An Educational Website on Copyright Law and Remix Art

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SUNY Institute of Technology

Submitted to the State University of New York
Requirements for the degree of
Information Design Technology

December 2013

SUNYIT Information Design Technology
Graduate Program
Certificate of Approval

Approved and recommended for acceptance as a thesis in fulfillment of the requirements for the degree of Master of Science in Information Design and Technology.

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Abstract

Technological developments have led to various types of information (i.e., art, music, ideas, etc) that can be spread widely throughout the web for people to view, use, and share. The growth of technology and its capabilities has led to the popularity of remix art. Legal debate, however, has also increased as copyright law and the fair use doctrine has not grown at the same rate as technology. In this thesis paper and web design project, I present my research on remix art, copyright law, the fair use doctrine, and the effects of each. In the paper, I provide an overview of each topic. I also discuss how a website can be used as an engaging learning tool, how information architecture can create a responsive and accessible website, how the human-centered design theory promotes learning, and how the effectiveness of a website as a learning tool can be measured. I designed my website to be an online learning tool for undergraduate students so that they may better understand how to use and create legal remix art. The research used in this paper and website have been limited to examples of remix art, basic guidelines for legal remix art, court case examples, and the creative commons. My website is based on a human-centered design approach and other multimedia design methods that parallel the topic of remix art through the use of wikis, polls, and quizzes. A list of references was also included to guide and promote further study on the topic, as this paper and website was designed to give an overview of the topics rather than to provide legal advice. I prepared this thesis paper and website project by considering the content, target population, and design theories individually and as interacting factors.
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I. Introduction

In the digital age, the web is used to view and spread information. The prevalent use of the internet and associated technology has put the creation of remix art and remix culture in the spotlight. Remix culture can be defined as “the global activity consisting of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste” (Remixology). Remix art is the act of “copy, transform, and combine” in order to create new works based on previous works and ideas (Ferguson, 2012). The popularity of remixing among the general public has been growing in recent years and becoming more and more familiar in everyday life. The rise of remix art, however, has stirred up controversy in the world of copyright law; this creative outlet has some people debating its efficacy and the ways in which artists can respond to this digital phenomenon on a legal level.

The growing interest in remix art among college students and the general population sparked my attention to this topic. As a college employee and adjunct professor, I encounter students who remix, use existing remix art, and/or use other people’s intellectual property, sometimes without providing adequate citation and credit to the original creators. I felt it was important to educate my students on this topic. I decided that I could reach this population (i.e., college students) through an educational website because of the prevalence and significance internet use has within the lives of college students. This led me to my primary research question: How can a website be used to engage and educate users on remix art and related copyright law? When considering how to best design my website for my desired content and target population, I developed secondary research questions that would guide me in meeting my primary goal: What elements of information architecture create a responsive and accessible website for learning? ; How will the human-centered design theory be used to engage learning? ; How can the
effectiveness of this website as a learning tool be measured? I prepared a thesis paper and accompanying web based project by considering the content, target population, and design theories individually and as interweaving factors.

In this thesis paper and web design project, I will present my research on remix art, copyright law, and the fair use doctrine. The web-based presentation of this topic was designed to be a learning tool for college students and those interested in furthering their understanding of remix art and related legal concerns. This project will highlight remix examples, legal concerns, current legal guidelines, and the ways in which legal remix art can be created. Although my website portion of this project was designed to be educational, it should not be used as legal advice, as indicated by my disclaimer. I used multimedia design methods, including the human-centered design theory, to present the topic and related visual elements so that it is engaging and accessible for my users.

II. Literature Review

Copyright Law and Remix Art

There are many factors that have impacted both copyright law and remix art. Existing copyright laws have been seen in a new light with the spread of remix art. The United States Copyright Law was initially designed to protect copyright holders from having their original works and intellectual property copied, distributed, and sold by anyone other than themselves the for a certain period of time (Packard, 2012). Copyright protection “lasts for the life of the author plus 70 years” on works established in and after 1978, but works made prior to 1978 but after 1923 are held to a different protection rule (Packard, 2012, p. 173). Current copyright law allows copyright holders to pursue liable lawsuits against those who have unlawfully shared, modified,
or sold their works. Although existing copyright law is designed to protect intellectual property and the copyright holders, the law is not as effective at preventing these works from being used for other purposes due to the widespread growth of technology. Advances in technology have made copyright laws, such as the Digital Millennium Copyright Act of 1998 (DMCA), ineffective in its ability to protect all copyrighted works and their creators. The DMCA states that owners of copyrighted works cannot share, reproduce, or sell those works, but with technology and the ability to override safeguards many people are able to share and reproduce media without permission (Packard, 2012).

The ease of accessing and using the internet and associated technologies has facilitated a rise in remix art. The masses are able to use various digital technologies to locate, obtain, modify, and share various types of existing media (Lessig, 2008). A remix culture was born as more and more people engaged in the construction of remix art. Remix culture can be defined as “a society that allows and encourages derivative works by combining or editing existing materials to produce a new product” (Wikipedia 1, 2013). Those who identify with the remix culture believe that it is acceptable to modify, integrate, or otherwise make use of others’ copyrighted works for their own creations. To some, this idea is a positive cultural change that promotes innovation, creativity, and expression. To others, remixing opens the door to copyright law infringement.

The creative commons and creative commons licenses were created in 2002 by Lawrence Lessig (Wikipedia 3, 2013). The creative commons is a nonprofit organization that was created to allow “the sharing and use of creativity and knowledge through free legal tools” (Creative Commons About, 2013). It was developed to be used in conjunction with copyright law, not to
replace copyright law, and to mitigate the changes that were brought on by technological developments. The creative commons provides copyright licenses that outline permissions for the public to use so that others may share and use their works under the conditions of the creator’s choice. There are multiple licenses that provide different licensing terms, including those for non-commercial use and commercial use. With a creative commons license, a person can state their permissions and restrictions up front for users to view (Creative Commons About, 2013). The creative commons licenses do not hinder the creation of remix art and other forms of creative expression from existing works.

Remix art encompasses many forms, including audio, video, and illustrations. For example, musicians can fundamentally change another musician’s beat to create a new song, which in turn is a remixed version of the original source (Ferguson, 2012). Another example of remix art is a relatively popular form called a mashup. Mashups are the transformation of songs, videos, and/or photographs into a new piece of work through combination or blending. The copyright holders of the original works used in mashups often have legal concerns, but others do not contest the use of their works in mashups. When the legality of a mashup is questioned it is due to possible copyright infringement for the unauthorized use of the original works, in part or in whole. The debate, however, is that a mashup is not necessarily infringement, but instead a new piece of creative expression that is transformative from the originals. Those who believe a mashup can be transformative argue that mashup artists are protected by the derivative portion of copyright law’s fair use doctrine (Ryan, 2010). Ultimately, each mashup requires individual consideration when copyright infringement is in question because of the many gray areas in the interpretation of the law.
DJ Greg Gillis, aka Girl Talk, is a fairly popular example of a music mashup creator. He blends together multiple songs and artists to make his mashups. For example, Girl Talk created “Oh No,” which blends together Black Sabbath’s “Crazy Train” and Ludicrous’ “Move Bitch,” among other songs, for a mashup of popular songs (Mashup Breakdown, 2010). Some believe that he is a “lawsuit waiting to happen” (Mullin, 2010). Girl Talk depends on both the fair use and derivative doctrines as protection for his mashups. It is surprising that lawsuits have not been aimed against Girl Talk. Perhaps lack of legal pursuit is a way of silently accepting mashups as original creative expressions that are transformative enough from the originals to be considered a new, original piece. Another reason legal claims may not have been directed against Girl Talk is that the original musicians may view his mashups as free, positive publicity and exposure for their songs, and therefore beneficial to the original sources (Ferguson, 2012).

Although information and legal debate regarding remix art relates largely to the current digital age, some consider the act of remixing as a long standing practice that is not new at all (Ferguson, 2012; Remixology). An early example of artwork that may be considered as remix art is Andy Warhol’s series of prints of Marilyn Monroe (see Figure 1: Warhol). He used and transformed her photograph to create a series that was a derivative of the original photograph, thus making it a new piece of art (Remixology). Remix art has become more commonplace in recent years due to technological developments and the widespread access people have to the internet. Programs that may be used to create remix art, such as Apple’s Garage Band program and Adobe’s Creative Suite products, are typically not expensive and fairly easy to use (Ferguson, 2012). These factors have increased the prominence of remix art among a variety of people, which in turn has raised legal debate. The main legal question that revolves around remix art is whether or not the act of modifying original works for a new purpose should be protected
by the derivative aspect of copyright law’s fair use doctrine. According to this doctrine, there are ways to legally create remix art, but not every example of remix art fits the bill (U.S. Fair Use, 2012).

