# Working with Multimodal Assets and Sources

6

You probably know the term **sources** already, but what are **assets**? *Sources* are texts, such as books, articles, websites, and so on, that you can use to gather information about a topic or genre. Assets are pieces of content you'll actually use in your project. An *asset* might be a quotation, an image, a video clip, or a screenshot. For instance, let's say that for your project you need a twenty-second clip from a two-minute YouTube video. The source is the two-minute video (akin to a book or an article you pull from a shelf or the Web). The twenty-second clip from the video is your asset. You'll gather assets from your sources—and, depending on your project, you might create your own assets (for example, by filming an interview with a friend).

Websites and other digital media are updated frequently, so it's important that you save a copy of any asset you think you may want to use when you first find it. Things on the Web disappear.
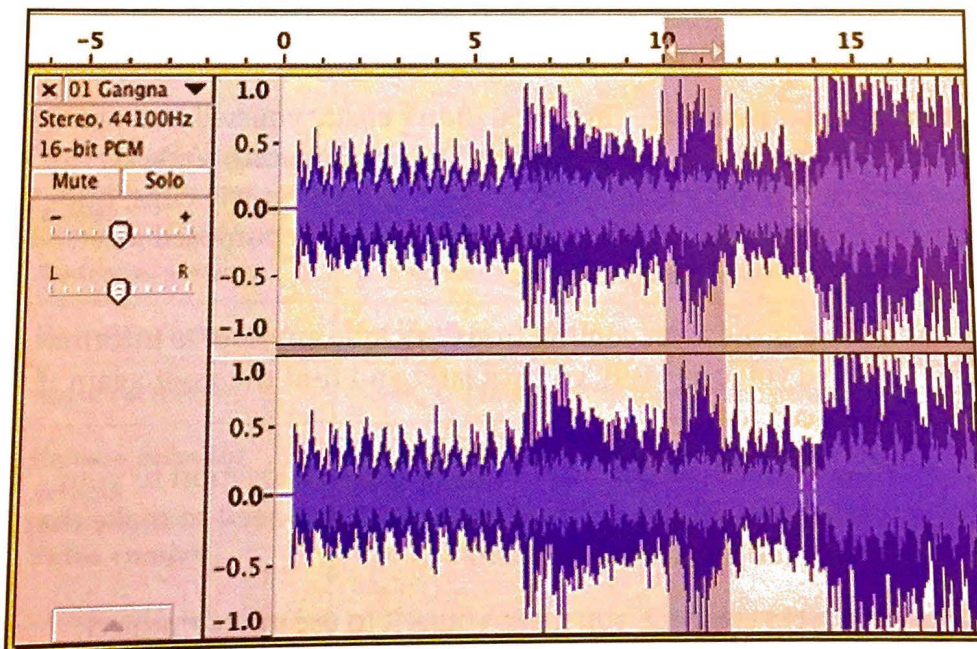
Figure 6.1 A Source and an Asset

In this waveform illustration of an audio clip, the entire song is the **source**, while the grayed-out selection between the ten-second mark and the eleven-and-a-half-second mark is the **asset** that will be used in the project.

For example, Jenny was giving a presentation about online adoption profiles and had planned to show a couple's website while she talked. She did not take a screenshot or save any of the images. Sure enough, the website was taken down the day before her presentation, and she had to scramble to find and analyze a new example. You can save screenshots of websites in an online references manager program like Zotero or in your own filing system (see Chapter 7 for file storage and sharing tips).

Collecting Assets

As you are creating a plan for your multimodal project, whether that's a storyboard, script, mock-up, outline, or other form of pre-writing/designing (see Chapter 7 for more ideas on drafting), you'll want to make sure you create a source and asset list to help you keep your ideas in one place. You are likely familiar with source lists, more commonly referred to as works cited lists or bibliographies. (We'll talk more about those later in another section of this chapter, Citing Assets and Sources, on pp. 160–66.) A well-organized multimodal project also includes an asset list. Asset lists, like the one the Touchpoints in this chapter have you build, help you keep track of the items you are using in your project and can help you think through why you're using those items in the first place. It can also help in creating the final bibliography. An asset list will generally include two kinds of assets: repurposed and created.

Repurposed assets are those you didn't create yourself and are borrowing from other authors (with their permission), such as screenshots, found images, prerecorded sound or movie clips, quotations from written sources, and so on. For the repurposed assets, consider the following questions:

- Where is the asset coming from? Include any source information so you can easily go back later and find the asset again if you need to.

- How will you get the asset from its original location to your project files? What technologies might you need to make that conversion/relocation happen?

Created assets are those you make yourself to use in your project, such as by shooting original video, recording sound, taking photos, writing text, designing logos, and so on. For created assets, consider the following questions that impact your multimodal composition process:

- What hardware (cameras, sound recording equipment, markers, paper) and software (sound or video editing software, photo manipulation programs, etc.) do you need access to in order to create and edit your assets?

- How much time will it take to create these assets for your project? As with any project, especially projects using digital technology, remember that you will almost certainly need some extra time to troubleshoot.

For both types of assets, you should also ask these questions:

- How will any particular asset help you convey the purpose of your project? What is its individual purpose within the larger project context?

- Why are you choosing a particular asset genre or medium over another? (For instance, why choose this sound clip instead of another sound clip? Or, why choose this sound clip instead of an image?)

For example, writer/designer Courteney created an asset list for a video she made to analyze action movies. Most of her video would be comprised of created assets. She decided to break down her created asset column to include both "needs" (the assets and other materials she needs to create for her project) and "solutions" (how she imagines she will get these assets). Working from this table, she made sure her room was ready, asked her actor friends for help in advance, and made sure the camera's battery was charged well before she set out to film anything.

Courteney's Assets Chart

Needs	Solutions
Bedroom setting	Use my bedroom when roommate is in class.
Narrator (actress)	Me; wear motorcycle jacket
Muse (actress)	Sarah, my friend in the theater department
Release form for actress	Get a sample copy from instructor; print out before filming with Sarah.
Video camera	Check this out from the school library (what are its hours?).
Video editing program for PC	I can't use the Mac lab at school because I work during open hours, so I'll use my laptop, which has Movie Maker on it.

