resources and capabilities (e.g., equipment, connections, systems, expertise) needed to meet the preservation goals. Where data will be preserved beyond the duration of direct project funding, a description of other funding sources or institutional commitments necessary to achieve the long-term preservation and access goals should be provided.
 - Frequently, there is an overlap between preservation and data sharing (#4 above), because deposit of data in many repositories entails preservation, and provides open access to the data sets. Keep in mind, however, that you also may want to preserve some unpublished/unshared data beyond the grant funding cycle, due to confidentiality or other concerns.

Data Management – Best Practices

Data management and curation requires a coordinated effort.

Best Practices: File Format Standard

While you may wish to work in and your data using proprietary software such as Word or SPSS, you should archive your data in formats most likely to survive the test of time.

File formats most likely to remain useable in the future share the following characteristics:

- Complete and open documentation
- Platform-independence
- Non-proprietary (vendor-independent)
- No "lossy" or proprietary compression
- No embedded files, programs or scripts
- No full or partial encryption
- No password protection

Finally, consider using data formats that allow for re-use (e.g., .txt or .csv rather than .pdf). If you do store data in proprietary formats, be sure to document the software necessary to view the data. If data will be stored in one format during collection and analysis and then transferred to another format for preservation, consider documenting features that may be lost in data conversion such as system-specific labels.

File Format Recommendations: Digital Audio Data	
Preferred Formats	Other Acceptable Formats
<ul style="list-style-type: none"> • AIFF (96kHz 16bit PCM) (*.aif, *.aiff) • WAV (96kHz 24bit PCM) (*.wav) 	<ul style="list-style-type: none"> • MPEG-1 Audio Layer 3 (.mp3) • Audio Interchange File Format (AIFF) (.aif)
File Format Recommendations: Documentation and Scripts	
Preferred Formats	Other Acceptable Formats
<ul style="list-style-type: none"> • plain text (.txt, encoding: USASCII, UTF-8, UTF-16 with BOM) • PDF/A-1 (ISO 19005-1) • XML (includes XSD/XSL/XHTML, etc.; with included or accessible schema) 	<ul style="list-style-type: none"> • markdown (.md) or R markdown (.Rmd)
File Format Recommendations: Digital Image Data	
Preferred Formats	Other Acceptable Formats
<ul style="list-style-type: none"> • TIFF version 6 uncompressed (.tif) 	<ul style="list-style-type: none"> • JPEG (.jpeg, .jpg) • TIFF (other versions)(.tif, .tiff) • JPEG 2000 (.jp2) • Adobe Portable Document Format (PDF/A) • PDF (.pdf)
File Format Recommendations: Qualitative Data (text)	
Preferred Formats	Other Acceptable Formats
<ul style="list-style-type: none"> • eXtensible Mark-up Language (XML) text according to an appropriate Document Type Definition (DTD) or schema (.xml) • Rich Text Format (.rtf) • plain text data, UTF-8 (unicode) (.txt) 	<ul style="list-style-type: none"> • plain text data, ASCII (.txt) • Hypertext Mark-up Language (HTML) (.html) • widely-used proprietary formats, e.g. MS Word (.doc/.docx) • LaTeX (.tex)
File Format Recommendations: Digital Video Data	
Preferred Formats	Other Acceptable Formats
<ul style="list-style-type: none"> • MPEG-4 High Profile (.mp4) 	<ul style="list-style-type: none"> • JPEG 2000 (.mj2)

Best Practices: File Naming & Tracking Changes to Files

A file naming convention will

- Help you find your files
- Help others find your files
- Help track which version of a file is most current

Make it human-useable and -readable

- Simple enough that you'll actually do it, and clear enough that it's actually useful
- Define conventions for your directory structure, folder names, and file names.
- Include a text file (readme) describing your naming conventions.
- Use short, descriptive file names that are meaningful to you and your team.