Figure 1: Warhol (Christie’s, 2012)

Fair Use Doctrine

The fair use doctrine allows individuals to use and modify copyrighted materials without permission from the copyright holder under specific circumstances. There are four main considerations:

1. The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes; 2. The nature of the copyrighted work; 3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and 4. The effect of the use upon the potential market for, or value of, the copyrighted work. (U.S. Fair Use, 2012)

Fair use protection has been commonly accepted with works that are used for criticism, comment, reporting, education, and research. Parodies are also protected by the fair use doctrine.
(Packard, 2012; U.S. Fair Use, 2012). It is argued that remix art can also be protected by this
document. For example, a mashup is transformative from the originals because a mashup is a form
of media in which portions from more than one source is combined or blended (Packard, 2012;
Ryan, 2010). The primary concern is whether or not remix art, such as mashups, are
transformative and derivative enough from the original(s) to be considered a new piece of work.
Those who support remix art often argue that remix artists are protected by the derivative portion
of the fair use doctrine (Ryan, 2010). The other side of the argument is that the doctrine hinders
the copyright holders’ legal rights over the use of their original works (Patry, 2011). Experts in
this field have acknowledged points on both sides of this debate: “I have argued cases in court in
favor of fair use applying. I have argued cases in court against fair use applying” (Patry, 2011, p.
213). Due to the variable nature in the interpretation of remix cases, experts suggest that the
laws change with the growth of technology and the popularity of remix art to better address this
rapidly growing art form (Lessig, 2008; Patry, 2011).

It is important to understand two main points of copyright law and the fair use doctrine.
First, copyright laws do not protect ideas, systems, or factual information; instead, it protects the
nature in which authors have expressed their ideas, systems, or facts. Secondly, the definitions of
copyright infringement and legal fair use are a bit gray. The distinction between fair use and
infringement is ambiguous because each “particular case will not always be clear or easily
defined. There is no specific number of words, lines, or notes that may safely be taken without
permission” (U.S. Fair Use, 2012). Although the doctrine lays out guidelines and provides
protection for transformative works under certain circumstances, each piece of remix art must be
considered separately and on its own merit.
Human-Centered Design Theory

The web-based portion of this thesis project was developed primarily with the human-centered design theory in mind. The human-centered design theory revolves around the idea that the human should be the active and directing force during interactions with technology, rather than the technology being in control. According to this theory, there are certain characteristics that may be incorporated onto websites to increase the users’ activity and connection with the technology. These characteristics include: coherence, inclusiveness, malleability, engagement, ownership, responsiveness, purpose, panoramic, and transcendence (Jacobson, 1999, p. 68-70; refer to Appendix A for characteristic explanations).

There are multiple ways to incorporate human-centered design characteristics to increase a user’s influence on a website. For example, interactive elements, such as quizzes, polls, and wikis, can create feelings of community, engagement, and ownership among users. A wiki is an editable website in which users can add and edit content on a website. Research has indicated that these design theory practices can increase the usability and activity on websites. One study showed that user performance was as high as 80% when a website was designed based on human-centered theory rather than with non-human-centered practices (Resnick & Sanchez, 2004). Since these design features can influence a high interaction level and empowering feelings among users, this theory may in turn result in frequent use of the website and lasting memory of the content and design features, fulfilling many primary website goals.

Website Design Considerations

Information architecture refers to the structure created to present information in various types of design. Figure 2 is a visual model by Jesse James Garrett (2011) that he created to outline the
elements of information architecture (p. 20). The five elements include: strategy, scope, structure, skeleton, and surface. Strategy refers to the goals of the designer through his/her design. The scope transforms the strategy into features that will best meet the identified goals. The structure refers to the shape of the design and the ways in which each piece of the strategy and scope fit together. The skeleton refers to the components that make the design concrete and operational. Lastly, surface is the final, cohesive visual element of the design. Each of these elements can guide designers in developing a well structured website.

![Figure 2: Elements of Information Architecture (Garrett, 2011, p. 20)](image)

Morville and Rosenfeld (2006) also described website structure in their publication, “Information Architecture for the World Wide Web.” The authors described information architecture with three main points. First, they stated that design structures should maintain consistency throughout the web environment. Secondly, information architecture requires various web design elements in order to craft a consistent structure. These elements include organization, labeling, search functionality, and website navigation. Third, the authors maintain that the art and science of shaping information and experience will support overall usability and
find ability of a website. It is important to consider information architecture when creating functional web products, as it can be useful for web designers when setting goals, identifying best practices to meet those goals, and structuring, organizing, and combining the target information with design features.

Accessibility is also important to consider when designing a website. The World Wide Web Consortium (W3C) is the main international standards organization for the web and outlines accessibility guidelines. W3C states that accessibility features are used to “…provide equal access and equal opportunity to people with diverse abilities” (W3C.org, 2013). Accessibility standards and recommendations have been established to encourage the development of websites that are widely available and user-friendly. Accessibility features include, but at not limited to, those that address individual user differences, such as visual impairments and hearing impairments, as well as device screen resolution differences, such as desktop, tablet, and mobile platforms. For example, tools can be implemented on a website that allow the user to change how the interface interacts with their screen, including font size tools, screen reader compatibility, and platform coding (W3C.org, 2013). It is beneficial for website developers to meet accessibility standards because the features open their websites to a wide range of possible users.

Website developers also consider typographic hierarchy and color theory to improve website function, organization, and visual aesthetics. Many factors can be used to create a hierarchy of information presented on a website. A hierarchy is desirable because it organizes the content and brings important information to the forefront. For example, headings are used to categorize content and direct the user’s attention to different sections of information, without requiring the user to read large portions of text. Other typographic elements that create hierarchy
and highlight specific information include font size, font type, bolding, and color. Text and image placement, such as a pull quote, also plays a role in creating a hierarchy on a website (Lupton, 2010).

Color choice is also important in the organization and structuring of content on a website. Color theory states that cool colors are safe background colors for grouping elements without competing with the foreground elements. I also found in my research that a complementary color scheme will “limit the palate to what the eye can process at one glance” (Lidwell, Holden, & Butler, 2010, p. 48). Importance on specific information can be greatly influenced by typographic hierarchy elements and color schemes. It is important to choose typographic elements and colors that complement the content, the goals of the website, and create a functionally aesthetic website.

### III. Methods and Methodology

**Audience**

My target audience includes college faculty members who teach undergraduate courses that focus on digital design and how it relates to remix art and copyright law, as well as the students who take such courses. This web based project will be designed as a website that can be used as a supplemental tool by college faculty and as a learning tool for college students. Teachers will be able to refer their students to this website as a resource that coincides with the course(s) on remix art and copyright law.
Objective

When designing my project, I focused on key points of copyright law and how it specifically relates to remix art. I defined remix art, provided examples, and highlighted the related legal and ethical questions. In order to round out this topic, I also included information on the fair use doctrine, which is a branch of copyright law that provides guidelines for remix art. The information is separated onto various pages, such as the Copyright page, Fair Use page, and Remix Art page. A Knowledge Review page (i.e., quiz) was also included for the user to assess his/her learning of the topic. As the developer, I want to measure the usability of the website. I will use Google Analytics and Crazy Egg Analytics to track user browsing habits (i.e., most and least visited links and pages). Through tracking this information, I will be able to determine which pages users visit the most and least. In turn, click data may indicate which pages are most and least valuable to my users. I want the Knowledge Review page and the interactive remix examples embedded throughout the website to have 30% more click activity than all the other pages on my site.

Sequence of Instruction

The information on my website is presented in an organized manner so that students may easily navigate through the site. It is set up so that they can obtain specific, key information on copyright law prior to learning about the fair use doctrine and the guidelines related to legally creating remix art. Although the website is designed so that the information can be accessed in a sequential order, users have the ability to navigate to desired pages as needed. This level of usability will improve my users’ study of the topics, as it allows users to pick and choose the specific pages and content they would like to review further. In addition to the well organized
format, the site will also engage the students through audio, visual, and interactive triggers to reinforce and promote learning.

The following flow chart (Figure 3) represents the instructional navigation for my website design.