> ### ⦿— Touchpoint: Building an Asset List
>
> If you're not already at work on a multimodal project, imagine you've been asked to create a flyer advertising an event of your choice happening at your college (a sporting event, department lecture, reading series, etc.). These flyers will be put up both on campus and in local community establishments (coffee shops, grocery stores, restaurants, etc.). Make a rough sketch of what you want your flyer to look like so as to help you think through what assets you will need.
>
> Now, create an asset list that will help you gather the items you need to write/design the flyer. Or, if you're already working on a multimodal assignment, create an asset list for your project. For your list, design two sections: one for created assets, and one for repurposed assets. Make sure each asset has its own row, then create a column for each of the questions listed in the Collecting Assets section (pp. 148–49). Use the questions there to guide you as you fill in your table.
>
> If you are working on a large-scale multimodal project, the Touchpoints throughout this chapter will ask you to return to this list and add to it. To accommodate that work, you may want to create a table that includes assets listed in each row and the summary/descriptions requested as column headers.

Working with Multimodal Sources

Working with multimodal sources and assets often requires strategies for collecting, citing, and sharing that are different from the research processes you may be familiar with. This section will discuss how to find credible sources for your project. As a reminder, sources are texts, such as books, articles, websites, and so on, that you can use to gather information about a topic or genre.

Find Credible Sources

Every kind of text has a point to make and some type of argument it wants to get across, even if it's just to persuade the reader to pay attention to the information presented. For this reason, you need to think strategically about your sources. No matter what type of multimodal project you create—whether it's a promotional flyer, an informational website, a family scrapbook, or an annual report—you should ask yourself what kinds of sources, information, and evidence are going to be the most convincing to the audience you are trying to reach.

In all rhetorical situations, authors need to consider how best to build their credibility so that audiences trust their knowledge and character. This credibility is called *ethos*. Using credible and reliable sources is

Figure 6.2
Credible Sources Make You Credible

Finding and citing credible sources will prevent people from calling you a dog.

Peter Steiner/The New Yorker Collection/The Cartoon Bank

"On the Internet, nobody knows you're a dog."

one of the most common ways of building ethos, and it is probably a tactic you've used when writing traditional research papers for which you were required to draw on scholarly sources, such as books and journal articles. That kind of source material can be equally useful in multimodal projects, but you can also build ethos by having a well-designed project that pays attention to *how* the text works, as well as *why* it works the way it does, as we discussed in Chapter 3. And the design comes not only from creating your own multimodal content but also from finding outside multimodal sources or assets (such as images, sound clips, Web templates, screenshots, photos, line drawings, and graphs) that can lend credibility to your project. (And for the record, scholars also produce "scholarly" texts beyond books and journal articles, such as the webtexts used in many examples throughout this book.)

Evaluate Sources

The following are some questions that you might use to evaluate whether your potential multimodal sources are credible. Some of the questions may be more important than others for your project. Remember that the credibility of sources will depend on your answers to the kinds of questions we have listed (so make sure you can answer those questions in relation to each choice) and *also* on the rhetorical situation and genre of the text you are producing.

- **How do you define credibility in relation to your project goals?** What makes a source credible can differ from project to project. For many projects, for example, a source is made more credible by having a known author. However, if you were composing a project about the human impacts of natural disaster, the inclusion of film or video footage shot by an unknown author in an affected area could prove to be highly persuasive to your target audience. The credibility of a particular source depends on your argument and the rhetorical situation for your text.

- **What is the purpose of your source? Does it seem biased in any way?** Is the purpose of the source to persuade? Does it seem evenhanded? Is it limited to one point of view? If so, should this affect your use of the source? Sometimes it might even strengthen your argument to use sources that are overtly biased, especially if your point is to illustrate how people with different perspectives think or act on a particular issue.

- **What information can you find about the text's creator and/or publisher?** Are the author's or organization's qualifications listed? If not, are they well known? Your audience's familiarity with or preconceptions about the author of a source can influence their response to your argument. For example, a video clip from a national news outlet like CNN may seem more credible to some audiences than others. How can you account for the bias of your intended audience in selecting sources when you might need to persuade them of something they don't already agree with?

- **Have you seen this author or organization referred to in any of your other sources?** A source that is quoted or referenced frequently by other sources is generally one that authors and audiences find useful, whether it's to highlight their credibility and lend evidence to a topic or to critique the original author and purpose.

- **Is the information believable?** Why or why not? Consider also what type of person might find the information unbelievable. For example, if you need a source that explains the Second Amendment, a video that was made by a gunshop owner will have a much different impact on audiences than a video made by a constitutional lawyer.

- **What medium is the source?** Researchers have found that visual evidence (like photos or videos) makes information more believable to audiences, but some audiences may

question whether a visual is undoctored. Consider which media will be most credible for your project.

- **Are your sources diverse and inclusive?** Sometimes authors overlook diversity when considering sources, and this can affect the credibility of their text with audiences. Considering diversity and difference reminds us to analyze our audiences and to remember that we always have something new to learn from others. Make sure you aren't interviewing only your friends for an oral history project or choosing to represent only one gender or one race in a project that requires discussion of multiple cultures. Don't try to speak for a population that can speak for itself.

⊙— Touchpoint: Annotating Credible Sources in an Asset List

If you are in the process of writing/designing a multimodal project for class, create a list in which you annotate each source you intend to use for your project. If you are not in that process or that stage, choose a recent assignment from any class and create a list in which you annotate each source you used. Where possible, the list should include the following elements:

- **The source's metadata.** Document enough information about the site—including author, title, publication venue, and Web address, if relevant—so that you, your collaborators, or your instructor can go back and find the source.

- **A summary of the source.** Describe the source's medium and give a brief description of the source's content. For example, if you're using a website about Cuban Do-It-Yourself (DIY) practices as a source to understand how different cultures engage with technology, you might describe how the website uses persuasive modes and media to make that point.

- **A description of the asset and its metadata from that source.** For example, if you want to use an image from the Cuban DIY website, you'll want to describe the asset briefly: What kind of image is it? What is it about? Who is its author (if different from the whole site)? What is its Web address, filename, and/or title?

- **A description of how the source or asset relates to your project,** including any important/major issues it discusses that you can use to support your project idea or any important/major issues the source or asset leaves out that your project covers.