Make it machine-readable

- Easily find and sort files, and allow for bulk processing of files or groups of files organized into directories.
- Think about how you want your files to appear when your computer sorts them.
- Consider starting with the most general category and ending with the most specific, so that related files will sort together.
 - Dates: yyyyymmdd
 - Versions: 01 instead of 1
- Keep file names short
- Keep file names short: some software will only accept file names up to 32 characters.
- Avoid special characters in your file names such as: "/ \ : * ? " < > [] & \$. These characters have specific meanings for various operating systems and could result in your files being deleted or misplaced.
- All lower case can help avoid confusion on teams using more than one operating system. Windows sometimes changes file names to lower case without your permission, which can lead to confusion for Mac and Linux users, where not only are case-sensitive, but sorting is often case-sensitive as well.

Suggestions for experiment files

- Consider including information such as the following:
- Unique identifier (ie. Project Name or Grant # in folder name)
- Project or research data name
- Conditions (Lab instrument, Solvent, Temperature, etc.)
- Run of experiment (sequential)
- Date (in file properties too)
- Use application-specific codes in 3-letter file extension and lowercase: mov, tif, wrl
- When using sequential numbering, make sure to use leading zeros to allow for multi-digit versions. For example, a sequence of 1-10 should be numbered 01-10; a sequence of 1-100 should be numbered 001-010-100.
- No special characters: & , * % # ; * () ! @\$ ^ ~ ' { } [] ? < > -
- Use only one period and before the file extension (e.g. name_paper.doc NOT name.paper.doc OR name_paper..doc)

- Example: Project_instrument_location_YYYYMMDD[hh][mm][ss][_extra].ext

Digital Humanities Image Files Example

File Naming Convention: nameofexhibit_year_titleofobject_number.jpg

File Naming Convention Defined:

- nameofexhibit_: A very short title representing the digital exhibit
- year_: The year the file was added to your collection of historical sources
- Titleofobject_: A very short title for the object, e.g., the title given to the object by the original source you got the object from
- Number: Three-digit number starting with 001 for every image. If more than one image with a similar filename exists, apply a numerically ordered sequence

File Naming Convention in Practice:

- outliers_2020_sojournertruth_001.jpg
- outliers_2020_angeladavis_001.jpg
- outliers_2020_angeladavis_002.jpg
- Outliers_2020_rosaparks_001.jpg

File renaming Applications: If you have many files already named, consider using a file renaming application such as ReNamer (Mac/Windows)

Tracking Changes with Version Control

Version control, put simply, involves keeping copies of a project at various stages of completion, allowing you to roll back to a previous version of a project.

The simplest way to keep versions of a project is to keep manual copies of your project files at key points in the process. Name your files using best practices and manually append a sequential numbered system: e.g. v01, v02. This works best for projects managed by only one person, where there will not be too many versions, and where the files are always accessed from only one location. Under some circumstances, you may find it helpful to use a file name manager such as Bulk Rename Utility, Renames, PSRenamer, or WildRename to update or modify names in bulk.

Simple Software Options

- **Google Drive** software will automatically create new versions as you make changes to your document, spreadsheet, or presentation. Google keeps track of who made what changes and when, and allows users to see the changes and revert back to a previous version at any time.
- **Microsoft's OneDrive**, if you have access to it, also offers simple version control.

Version Control Software

If you are working with a group of people or with a more complex project that involves code and/or relatively small data sets that can be stored in text formats, you may wish to use the git

version control system. Git lets us compare, restore, and merge changes to our "stuff," where stuff is any plain text file. You can use Git to version CSV files, for example, but not XSLX files -- CSV is plain-text while XSLX is a binary file, which means Microsoft has wrapped it in other layers so Git can't look through to see and version the actual content of the file well.

If you want to use GitHub, GitLab, or any other hosting platform, then you'll first need to learn how to use Git. It's a command line utility, so if you're not comfortable using the terminal, then that's a good first step as well.

Keep track of versions of files (version control):

- **Manually:** Use a sequential numbered system: v01, v02
- **Use version control software** such as Git which can track revisions to files and help you roll back to a previous version of a file.

Best Practices: Backup & Storage

When creating a Data Storage Plan consider:

- How much space are you going to need for the data and related files associated with this project?
- How often should the content be backed up?
- What are the policies that are going to dictate this backup and retention?
- Who should have access to the material?