![Flow Chart](image)

**Figure 3: Flow Chart**

**Human-Centered Design Theory in Practice**

The scope of my website design is based on the human-centered design theory. I chose to use this design theory because I felt it parallels the transformative nature of remix art and positively influences the users’ participation. This theory dictates that the web user is an active and directing force during interactions with technology; the human has control over how the machine is used, rather than the machine being in control of how the human uses the machine.
(Jacobson, 1999). The website was made to be interactive, engaging, and flexible for my users. I incorporated human-centered design characteristics to enhance the users’ activity with the website. For example, I met the inclusiveness characteristic by using videos, quizzes, and polls to create a feeling of being a part of the learning community associated with my website. My polls also met the ownership characteristic because it promotes a feeling of belonging to a portion of the site and the information. I also use font size control as means to meet both accessibility standards and the affordance principle of this design theory. Through these various interactive elements, users of my website have the ability to use, modify, transform, and engage with the content, therefore making my website an ever changing example of remix.

Wikis were also included to provide an opportunity for users to directly manipulate the content on the site, and thus become an influencing force on the subject matter and website as a whole. A wiki is an editable website where users can add, create, and edit existing content based on a set of rules and guidelines determined by the original developer (Wikipedia 2, 2013). I decided to maintain control over specific parts of my website’s content because I wanted certain research to be presented in a way that would support and explain the content, therefore maintaining the educational component of my project. I chose other portions of the website to be editable by users through a wiki because I wanted my site to reflect remixing and allow users to be active participants. User manipulation of the website is central to both my main design theory and the subject matter (see Figure 4).
I included wikis on the feedback page, court cases page, and glossary of terms page. I felt wikis were appropriate because it emulates remix, and my creative commons site license grants people the right to alter, edit, share, and influence the content, exemplifying the foundation of the creative commons. In addition to including wikis, I also give my users permission to use my site and share it as long as they follow the creative commons guidelines, such as referencing me as the creator and other cited references. This authorization illustrates the license employed in a real life example, which in turn eliminates negative consequences of copyright law and encourages the use of the creative common license. Figure 5 is a diagram explaining the creative commons license BY-NC-SA that I used for my website, as defined by the creative commons (Creative Commons license, 2013).

**Share** — copy and redistribute the material in any medium or format

**Adapt** — remix, transform, and build upon the material for any purpose, even commercially.
I considered user access options when incorporating the wikis on my website. I could have required users to obtain access through a user name and password, but I decided against this practice. Instead, I allow any user, without a user name and password, to edit the wiki portions of my website. This format reflects the basis of the human-centered design theory, demonstrates the act of remixing, and includes any and all users in my website community. I believe human-centered design theory is embedded in my website through various modes, including the use of quizzes, polls, wikis, and the implementation of the creative commons license. These design elements help me effectively deliver information on remix art and its influence on copyright law, while keeping my users’ presence in the forefront.

**Website Design Considerations in Practice**

My website design components can be generally viewed as effective practices for websites for various types of content, but I believe many of my chosen elements reinforce my topic. When creating my website, I combined Garrett’s (2011) five information architecture elements with Morville and Rosenfeld’s (2006) architecture guidelines to successfully implement
information architecture on my website. In the early stage of my website, I created goals for my website (i.e., strategy). In order to identify goals, I had to consider what I wanted to get out of the website as well as what users would want to get out of the website. I decided that I wanted users to gain a better understanding of remix art and the related copyright laws, including the fair use doctrine. Ultimately, my target population should also have similar content goals as mine, in that they would also like to gain knowledge on the topic at hand. Web users seeking this information will want it presented in a logical way that is also relatable and engaging.

The second element of Garrett’s (2011) model is scope. For scope I thought about the features the site will need to present my information, including supporting text research, images, videos, and audio clips. For example, I included research on and examples of legal remix art in both text and visual forms. I also considered my website’s search functionality, polls to generate feedback, and a knowledge review (i.e., quiz) for self evaluation of the materials (Morville & Rosenfeld, 2006). The third element is structure, which is the ways in which I fit the pieces together to make my website perform in a desired way (Garrett, 2011). I used HTML, CSS, and Java scripting to layout the website (refer to Appendices F-K). I organized the data in sections with appropriate images, video examples, and questions to reinforce the research and promote learning. The skeleton, or concrete structure of my website, was created so that the components enabled people to use my website effectively and efficiently (Garrett, 2011; Morville & Rosenfeld, 2006). For example, I implemented breadcrumbs to assist in site navigation, made use of site accessibility tools (e.g., text size adjustment, audio aids, visual aids), and “ALT” tags on the images for search functionality. Each section was labeled accordingly and a consistent organization scheme was maintained.
Visual design considerations were implemented when I thought about the surface element of Garrett’s (2011) model, as well as Morville and Rosenfeld’s (2006) suggestions for artfully shaping information to improve user experiences. In this stage of development I considered typographic hierarchy and color theory to best meet my aesthetic goals (Lidwell et al, 2010; Lupton, 2010). I used different font size headings and bolding to create hierarchy and give organization to my website. I also used pull quotes to highlight specific information within the text. I used color theory and its principles to improve the visual aesthetics of my site. I utilized a complementary color scheme (i.e., blue and orange) to best meet the visual needs of my users. I chose a gray background color because color theory states that a cool color is a safe background color for grouping elements without competing with the foreground elements. In my research, I found that this type of color scheme will increase the users’ ability to process information because the color scheme can be less distracting and processed quickly (Lidwell et al, 2010). It was at this stage that my website came together visually to make a finished, functional and aesthetically pleasing web product.

While designing this project, I also focused greatly on website accessibility. Using recommendations from W3C, I was able to meet a high standard for design to make my website and its media accessible to a variety of people (W3C.org, 2013). I considered multiple accessibility standards that related to the individual user and different device screen resolutions. For example, I established alternate CSS styles so users can change the font size on each page for easier reading on the web. The way to change the font size is displayed with an image that clearly indicates a font size change option; the user can click on a large “A” for larger text and a small “a” for smaller text. “ALT” tags on images were also included so users can view a brief description of the content being shown; these descriptions can also be read by screen readers for
the visually impaired. I also included a printer friendly version of the content for those who would like the text without the graphics. I decided to use three interface formats to accommodate a desktop web environment, a tablet environment, and a smart phone environment (see Figure 6; refer to Appendix B for larger screen shots). I have been able to meet accessibility standards by implementing various tools that allow the user to change how the interface interacts with their screen to meet personal needs; these tools also support my use of the human-centered design theory as accessibility standards encourages the human to have an influence on the technology.

![Desktop & Tablet Design](image1)

![Mobile Design](image2)

**Figure 6: Interface Formats**

**Website as a Learning Tool**

I decided to use an online learning tool to present and discuss remix art and the effects copyright and remixing have on each other because of the role the Internet has on the creation and longevity of remix art. An Internet-based learning tool was also appropriate for this project because there are many people who create remix art in a digital form and use the Internet to obtain original pieces of work and/or display their remix creations. Moreover, my target
population (i.e., college students) places a high level of value on online learning, as indicated by a survey conducted by Taylor College in 2012. The survey asked incoming Taylor College students to rank their agreement with the following statement: “Do On-line courses provide an effective mode of teaching and learning?” (Taylor College, 2012). Although the methods used for the teaching and learning are not mentioned, the results are encouraging for anyone thinking about online based learning opportunities. According to this survey, college students put a high level of value into online learning in that 51% of incoming students agreed, and 23.4% strongly agreed that online courses are effective for teaching and learning (see Figure 7). I felt that these findings supported the use of a website as a useful and valuable learning tool to present my material to my target population. Furthermore, I felt that I could create the website in such a way that users could learn about the topic while also experiencing remix art; my web-based learning tool on remix art allows users to learn at their own pace, maneuver through the site as they desire, and manipulate the content in a continuous example of remix art.

![Figure 7: Online Learning Data](image)

In addition to a website being valued by my target population, this type of learning platform can also guide users in their self-directed learning. Users will be able to demonstrate
their understanding of the topic areas covered on the website through an online quiz. The quiz I created is made up of 13 multiple choice and true/false questions and covers copyright law and the fair use doctrine content. At the end of the quiz, the questions and answers will be presented for the user to review so they may see their correct and incorrect answers and individualize their continued learning. In this review section of the quiz, all correct answers will be identified and a majority of the questions will have an explanation of the correct answer, whether it was answered correctly or not by the students (see Figure 8; refer to Appendix C for entire quiz example). Ultimately, the quiz will serve as a way for users to self-assess their understanding of the content and guide them to topics they need to study further.

