

The Digital Book: Design, Struction, and Annotation

A white—paper on digital publishing



Introduction

Will Luers

The Creative Media & Digital Culture program's Digital Publishing Initiative (DPI) seeks to model a digital academic press in all areas of publishing: peer review, editing, design, production and distribution.

As part of DPI, the summer undergraduate course "DTC 338: Digital Publishing" focuses on the theories, production workflows, design strategies and distribution practices of multi-format digital publishing. Students learn how to turn a text file into an HTML file, an ePub file, a Kindle file, a PDF and a printed book. Research is guided by questions from class readings and discussions, as well as from student projects that explore strategies and software. Class topics include media integration, design for multiple devices, reading interfaces, social networks, file formats, copyright, open source, digital promotion and hybrid (digital/print) workflows.

The final project of the class is a collaborative publication about some aspect of digital publishing. This year (summer 2015), students wrote, built and published a multi-format book about design strategies, book structure and annotation tools in the creation of digital books. The publication is a material demonstration and artful distillation of the ideas explored in discussions, blog posts, readings and creative projects. Students designed the various formats of the book, using the Adobe Suite and the Scalar platform, contributed content and ideas, collected outside quotes, image examples and resources. The thinking behind the text is future-oriented and visionary, but, at the same time, it is a practical and useful guide for the emerging field of digital publishing.

DTC338: Digital Publishing
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The Face Lift

Suhaily Erkkila
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The Face Lift

The book cover has often been one of the most important ways publishers capture and direct the reader's attention. Think about the way that you browse a bookstore, physical or digital. More often than not, the cover is the first thing that catches your eye, it's the first thing you see. It's the difference between putting the book in your hand down and picking up another one that looks more interesting.

What is a Cover?

A cover is the physical representation of any work. No, it doesn't necessarily have to actually be physical. A cover often includes important data: title, author, if it is part of a series, and aims to do so in a way that will catch your attention and make you flip to the book excerpt. A cover also tries to represent what the book within contains. Some covers might even have awards or blurbs from other authors.

Think of a cover as a face. The face contains the majority of the features that identify any one person— if every single book in a bookstore was just plain white with simple black lettering, it would be physically impossible to tell one book from another. What's more, a cover exists to catch our interest. A boring book cover is a book that doesn't get read.

Craig Mod, in his article *Hack the Cover*, has a lot of pertinent points about the Book Cover: where it's been, what it's doing, where it's going.

"Here, the cover is a protector of the signatures and the binding. It allows the books to fly in and out of the stacks a thousand times, and still be usable. In the digital world, our books are protected by ubiquity. They are everywhere and nowhere. They multiply effortlessly and can fly continuously without damage or rot. They don't need covers like printed book need covers." — Craig Mod

On most points, I think we can all agree that the way we consume literature has changed, is changing, and will change. On the other hand, it is difficult to say that you browse through a digital space just looking at the metadata. How many people would choose a book solely on the year it was published, the current price, and how quickly you could have it shipped to your home, or download?

That is not to say that metadata has no purpose in the digital world. It does. Metadata is a useful tool for what could be described as an 'extended cover'. It could include genres, intended age group, novel length, or even suggest books similar to the one you are currently looking at!

Customers Who Bought This Item Also Bought

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<>

 <p>LOOK INSIDE!</p> <p>THE HUNGER GAMES</p> <p>SUZANNE COLLINS</p>	 <p>LOOK INSIDE!</p> <p>THE HOBBIT</p> <p>J.R.R. TOLKIEN</p>	 <p>LOOK INSIDE!</p> <p>Charlotte's Web</p> <p>E. B. White</p>
<p>The Hunger Games (Book 1)</p> <p>> Suzanne Collins</p> <p>★★★★★ 23,784</p> <p>Paperback</p> <p>\$6.96 ✓Prime</p>	<p>The Hobbit; or, There and Back Again</p> <p>> J. R. R. Tolkien</p> <p>★★★★★ 8,251</p> <p>Paperback</p> <p>\$6.90 ✓Prime</p>	<p>Charlotte's Web (Trophy Newbery)</p> <p>> E. B. White</p> <p>★★★★★ 967</p> <p>Paperback</p> <p>\$6.24 ✓Prime</p>

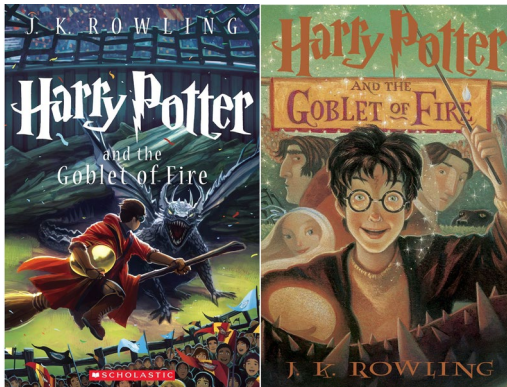
The point is, the cover is changing. It functions as it always has: catching the eye. It just needs a facelift!

What a Cover Should Be

The striking visual cover of a digital book should be designed with six elements in mind.

- Strong focal point
- Contrast
- Balance
- Movement
- Rhythm
- Unity

Designing a digital book cover will require a design to transfer well across different devices. One should have a good focal point to draw the eye. Contrast to help with legibility and readability. Balance keeps things from being overwhelming, while movement and rhythm keep the cover interesting. The most important principle is unity, because every principle must work to unify the cover. Pictured below are two different versions of the same book:



The book on the left has clarity, good detail, and color. It tells an exciting and interesting story. It is easily identifiable from the metaphorical shelf. The book on the right has a dull use of color and Harry is the only recognizable thing in the image. There isn't much content about the story.

This does address a new problem, when it comes to cover design: on some devices the only representation of a book is a small icon about the size of your thumb. How do you include all these principles in something so small?

New Digital Covers

Physical book covers haven't really transitioned well into the digital age. When shopping for a book on Amazon, the cover is given little precedence over things like reviews, ratings, or other important data. Craig Mod, again in *Hack the Cover*, states that products like the Kindle remove the intimacy that a book cover can provide.

"We jump in and out of digital texts with little to no procession. In contrast, every time you set down a physical book, the cover is staring up at you. And every time you pick it back up, you have to go "through" the cover to get to the text. Do that five times and you'll never forget the title or author." — Craig Mod

Which further proves the point of intimacy between a reader and a book's cover. We should work at rebuilding the reader's relationship with digital covers. New digital covers that use GIF animations, open up a whole new realm of possibilities. However, one can run into the same problems with animated book covers as with regular book covers; often less is more. A design that is too



complicated can draw away from a focal point.

Harry Potter and the Sorcerer's Stone works well because it seems simple and interesting. You still get the iconic lightning bolt (in the gif animation) but the stone is the focal point. The neutral brown background helps the red of the stone stand out. The shine of the stone is subtle but captures the eye. The font is smaller than the font used on the physical book. It has also been relocated to the bottom of the cover. The Illustrator removed the author's name because the information is already provided elsewhere.



The cover for *The Strange Case of Doctor Jekyll and Mister Hyde* is one that has too much going on. While the cover embodies the main character's life, it is not legible and very difficult to read. The colors are all too saturated. The yellow colored background is very hard to look at. The green and red clash with the yellow and make the text hard to read.