Storage Options

- Local Storage
- Network Storage
- Cloud Storage

Whatever storage you use, follow the **3-2-1 backup rule**: keep at least three (3) copies of your data, and store two (2) backup copies on different storage media, with one (1) of them located offsite.

- **Full Backups:** All the identified material will be backed up completely.
- **Incremental Backups:** Incremental backups capture all of the changes in the files since the last backup was made. This can be used in combination with full backups and incremental backups.
- **Differential backups:** copy all of the files that have been changed since the last full backup.

Security & Access

- Have antivirus installed on every system and make sure that it is up to date
- Make sure the software that you are using is up to date
- Have a firewall system installed if there is internet access
- Consider having tiered access to different project levels
- Implement an authentication system (ID/Password)
- Limit access to portions of the project based on role
- Limiting access through wireless devices
- Consider physical access:
 - Locking offices, cabinets, and drawers
 - Encrypting systems and computer locks

HOW TO GET YOUR ZINE ONLINE

Scan Your Zine!

If the final output of your zine is physical but you would like to digitally publish it, consider scanning it. You can scan your zine using a flatbed scanner if easy to access. However, you can also scan your zine using your mobile device at home by downloading the ABBYY FineReader: PDF Scanner App. The ABBYY FineReader App for iOS and Android is the first AI-powered scanner to quickly capture docs and books, create copies in PDF and JPEG and extract texts from scans.

Advantages	Disadvantages
<ul style="list-style-type: none">● Digitize your docs and books anywhere instead of a desktop scanner.<ul style="list-style-type: none">○ Scan any printed or hand-written papers, create perfect copies and save them to JPEG or PDF documents. Continue working with documents on your computer with free versions of FineReader for Windows and Mac OS.● Classify and search with AI.<ul style="list-style-type: none">○ The neural network analyzes your gallery and automatically splits photos into 7 categories: A4, books, business cards, handwritten, IDs, other docs, receipts. You can instantly search through the text on your photos. All images are securely processed offline on the device.● Extract text from scans.<ul style="list-style-type: none">○ Extract text from scans offline or use online recognition to preserve the original document formatting. Supports 193 languages and 12 formats.● Export anywhere<ul style="list-style-type: none">○ Share your scans with everyone on the go: email, print or save to cloud storage including Google Drive, Dropbox, Evernote, iCloud Drive and more.	<ul style="list-style-type: none">● Although free to download, there is a limited number of scans when using the free version● There are some features that are only compatible with iOS devices<ul style="list-style-type: none">○ BookScan is a unique feature for digitizing books quickly and easily. It splits facing book pages into two separate images, removes any defects, and straightens curved text lines.○ Use the app's set of easy-to-use tools to modify your PDFs: add your signature or a text box, use a highlighter, write with a pen, or conceal sensitive content with the redaction tool

Upload Your Zine to Issuu!

Once you have a PDF file of your zine, consider uploading it to Issuu. Issuu is the world's leading digital publishing platform that enables content creators to transform their PDFs into SEO-friendly embeddable flipbooks, social stories, email assets and more.

Advantages	Disadvantages
<ul style="list-style-type: none">● Transforms your PDFs into easy to share digital content - all optimized for sharing to all channels● Create a free account with access to free online templates to customize in Microsoft PowerPoint, Keynote, and can be uploaded to Google Slides.● Unlimited number of published documents.● Upload your customized template and share as a fullscreen flipbook, across email, embed to your website, and to your social channels all without formatting.● Import your designs and instantly create derivative assets for web, mobile, social, email and more.● Takes your PDF, images, and text and transforms them using your design and Issuu's templates to give you a native experience on desktop, mobile web, app, Facebook, Instagram, Twitter, Pinterest, and all other social media.	<ul style="list-style-type: none">● There are some limitations when using the free version<ul style="list-style-type: none">○ 1 user for the account○ 500 pages per upload○ File size is limited to 100MB○ Cannot insert content on your own website○ Limited API access○ Cannot customize the reading experience○ Cannot remove 3rd party ads○ Cannot access detailed statistics○ Cannot sell digital access to your content on Issuu○ Cannot embed videos directly into your content○ Cannot choose what content is private○ Cannot utilize the collaborative planning tool

Share Your Zine on Instagram!