![Figure 8: Knowledge Review/Quiz Screenshot](image)

I incorporated polls and surveys on my website to get specific feedback and collect insight on my users’ perspectives of remix art, copyright law, and the fair use doctrine (refer to Appendix D for poll and survey examples). Information from polls and surveys will also assist
me as the developer in making any modifications needed to improve the delivery of the content and the functionality of the site. After researching the value of online polls and surveys, I felt that they were a useful and valuable means to obtain information. In a 2005 study, Evans and Marthur determined possible strengths and weaknesses of online surveys (p.196; Figure 9). The strengths (16) outweighed the potential weaknesses (9). The authors sited research that has shown that when there is internet access and the internet-use knowledge, the weaknesses virtually disappear. Evans and Marthur (2005) cite a 2003 study conducted by the Council for Marketing and Opinion Research; acceding to the 2003 study, there has been an increase in the preference of online surveys from 10% in 1999 to 18% among users in 2003 when giving feedback. My target population consists of current, undergraduate students, which is a generally young population and most certainly has internet access through their college. This population also commonly has strong internet-use knowledge. Considering this research, I felt that online surveys had great value for the purposes of my website and target population.

Figure 9: Online Surveys (Evans & Marthur, 2005, p. 196)
IV. Anticipated Findings

Anticipated Findings

The anticipated findings for my project will be acquired over time. As the creator of this project, I want to track the usability of the website. Web analytics can be used to assess the usability rate of my website. Click analytic data can be used to access visitor activity and direct any website changes. I will use website tools to track usability and navigation. For example, I will use Google Analytics to track click activity and Crazy Eggs tracking tool to track the users’ navigation and flow of activities (Farney, 2011; refer to Appendix E for examples of click analytics). Ultimately, I will be able to see the order in which pages are accessed and which pages and interactive triggers have the most activity. Depending on the data I receive from these website tools, I will be able to make adjustments to the design of the website to improve the delivery of the content and the operation of the website.

Future Work

The analytic click data I collect will allow me to evaluate the types of activity my users are experiencing and how they are interacting with the website. With this click information, I will be able to record what types of internet browsers and devices that are used most often to access my site. For example, I expect to refine and make adjustments to the code in order to accommodate new web browsers, mobile devices, and any display or interaction issues the users encountered. Along with the click data, my future work is greatly based on the information I obtain from interactive features implemented on my website, including the feedback form and survey polls. The feedback form will give users an opportunity to elaborate on any elements they liked or disliked on the site, such as navigation and content features. For example, users can
write about sections that exceeded their expectations or lacked information, and discuss valuable features and navigation hurdles. Ultimately, the click data and user feedback will help me improve my content and their access to the information.

Wikis will also provide valuable data for me to analyze. I will be able to identify reoccurring themes based on the subject matter the users choose to add to my site through the wikis. I will be able to create additional pages to meet the users’ interests based on this data. For example, I expect that my users will add information on current issues as well as trending social topics. Particular pages I anticipate adding to my website are a current events page and an archive page; these pages will serve as a way to catalog current and older articles and examples of remix and copyright subjects. For example, summaries and links to articles and court cases can be highlighted on these pages. I can also incorporate a wiki on these pages so my users can influence the content. I already have three twitter feeds trending the main subjects of my website: remix, copyright, and fair use. I intended for these feeds to keep my site up to date with the trends related to these topics, but I believe specific pages dedicated to current events will elevate my website to a more informational level. With click data, user feedback, and wiki trends, I will gain valuable information that will allow me to direct my website modifications to best meet user needs as well as technology needs.

Limitations

The two major limitations of this project are design restrictions and time. The first limitation I encountered with this project was the design restrictions due to my own coding knowledge. I decided to base my website on the human-centered design theory, which has design elements that were new to me as a developer. This was a challenge I wanted to take on because I
felt this design theory best fit my topic and I embrace furthering my design experience. One of the design hurdles I had was with incorporating a wiki into my site. I had issues with this feature working on different internet browser types. Internet browsers are commonly the biggest problem when trying to get the content and graphics visible in the same format on all computers and versions. I tried to eliminate this issue by searching the internet for the most commonly used version of internet browser, but still found it difficult to determine the most used version by users.

Installing the wiki on my web server was also an issue because I was not able to setup the database and permissions correctly. I found some free versions of easy to implement wikis for existing websites that I could easily add to the website, but even some of those had issues displaying the information and allowing users to interact with the website by adding their own information and changes. It was important to me to make sure all of these elements were checked and working properly to reinforce my design theory choice and complement my content. I believe that with both more experience and time I could have implemented these design elements more efficiently and effectively.

In reflection of my finished product, I realized that I had limited time to research the topics of remix art and copyright law, as well as limited time for the development and testing of the website. There are several aspects of copyright law and remix art that could have been included in this website, but would have taken more time to incorporate the information accurately. For example, I could have expanded on the legal issues of the DMCA and Digital Rights Management by discussing how they pertain to audio and video copyright when copyrighted media are used in mashups and other remixes. Since my topic has both a long history and a continuously developing future, I realize that there are many avenues that may be
taken to present the effects copyright law has on the creation of remix art. Although I recognize that more information could have been added, the research I included was appropriate, presented in a productive learning environment, and can guide the target population to further independent study on the topic.

Conclusion

Although remix art is not an entirely new phenomenon, the development of technologies and the widespread use of the internet has resulted in the growth in the occurrence and popularity of remix art; with this growth, legal concerns and debate surrounding remix art has also increased. It is important for those who use and create remix art to understand copyright law, the fair use doctrine, and how these topics relate to remix art. These topics are especially important among college students who use various media for educational purposes as well as in everyday life. My research on these topics and design theory choices directed my creation of a well-designed, web-based learning tool for students interested in this topic. I developed the website using the human-centered design theory, and other website considerations (e.g., accessibility standards, typography hierarchy, color theory), in order to present the content in an educational website that is user-directed, accessible, and aesthetically pleasing. Each of my design choices were made to reflect the topic and encourage the users to be an active participant in their own learning.
References


Creative Commons About. (2013). Creative Commons About. *creativecommons.org*. Retrieved on December 7 2013, from http://creativecommons.org/about

Creative Commons License. (2013). Creative Commons License. *creativecommons.org*. Retrieved on December 7 2013, from http://creativecommons.org/licenses/by-nc-sa/3.0/


Appendix A

Characteristics of the Human-Centered Design Theory

Coherence – The embedded meanings, if not immediately evident, at least must not be cloaked or obscure (Jacobson, 1999, p. 68).

Inclusiveness – The system should be inviting and tend to invite you in and make you feel a part of a community of activities with which you are familiar and on friendly terms (Jacobson, 1999, p. 68).

Malleability – A possibility to mold the situation to suit, to pick-a-mix and sculpt the environment to suit one’s own instrumental needs, aesthetic tastes, and craft (Jacobson, 1999, p. 68).

Engagement – A sense that one is being invited to participate in the process of learning and which creates a feeling of empathy (Jacobson, 1999, p. 68).

Ownership – A feeling that you have created and therefore own parts of the system (Jacobson, 1999, p. 68).

Responsiveness – A general sense that you can get the system to respond to your requirements and your individual needs and ways of doing things (Jacobson, 1999, p. 68).

Purpose – The system is capable of responding to the purpose the user has in mind and then encouraging him or her to go beyond (Jacobson, 1999, p. 70).

Panoramic – Most current systems tend to encourage the user to converge on narrow activities (Jacobson, 1999, p. 70).
Transcendence – When operating the system, the usr should be encouraged, enticed, and even provoked to transcend the immediate task requirements (Jacobson, 1999, p. 70).
Appendix B

Website Screen Shots

Welcome

Welcome to the Remix Art and Copyright Site. This site was designed to be educational and fun! Here you will find a variety of information about remix art, copyright law, the fair use doctrine, and how these topics are related. As you explore this site, you will find lots of information, such as definitions, examples, and links to other sources so you can continue to learn about these topics. I also included a reference page, current events page, and a page with guidelines on how to make legal remix art.

Make sure you check out the interactive elements on this site, like the "create your own remix photo of Marilyn Monroe" Warmstyle, the breakdown of a mashup song by Gin Talk, and videos on remix art and copyright law—they are awesome! Don’t forget to take my polls and my knowledge review cuts so you can self-assess how much you know before and after you review this site.

I hope you enjoy the site! Use the feedback form to give me comments and suggestions—I appreciate all forms of constructive criticism.