The Web Cover

More and more book-related fads are popping up as the digital age progresses. Book trailers are becoming more and more popular, as are Twitter launches and Facebook campaigns. The fad that is

perhaps becoming the most popular, is the web cover. A book's website functions like the cover of a physical book. Along with striking visuals, a website might include information about the author, book excerpts, reviews and blurbs, ratings, purchasing information, etc. With a web cover, a publisher is not having to battle the issue of physical space as in a physical design, or even an icon. The only issue with a web cover is keeping that recognizable consistency between every version of a given book. The main image or icon that identifies the book will move from a graphic for a website, to a Twitter Image, to a Facebook page, to a Youtube video, back and forth dozens of times. It has to be recognizable.

The Face of this Book

At the beginning we weren't sure where this project was going to go, but as we continued to work on it an idea started to come to mind. The ultimate goal was to design an image that would transfer well between all mediums. It had to be something eye-catching, unique, but also not too complicated.



Book Trailers What Works?

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Warren Marshall
Jason Wendland

Book Trailers, What Works?

It is difficult to say what works when creating a book trailer, because every book is different. However, an effective book trailer should capture what the book is about and get potential audiences interested in it. Much like any piece of marketing, the author should consider whether money for marketing the book would be better spent on another marketing avenue. One advantage to utilizing a trailer within the marketing of a book is that it gives the potential audience the chance to get an idea of the tone and genre of the book in the same way that a traditional book cover sets the tone and genre. The book trailer can almost be perceived as the extension of the book cover. The trailer is a visual representation of what the reader should expect with an added benefit of providing more of a narrative context than simply showing an evocative image.

A book trailer can create a professional appearance for a book, as well as for its publisher and author, that can make it stand out from other books. However, book trailers are not entirely without their own set of problems. The biggest drawback to book trailers is that not many people view trailers for just any book. It has been said that readers are only really inclined to view trailers for authors they already like, and therefore will probably already buy the book. According to a Wall Street Journal article:

“[no] one knows where the publishing revolution will end, but the odds are that the book trailer will come to be seen as a relic of our nervous transitional era”
(Shea)

With that in mind, one needs to consider whether or not a trailer is even beneficial, considering the cost. According to a 2011 article on the subject of book trailers, “[pay] \$400 for a 30 stop blog tour, and even if each stop only gets 50 views because they’re all little, new blogs... you’re still getting 1500 people, reading about you and your work” (Do Book).

Compare that to a similar investment on the production of a book trailer. An author or publisher would spend money on the development of the trailer, and then they would have to find an avenue to plug it, costing even more money. Videos can be produced cheaply and placed on Youtube, but like many facets of advertising, a cheap-looking ad will not garner much faith in the advertised product. In an article concerning the uses of book trailers, it claims that if a book trailer is “done poorly or if done cheaply they do very little to impress a potential reader”(Laube). So one should consider if a trailer would really sell the book better than traditional advertisements.

It may seem appealing to utilize book trailers, since it is a new concept. However, just because something is new does not necessarily mean it is better. Authors and publishers should experiment with marketing their books. There is nothing that suggests that a bad book trailer will hurt a book’s chances of selling, it just may not help it.

Elements of an Effective Book Trailer

Book trailers are a good way to spread awareness and publicity for an upcoming book. The trailer should be premiered up to several months before the release of the book. A book trailer should include the title, author, and general plot-line or purpose of the book. Book trailers can be made up of several different forms of content. These may range from images, text, scene reenactments,

animations, interviews, author readings, personal introduction from the author etc. Depending on the type of book, some forms may be more appropriate or effective than others.

For example, if the book is a novel or story of some sort, then either an animation or video reenactment could be created. This would give the audience an idea of what the book is about and engage their interest without spoiling the plot-line, as with most movie trailers.

Below, are successful examples of trailers: one with high-production values, similar to a movie trailer, and one that has a more low-fi or do-it-yourself aesthetic.



<https://www.youtube.com/watch?v=A0TnH3GEieE>

This is a good example of a simple book trailer, which is individually made, and not particularly high quality. The author created a few slides along with his own narration, which explains the book. With free movie making software on most computers these days, it is an easier way for a small time publisher to create their own book trailer



<https://www.youtube.com/watch?v=9AbGWE4SwF>

without needing the access or finances to larger resources.

Opposite to the first one, this trailer displays a high production example for a larger author and/or publisher. It includes a large cast, a great deal of animation and graphics, cinematography costume design, etc. These are all things, which are more typical of a higher budget production similar to those of a TV series or movie.

The book trailer for this publication includes a variety of images which showcase the production process of our project with behind-the-scenes photos of the creators and screen-shots which show the overall progression of the project step by step. We believe that the video can capture an important aspect of this publication: that it is a collaboration of students.

Why Book Trailers Should Be Used

The ultimate purpose of a book trailer is to publicize an author's book and get it in the minds of the masses in an effective way. Overall, if this

process proves to be effective, one could say that a book trailer is keeping the medium alive instead of ruining it.

Joanna Penn brings up a valid point stating that, “online video is a huge growth market with millions of views daily. 80% of internet users are watching videos so you have a huge audience you can reach through video.” (Penn 2010)

With such a large audience watching videos in today’s world, it comes to no surprise that more and more authors are utilizing book trailers to further publicize their books. If the masses require moving images to get excited and curious about a book, why fight it?

Main Points

Pros

- Sets the tone of book
- Additional marketing strategy
- Can create appeal to a generation that uses the web more than books

Cons

- Can be expensive
- Can fail to reach targeted audience
- Poorly made trailers appear unprofessional

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Book Design for the Digital Reader

Daniell Beyrooty
Sarah Thurman

Book Design for the Digital Reader

"As students move deeper into the mode of hyper attention, educators face a choice: change the students to fit the educational environment, or change the environment to fit the students."

— N. Katherine Hayles,

My article on hyper and deep attention

Digital publishing creates new and expedient ways to read and absorb texts. Many publishers continue to embrace the pre-digital design of the traditional book while others have moved forward and realized that books can be multimedia experiences. This section will focus on some key elements of designing digital books:

- Hyper- vs. Deep-reading
- Typography
- Imagery
- Chunking
- Graphic Elements
- Multimedia Placement

Hyper vs. Deep Reading

Print lends itself to deep reading fairly easy but what about digital texts? Skimming rather than actually reading articles has become commonplace in the digital era, with videos, images, and hyperlinks as the pausing points during reading. This type of hyper-attention allows the individual to cover more ground. However, very little specific information is retained. Instead, the reader has an understanding of the topic as a set of related snippets or chunks of information.

"Still, hyper-reading on digital devices does come in handy, especially when time is limited. My mobile phone has proven to be been useful in reviewing study material before an exam, or skimming through the latest headlines to kill some time. Beyond basic reading tasks, I do believe that there is a potential for digital environment to provide immersive reading experiences—perhaps ones that do not resemble anything we've seen elsewhere. As Ferris Jabr highlights, we may very well need to change our entire approach. Instead of trying to mimic the tried-and-true techniques of print, why don't we refocus our efforts and transform digital texts into an entirely new medium?"

— Caleb Carroll, *Screen versus Print*

Traditional printed books are designed for deep reading, but what about digital texts? On the web, skimming rather than deep reading has become the norm, with videos, images, and hyperlinks acting as the pause points during a reader's experience. This type of hyper-attention allows the reader to cover more ground, but with the possibility of very little specific information being retained. Instead, the reader gets a very quick and general understanding of the topic as a whole and perhaps knows where to go for the specifics.