Copyright Issues and Ethics

As you search for credible sources and rhetorically appropriate assets for your project, be aware of some ethical issues associated with collecting assets that don't belong to you. The majority of ethical issues we'll address in this section relate to copyright law; those issues include the fair-use principle, obtaining permissions, and the use of copyrighted material that authors have purposely given others more freedom to use under certain Creative Commons designations. While avoiding legal trouble is certainly a good reason to pay attention to copyright issues, it is also just good practice to honor the work of the writers/designers who came before you and composed the texts you are now repurposing.
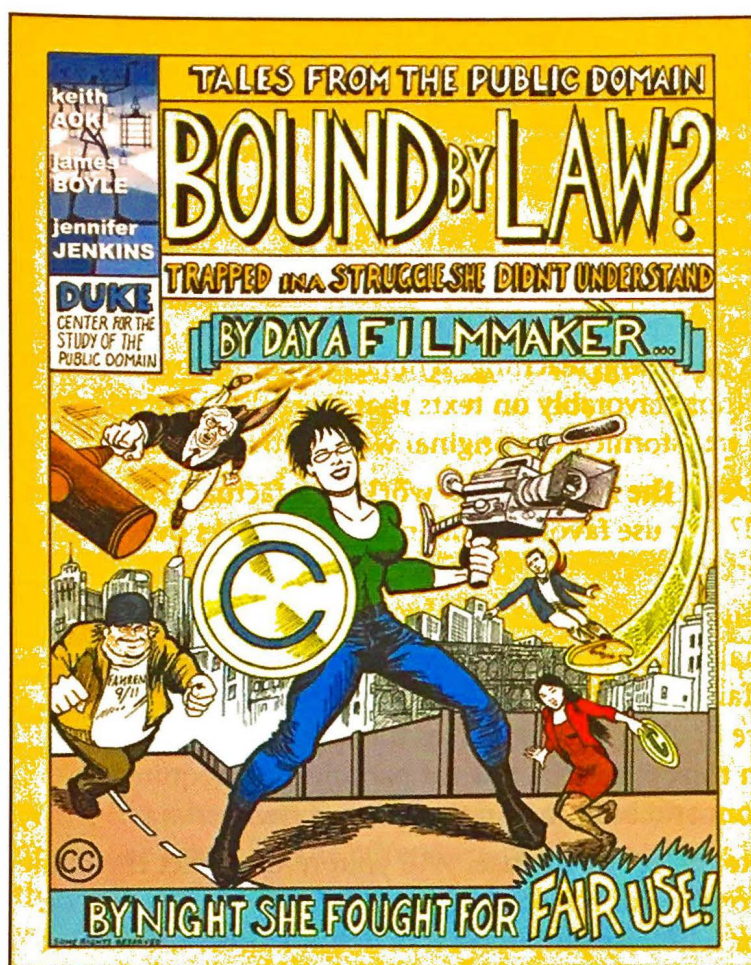
Copyright

Copyright is a legal device that gives the creator of a text the right to control how that text can be used. For a work to be copyrighted, the United States Copyright Office demands that it meet the following criteria:

1. **Originality.** The work must be an original creation—though it's not really as simple as that because a work that is an adaptation or a transformation of a previous work can be copyrighted.

2. **Fixity.** The work must be capable of being stored in some way. An unrecorded speech cannot be copyrighted; once the speech is written down or videotaped, however, it can be copyrighted.

3. **Minimal creativity.** This category is subjective, but for the most part anything that includes some original work will be eligible for copyright protection. Very short works such as your name, phone numbers, and recipes can't be copyrighted, however, because the amount of creativity required to formulate any of those types of texts is considered to be too minimal. In other words, under copyright law "creativity" is considered to take some effort. How *much* effort is often a matter for lawyers and judges to decide.

The point of copyright is to give an author control over how his or her text is used. Authors are the only ones who can legally distribute and/or sell their work—in short, they are the only ones who should be able to profit from it. The moment an author "fixes" an original idea into a text, he or she immediately has copyright over that text, unless the author signs the rights over to another person or to a group such as a publishing company.

Figure 6.3 *Tales from the Public Domain*

Some works—usually very old ones—aren't covered by copyright. These fall into what's known as the public domain. For more information on public domain, read the comic *Bound by Law?* at http://law.duke.edu/cspd/comics/.

Courtesy of James Boyle

When you're composing a multimodal project, copyright needs to be a prime consideration. As you'll learn in the next section, some of your assets may fall under the guidelines for fair use, but if you ever plan to share your project, make sure that you observe general copyright principles. Sometimes it's easy to forget about copyright because of how simple it is to find images or songs through a quick Web search. But just because you find a source online doesn't mean that it is copyright-free.

Fair Use

Having to consider copyright law for your multimodal project may feel as though your creativity is being limited, but you need to remember that copyright exists in large part to protect an author's original work—and you are probably quite protective of your own work. However, while copyright does exist to protect original authors, the fair-use doctrine limits an author's total control.

The principle of fair use was established to allow authors to use portions of other authors' texts without permission for educational,

nonprofit, reportorial, or critical purposes. Anyone working on a multimodal project should pay attention to the rules of fair use. Unfortunately, those rules aren't always clear-cut. But keep the following four criteria in mind, and remember that your usage of the copyrighted work should meet these criteria as stringently as possible in order to qualify as fair use:

1. **The purpose of use.** Is the work being used for nonprofit or educational purposes? Is it being used for criticism, commentary, news reporting, teaching, scholarship, or research? Fair use looks more favorably on texts that meet these criteria and that have transformed the original work into a new use.

2. **The nature of the copyrighted work.** Is it factual? Has it been published? Fair use favors factual published works over unpublished works or forms of artistic expression.

3. **The amount of the work used.** The smaller the portion of the original text you use, the more likely this use is to be protected as fair use, unless you borrow the "heart" of the work, the feature or element that makes the original recognizable. (Although the opposite is true for parodies that require borrowing from and building on the heart of the work.)

4. **The market effect of the use.** Will your re-use affect the market value or sales of the original text? Work excerpted for educational or scholarly purposes often doesn't affect the market value of the original, so this question is good to ask in tandem with the others in this list.