Consider sharing images of your zine on Instagram. Instagram is a social media platform that allows users to upload media, giving people the power to build community and bring the world closer together.

Advantages	Disadvantages
<ul style="list-style-type: none">● Express yourself in new ways with the latest Instagram features● Connect with more people, build influence, and create compelling content that's distinctly yours.● Share and grow your brand with a diverse, global community that is continuously growing.<ul style="list-style-type: none">○ As more people are joining every day, the growing network of Instagram actually helps brands leverage visuals to better describe and detail their content. And as the network increases, users understand that Instagram can be a reliable source for more product information and visuals.	<ul style="list-style-type: none">● Need to be familiar with the use of hashtags.<ul style="list-style-type: none">○ Hashtags are an important way to expand your Instagram audience and get more reach. When you use a hashtag, your post will appear on the page for that hashtag.○ Find trending hashtags on Instagram. Find the best hashtags for YOUR content and brand. See what hashtags your audience is already using.○ Use a minimum of 3-5 hashtags. If you have more than 5 hashtags, limit yourself to a maximum of 11 hashtags.● Need to be consistent with content and schedule in posts.<ul style="list-style-type: none">○ By keeping to a regular posting schedule, you're essentially letting your followers know what to expect from you. It builds a consistent

Create a WordPress Site!

Consider building a WordPress site to consistently upload, archive, and promote your digital publishing projects. WordPress is a free, open-source website creation platform that is excellent for a variety of websites such as blogging, e-commerce, business and portfolio websites.

Advantages	Disadvantages
<ul style="list-style-type: none">● WordPress does not require any web programming skills<ul style="list-style-type: none">○ You can either set up a website for free or pay for one. You own your website and you will need to manage your subscriptions if you're paying your website. The paid version of WordPress allows you to install themes and plugins to customize your website.	<ul style="list-style-type: none">● Need to be consistent with managing and updating website content

REMIX CULTURE & COPYRIGHT

Remix Culture & Copyright

How have artists critically appropriated the concept of copyright in their works? Copyright is a set of exclusive rights granted to the author or creator of an original work, including the right to copy, distribute and adapt the work. Copyright does not protect ideas, only their expression. In most jurisdictions copyright arises upon fixation and does not need to be registered. Copyright owners have the exclusive statutory right to exercise control over copying and other exploitation of the works for a specific period of time, after which the work is said to enter the public domain. Uses covered under limitations and exceptions to copyright, such as fair use, do not require permission from the copyright owner. All other uses require permission. Copyright owners can license or permanently transfer or assign their exclusive rights to others.

Initially copyright law applied to only the copying of books. Over time other uses such as translations and derivative works were made subject to copyright. Copyright now covers a wide range of works, including maps, sheet music, dramatic works, paintings, photographs, architectural drawings, sound recordings, motion pictures and computer programs.

Remix deals with the discursive, the meanings of the remix exists in relation to a dialogic referent. Remix is an important part of digital culture.

As a result of the extent to which remix has developed in relation to digital technologies, it has become a popular topic in theoretical and academic contexts as well. This interest has resulted in debates concerning how we should understand remix in a wide variety of practices and genres. For example, Michele Knobel and Colin Lankshear explain,

“Remix means to take cultural artifacts and combine and manipulate them into new kinds of creative blends. In this sense, remix is as old as human cultures, and human cultures are themselves products of remixing. Since the late 1980s, however — originating with highly contrived forms of music remix by dancehall DJs — remix practices have been greatly amplified in scope and sophistication by recent developments in digital technologies. These make it possible for home-based digital practitioners to produce polished remixes across a range of media and cultural forms. This has in turn strengthened remix culture, encouraging seemingly endless hybridizations in language, genre, content, technique, and the like, and raised questions of legal, educational, and cultural import.” – Abstract from Knobel, M., & Lankshear, C. (2008, September). Remix: The Art and Craft of Endless Hybridization. *Journal of Adolescent & Adult Literacy*, 52(1), 22–33. doi: 10.1598/JAAL.52.1.3

Fanzines

Fanzines are another form of literary remix with texts produced from cutting up other texts, rearranging them, often involving glue. A fanzine (blend of fan and magazine or -zine) is a nonprofessional and nonofficial publication produced by fans of a particular cultural phenomenon (such as a literary or musical genre) for the pleasure of others who share their

interest. The term was coined in an October 1940 science fiction fanzine by Russ Chauvenet and first popularized within science fiction fandom, from whom it was adopted by others.