Typography

Typography is considered to be a type of art, which involves technique of arranging type to make written language readable and appealing. The arrangement of type involves selecting typefaces, point size, line length, line spacing (leading), letter spacing (tracking), and adjusting the space within letters pairs (kerning).

Butterick writes that there are five key components to what makes something look good when it comes to type:

"The first is the way the body text looks, because there is more of it than anything else. If the body looks good, then don't worry about the rest. The second thing is the point size of your letters. Traditional print books kept you at 10–12pt fonts, and web publishing is now making 15–25 pixels acceptable. The third key is line-spacing, which should be about 120–145% of the point size. Fourth, your line length should be an average of 45–90 characters per line. The final tip is picking a font that matches with the theme of your words, while still being easy to read." – Butterick

Imagery

Imagery is a great way to help a reader in the understanding a text by:

- Illustrating and reinforcing the meaning or points of a text
- Breaking up the flow of reading into “chunks” or segments
- Helping the reader navigate by creating visual anchors.

Digital Publishing has the advantage of not being limited to just publishing black and white photos in order to keep costs down. You can publish full color pictures, along with maybe even some animated or moving imagery. You can also create vivid imagery with typography and other graphic elements.

"I think that design is important in increasing readability. Breaking up flow with images and graphics can help to make a text more useful to the reader."

– Natalie Hendren, Virtual Codex

– Natalie Hendren, Virtual Codex

Chunking

Chunking is a method of presenting written information that splits concepts into small pieces (chunks) that make the information easier and faster to read. It's especially useful for material presented on the web, since it allows readers to scan for information they need with more efficiency.

Chunked content usually contains (but is not limited to):

- Bulleted lists.
- Short subheadings.
- Short sentences with one or two ideas per sentence.
- Short paragraphs, even one-sentence paragraphs.
- Easily scannable text, with bolding of key phrases.
- Inline graphics to guide the eyes or illustrate points which would normally require more words.

Graphic Elements

Graphic elements are the parts of design that are not the content. These elements include whether or not the text is bolded, the white-space of the pages, the margins, the gutters, arrows, page numbers, color markers, background color, icons, separators, borders, shadows. All of the things that help guide the reader through the text. Over use of any of these elements, however, can cause clutter and make it hard to read, as well as interrupt the flow and rhythm of the work.

Multimedia Placement

Multimedia is a very large part of how we, as a student body, learn and understand material. However, as stated before, there is a right and a wrong way to do things. An even balance of multimedia is key; which means equal amounts of images, graphics, sound bites, and video throughout a text. Graphics

"As I've written in other blog posts, I believe that multimedia may also greatly benefit not only comprehension of content but potentially aid in readability as well. Breaks in texts with informative videos and images may help reading to be easier while also providing useful content that furthers understanding of the plain text. Ultimately, I think that good and somewhat minimalistic design is an advantage of eBooks. Spacing and links between sections would also be advantageous."

— Natalie Hendren, Virtual Codex

and sound bites tend to work well with long text, but short informational videos, about either the chapter topic, or specific subsections is also beneficial.

Multimedia works wonderfully in educational texts, but it remains to be seen in what ways long-form fictional texts, like novels, integrate media such as sound and video with deep reading. Currently, novels have experimented with multimedia elements, however, they seem to detract more than they encourage deep reading.

Refernces

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Social Reading and Annotation

Caleb Carroll
Dan Asbridge

Introduction

The affordances of social reading and annotations have a far-reaching influence in the realm of academic studies. Based on a review of the current literature and the various applications and sites, the ideal site would allow for real-time social interactions and include the ability to highlight text, draw shapes that show the relationships between ideas and place images among other things.

What is Social Reading?

The ability to interact with a text and with other readers of a text is a rapidly growing area in application and web development. In essence, many apps have developed the ability to share, comment and discuss content, but of the three discussed within the article, none have yet to engage in real-time discussion that encourages and facilitates student learning in their particular interests. There is a need for this type of experience; the rough prototype suggested below, serves as an answer to these effective, yet limited applications. Social reading in a digital context enables users to share and engage a text in meaningful ways that increases comprehension. At the root of it is the sharing of books, ideas and comments and receiving feedback on those ideas. The web and digital technology enable people to have similar experiences and ultimately to share those experiences, hence the proliferation of blogs, social media and forums that serve as platforms for exploration of literature and school textbooks.

Gone are the days when social reading consisted entirely of insulated book clubs and book-of-the-month clubs. Now readers can express themselves through a whole bevy of new social media applications, book club sites and e-reader sites and applications (Mennella).

What is Digital Annotation?

Digital annotation is a loosely-defined term that refers to the supplementation of a digital object with notes, whether critical or explanatory. Several programs have been developed that allow users to annotate documents, images, videos, and even whole Web pages. This guide will focus primarily on annotations made on textual objects (especially Web books and eBooks), as well as the networks through which such annotations can be posted and shared online.

Notable Examples

Social Reading Platforms

Good Reads

There are several examples of different social reading sites in existence. For instance, Good Reads enables one to find books that he wants to read next. One can find numerous helpful elements on the site, like friend reviews and suggestions of other books to read. In addition to this and other standard features (such as a rating system of number of stars and community reviews), Good Reads has a Q & A section, which allows people to write questions about the books that they want to read or have read.

The main limitation of Good Reads is that it focuses mostly on books that one is going to read, rather than books one is currently reading or has read. Of course, it goes without saying that one must have read the book to rate it, but it is designed more for those who are looking for something to read, as one infers from the list of things one can do on Good Reads (tracking what one is friends are reading, checking out personalized book recommendations et cetera)(“Good Reads

About”).

With the development of instantaneous social reading, this Q & A format could be particularly applicable to individual readers who have questions about the books that they are reading (rather than have read or will read). In the case of an educational setting, students doing research could begin to formulate research papers by posting general questions to an instant messenger. This would enable them to move from general concepts gleaned from hyper-reading into deeper reading.

Reader Q&A

To ask other readers questions about *Anthology Complex*, **please sign up**.

Popular Answered Questions

What are the major themes in *Anthology Complex*?

2 Likes · Like · 36 Days Ago · **Add Your Answer**



J.D. Each chapter is about something in particular so there are quite a few themes. The ones that the reader is continually faced with though, just to name...[more](#)

What do you think really defines you as a person?

Like · 45 Days Ago · **Add Your Answer**



Tim I think a person's amount of patience can define them.

Figure 1. The reader Q & A provides an example of the practical uses of the Internet for study groups and questions pertaining to books.

Subtext

Another example of a social reading app is Subtext. This application enables teachers to embed prompts, notes, annotations as well as videos and other digital content to a wide range of books. The teacher can also embed discussions within the text

to increase the student's reading comprehension. The goal of these different elements is to encourage a greater participation with the text itself. The instructor can create private groups so that she can share information with a select group of people. Another element of this social reading app is the act of collective experience through reading. A slick element of this application is the ability to make everyone literally on the same page. This is accomplished by a simple tapping of one's fingers on the page (Chandler).

Obviously this app is designed specifically for educational purposes. It is an improvement over Good Reads in that it allows for the immediate reading of texts. Teachers can increase a deeper immersion in the text itself and the interactive elements add a level of depth to the reading experience that Good Reads does not have.