Ariel, one of Kristin's students, was working on a rhetorical analysis of a Web comic for class. She created a website for her analysis that included images, links, and written analysis of the various comics. Because she used screenshots from the Web comics—including different panels from the comics themselves and the mastheads from each comic—she had to think about copyright. Ariel was pretty certain her screenshots fell under fair use for several reasons:

1. The texts would be used for educational purposes—specifically, for criticism and analysis (**purpose of use**).

2. The comics themselves had already been published (**nature of copyrighted work**).

3. She was only using one image out of the entire catalog of comics each author had on his or her site (**small proportion of the whole**).

4. The text would primarily be available only to other people in her class (**small market effect of use**).
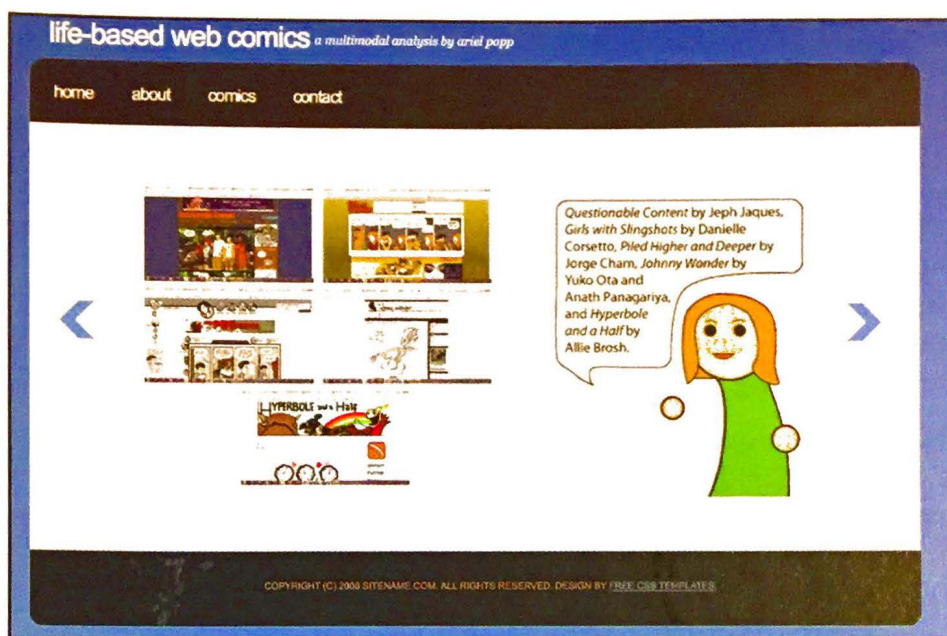
Figure 6.4 A Page from Ariel's Webtext Illustrating Her Use of Comic Screenshots

Courtesy of Ariel Popp

While it is often the case that most of your work for class will fall under fair use given the criteria we've discussed, it is important to think through how you are using your sources and assets so that you protect yourself from any legal trouble, as well as honor the writer/designers of the texts you incorporate.

Permissions

In many cases, if you want to use part of a copyrighted text in your own multimodal project, you are supposed to request permission from the copyright owner. In some cases, this might be as simple as sending an email or a letter to a friendly author, who will grant you written permission to use the text for your project. For instance, even though Ariel's plans for using screenshots of the various Web comics safely met the fair-use criteria for copyright, she also expected to eventually use her webtext in her job portfolio, so she needed permission from the authors to use screenshots of their comics and an image of each comic's logo or masthead. The authors wrote back and granted her permission, and Ariel was able to move ahead with her project without fear of violating copyright law.

On the other hand, getting permission from some copyright holders can be overly complicated, expensive, and potentially unnecessary

(depending on whether your use of the material is fair). For instance, Courteney, an author who was composing a video-based analysis of action films and who wanted to cite scenes from *The Dark Knight* and other Hollywood movies in her project (see p. 149), discovered that she would have to fill out a lengthy permission form supplied by the films' production company, Warner Brothers, and include a proposal explaining her use of each clip from each Warner Brothers movie. In addition, Courteney would not have been able to use or edit any clips from these movies without first getting approval and (most likely) paying a fee.

Most DIY multimodal projects (like the kind we discuss in this book) don't have a budget, so the actions of requesting permission and paying for the use of clips can raise more ethical and economic issues than they solve. That's when we encourage you to exercise your fair-use rights, transforming an asset for your project by critiquing or studying it for academic purposes, parodying it (among other appropriate fair uses), or using more permissions-friendly clips from a Creative Commons or similar search (discussed in the next section).

When Humans Are the Text

You may need a different kind of permission if you are interviewing a person about his or her personal attitudes, beliefs, experiences, and the like. Most organizations (institutions of higher learning, in particular) require you to have your project approved by the local institutional review board (IRB) if the project involves research that experiments on people or asks personal questions of people, *and* if you plan on making the project public. IRBs exist to make sure that certain research—in this case, human subjects research—is conducted ethically.

For a film that she planned to show only in class (a use that is *not* considered public), Courteney needed another kind of permission: the permission of the actor she wanted to film. She could have requested a signed consent form from the actor or obtained vocal permission recorded on film. If people are recognizable in your footage, you need their permission.

Creative Commons

Confused or frustrated about copyright, fair use, and permissions? Look into Creative Commons, a nonprofit organization devoted to giving authors more control over how their work is used. Creative Commons (CC) also provides researchers with a massive collection of assets that are easily searchable and that can be used without

worrying about strict copyright laws, ensuring fair use, or asking (and paying) for permissions. Authors can choose from six licenses, each of which is some combination of the following:

Attribution (BY): Users may copy, distribute, display, and perform the work and make derivative works based on it only if they give the author or licensor credit in the manner specified by the license.
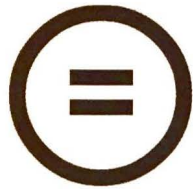
No Derivative Works (ND): Users may copy, distribute, display, and perform only verbatim copies of the work, not derivative works based on it.

Noncommercial (NC): Users may copy, distribute, display, and perform the work and make derivative works based on it only for noncommercial purposes.

ShareAlike (SA): Users may distribute derivative works only under a license identical to the license that governs the original work.

Creative Commons. Made available by Creative Commons Attribution 4.0 International license.

A text licensed with an Attribution-Noncommercial (BY-NC) license can be used in your non-commercial project as long as you give the original author credit. The other great thing about Creative Commons is that you can license your own work after you've completed your project. (If you use any CC assets with the ShareAlike designation, you *must* apply a Creative Commons ShareAlike license to your project.)