Copyright

In this section, you will read about the United States Copyright Law. I have included a brief history, guidelines to avoid copyright infringement, and public domain information. You will also read about debates and concerns with the law as it relates to remix art in this section. Be sure to check out the videos on this page—they are informative.

Fair Use

In this section, you will read about the fair use doctrine, also referred to as the U.S. Copyright Law Section 107, Limitations on Exclusive Rights: Fair Use. Here you can read about issues with the ambiguity of the law (i.e., gray areas) related to remix art. You can also explore legal questions involving around a creatively popular form of remix art called mashups.

Remix Art

"Copyright law has got to give up its obsession with the copy. The law should not regulate copies or 'modern reproductions' on their own."

- Lawrence Lessig

Warmstyle, the breakdown of a mashup song by Gin Talk, and videos on remix art and copyright law—they are awesome! Don’t forget to take my polls and my knowledge review cuts so you can self-assess how much you know before and after you review this site.

Quick Links

- Knowledge Review
- Glossary of Terms
- Court Cases
- About this Site
- Site Map

About

This website is an educational website for those who would like to learn about remix art and related copyright law. This site is not meant to give legal advice, but rather it presents guidelines and information compiled from research on Remix Art, Copyright law, Fair Use, and the Creative Commons.

Home Page: http://people.sunyit.edu/~bugyij/
Appendix C

Polls and Feedback Survey

Do you agree that we need to allow remix art to help create new ideas, works and help creativity grow?
- Yes
- No
- Unsure

Do you think this site was informative? Why or Why not? *

Do you feel that you learned more on these topics than you already knew? Why or why not?

How much do you feel you learned from the site?

What sections or topics did you find the most informative? Remix, Copyright, Fair Use, Creative Commons, or other.

How easy or difficult was it to maneuver through the site? (i.e., move from page to page)

What did you have the most difficulty with, if anything? Explain with an example if you can.

What did you find to be the most valuable part of the site? Why?

What did you find to be the least valuable part of the site? Why?

What topic or section did you find the most valuable? Why?
Appendix D

Knowledge Review/Quiz

<table>
<thead>
<tr>
<th>Multiple choice</th>
<th>Please answer every question.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The main purpose of copyright law is to promote what?</td>
<td></td>
</tr>
<tr>
<td>- Law, government and the judiciary.</td>
<td></td>
</tr>
<tr>
<td>- Progress of science and the useful arts.</td>
<td></td>
</tr>
<tr>
<td>- Progress of the arts and other creative works.</td>
<td></td>
</tr>
<tr>
<td>- Author's rights, authors rights and copyrights.</td>
<td></td>
</tr>
<tr>
<td>2. What does the copyright law try to balance?</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual good.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual trust.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual rights.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and public good.</td>
<td></td>
</tr>
<tr>
<td>3. What does copyright ownership and protection begin?</td>
<td></td>
</tr>
<tr>
<td>- When the work is published.</td>
<td></td>
</tr>
<tr>
<td>- When the government approves your application.</td>
<td></td>
</tr>
<tr>
<td>- At the moment of fixation.</td>
<td></td>
</tr>
<tr>
<td>- None of the above.</td>
<td></td>
</tr>
<tr>
<td>4. You can own a physical object, for example, a movie DVD or music CD, or a painting or drawing without having the copyright in the work contained in the physical object.</td>
<td></td>
</tr>
<tr>
<td>- True.</td>
<td></td>
</tr>
<tr>
<td>- False.</td>
<td></td>
</tr>
<tr>
<td>5. Works created by federal government employees within the scope of their employment are in the public domain.</td>
<td></td>
</tr>
<tr>
<td>- True.</td>
<td></td>
</tr>
<tr>
<td>- False.</td>
<td></td>
</tr>
<tr>
<td>6. Copyright protection for published works lasts:</td>
<td></td>
</tr>
<tr>
<td>- Indefinitely.</td>
<td></td>
</tr>
<tr>
<td>- Life of author, plus 50 years.</td>
<td></td>
</tr>
<tr>
<td>- Life of author, plus 70 years.</td>
<td></td>
</tr>
<tr>
<td>- None of the above.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Multiple choice</th>
<th>You scored 9 out of 13 correct.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The main purpose of copyright law is to promote what?</td>
<td></td>
</tr>
<tr>
<td>- Law, government and the judiciary. Indefinitely.</td>
<td></td>
</tr>
<tr>
<td>- Progress of science and the useful arts.</td>
<td></td>
</tr>
<tr>
<td>- Progress of the arts and other creative works.</td>
<td></td>
</tr>
<tr>
<td>- Author’s rights, author’s rights and copyrights.</td>
<td></td>
</tr>
<tr>
<td>5. What does the copyright law try to balance?</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual good. Correct.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual trust.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and individual rights.</td>
<td></td>
</tr>
<tr>
<td>- Public interest and public good.</td>
<td></td>
</tr>
<tr>
<td>4. You can own a physical object, for example, a movie DVD or music CD, or a painting or drawing without having the copyright in the work contained in the physical object.</td>
<td></td>
</tr>
<tr>
<td>- True. Correct.</td>
<td></td>
</tr>
<tr>
<td>- False.</td>
<td></td>
</tr>
<tr>
<td>5. Works created by federal government employees within the scope of their employment are in the public domain.</td>
<td></td>
</tr>
<tr>
<td>- True. Correct.</td>
<td></td>
</tr>
</tbody>
</table>

Further information on answers to incorrect answers.
Appendix E

Google Analytics

5 people visited this site

Visits: 31
Unique Visitors: 5
Pageviews: 293
Pages / Visit: 9.45
Avg. Visit Duration: 00:12:56
Bounce Rate: 16.13%

Visits by Browser

<table>
<thead>
<tr>
<th>Browser</th>
<th>Visits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet Explorer</td>
<td>16</td>
</tr>
<tr>
<td>Firefox</td>
<td>8</td>
</tr>
<tr>
<td>Safari</td>
<td>7</td>
</tr>
</tbody>
</table>

- Returning Visitor: 87.5%
- New Visitor: 12.5%
<table>
<thead>
<tr>
<th>Page</th>
<th>Pageviews</th>
<th>Unique Pageviews</th>
<th>Avg. Time on Page</th>
<th>Entrances</th>
<th>Bounce Rate</th>
<th>% Exit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>~/bugyi/remix.html</td>
<td>81</td>
<td>20</td>
<td>00:01:47</td>
<td>2</td>
<td>0.00%</td>
</tr>
<tr>
<td>2.</td>
<td>~/bugyi/mashups-audio-video.html</td>
<td>50</td>
<td>9</td>
<td>00:01:14</td>
<td>3</td>
<td>0.00%</td>
</tr>
<tr>
<td>3.</td>
<td>~/bugyi/copyright.html</td>
<td>35</td>
<td>14</td>
<td>00:01:31</td>
<td>3</td>
<td>66.67%</td>
</tr>
<tr>
<td>4.</td>
<td>~/bugyi/</td>
<td>31</td>
<td>20</td>
<td>00:02:43</td>
<td>18</td>
<td>5.56%</td>
</tr>
<tr>
<td>5.</td>
<td>~/bugyi/feedback.html</td>
<td>30</td>
<td>10</td>
<td>00:01:03</td>
<td>1</td>
<td>0.00%</td>
</tr>
<tr>
<td>6.</td>
<td>~/bugyi/fairuse.html</td>
<td>23</td>
<td>10</td>
<td>00:01:17</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>7.</td>
<td>~/bugyi/index.html</td>
<td>16</td>
<td>8</td>
<td>00:01:35</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>8.</td>
<td>~/bugyi/index-1.html</td>
<td>8</td>
<td>5</td>
<td>00:00:31</td>
<td>4</td>
<td>50.00%</td>
</tr>
<tr>
<td>9.</td>
<td>~/bugyi/court-cases.html</td>
<td>6</td>
<td>4</td>
<td>00:00:11</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>10.</td>
<td>~/bugyi/glossary.html</td>
<td>4</td>
<td>2</td>
<td>00:00:10</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>11.</td>
<td>~/bugyi/about.html</td>
<td>3</td>
<td>3</td>
<td>00:00:00</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>12.</td>
<td>~/bugyi/everything-videos.html</td>
<td>3</td>
<td>2</td>
<td>00:00:15</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>13.</td>
<td>~/bugyi/copyright-quiz.html</td>
<td>2</td>
<td>2</td>
<td>00:00:46</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>14.</td>
<td>~/bugyi/creativecommons.html</td>
<td>1</td>
<td>1</td>
<td>00:00:05</td>
<td>0</td>
<td>0.00%</td>
</tr>
</tbody>
</table>
Appendix F