However, it is still limited to a certain extent. For one thing, the teacher has the lion's share of the control of what the individual grasps and what he focuses on. It does not offer the student the ability to ask questions about the things that he finds interesting or noteworthy.

Kindle Fire

Finally, it would be somewhat amiss to leave out Amazon's social reading features. The Kindle Fire enables the user to highlight his text and share notes. A user can select a piece of text, mark it and share his perspectives on the matter before him. With public notes, virtually anyone can access his ideas, making the Kindle one of the most social reading machines (Mennella).

However, this is also limited, in that the notes are archived, rather than accessed in real time. Thus, a student looking for insights does not have the ability to immediately respond to the comment maker

and receive further feedback.

Digital Annotation Platforms

There are two common forms of programs that allow for digital annotation:

The first type is a web annotation program. These kinds of programs are often built for the annotation of general websites. However, with more and more titles being offered in a Web book format, these tools are very useful. A few examples are:

A.nnotate

Allows users to take screenshots of source material and annotate a separate, read-only copy

Annotates: documents (.PDF, Microsoft Office), images, and web pages

Sharing: private or groups

Cost: free account allows 30 annotations per month; paid subscriptions required for larger amounts

Link: <http://a.nnotate.com/>

Diigo

Allows users to highlight, comment, and add sticky notes, which are automatically saved to a personal library

Annotates: web pages

Sharing: public or private

Cost: free subscription allows for unlimited number of bookmarks and notes with limited features; paid subscriptions offer more features, including an ad-free interface

Link: <https://www.diigo.com/>

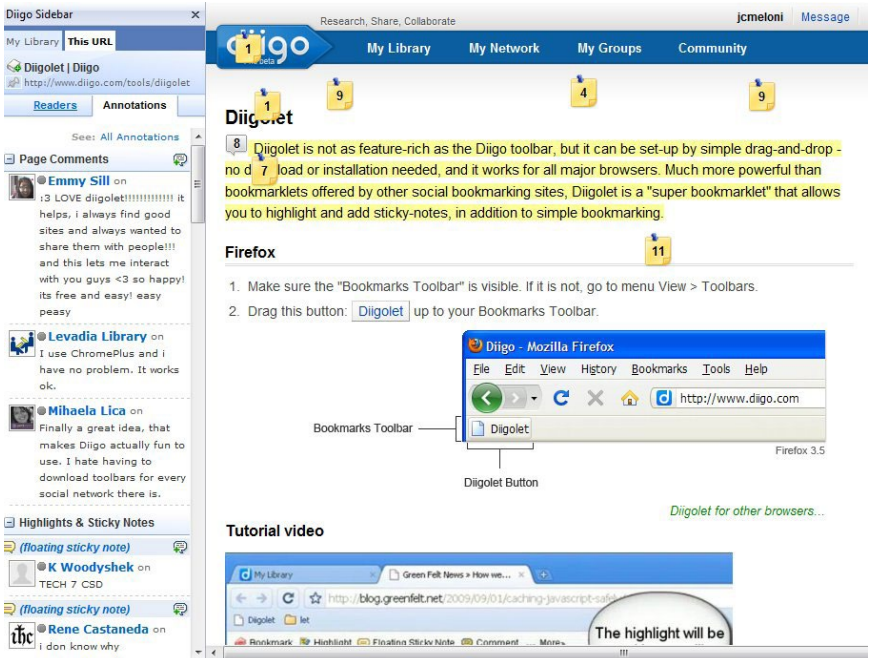


Figure 2. A screenshot from the Diigo user manual, highlighting some of the service's features.

FloatNotes

A Firefox Add-on that can be used to annotate web pages with notes, comments, links, and images; can be formatted with basic Markdown syntax

Annotates: web pages

Sharing: private only

Cost: free

Link: <http://www.floatnotes.org/home>

Pliny

Allows users to see a visualization of the relationship between the annotations they make and their source material; also allows users to search a keyword within their collection of annotations

Annotates: documents (.PDF), images and web pages

Sharing: private only

Cost: free

Link: <http://pliny.cch.kcl.ac.uk/index.html>

The second type is an eBook or .PDF reader program. These programs allow users to purchase, manage, and/or read documents and eBooks, often giving them the option to highlight and annotate them. Notable examples are:

iBooks

Allows you to associate sticky notes to highlighted text, which can be accessed individually on the page, or as part of a list in the Bookmarks section

Annotates: documents (.EPUB, .PDF, .IBA)

Sharing: private only

Cost: app is free; eBooks are priced on iBooks Store

Platforms: Mac, iOS

Link: <https://www.apple.com/ibooks/>

Adobe Digital Editions

Features include basic highlighting and note-making

Annotates: documents (.EPUB, .EPUB3, .PDF)

Sharing: private only

Cost: software is free

Platforms: PC, Mac, iOS

Link: <http://www.adobe.com/solutions/ebook/digital-editions.html>

Skim

Features an extensive range of annotation tools (such as the ability to draw vector shapes); integrates with other software to turn annotations into a bibliography

Annotates: documents (.PDF)

Sharing: private only

Cost: free

Platforms: Mac

Link: <http://skim-app.sourceforge.net/>

The screenshot displays the Skim PDF viewer interface. The main window shows a PDF document titled "Departures from the protocol during conduct of a clinical trial: a pattern from the data record consistent with a learning curve". The document text includes author names (J M Taekman, M Stafford-Smith, E J Velazquez, B G Phillips-Bute, M A Pfleger, M A Sellers, K S Pieper, M F Newman, F Van de Werf, R Diaz, J Leimberger, R M Califf) and sections for ABSTRACT, Setting, Interventions, Methods and results, and Conclusions. The text is annotated with yellow highlights and red arrows. A sidebar on the right contains a search bar and a list of notes with corresponding page numbers. The notes are: "Errors in healthcare are a", "Although clinical trials are", "Trial documentation", and "Learning curves are as likely". The interface also shows a top toolbar with navigation and editing tools, and a bottom status bar.

Original research

Departures from the protocol during conduct of a clinical trial: a pattern from the data record consistent with a learning curve

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ABSTRACT Recognition of learning curves in medical skill acquisition has enhanced patient safety through improved training techniques. Clinical trials research has not been similarly scrutinized. The VALORnet in Acute myocardial infarction, a large multinational, pragmatic, randomized, double-blind, multicentre trial, was retrospectively evaluated for evidence of research conduct consistent with a performance "learning curve".

Design Records provided protocol departure (deviations/ violations) and documentation query data. For each site, analysis included patient order (eg, first, second), recruitment rate and first enrollment relative to study start date.

Setting Computerized data from a trial coordinated by an academic research organization collaborating with 10 academic and 2 commercial research organizations and an industry sponsor.

Interventions 931 sites enrolled 14 703 patients. Departures were restricted to the first year. Exclusions included patient's death or loss to follow-up within 12 months and subjects enrolled 80th or higher at a site. Departures were assessed for variance with higher patient rank, more frequent recruitment and later start date.

Methods and results 12 367 patients at 931 sites were assigned. Departures were more common for patients enrolled earlier at a site ($p<0.0001$). For example, compared with the 30th patient, the first had 47% more departures. Departures were also more common with slower enrollment and site start closer to the trial start date ($p<0.0001$). Similar patterns existed for queries.