When creating your project, you'll want to think about

- What kind of license might work best for you. Remember, if you don't apply a CC license to your work, it will automatically fall under copyright protection.

- What your stakeholders want. Discuss with stakeholders which kind of license your project might need. If your project is primarily for your classmates and teacher, consider how and why a CC license might be helpful. Make a note of which license would be best for your project and why.

Figure 6.5 The Formation of Creative Commons

CC's signature animated film covers the basics of why it formed, what it does, and how it works. Watch the video at https://creativecommons .org/about/videos/get-creative/.

Creative Commons. Made available by Creative Commons Attribution 4.0 International license.

◉━ **Touchpoint: Tracking Copyright and CC-Licensed Work**

Use an asset list you have created for your project, or return to the asset list you started in the Annotating Credible Sources in an Asset List Touchpoint on page 153. If you haven't completed that Touchpoint, take the time to do so now.

Next, add a "Rights" column to your table. The column should designate one of the following choices for each asset:

- **Get permission:** The asset is copyrighted, and thus its use requires permission. Include information for where and how to do that.

- **Fair use:** Refer directly to the four fair-use criteria and indicate how your use of the asset qualifies as fair. Rhetorical analysis is a good method for indicating this use.

- **CC-licensed:** Indicate which CC license this asset has and what uses the license allows.

For any assets you have that do not fall under fair use, try searching the Creative Commons-licensed assets at http://search.creativecommons.org/ to find additional sources that might replace those copyrighted assets. Remember to look for assets that can be used commercially or can be modified, if these needs are relevant to your multimodal project. Also consider creating your own original assets instead of using those of others.

Citing Assets and Sources

Strict citation rules such as those of the Modern Language Association (MLA) and the American Psychological Association (APA) often are difficult to use when you're producing multimodal projects. This is because those guides were created primarily for print-based

scholarship, such as essays, articles, and class papers. You *might* use MLA, APA, or some other citation style in your multimodal project, but that will depend entirely on your genre and rhetorical situation.

In this book, we have only two rules for citations:

1. Provide enough information about each source so that readers can find it themselves.

2. Use a citation style that is credible within the context of the genre you've chosen to produce.

Why these two rules? Because attributing your sources shows that you care about your readers, your text, and the authors whose work you're using, which helps readers interpret and even sympathize with your argument—not to mention that it helps with your credibility.

Different style guides call your source list different things. You are likely already familiar, as a student, with the type of source list called a bibliography. The MLA style guide calls the same type of source list a works cited list. The APA style guide calls it a references list. A film or other media project would call it credits. What you call your list of citations (if you even have or need a list of all the citations in your project) will depend on what genre your project is.

Figure 6.6 How to Cite a Cereal Box in MLA Style

Martine Courant Rife created a video about citing a cereal box in MLA format. As Rife says, "If you can cite a cereal box, you can cite anything." Citation styles can be quite malleable for anyone encountering multimedia genres.

Provide Enough Information for Readers

It's infuriating when someone you trust shares a link to an image (say, a lolcat) on Facebook or via email without including any additional context, and the link turns out to be "404 Not Found"—that is, a dead end. In that situation, you might ask your friend for more information (if you cared enough to follow up), launch an image search of the entire Internet for the correct lolcat (if you don't know which website it appeared on), and then sort through the 427,000 hits to find an image that you *think* is the one your friend sent you. To avoid creating this sort of frustration, you should provide enough information so that readers will be able to find your sources or will at least know that you attributed your sources well enough to give credit where credit is due. And they'll like you for that.

Here are a few basic questions to help you credit your sources:

- Where is the source's home?
- What is its address?
- What is its name?
- Who is its owner?
- When was it born?

(Yes, it's sort of like finding the home of a lost puppy.)

LOST DOG

Name
Male/Female
Breed
Coloring
Date last seen
Place last seen
If found, please call owner at
123-456-7890

Figure 6.7 Finding Missing Things

Photo courtesy of Jennifer Sheppard

Let's ask these questions about the screenshot in **Figure 6.8**.

First of all, what is this asset's **home** and **address**? Let's say you ran across this image on Facebook and didn't know what it was, but you had a link you could click on so that you could read it in the context of the original site. You'd follow the link, which is the image's address (http://www.phdcomics.com/comics/archive.php?comicid=405), and from there you could discover the rest of the missing information. The asset's home is the website the comic lives on, called *Piled Higher and Deeper*. Note that the address of a Web asset is usually *not* the same thing as the main page (the main page in this case would be http://www.phdcomics.com/comics.php). For the purpose of citation, a main page is like the street name of a lost puppy's home—close, but not quite enough information to get the cute little thing back to its owners. So make sure you get the specific Web address, not just the main page address.

What is the image's name? In this case, it's the comic's title. In many websites, the title of a text that is part of a collection will be listed at the top of the browser, along with the collection's name. If the title is not listed at the top, study the page to see if you can figure out what the title is. In this image, the name appears in capital letters on the comic itself: "Deciphering Academese."

Now, who owns this cute little thing? On a website that's designed like a blog or Tumblr, the author may not be readily evident, so

Figure 6.8 Piled Higher and Deeper (PhD) by Jorge Cham

"Piled Higher and Deeper" by Jorge Cham, www.phdcomics.com

search for links with words like *About* or *Author*, or look for a copyright note, which is where we find Jorge Cham's name. Cham is the owner of this comic. (Note that when you don't have the author's full name, you can use their Internet handle—for example, s2ceball.)

Finally, on blog-like websites such as this one, each post is usually tagged with the publication date, otherwise known as the birth date. In this case, the publication date is January 18, 2004. Now we have enough information to track down the asset again, if we need to, and we can use the name, owner, birth date, home, and address to create a citation.