Typically, publishers, editors and contributors of articles or illustrations to fanzines receive no financial compensation. Fanzines are traditionally circulated free of charge, or for a nominal cost to defray postage or production expenses. Copies are often offered in exchange for similar publications, or for contributions of art, articles, or letters of comment (LoCs), which are then published.

A few fanzines have evolved into professional publications (sometimes known as “prozines”), and many professional writers were first published in fanzines; some continue to contribute to them after establishing a professional reputation. The term fanzine is sometimes confused with “fan magazine”, but the latter term most often refers to commercially-produced publications for (rather than by) fans.

FAIR USE & TRANSFORMATIVE USE FOR ARTISTS

Fair Use

Fair use is the right to use a copyrighted work under certain conditions without permission of the copyright owner. The doctrine helps prevent a rigid application of copyright law that would stifle the very creativity the law is designed to foster. It allows one to use and build upon prior works in a manner that does not unfairly deprive prior copyright owners of the right to control and benefit from their works. Together with other features of copyright law like the idea/expression dichotomy discussed above, fair use reconciles the copyright statute with the First Amendment.

The four factors of fair use:

1. The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
 - Courts typically focus on whether the use is “transformative.” That is, whether it adds new expression or meaning to the original, or whether it merely copies from the original.
2. The nature of the copyrighted work
 - Using material from primarily factual works is more likely to be fair than using purely fictional works.
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole
 - Borrowing small bits of material from an original work is more likely to be considered fair use than borrowing large portions. However, even a small taking may weigh against fair use in some situations if it constitutes the “heart” of the work.
4. The effect of the use upon the potential market for, or value of, the copyrighted work
 - Uses that harm the copyright owner's ability to profit from his or her original work by serving as a replacement for demand for that work are less likely to be fair uses.

Transformative Use

Transformative uses take the original copyrighted work and transform its appearance or nature to such a high degree that the use no longer qualifies as infringing.

Transformative uses are those that add something new, with a further purpose or different character, and do not substitute for the original use of the work. Nature of the copyrighted work: This factor analyzes the degree to which the work that was used relates to the copyright's purpose of encouraging creative expression.

Transformative uses may include criticizing the quoted work, exposing the character of the original author, proving a fact, or summarizing an idea argued in the original to defend or rebut it. They also may include parody, symbolism, aesthetic declarations, and innumerable other uses.

Public Domain Photos

Public domain photographs are photos where the copyright has expired or the owner has explicitly proclaimed the image as public domain. These are completely safe and free to use for any purpose, even commercially. When searching for public domain images to use, make sure you read the notice beside it. Many times the creator of the work may have specific guidelines for use, which may include a photo credit or notifying them of use. In these cases, the photo is not always public domain, but may fall under one of the following licenses.

Creative Commons License

Creative Commons allows artists and photographers to publish their work under special circumstances. There are different creative commons licenses, according to the level of copyright security the owner places on it. They are also great for finding images that the owner has given permission to use.

There are four basic licenses:

1. Attribution – The image can be used if giving the owner proper credit.
2. Share-alike – Derivative works can only be created with an identical license. This means that if you use a share-alike licensed photo to create an artwork, the result must be shared under the same license.
3. Non-commercial – The image is only to be used in non-commercial ways. The user should not make money from the image.
4. No Derivative Works – Copies of the image are permitted to be shared, but not derivative works – Photoshop manipulated images, for example.

These can be used in combination, such as Attribution + Sharealike or Attribution + Non-commercial + No Derivatives. It is important to note that all creative commons licenses have the attribution label. So, to share a photo without giving credit, you will have to use a public domain photo – or purchase a photo license.

Also, a derivative artwork using a creative commons photo will still require a credit from the original photographer beside it.