Conclusions Research performance improved during curves¹⁰ despite such actions as the common inclusion of "practice subjects" in trial design.

Errors in healthcare are a serious public health problem.¹¹ Although clinical trials are key to improving healthcare and reducing error, they may involve protocol departures.¹² A significant portion of the \$6 billion spent on clinical trials annually in the USA¹³ is used for education to minimize errors. Clinical trial education commonly includes general investigator meetings using seminars, discussions and reading materials.

Site documentation generates a record of research conduct. Recognized departures from the study protocol and recording inconsistencies are frequent and inevitable. Inaccurate performance may represent errors or a conscious decision to deviate in the interest of patient care. Departures from prescribed care are categorized as deviations and are recorded in the trial documentation. Extreme departures are categorized as violations and cannot be included in the primary study analysis. Other documentation issues are recorded in case report form queries.

Learning curves are as likely to occur in clinical trials as in other complex medical tasks, yet this has not been studied. We examined data from a large, pragmatic,¹⁴ randomized, double-blind, multicentre clinical trial¹⁵ for patterns of research conduct consistent with learning curves.

MATERIALS AND METHODS

Study population

With institutional review board approval, a limited

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Duke Clinical Research Institute, Duke University Medical Center, Durham, North Carolina, USA
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Search

Note	Page
Errors in healthcare are a	1
Although clinical trials are	1
Trial documentation	1
Learning curves are as likely	1

Figure 3. The interface of Skim, with the sidebar containing a list of all of the documents highlights and corresponding notes.

Calibre

Allows users to embed annotations as meta-data; also functions as an e-book conversion tool

Annotates: documents (.EPUB, Amazon Kindle file formats, various others)

Sharing: private only

Cost: free; third-party sharing services offer paid subscriptions

Platforms: PC, Mac, iOS

Link: <http://www.calibre-ebook.com/>

Amazon Kindle

Highlights made on Kindle app on any platform (phone, tablet, Kindle reader, computer) can be viewed together on the Kindle website, and can be exported using third-party tools as .TXT or .PDF documents

Annotates: documents (Amazon Kindle file formats)

Sharing: public or private

Cost: software is free; eBooks are priced on Amazon Kindle Store

Platforms: PC, Mac, iOS, Kindle

Link: <https://kindle.amazon.com/>

Best Practices

Social reading could be leveraged to the maximum effect by placing the multiple elements of these applications into one smooth interface. To simplify and solidify this idea, one might create a user interface containing a live instant messaging option for readers that can be operated in tandem with the reading. For instance, let us suppose that a class is reading a book collectively. As the students peruse the pages, they may have questions about the book itself, how it was made, when

it was made, etc. These general questions and answers about the book's metadata and content would be Good Read's Q&A section in real time.

It would also parallel the closed group dynamics of the Subtext. For instance, in an educational setting, the students could be invited to join a group reading that is set up by the teacher. The teacher could go before them and highlight a few texts and attach information to them or annotate them. But the students could stop the flow of readings by highlighting text and dragging it into the instant messenger console. The question could be posed. The teacher could answer it in real time and proceed. This would create a greater level of interest in the work itself if students were free to pursue their own courses and get to the bottom of issues that they were genuinely passionate about. The

user interface would encourage deeper reading. If one were simply reading it through, he could disable the instant messenger right at the book level.

Erewhon
by *Samuel Butler*

If the reader will excuse me, I will say nothing of my antecedents, nor of the circumstances which led me to leave my native country; the narrative would be tedious to him and painful to myself. Suffice it, that when I left home it was with the intention of going to some new colony, and either finding, or even perhaps purchasing, waste crown land suitable for cattle or sheep farming, by which means I thought that I could better my fortunes more rapidly than in England.

It will be seen that I did not succeed in my design, and that however much I may have met with that was new and strange, I have been unable to reap any pecuniary advantage.

It is true, I imagine myself to have made a discovery which, if I can be the first to profit by it, will bring me a recompense beyond all money computation, and secure me a position such as has not been attained by more than some fifteen or sixteen persons, since the creation of the universe. But to this end I must possess myself of a considerable sum of money: neither do I know how to get it, except by interesting the public in my story, and inducing the charitable to come forward and assist me. With this hope I now publish my adventures; but I do so with great reluctance, for I fear that my story will be doubted unless I tell the whole of it; and yet I dare not do so, lest others with more means than mine should get the start of me. I prefer the risk of being doubted to that of being anticipated, and have therefore concealed my destination on leaving England, as also the point from which I began my more serious and difficult journey.

Instant Messenger

Mark "

If the reader will excuse me, I will say nothing of my antecedents, nor of the circumstances which led me to leave my native country; the narrative would be tedious to him and painful to myself. Suffice it, that when I left home it was with the intention of going to some new colony, and either finding, or even perhaps purchasing, waste crown land"

What does this mean? Why is he hiding his past?

Mrs. Smith

Remember that this a satire. It breaks from the past.

Online

- Mrs. Smith
- Mark
- Steven

Figure 4. A mockup of the social reading site, which is interactive in real time through an instant messenger.

Considering what features are offered by social reading and digital annotation tools today (and perhaps speculating a bit on what may be possible in the future), a hypothetical, ideal program would have several characteristics and features. The program would be available across multiple platforms (Mac and PC) and devices (computers, phones, tablets, eReaders, etc). The program would allow users to annotate different types of media, including images, documents, and entire web pages. Sound and video files may be an option as well (though they would require a different interface.) The program would be able to read several file formats, including .PDF, .EPUB and .EPUB3, the Kindle formats .AZW and .AZW3, etc. (Though, Kindle formats may likely be out of the question for a program not affiliated with Amazon.) It may even be able to convert files from one file format to another.

The program would be useable both online and offline. Offline use would rely on locally stored files that could be privately annotated. When connected to the Internet, these annotations could be shared with the public or private groups. It would likely require users to acquire content on their own. In other words, it would not offer texts or other media via an online store. It would therefore need authorization from other programs (including eBook readers like Amazon Kindle Reader and iBooks) to access material purchased through their stores. The reasoning behind this is that, as an annotation software, it does not intend to compete with established eBook retailers. After buying an eBook on iBooks, it seems unlikely that a person would want to re-purchase it on another program simply to use expanded annotation features.

Perhaps the software could be downloaded as an add-on to existing eBook readers, allowing them to connect to the service and sharing community

from within. Whether integrated into another interface or separate, it would offer a network community that allows users to post their recommendations, reviews, annotations, and other original content online. They would be able to share such content publicly, or with specific friends or groups. For instance, a college class would be able to comment on the same document, viewable only by them through a unique URL or through invite. Of course, a user would have the option to keep their annotations private, and they could set specific privacy permissions to control who has access to their personal content, similar to social media.

The annotation interface would be accessible when viewing a document or media file. It would offer the following features:

- Highlighting – The program would offer a wide variety of customizable marking tools. It would allow users to highlight, underline, and strikethrough text in different colors and styles. A passage that is particularly long could be highlighted by a vertical line placed at the margin.
- Drawing – In addition, circles, rectangles, and freeform shapes could be drawn to demonstrate complex relationships within the text, such as chronological sequence, cause and effect, etc.
- Note-making – Notes could be affixed to a body of highlighted text, an anchor point on the page, or onto another note.
- Stylistic options – The user could create a library of font styles (with varying font colors, typefaces, etc.) that indicate different categories of notes (supportive, argumentative, personal reflection, and so on).
- Linking and referencing – Text from one

document could be incorporated as a note on another. Alternatively, a user could link text from the first document to text found in another.