Use a Credible Citation Style for Your Genre

This is usually the point in the production cycle where the MLA or APA style guide or *The Chicago Manual of Style* (*CMOS* or *Chicago*) gets pulled out—or a website that has examples of these citation styles gets pulled up. But for your multimodal project, you can't assume that you'll use MLA, APA, or Chicago style. Instead, you need to consider what citation styles look like *in the genre* that meets your rhetorical needs. Here's an easy example: when you go to the movies, the soundtrack credits don't appear in MLA style at the end. Readers have come to expect that the sound citations in a movie will follow the format shown in **Figure 6.9**. When you use this style

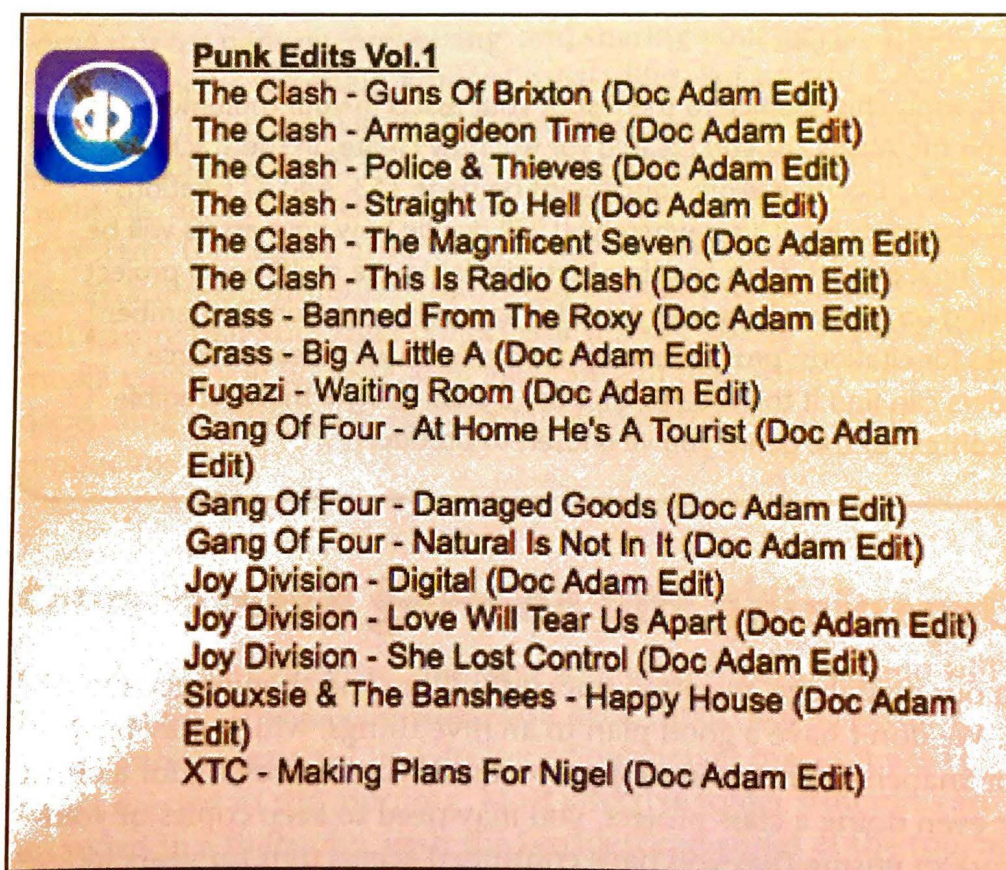**Figure 6.9** Music Credits in a Film

in a movie, it makes your citations credible, professional, and easily recognizable by your audience.

Not as common with a general audience but still functioning within its own genre conventions, the DJ Edit Pack also uses its own citation practices. An edit pack is a collection of songs, usually grouped by musical genre (punk, rap, electronic, etc.), that the DJ has altered in some fashion in order to make the track more dance-floor friendly. These edit packs are generally used by other DJs who are looking for new music to play or include in their own mix tapes, though occasionally fans of the DJ will listen to the packs as well. **Figure 6.10** shows a screenshot of Portland-based DJ Doc Adam's Punk Edits Vol. 1 Edit Pack. Notice the format for these citations. Each track includes the original artist, the song title, and the name of the DJ who edited the track (in this case, Doc Adam). While it's quite simple, it's the accepted convention for this genre. The point is that citation options vary as much as the genre and its features do. More likely than not, those citations look nothing like MLA-style citations, for example. So this rule is about knowing your genre and figuring out how readers of that genre expect citations to appear.

Punk Edits Vol.1
The Clash - Guns Of Brixton (Doc Adam Edit)
The Clash - Armagideon Time (Doc Adam Edit)
The Clash - Police & Thieves (Doc Adam Edit)
The Clash - Straight To Hell (Doc Adam Edit)
The Clash - The Magnificent Seven (Doc Adam Edit)
The Clash - This Is Radio Clash (Doc Adam Edit)
Crass - Banned From The Roxy (Doc Adam Edit)
Crass - Big A Little A (Doc Adam Edit)
Fugazi - Waiting Room (Doc Adam Edit)
Gang Of Four - At Home He's A Tourist (Doc Adam Edit)
Gang Of Four - Damaged Goods (Doc Adam Edit)
Gang Of Four - Natural Is Not In It (Doc Adam Edit)
Joy Division - Digital (Doc Adam Edit)
Joy Division - Love Will Tear Us Apart (Doc Adam Edit)
Joy Division - She Lost Control (Doc Adam Edit)
Siouxsie & The Banshees - Happy House (Doc Adam Edit)
XTC - Making Plans For Nigel (Doc Adam Edit)
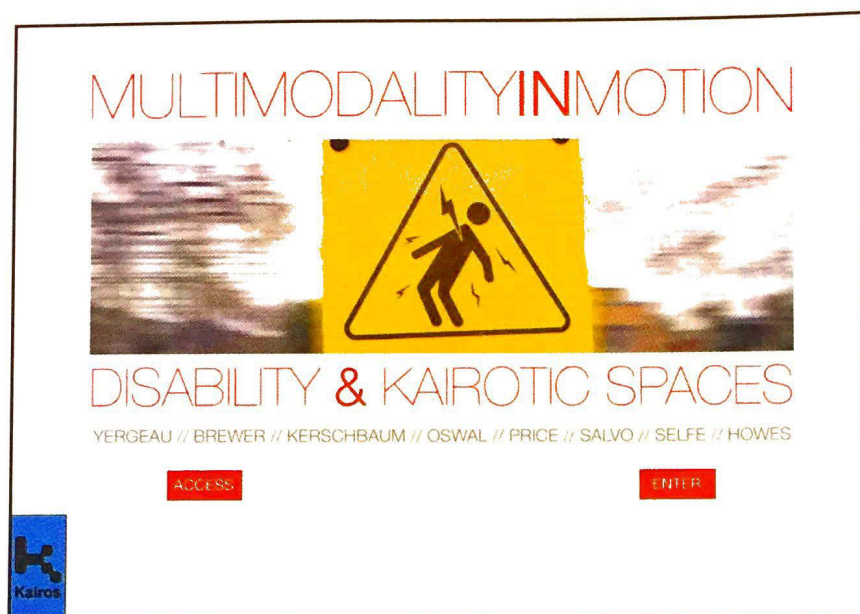
Figure 6.10 DJ Doc Adam's Edit Pack