Website HTML Code

Below is the HTML code I created that represents the homepage or index.html file. All the pages on my site use the same coding format and the source code can be viewed for each by right clicking the webpage from any browser and selecting view source code.

```html
<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
"http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
<html xmlns="http://www.w3.org/1999/xhtml">
<head>
<!-- Submitted to the State University of New York
Requirements for the degree of Information Design Technology
December 2013
SUNYIT Information Design Technology Graduate Program
-->
<meta http-equiv="keywords" content="Remix Art, css, html," />
<meta name="description" content="An Educational Website on Copyright Law and Remix Art"/>
<meta name="author" content="bugyij - SUNYIT"/>
<title>An Educational Website on Copyright Law and Remix Art</title>
<!-- Website designed for SUNYIT Fall 2013 Thesis project --><!--
<script src="js/resize.js"></script>
<!-- Google Tracking Code -->
<script>
(function(i,s,o,g,r,a,m){i['GoogleAnalyticsObject']=r;i[r]=i[r]||function(){
(i[r].q=i[r].q||[]).push(arguments)},i[r].l=1*new Date();a=s.createElement(o),
m=s.getElementsByTagName(o)[0];a.async=1;a.src=g;m.parentNode.insertBefore(a,m)
)(window,document,'script','//www.google-analytics.com/analytics.js','ga');
ga('create', 'UA-46694269-1', 'sunyit.edu');
ga('send', 'pageview');
</script>
<!-- Redirect for Mobile Phones -->
<script type="text/javascript">
if (screen.width <= 499) {
    document.location = "http://people.sunyit.edu/~bugyij/mobile/";
}
//-->
</script>
</head>
<body>
<!-- Start Wrapper to hold all DIVs -->
<div id="wrapper">
<div class="header"><div class="logo"><a href="index.html"><img src="images/logo-2.png" alt="Logo" width="100" border="0" /></a></div>
<ul class="menulinks">
<li><a href="feedback.html">Feedback</a></li>
<li><a href="fairuse.html">Fair Use</a></li>
</ul>
</div>
</body>
</html>
```
Welcome to the Remix Art and Copyright Site! This site was designed to be educational and fun! Here you will find a variety of information about remix art, copyright law, the fair use doctrine, and how these topics are related. As you explore this site, you will find lots of information, such as definitions, examples, and links to other sources so you can continue to learn about these topics. I also included a reference page, current events page, and a page with guidelines on how to make legal remix art.

Make sure you check out the interactive elements on this site, like the create your own remix photo of Marilyn Monroe Warhol style, the breakdown of a mashup song by Girl Talk, and videos on remix art and copyright law—they are awesome! Don’t forget to take my polls and my knowledge review quiz so you can self-assess how much you know before and after you review this site!

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This website is an educational website for those who would like to learn about remix art and related copyright law. This site is not meant to give legal advice, but rather it presents guidelines and information compiled from research on Remix Art, Copyright law, Fair Use, and the Creative Commons.

In this section, you will read about The United States Copyright Law. I have included a brief history, guidelines to avoid copyright infringement, and public domain information. You will also read about debates and concerns with the law as it relates to remix art in this section. Be sure to check out the videos on this page—they are informative!

In this section, you will read about the fair use doctrine, also referred to as the U.S. Copyright Law Section 107, Limitations on Exclusive Rights: Fair Use. Here you can read about issues with the ambiguity of the law (i.e., gray areas) related to remix art. You can also explore legal questions revolving around a relatively popular form of remix art called mashups.

This work is licensed under a Creative Commons Attribution 4.0 International License.
Appendix G

Website CSS Code

Below is the CSS code I created that represents the design styles used on all of the pages for this website. Style elements, like fonts, horizontal lines, block quotes, colors, and column alignment, are all displayed in the code below.

```css
/* CSS Document */
/* Submitted to the State University of New York
Requirements for the degree of Information Design Technology
December 2013
SUNYIT Information Design Technology
Graduate Program */

* {
  margin: 0;
}

body {
  background-image:url(../images/bdy-bkgrnd.jpg);
  background-color:#787878;
  background-repeat:repeat-x;
}

#wrapper {
  width: 960px;
  margin: auto;
}

.header {
  width: 960px;
  height: 127px;
  background-image:url(../images/header.jpg);
}

/* Logo taglin */

.logo {
  width:100px;
  height:100;
  top: 15px;
  left:25px;
  position:relative;
}

.tag {
  width:100%;
  height:200px;
  top: 05px;
  position:relative;
}

.menu {
  width: 960px;
  height: 39px;
}```
Appendix H

Website JavaScript Resize Code

Below is the JavaScript code I created that controls the resizing feature for all paragraph fonts on the website. This allows the reader to increase or decrease the web fonts for easier visibility when reading.

```javascript
// JavaScript Resize Feature
var min=14;
var max=20;
function increaseFontSize() {
    var p = document.getElementsByTagName('p');
    for(i=0;i<p.length;i++) {
        if(p[i].style.fontSize) {
            var s = parseInt(p[i].style.fontSize.replace("px",""));
        } else {
            var s = 14;
        }
        if(s!=max) {
            s += 1;
        }
        p[i].style.fontSize = s+"px"
    }
}
function decreaseFontSize() {
    var p = document.getElementsByTagName('p');
    for(i=0;i<p.length;i++) {
        if(p[i].style.fontSize) {
            var s = parseInt(p[i].style.fontSize.replace("px",""));
        } else {
            var s = 14;
        }
        if(s!=min) {
            s -= 1;
        }
        p[i].style.fontSize = s+"px"
    }
}
```
Appendix I

Mobile HTML Code

```html
<!DOCTYPE html>
<html>
<head>
<meta name="viewport" content="width=device-width, initial-scale=1.0, maximum-scale=1.0, user-scalable=no" />
<title>Mobile Web - Remix Culture</title>
<link href="http://code.jquery.com/mobile/1.0/jquery.mobile-1.0.min.css" rel="stylesheet" type="text/css"/>
<link href="css/remix-style.css" rel="stylesheet" type="text/css">
<script src="http://code.jquery.com/jquery-1.6.4.min.js" type="text/javascript"></script>
<script src="http://code.jquery.com/mobile/1.0/jquery.mobile-1.0.min.js" type="text/javascript"></script>
</head>
<body>
<div data-role="page" id="page">
  <div data-role="header" class="header">
    <h1>Welcome</h1>
  </div>
  <div class="banner">
    <div class="logo"><img src="images/logo-2.png" width="80" height="80"></div>
  </div>
  <div data-role="content">
    <ul data-role="listview">
      <li><a href="#page2a">Copyright</a></li>
      <li><a href="#page2">Remix Art</a></li>
      <li><a href="#page3">Fair Use</a></li>
      <li><a href="#page3a">Glossary</a></li>
      <li><a href="#page4">Feedback</a></li>
      <li><a href="#page4a">About</a></li>
    </ul>
  </div>
  <div data-role="footer" class="ftr">
    <div class="fullsite"><a href="http://people.sunyit.edu/~bugyij/index-1.html" style="color:#C60; text-decoration: none;">
      <h5>Full Site</h5>
    </a></div>
    <div class="emailweb"><a href="mailto:bugyij@sunyit.edu"><img src="images/mail-icon.png" width="25" height="20" alt="Mail"></a></div>
  </div>
</div>
<div data-role="page" id="page2a">
  <div data-role="header" class="header"> <a href="index.html"><img class="back" src="images/back.png" alt="Back"></a>
    <h1>Copyright</h1>
  </div>
  <div data-role="content">
    <p><img src="images/170px-Copyright_svg.png" width="80" height="80" align="right">There are many factors that have impacted both copyright law and remix art. Existing copyright laws have been seen in a new light with the spread of remix art. The United States Copyright Law was initially designed to protect copyright holders from having their original works and intellectual property copied, distributed, and sold by anyone other than themselves the for a certain period of time. Copyright protection lasts for the life of the author plus 70 years if the work is established in and after 1978, but works made prior to 1978 but after 1923 are held to a different protection rule.</p>
    <p>Current copyright law allows copyright holders to pursue liable lawsuits against those who have
unlawfully shared, modified, or sold their works. Although existing copyright law is designed to protect intellectual property and the copyright holders, the law is not as effective at preventing these works from being used for other purposes due to the widespread growth of technology. Advances in technology have made copyright laws, such as the Digital Millennium Copyright Act of 1998 (DMCA), ineffective in its ability to protect all copyrighted works and their creators. The DMCA states that owners of copyrighted works cannot share, reproduce, or sell those works, but with technology and the ability to override safeguards many people are able to share and reproduce media without permission.