- Image-placing – Images (and other media) could be also embedded.
- Content lists – A separate window would display all of the text highlighted within the document in a list form. Another window would display all of the notes written. A third could incorporate both, indicating the relationship between the highlighted text and the notes.
- Format options –The overall format of the document could be altered. One user may want their notes to appear on top of the document, like floating sticky notes. Another user may want content separated into two or three columns, with the original document appearing on the left, and the various types of annotation appearing in the other column(s).
- Hiding/showing notes –All annotations could be toggled, either individually or altogether.
- Customizable toolbars –Other features would be accessible in customizable toolbars, that can be expanded, collapsed, and altered.
- Searching and managing – All annotations would be collected in a personal library, and could be keyword searched. Annotations could be easily edited separate from their source.
- Exporting – Annotations could be exported by themselves in a single document, embedded into a duplicate of the original text, or optimized as references for

a bibliography. Ideally, these exported versions would also be accessible outside of the annotation program.

- Sharing – Annotations would be sharable with friends, private groups, or all users of the program.

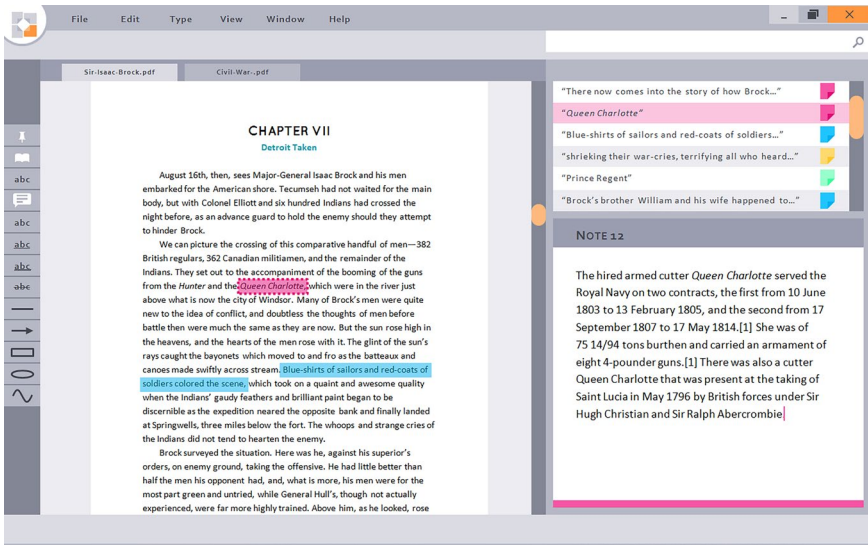


Figure 5. A mockup of an annotation interface, where notes are being added to the highlighted portions of a .pdf file.

Summary

Several applications (too many to mention in this relatively short essay in any detail) have been created to make reading social and annotate text. Among them are Subtext, Kindle Fire's public notes and Good Reads for social reading. Annotation apps include Skim, A.nnotate and Diigo, among others. These applications and sites offer us insights into how applications should be built, from real-time interactions via an instant messenger to highlighting, drawing and image placement.

Main Points:

- The social reading app suggested in this paper is a synthesis of three different social reading applications.
- These include: Good Reads, Subtext and Kindle Fire public notes.
- It takes the Q & A and interactive learning experience of these apps into account and transposes the social element into real time.
- This helps student gain an enthusiasm for what they are learning by letting them decide what they want to know.
- Both web annotation programs (such as A.nnotate and Diigo) and eBook reader software (such as iBooks and Skim) allow users to annotate content, whether these annotations are only available privately or can be shared with other people.
- Ideally, annotation should be embedded within digital reading interfaces and enable users to easily export their notes to online networks.

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Navigation and Structure

Natalie Hendren
Cody Moncur

Pagination and Content

"In the context of the book as an object, the key difference between Formless and Definite Content is the interaction between the content and the page. Formless Content doesn't see the page or its boundaries. Whereas Definite Content is not only aware of the page, but embraces it. It edits, shifts and resizes itself to fit the page. In a sense, Definite Content approaches the page as a canvas — something with dimensions and limitations — and leverages these attributes to both elevate the object and the content to a more complete whole."

— Craig Mod

In "Books in the Age of the iPad," Craig Mod writes about the process of dividing content amongst pages. In print books, pagination determines how content will appear on numbered pages and which content appears on which pages. With digital books, pagination is complicated by different screen sizes and navigation properties of e-readers and devices. An eBook (such as an ePub or Kindle file) is usually designed to flow with indeterminate or formless pagination in order to accommodate a variety of devices and the ability of the user to adjust font sizes. EPub3, newer versions of Kindle files and the more traditional PDF, can, however, be designed with defined pages or pages with a specific layouts of text and image.

With eBooks, publishers may work with two kinds of content: formless content and definite content. Formless content allows text to flow freely and is undisturbed by images and other media content. Definite content allows for multiple types of media to be assembled in a meaningful and readable format.

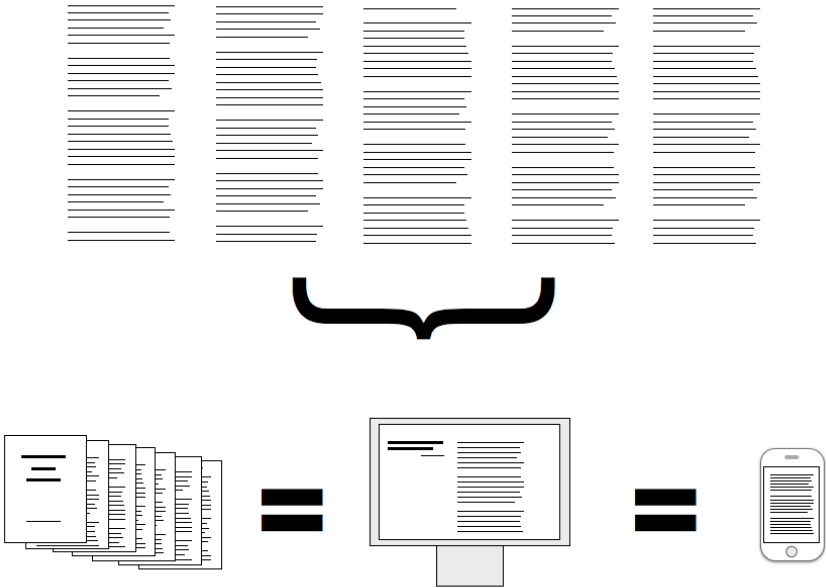
Platform to platform however content will shift

and flux. This is important to consider when deciding what type of content to use to digital literature. Novels and short essays may be better suited in to formless content, while textbooks and readings with specific media content, could benefit from definite content. Definite content allows various media to relate to text in specific layouts that improve and embellish the reading and learning experience. In print textbooks, diagrams and images may be used to further explain a subject. With digital eBooks, this option is further expanded to include videos, audio, and gifs. For example, an online textbook for a biology class may have images and videos explaining how parts of the body function on various levels. This type of content is useful in learning environments. Definite content may be further appreciated when used to create hybrid texts.