How to Properly Credit a Photo

- Look for specific guidelines from the author. If he/she requests that a certain notice be included, this must be placed beside the image.
- Mention the name or username of the owner. It is also ethical practice to link to that person's profile or website.
- State the title, and link to where it appears at the owner's profile or website.
- Mention the particular Creative Commons license, and link this to the page with more information about the license.
- If the photo has been changed, or is a derivative, mention this.

HOW TO MAKE A PHYSICAL ZINE

Supplies

These are all you really need:

- Paper
- Something to write with
- A pair of scissors

Extra Supplies

The sky's the limit, really, but here are a few things I like to use:

- Glue stick
- Colored pencils (or crayons)
- Rubber stamps
- Washi tape
- Stickers
- Old magazines
- Old stamps
- Paint chips
- Security envelope linings
- String or yarn

Instruction

1. Fold your sheet of paper in half. Fold it again into quarters, and then one more time so that it is folded into eighths.
2. Open your paper so that it is folded in half. Cut halfway across the middle from the fold. When you open your paper it should have a slit in the middle.
3. Fold your paper lengthwise (along the crease that has the slit). Hold the paper at either end, then push the ends in toward each other. The sections should fold into each other to form an eight-page booklet.
4. Now it's time for you to fill in your blank booklet and turn it into a zine! How you fill it in is completely up to you. You can plan or sketch out your content before making it final, or just wing it. Use the basic supplies only or add extra elements. If you want to just write and not use images, that's cool too.
5. And that's it! You can keep it for yourself, give the original away as a one-of-a-kind gift, or make copies to share with your friends. Either way, you've made your first zine!

5 Tips for Zine-Making

1. Pick a specific topic. It's easier to start filling up a blank sheet of paper when you have a specific prompt. Your topic can be sharing a skill ("How to cook the best ramen"), a personal list ("Five beautiful things I saw today"), or just plain weird ("Cats from outer space!")
2. Grab a pencil and start writing! Don't overthink it. Just get started writing or drawing on the page. I do my zines in pencil first, then go back in and trace over everything in pen, then erase the pencil marks.

3. Embrace imperfection. The goal is to make something to share—not to make something perfect! This isn't going to be a master's thesis, it's going to be a zine.
4. Everyone can draw. It's totally okay to draw stick figures and squiggly lines. Drawing is a skill, just like singing or dancing or cooking. You'll feel better about your art the more you do it, but in the meantime, just put pen to paper and see what feelings come out.
5. Share what you make. You can publish your zine online, photocopy it and leave it in a public place, or mail it to a friend. Your friends and family will love whatever you make, even if you're uncertain about it.

HOW TO MAKE A DIGITAL ZINE

You can also design a digital zine using Canva, Flipsnack and/or the Adobe Creative Cloud software. Canva and Flipsnack allow you to design and publish your zines online through their design platform. Adobe Creative Cloud allows you to create, edit, and design zine layouts and assets.

Canva

If you are creating your zine digitally, Canva is a great resource that is free and super easy to use. Canva is a free-to-use online graphic design tool, used to create social media graphics, presentations, posters, documents and other visual content. The app includes templates for users to use. You can use Canva to create and design pages for your zine by simply creating an account and choosing a template from the 'magazine' selections. Everything is customizable - from the fonts, images, and overall layout. Feel free to get creative and make the template your own. You can also share your template with others so if you are creating a group zine, you can all edit the template from wherever you are. You can share your zine with anyone by sharing the link! Others do not need to sign in to view your zine.

Flipsnack

Flipsnack is another free-to-use platform to design and publish a zine because it's easy to use. The design editor is packed with templates that will inspire you while you work. But best of all, if your zine is under 15 pages, you can publish it for free. Start by selecting a page size for your project and Flipsnack will show you templates. Then use your imagination to design a unique zine online with their design tools. With the click of a button, Flipsnack will publish your zine online so others can view it by sending the link to your friends or publishing it on social media.

Adobe Creative Cloud

You can use Adobe Creative Cloud to create and design a zine. Start by utilizing Photoshop or Illustrator to create assets and edit images for your zine. Then create your zine layout in InDesign by importing your assets and images from Photoshop and Illustrator.