Remix culture can be defined as "the global activity consisting of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste" (Remixology). Remix art is the act of "copy, transform, and combine" in order to create new works based on previous works and ideas (Ferguson, 2012). The popularity of remixing among the general public has been growing in recent years and becoming more and more familiar in everyday life. The rise of remix art, however, has stirred up controversy in the world of copyright law; this creative outlet has some people debating its efficacy and the ways in which artists can respond to this digital phenomenon on a legal level.

An early example of artwork that may be considered as remix art is Andy Warhol’s series of prints of Marilyn Monroe (see Figure 1: Warhol). He used and transformed her photograph to create a series that was a derivative of the original photograph, thus making it a new piece of art (Remixology). Remix art has become more commonplace in recent years due to technological developments and the widespread access people have to the internet.

The
The fair use doctrine allows individuals to use and modify copyrighted materials without permission from the copyright holder under specific circumstances.

There are four main considerations:

1. The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes;
2. The nature of the copyrighted work;
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. The effect of the use upon the potential market for, or value of, the copyrighted work.

Fair use protection has been commonly accepted with works that are used for criticism, comment, reporting, education, and research. Parodies are also protected by the fair use doctrine. It is argued that remix art can also be protected by this doctrine. For example, a mashup is transformative from the originals because a mashup is a form of media in which portions from more than one source is combined or blended. The primary concern is whether or not remix art, such as mashups, are transformative and derivative enough from the original(s) to be considered a new piece of work. Those who support remix art often argue that remix artists are protected by the derivative portion of the fair use doctrine.
use, i.e., that a certain use of a work does not infringe its holder's copyright due to the public interest in the usage.</p>

<p><strong>Unprotected Materials:</strong> Works that are not protected by copyright law, such as facts, names, slogans, ideas, those works existing in the public domain and those produced by federal government employees within the scope of their employment.</p>

Definitions and terms provided by <a href="http://www.wikipedia.com">Wikipedia.com</a>.</div>

<p style="font-size:12px;">The growth of technology and its capabilities has led to the popularity of remix art. Legal debate, however, has also increased as copyright law and the fair use doctrine has not grown at the same rate as technology. In this website design project, I present my research on remix art, copyright law, the fair use doctrine, and the effects of each. In the full site, I provide a larger overview of each topic. For more information please visit my full site by clicking the link in the footer.</p>

<p>This site is not a legal advice but rather guidelines and compiled information from research on Copyright law, Fair Use, and the Creative Commons as it relate to Remix Art. Please feel free to use and interact with this website and submit any feedback, comments or concerns you might have with the information being presented.</p>

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.
Appendix J

Website Feedback Form Remix Code

Formmail Maker Form Loader is an online program that allows you to create and customize a feedback form for use on your website. This program can be obtained at this site: http://www.formmail-maker.com/generator.php. Elements of this code are input via a web interface, and then the files are created and made available to upload and include on the server. The code included a database and email message feature to track, catalog, and notify you when a form is submitted. This database is available with a user name and password that allows you to access and export information from submissions to help improve the overall website design.

```php
<?php
// if the form is loaded from WordPress form loader plugin,
// the phpfmg_display_form() will be called by the loader
if( !defined('FormmailMakerFormLoader') ){
    # This block must be placed at the very top of page.
    # --------------------------------------------------
    require_once( dirname(__FILE__).'/form.lib.php' );
    phpfmg_display_form();
    # --------------------------------------------------
}
function phpfmg_form( $sErr = false ){
    $style=" class='form_text' ";

    ?>
    <div id='frmFormMailContainer'>

        <form name="frmFormMail" id="frmFormMail" target="submitToFrame" action='<?php echo PHPFMG_ADMIN_URL . '' ; ?>' method='post' enctype='multipart/form-data' onsubmit='return fmgHandler.onSubmit(this);'>
            <input type='hidden' name='formmail_submit' value='Y'>
            <input type='hidden' name='mod' value='ajax'>
            <input type='hidden' name='func' value='submit'>

            <ol class='phpfmg_form'>
                <li class='field_block' id='field_0_div'><div class='col_label'>
                    <label class='form_field'>Do you think this site was informative? Why or Why not?</label> <label class='form_required'>*</label> </div>
                    <div class='col_field'>
                        <textarea name="field_0" id="field_0" rows=4 cols=25 class='text_area'><?php  phpfmg_hsc("field_0"); ?></textarea>
                        <div id='field_0_tip' class='instruction'></div>
                    </div>
                </li>
            </ol>
        </form>
    </div>

    ?></div>
```
Do you feel that you learned more on these topics than you already knew? Why or why not?

How much do you feel you learned from the site?

What sections or topics did you find the most informative? Remix, Copyright, Fair Use, Creative Commons, or other.

How easy or difficult was it to maneuver through the site? (i.e., move from page to page)

What did you have the most difficulty with, if anything? Explain with an example if you can.

What did you find to be the most valuable part of the site? Why?
What did you find to be the least valuable part of the site? Why?

What topic or section did you find the most valuable? Why?

What topic or section did you find the least valuable? Why?

Your Name

Email Address

Security Code:

Submit
Appendix K

Knowledge Review/Quiz Remix Code

This quiz was created from the web source Wolstat.com, which allows and encourages others to use and modify their code for your own specific need. I have provided a sample the source code of three questions as an example of the code being used on my site.

```html
<!DOCTYPE html
PUBLIC "-//W3C//DTD XHTML 1.0 Strict//EN"
"http://www.w3.org/TR/xhtml1/DTD/xhtml1-strict.dtd">
<html xmlns="http://www.w3.org/1999/xhtml" xml:lang="en" lang="en">
<head>
<title>Javascript radio button multiple choice quiz - Wolstat.com</title>
<!-- ############## code chunk 1 top ################ -->
<script language="javascript" type="text/javascript">
// why not leave this comment in so i can find it using a search engine later?
// better yet, send me an email showing me your customization of it and or a quick thank-you
// www.wolstat.com/contact

var ckey = new Array(6); // this is the correct answer key
ckey[0] = "B";
ckey[1] = "C";
ckey[2] = "C";

function sendMe() {
    var QiD = ""; //string of answers
    var radioName = ""; //current radio field name
    var radioValid = ""; //""=field still pending; "yes"=current field passed; "no"= entire quiz (just one field)

    failed
    for (i=0;i<document.quiz.elements.length;i++) { //run through every field on form
        if (radioValid != "no") { // quiz hasn't failed yet
            if (radioName == "") {radioName = document.quiz.elements[i].name;} //field is still pending
            if (document.quiz.elements[i].checked) { //this field is checked
                radioValid = "yes"; //field passes
                QiD += document.quiz.elements[i].value; //add answer to answer string
            }
        }

        if (document.quiz.elements[i].checked) { //this field is checked
            radioValid = "yes"; //field passes
            QiD += document.quiz.elements[i].value; //add answer to answer string
        } else { //field already passed
            radioValid = ""; //reset the test var
        }
    }

    if (radioValid == "") { //no radios were checked
        radioValid = "no"; //quiz fails
    } else { //field already passed
        radioValid = ""; //reset the test var
    }

    if (radioValid == "no") {