Figure 1 Definite Content. (from Mod, Craig. *Books in the Age of the iPad.*)

Formless content does gain advantage in flexibility and ease of production, nonetheless. For example, formless content may be read on any device and retain all of its original meaning as long as the original flow of the text is maintained. Definite content, on the other hand, must be designed page by page in order to maintain the integrity of the



intended layout. In this way, formless is certainly easier to publish in a shorter amount of time.

Figure 2 Formless Content. (from Mod, Craig. “Books in the Age of the iPad.”)

Formless and definite content have their advantages and disadvantages. Moving forward, it would be wise to view the eBook as a canvas for new

Navigation's Relation to Pagination

and unexplored ideas and approaches. Books no longer need to be seen as a two-page spread. Much more is possible with digital publishing.

When books were being shifted to digital, publishers created digital literature that closely resembles print books even including a feature allowing readers to “swipe” pages. Consumers may initially have enjoyed and been drawn to this feature.

However, this approach is a step short of progressive. Digitizing books and publishing digitally is moving forward in today's digital age, yet eBooks were not given the chance to be anything other than a digital replication of an antiquated form of literature. Readers still hold print books dear in their hearts, but digital texts have a wealth of untapped potential that is limited vastly by the constraints of making eBooks so similar to print books.

Pagination in eBooks may affect and influence the style in which chapters and pages are navigated among various platforms. Definite and formless content may be navigated in similar ways. However, there is still room for discussion in regards to vertical and horizontal scroll and horizontal swipe in page navigation. Overall, preference between scrolling and swiping may seem as though it comes down to personal preference. However, the differences of these navigation styles are worth discussing.

Scrolling through a text may allow for a more continuous and less disturbed reading experience. Readers can see what is coming next further down the page while also being able to track their progress by looking at how far down the scroll bar has traveled. But if the text is too long, without breaks or headings, scroll can cause a reader to get lost. Definite content may work better with scrolling navigation as readers may travel down the page

with the text and media that are chunked is such a way that the reader can find their way. With swiping navigation, content may be more restricted making definite content not as flexible as formless content between various reading platforms.

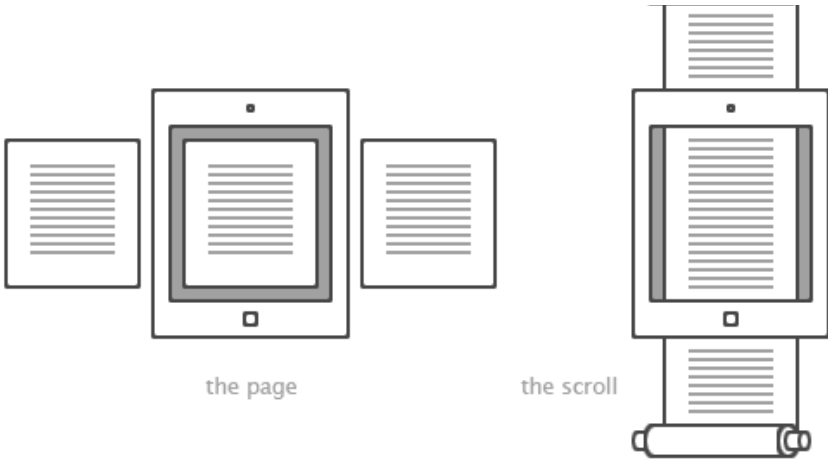


Figure 3 (from Fadeyev, Dmitry. “The Return of the Scroll.”)

The integration of horizontal and vertical styles of navigation can create a logical structure for the reader experience. For example, swiping could be employed to navigate between chapters and scroll to navigate a single chapter’s content.

Swiping through a text, however, allows for better readability of formless content by providing natural breaks in continuous texts. Long texts can be difficult to read through when scrolling. When deciding what type of content to publish, styles of navigation should be considered and discussed in conjunction with determining pagination.

Ultimately, scrolling does allow for more ease of flexibility between devices regardless of content

pagination. For example, look through any of Craig Mod's essays on his website. His content combines formless flow of text and definite layout on a website with scroll navigation. It is the layout and design of text and image that make his works easy to read and understand.

As digital publishing progresses, publishers may look to new and alternative forms of page navigation. The benefits of horizontal and vertical navigation vary from text to text, depending on the content and the targeted platforms as well. Scrolling seems to offer more possibilities in styles of content. However, there is room for creative and alternative styles of navigation with horizontal navigation if publishers use platforms that are more adept at handling such formats. Perhaps, it would also be wise to cease referring to horizontal navigation as swiping as this mental frame may also grow to limit further innovative approaches to this style of navigation.

Formless Content

In the mobile realm of the present, it is possible to seamlessly download almost any text, and read through it on almost any device, anywhere, at anytime. Although this makes publications far more accessible, the process is not without issue. This writer downloaded Dante Alighieri's "Inferno" on an Android phone. Upon opening the poem and reading through the cantos on a mobile phone's small screen, it was immediately apparent that the overall frame of the work was not suited to display lines or stanzas of a poem in any user friendly manner. If the reader reduces the size of this text so that a whole line, as it was

written by Dante, could fit on one line of text on a mobile phone, the characters on the page are simply too small to read. If the text is enlarged so that it is legible from a comfortable distance (anything more than two inches from the face), the lines and stanzas appeared broken and disfigured, which makes reading and especially following the

bolts

Launch he full aim'd at me with all his
might,
He never should enjoy a sweet
revenge."

Then thus my guide, in accent higher
rais'd

Than I before had heard him:
"Capaneus!

Thou art more punish'd, in that this
thy pride

Lives yet unquench'd: no torrent,
save thy rage,

Were to thy fury pain proportion'd
full."

Next turning round to me with milder
lip

He spake: "This of the seven kings
was one,

Who girt the Theban walls with siege,
and held,

As still he seems to hold, God in
disdain,

And sets his high omnipotence at
nought.

But, as I told him, his despiteful

rhythm of the poem a particular challenge.

This presents a larger problem when considering the way digital works are published. For an overwhelming majority of novels, especially those that follow in a linear fashion and are written in paragraph form, the work is flexible by nature. This simply means that the raw text can be taken and placed upon a template, and is almost immediately ready for publication on a variety of platforms. By way of comparison, if the reader had instead opened one of J.K. Rowling's "Harry Potter" novels, the experience would be far more seamless, because the form of the text itself does not dictate the tempo. Text can be enlarged or reduced in size to the reader's content, and the experience likely wouldn't change. In a poem, the form most certainly has an impact on tempo and rhythm.

It is a marvel of engineering and ingenuity that we now have the ability to bend and mold almost any digital content to our will and benefit, across multiple platforms. However, the takeaway from the example above is that, while formless content has its place, it is not universally beneficial. The publisher must consider how the text and structure will appear at any size and on any device. The publisher must also accept that reader experience may vary depending on those aforementioned variables. While many texts might allow for near immediate publication using a cookie-cutter template, some will undoubtedly require further consideration, and will need to be tailored specifically for certain devices.