Courtesy of Adam Arola

Touchpoint: Finding and Citing Sources

This screenshot is from a webtext (a scholarly, multimedia article) published in the online journal *Kairos*. Locate the original webtext and create a citation appropriate for the genre of multimodal project you're working on.

Figure 6.11 Find and Cite This Webtext

Courtesy of Melanie Yergeau

You can also apply this practice to the rest of your assets in your multimodal project, using the Assets List you created (or will now create) in the Tracking Copyright and CC-Licensed Work Touchpoint on page 153. Add a "Citations" column to your assets list. This is where you will decide how your assets will be cited in your final project. Look to other texts similar to the multimodal project you're working on and see how they include citation information. Remember our two rules for citations: provide enough information about each source so that readers can find it themselves, and use a citation style that is credible within the context of the genre you've chosen to produce.

Organizing and Sharing Assets

In our digital age, we often put stuff online and then forget about it. We don't have a good plan to archive things, which may be fine for Snapchats and random photos, but if you're working for a client or even doing a class project, you may need to keep copies of your work or ensure that you have continued access to it for years to come. For instance, you might need to create a project portfolio to get a job or woo future clients. So consider where you might keep,

and how you might organize, copies of everything you make, in case the hosting site you're using goes bankrupt.

If you're working in a group, or even if you're working alone but across multiple computers in a lab, at work, or at home, you'll need to find a good way to share your multimodal assets. Using a USB flash drive or an external hard drive can work in some cases—except when you lose the drive, forget to bring it with you, drop it, or try to save files on it that are too big. Online cloud storage sites are a great alternative. These sites allow you to register (sometimes for free) and save files remotely on their Internet servers so that you can access the files from any other computer, smartphone, or netbook connected to the Internet. These sites are usually password-protected, so you can back up your private files online (although the sites do come with security risks, so don't upload all your banking information!), and you can share project-based folders with anyone you are collaborating with. Examples of these sites include Dropbox, Google Drive, and Box.

No matter what type of sharing system you use, it's good practice to name and organize your files and folders clearly. Doing so will help you find items and keep track of which assets you've already edited, and it will also help other users collaborate, edit, or revise your project later, whether or not you're available. In this section, you'll find some tips for naming, organizing, and sharing your assets. These tips are specific to certain kinds of media files. For instance, avoiding spaces and punctuation in filenames is useful when producing multimodal projects in certain kinds of technological systems (websites, audio files, etc.) but not as important with other types of systems (presentation software like Prezi or blogging platforms like WordPress). Although following a standard set of guidelines will ensure that your final project will work across all software and media types, you do have some flexibility in managing your assets, depending on the genre, technology, and media you're using or producing.

Categorize Your Files Appropriately

Creating folders will help you keep your assets organized and will help you find them again when you need them, just as keeping your clothes organized in a dresser or on shelves makes it easier to get dressed in the morning. Most effective folder structures are arranged in a hierarchy, with the broadest categories at the top, and with the categories getting progressively more detailed as they go down.
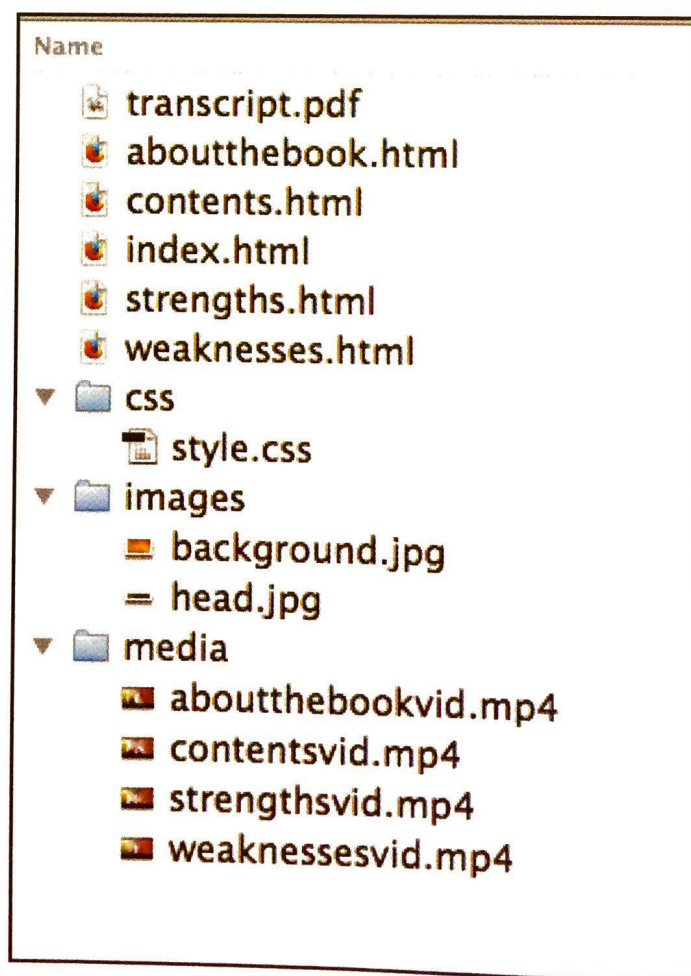
Follow these suggestions for using a folder structure to keep your assets organized:

- **Keep all of your project files in one place.** Some software programs require you to keep the files in a specific location. Research the requirements of your chosen software program and follow its instructions.

- **Create a folder structure** that will be easy to maintain throughout the design and revision process.