```
alert("Please answer every question.");
} else {
    var myURL = "quiz.php?QiD=" + QiD;
document.location.href = myURL;
    // pageInit(QiD);
}

function delineate(str) {
    theleft = str.indexOf("=") + 1;
    theright = str.length;
    return(str.substring(thelleft, theright));
}

function pageInit() { // (QiD)
    var qTotal = 0; // total questions on quiz
    var scoreNum = 0; // total correct answers from user
    var is_input = document.URL.indexOf('?'); // tests if there's a ? in the URL
    if (is_input != -1) { // there is a ? in the URL
        var locate = window.location; // convert a method into a string
        document.pass.answ.value = locate; // not sure why the string has to get juggled this extra time
        var text = document.pass.answ.value; // but it kept breaking on me when i took it out
        document.pass.answ.value = delineate(text); //isolate the string of user answers
        var ansKey = document.pass.answ.value;
        // var akey = QiD.split('"");
        var akey = ansKey.split('""); //put user answer string into array
        for (i=0;i<document.quiz.elements.length;i++) { //run through every radio button on form
            var ansName = document.quiz.elements[i].name; //gets radio button name
            var ansPos = ansName.substring(1); // gets question array number- starts at 0
            (not radio button number)
            var curAns = document.quiz.elements[i].value; //gets the current radio button value
            if (curAns == akey[ansPos]) { //current radio answer matches correct answer
                alert(anksPos);
                document.quiz.elements[i].checked = true; //check the radio button
                with user input
                var curAid = "L" + ansPos + akey[ansPos]; //the id of the radio button
                label
                identity=document.getElementById(curAid);
                identity.className= "q-right";
                if (akey[ansPos] == ckey[ansPos]) { //current radio answer matches user's answer
                    identity.className= "q-right";
                    var curId = "r" + ansPos; //the id of the correct/incorrect div
                    identity=document.getElementById(curId);
                    identity.className= "show";
                } else { //current radio answer does not match user's answer
                    identity.className= "q-right";
                    var curId = "w" + ansPos; //the id of the correct/incorrect div
                    identity=document.getElementById(curId);
                    identity.className= "show";
                }
            } else { //current radio answer does not match user's answer
                identity.className= "q-wrong";
                var curId = "w" + ansPos; //the id of the correct/incorrect div
                identity=document.getElementById(curId);
                identity.className= "show";
            }
        }
    qTotal++;
} else {
}
    var curAns = document.quiz.elements[i].value; //gets the current radio button value
    if (curAns == akey[ansPos]) { //current radio answer matches correct answer
    alert(anksPos);
    document.quiz.elements[i].checked = true; //check the radio button
    with user input
    var curAid = "L" + ansPos + akey[ansPos]; //the id of the radio button
    label
    identity=document.getElementById(curAid);
    identity.className= "q-right";
    if (akey[ansPos] == ckey[ansPos]) { //current radio answer matches user's answer
        identity.className= "q-right";
        var curId = "r" + ansPos; //the id of the correct/incorrect div
        identity=document.getElementById(curId);
        identity.className= "show";
    } else { //current radio answer does not match user's answer
        identity.className= "q-wrong";
        var curId = "w" + ansPos; //the id of the correct/incorrect div
        identity=document.getElementById(curId);
        identity.className= "show";
    }
} else {
    var curAns = document.quiz.elements[i].value; //gets the current radio button value
    if (curAns == akey[ansPos]) { //current radio answer matches correct answer
    alert(anksPos);
    document.quiz.elements[i].checked = true; //check the radio button
    with user input
    var curAid = "L" + ansPos + akey[ansPos]; //the id of the radio button
    label
    identity=document.getElementById(curAid);
    identity.className= "q-right";
    if (akey[ansPos] == ckey[ansPos]) { //current radio answer matches user's answer
        identity.className= "q-right";
        var curId = "r" + ansPos; //the id of the correct/incorrect div
        identity=document.getElementById(curId);
        identity.className= "show";
    } else { //current radio answer does not match user's answer
        identity.className= "q-wrong";
        var curId = "w" + ansPos; //the id of the correct/incorrect div
        identity=document.getElementById(curId);
        identity.className= "show";
    }
} else { //current radio answer does not match user's answer
    identity.className= "q-wrong";
    var curId = "w" + ansPos; //the id of the correct/incorrect div
    identity=document.getElementById(curId);
    identity.className= "show";
} else {
}
var topMsg = "You scored " + scoreNum + " out of " + qTotal + " correct."
if (scoreNum == qTotal) {topMsg = "Perfect! " + topMsg}
else {
    var topMsg = "Please answer every question."
}
var newText = document.createTextNode(topMsg);
var para = document.getElementById("dyn01");
para.appendChild(newText);

</script>

<style>
div#C ul {list-style:none;padding:0px;margin:0px;white-space:nowrap;border:width:49%;font-family:Verdana,Geneva,sans-serif;}
div#C ul li {list-style:none;padding:0px;margin:0px;font:normal 13px/13px;font-family:Verdana,Geneva,sans-serif;}
dt {margin:0px 0px 0px 0px;padding:2px 4px 0px 6px;border:solid 1px #BBB;background:#F6F6F6;border-bottom:0px;font-weight:bold;color:#000;font-size:12px;font-family:Verdana,Geneva,sans-serif;}
dd {margin:0px 0px 16px 0px;padding:3px 4px 16px 0px;border:solid 1px #BBB;background:#F6F6F6;border-top:0px;color:#333;font-family:Verdana,Geneva,sans-serif;}
form.hval input {background:#FFC;font-family:Verdana,Geneva,sans-serif;}
form.noval input {display:none;font-family:Verdana,Geneva,sans-serif;}
dl ul {list-style:none;font-family:Verdana,Geneva,sans-serif;}
ul#Q1 li {list-style:none;background:url(/img/nav/pixel.gif);font-family:Verdana,Geneva,sans-serif;}
ul.quiz li {list-style:none;background:url(/img/nav/pixel.gif);font-family:Verdana,Geneva,sans-serif;}
dl li input {display:inline;font-family:Verdana,Geneva,sans-serif;}
dl li label {font-weight:normal;color:#000;display:inline;font:normal 13px/14px;font-family:Verdana,Geneva,sans-serif;}
label:hover {cursor:pointer;}
.hide {display:none;}
.show {display:block;margin:0px 0px 12px 0px;padding:1px 4px 4px 4px;float:right;width:250px;text-align:left;}
.q-missed {color:#F80;font-family:Verdana,Geneva,sans-serif;}
.q-wrong,.wh {color:#000;font-weight:bold;font-family:Verdana,Geneva,sans-serif;}
.q-right,.rh {color:#F80;font-weight:bold;font-family:Verdana,Geneva,sans-serif;}
div#C {}
.rh {color:#F80}
h1 {font-family:Verdana,Geneva,sans-serif;}
p {font-family:Verdana,Geneva,sans-serif;}
</style>

<!-- #-------------------------- code chunk 1 bottom #-------------------------- -->

</head>
<body onload="pageInit();">

<!-- #-------------------------- code chunk 2 top #-------------------------- -->

<h1>Multiple choice <small id="dyn01"> </small></h1>
<div id="C">
<form name="quiz" method="get" action="quiz.php">
<dl>
<dt>1. The main purpose of copyright law is to promote what? </dt>
<dd><div id="r0" class="hide"><span class="rh">Correct.</span> </div>
<div id="w0" class="hide"><span class="wh">Incorrect. Learn more about the correct answer <a href="answers.html">here.</a> </div>
<ul id="Q0" class="quiz">
</ul>
</dd>
</dl>
</form>
</div>
2. What does the copyright law try to balance?
<dt>2. What does the copyright law try to balance?!</dt>
<dd><div id="r1" class="hide"><span class="rh">Correct.</span>  </div>
<div id="w1" class="hide"><span class="wh">Incorrect.</span> Learn more about the correct answer <a href="answers.html">here.</a></div>
<ul id="Q1" class="quiz">
<li><input type="radio" NAME="Q1" value="A" id="Q1A"><label for="Q1A" id="L1A">Public interest and individual good</label></li>
<li><input type="radio" NAME="Q1" value="B" id="Q1B"><label for="Q1B" id="L1B">Public interest and individual trust</label></li>
<li><input type="radio" NAME="Q1" value="C" id="Q1C"><label for="Q1C" id="L1C">Public interest and individual rights</label></li>
<li><input type="radio" NAME="Q1" value="D" id="Q1D"><label for="Q1D" id="L1D">Public interest and public good</label></li>
</ul></dd>

3. When does copyright ownership and protection begin?
<dt>3. When does copyright ownership and protection begin?!</dt>
<dd><div id="r2" class="hide"><span class="rh">Correct.</span>  </div>
<div id="w2" class="hide"><span class="wh">Incorrect.</span> Learn more about the correct answer <a href="answers.html">here.</a></div>
<ul id="Q2" class="quiz">
<li><input type="radio" NAME="Q2" value="A" id="Q2A"><label for="Q2A" id="L2A">When the work is published</label></li>
<li><input type="radio" NAME="Q2" value="B" id="Q2B"><label for="Q2B" id="L2B">When the government approves your application.</label></li>
<li><input type="radio" NAME="Q2" value="C" id="Q2C"><label for="Q2C" id="L2C">At the moment of fixation. </label></li>
<li><input type="radio" NAME="Q2" value="D" id="Q2D"><label for="Q2D" id="L2D">None of the above.</label></li>
</ul></dd>