Consistency through Different Mediums

The dream of all (or most) publishers is to ensure that their publications reach as many souls as possible. Consequently, limiting a publication to only one end-user medium will surely limit the overall outreach of the work. After all, while some irrationally interested users might purchase a device for the sole purpose of reading one work, an overwhelming majority will not. This isn't 1993, where if an individual wanted to play Mario Bros. they needed a Nintendo system, and if he or she wanted to play Sonic the Hedgehog, they needed a Sega system. We're living within a day in age where users, players, readers, and viewers, expect the same content to be available on whichever platform is comfortable to them. Hell, even Valve develops their games for Linux platforms now. Very few individuals are willing to run off and purchase an Xbox 1 just to play one game that hasn't been released on PC, no matter how great the game is. Publishers should not expect their readers to do the same for them. It is a lazy and unreasonable expectation.

Overcoming the hurdle of publishing for multiple mediums, as it currently stands, is tedious but necessary. However, a lot of parallels can be drawn between the gaming development industry and the digital publishing realm, which is why the above example is a particularly relevant one. More and more nowadays we see tools that aid developers in "rising to the challenge," so to speak. Unity is a perfect example. This is an engine that allows developers to create games and apps that

can seamlessly be ported to Apple, Android, desktop computers, and even BlackBerry devices. Unity is also open source.

The underlying issue is that digital publishing is still a new and rapidly evolving discipline, and while there are available tools and applications that allow publishers to “port” content from one platform to another, no such tool exists for the digital publishing realm that is as seamless as Unity. The good news is that great strides are being made to make this happen for digital publishers. Adobe InDesign, for example, has greatly evolved over the course of the last few years, expanding formats by which it can publish to. It’s certainly not the be-all, end-all of digital publishing tools, but it serves an example of the progress being made to ensure digitally published works are more universal. InDesign serves as a somewhat weak comparison, however, because it requires a membership to Adobe’s CreativeCloud to use. Open source such as Scribus do exist to rival InDesign, but the time and resources available to make a comparable product simply don’t exist -- yet.

One thing to keep in mind is that eBooks and digitally published works are becoming exponentially more available, and exponentially more demand manifests for them. Surely as time goes on and demand increases, the tools available to publishers will grow and mature, allowing for a more seamless transition of works across multiple platforms.

Front and End Matter

With the onset of the Kindle, iPad, mobile phones and cloud readers, navigation through a novel or text has surely evolved. The experience of reading on a digital device is drastically different than flipping through the pages of a tangible printed book. The way we navigate and search text on a digital device has been rethought and optimized, so does this also make tools like indexes and glossaries obsolete?

While the use of an index, glossary, or even table of contents surely needs to be remediated to account for the platform by which they are utilized, they are not quite yet obsolete. For instance, while one might think that an index is entirely dwarfed in practicality by the implementation of advanced search features, it might still serve some purpose yet -- in particular cases. In the case of a large college textbook, for instance, some readers might not really be sure what they're searching for, and as a result, search tools are rendered ineffective. There is an overwhelming amount of information in these textbooks, and an A to Z listing of key terms can still serve to aid the student, especially if the page numbers are hyperlinked beside the keyword, allowing the reader to seamlessly navigate to places within the text where the keyword appears.

A table of contents within a digital text might be a different story, however. In many cases, a table of contents is entirely unnecessary in print as well. Table of contents are practical in magazines, where the reader may not know

the publication's entire contents a priori, but novels are a different entity. Novels are generally meant to be read front to back in a linear fashion, and most readers will not be skipping bits of the story, in fear of missing out on important details. In fact, the table of contents can be incredibly frustrating when the chapters listed within them are given names. If a reader sees that a chapter is named, "Conan's return to the throne," they instantly know what happens in that chapter. Conan reclaims his title as king. The chapter has now been spoiled, and consequently the reader's desire to read the text has drastically diminished.

It is for this reason that the table of contents is in dire need of remediation. Table of contents are necessary only pending the text's content and overall nature. Within Apple's iBooks Author, a table of contents is automatically added to every exported work, unless manually disabled. Digital publishing in itself is a remediation of printed text, and should allow for a greater flexibility of content. If publishers are still bound to the same standards that held true within printed text, how can we expect to progress? Instantly we're harboring an environment that limits the author's and publisher's ability to think outside the box and discover the affordances of digital publishing, and binding them to obsolete constraints.

Main Points

- Pagination determines what content will appear on each page
- Formless content is not confined to a space and is uninterrupted by other media
- Definite content is confined to a space and allows for multimedia and specific layouts
- Formless content retains meaning on all platforms
- Definite content can experience shifts in meaning on different platforms and more care must be put into designing for each platform
- Replication of print books' structures in digital formats may limit content
- Definite content has more freedom with scrolling navigation
- Formless content may have better readability with swiping navigation
- Formless content is not universally beneficial
- Although tedious, readers expect the same reading experience on all major platforms
- Index, glossary, and table of contents can still offer practicality, however they must be remediated to allow for the affordances of digital media

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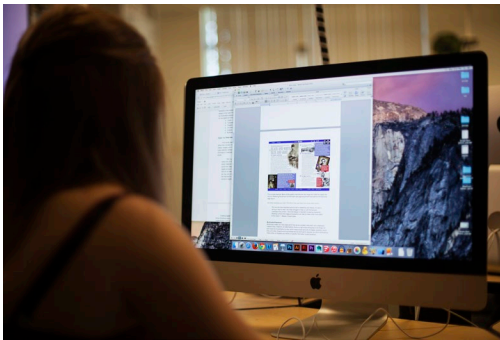
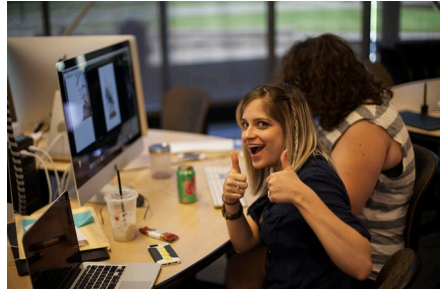
Workflow: A Photo Documentation

Warren Marshall

Workflow: A Photo Documentation

The first step with this project was discussing the content based on the topics covered in the class and then how that content would be divided up into sections and chapters. We gathered content based on class topics, readings, and blog posts we have done as a class.

Once we established the content, the next step was to determine the teams assigned to each section and to the production of various versions of the book. Much of this decision was based on specific skill-sets and interests of the students. We ended up with five groups that each drafted their own content based on their section topic.

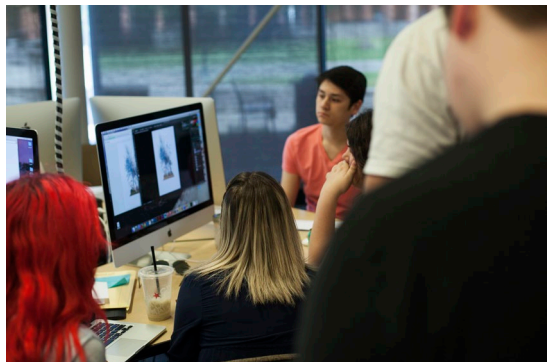


The teams communicated and worked efficiently by uploading their work to a shared folder via Dropbox where others could proofread and edit the texts.

The production process began once the texts were ready. Photo and video documentation of the production process also began at this point.

The web team used an online platform called Scalar in combination with Markup to get a clean HTML version of each section.

The book trailer team gathered photos and video clips and then created the video trailer using Photoshop and



Premiere.

The publication team used InDesign to create PDF, ePub, and print-on-demand formats. They worked individually on each section as a single InDesign document and then integrated them into a single book to be exported into various formats.



Lastly, the design team used Illustrator to create the design for the cover.