  Take a look at the example in **Figure 6.12**. This multimodal book review appeared in the online journal *Kairos*. On the root (or main) folder level are the .html files and then folders for .css files, images, and media. Notice how there are no spaces or capital letters in this file structure and how each folder's name clearly indicates which assets it will include.

- **Name your files and folders** according to what they *are* and what they *do*. If you're using multiple images, sound clips, and videos, you might create three folders called *images*, *sound*, and *video*. (See the discussion of naming conventions in the following section.)

Figure 6.12
File Structure of a Web-Based Book Review

```
Name
    transcript.pdf
    aboutthebook.html
    contents.html
    index.html
    strengths.html
    weaknesses.html
▼  css
        style.css
▼  images
        background.jpg
        head.jpg
▼  media
        aboutthebookvid.mp4
        contentsvid.mp4
        strengthsvid.mp4
        weaknessesvid.mp4
```

- **Create a separate folder for editable files** that won't go in the final project (we call these *working files*).

Use Good Naming Conventions

Certain types of technologies, such as the Web, rely on exact characters to find files. For example, if you save an .html page as "PuPPies.html," you will find it in a Web browser only by typing the exact filename—that is, *not* "Puppies.html" or "puPPies.html." If you can't remember whether you capitalized the first (or second or third) letter, then you won't be able to find your file. Here are some best practices for naming files:

- **Use all lowercase letters in filenames.** If you know that you use all lowercase letters without exception, then you'll know to (1) name the file "puppies.html" and (2) look for "puppies.html" in your Web browser.
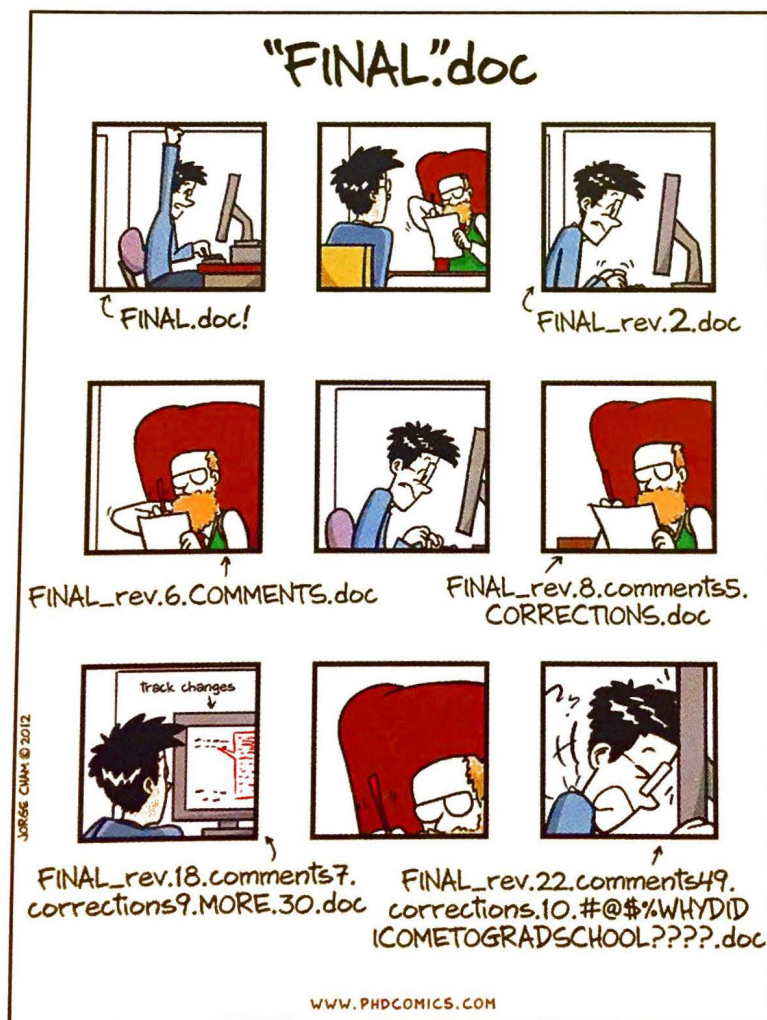
Figure 6.13 Be Careful When Naming Something "Final"

"Piled Higher and Deeper" by Jorge Cham, www.phdcomics.com

- **Use hyphens (-) or underscores (_) instead of spaces.** Web browsers and some multimedia editing programs can't read spaces, and/or they will translate them to a "%20" symbol (which nobody can understand), so it's best to avoid spaces entirely (as in the filename "student-interviews10-11 .mov").

- **Be brief and informative.** Instead of naming an image "red_butterfly_on_fence_in_spring.jpg," consider using "red _butterfly.jpg" as the filename. Or simply call it "butterfly.jpg" if this is your only image of a butterfly.

Use Version Control

You will likely compile multiple versions of your assets throughout your project. For instance, you'll need to crop that audio track from two minutes to ten seconds. If you are exchanging files or using an online, shared repository such as Dropbox, using version control is especially important so that you don't accidentally save over a revised version, causing you to lose new work.

- **If you plan to include dates in your filenames, decide as a group what date format you will use.** Will it be MM_DD_YYYY (for example, "clip1_10_23_2011.mov") or MM_DD_YY? Dates in filenames are OK, but everyone on your team needs to use them in a consistent manner.

- **Use an online version control system.** Git, Subversion, Mercurial, and the like (some are free) automatically assign versions to your project files. Using these can be a little more complicated than just naming a file, but they will ensure that there is no confusion among versions, particularly if you are collaborating on different stages of a project. They also provide cloud-based backups of your work.

Touchpoint: Getting Your Assets In Order

We cannot stress enough the importance of organizing your working files! Without taking proper care to manage your assets and sources, you might start making duplicates or accidentally overwriting your only versions.

Using the sections in this chapter, complete the following checklist to create a clean and rhetorically understandable working environment. Even if you're creating an analog project with analog assets, such as a scrapbook or poster, you can apply these principles through methods such as clearly labeling manila folders for different kinds of assets and working through paper-based mock-ups before using your only color copy of a photograph in your final draft.

- ❑ Categorize your files (pp. 167–69)

- ❑ Apply appropriate filenaming conventions (pp. 169–70)

- ❑ Set up a system for version control (p. 170)

- ❑ Create a system of tracking copyright and sharing assets with your project team or stakeholders (pp. 154–60 and pp. 166–67)