Interpolated Editorial design

Abstract

Established practices of editorial design for fiction and non-fiction primarily focus on the visual communication and curation of meaning to a user of a given text.

This is usually accomplished via art direction, delivery platform, and overall form as defined by a designer. While within these parameters exist opportunities for designers to make significant interventions in a text, a text's content proper is primarily defined by editors earlier in the book publishing process. According to this model, the relationship between editorial and design is vertical and linear in nature: editors handle initial publishing interventions in the text, while designers later intervene as facilitators of form and production.

   This thesis project challenges these established industry practices with regards to the publishing process of new editions of long-form literary classics: it defines new editorial roles for designers and proposes a collaborative and cyclical publishing process wherein the designer further defines the meaning of the text. Moreover, through consultation with professionals in literary education, extensive case studies, user group interviews and profiles, and experimental prototyping, this thesis defines new ways for designers to serve contemporary users of textual artifacts; these users engage in an increasingly multimedia environment of texts, images as texts, and texts as images.

   Prototyping of this project has yielded a new edition of Oscar Wilde's *The Picture of Dorian Gray*, and an editorial design system that the researcher calls *Interpolated Editorial Design*, or *InterED*.

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This journey is more than me.

Two very big hugs for Mom and Dad. How can I even begin to express my gratitude for everything they have freely given to me? They have patiently encouraged me to go where there is no path, and carve out a trail. One of the great tasks of my life will be to repay them for their unending love, support, and sacrifice. I hope I prove worthy to the challenge.

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**L'aspetto in cui l'amplesso e
la lettura s'assomigli no di più è
che al loro interno s'aprono
tempi e spazi diversi dal tempo e
dallo spazio misurabili.**

What makes lovemaking and
reading resemble each other most
is that within both of them
times and spaces open, different
measurable time and space.

— Italo Calvino
SE UNA NOTTE D'INVERNO UN VIAGGIATORE
translated by William Weaver
If on a Winter's Night a Traveler

Keywords & definitions

Long-form literary classics
Prose and poetry of quantifiable length that the field of literary criticism generally acknowledges as part of the canon; the canon being "a body of literary works traditionally regarded as the most important, significant, and worthy of study; those works of esp. Western literature considered to be established as being of the highest quality and most enduring value; the classics" (OED). For the purposes of further constraints within this project, I have narrowed my focus to the western canon. These works are common taught in European and North American secondary and post-secondary institutions in a variety of disciplines.

Text
A linguistic composition of words as audible or cognitive units of speech, both static and kinetic.

Image
A visual composition of optical shapes and forms, both static and kinetic.

Multimedia
The use of more than one means of communication. The simultaneous combination of text and image.

Paratext
Information directly related to a primary text and/or its publication. This information may be made manifest as images, text, and other media, and cover a range of topics including sociocultural context, editorial revisions, and biographical information of the author.

Deep attention
As defined by N. Katherine Hayles, "the cognitive style traditionally associated with the humanities, is characterized by concentrating on a single object for long periods . . . ignoring outside stimuli while so engaged, preferring a single information stream, and having a high tolerance for long focus times . . . is superb for solving complex problems represented in a single medium, but it comes at the price of environmental alertness and flexibility of response" (Hayles, "Hyper and Deep Attention" 187-88).

Hyper attention
As defined by Hayles, "characterized by switching focus rapidly among different tasks, preferring multiple information streams, seeking a high level of stimulation, and having a low tolerance for boredom . . . excels at negotiating rapidly changing environments in which multiple foci compete for attention; its disadvantage is impatience with focusing for long periods on a noninteractive object such as a Victorian novel or complicated math problem" (Hayles, "Hyper and Deep Attention" 187-88).

Media intake behaviour
The mental and material process by which users ingest information via text and image.

Publishing process
The preparation of information as textual and visual artifacts for dissemination to a given audience. Distinct from *publishing industry*, which implicates the dissemination of information for monetary remuneration.

Delivery platform
The material manifestation of information in the publishing process; the artifact through which information is disseminated to a given audience.

1.0

Project rationale

1.1 <u>Problem statement</u>

How can digital publishing strategies and technologies adapt long-form literary classics to changing media intake behaviours of the 21st-century?

Thesis 1.2 statement

A careful synthesis of media that harness deep and hyper attention, and a process of collaborative research and production between editorial and design, can facilitate deeper user engagement with long- form literary classics.

1.3 <u>Design objectives</u>

Objective #1

Synthesize media in order to facilitate a symbiotic relationship between a user's deep attention and hyper attention (Hayles, "Hyper and Deep Attention: The Generational Divide in Cognitive Modes" 187-8).

Objective #2

Focused curation of content as one overarching theme or principle through multiple media forms, approaches, and connections. Place premium of experience on discovery (Guthrie, "Reading Motivation and Engagement in Middle and High School" 7 and Douglas and Guthrie, "Meaning Is Motivating: Classroom Goal Structures" 19).

Objective #3

User-determined path of content intake through the tactile discovery, and triangulation of multiple sources in media forms (Piper 157).

2.0
Literature review

Established practices of editorial design for fiction and non-fiction primarily focus on communication and curation of meaning through art direction.

This includes typography, photography, illustration, and other inherently visual modes of communication. Meaning is also communicated and curated through media platform, including print and digital delivery modes; and overall form as defined by a designer. While within these parameters exist opportunities for designers to make significant interventions in a book (see fig. 1), a book's text and content proper is primarily defined by editors earlier in the publishing process.

This, of course, varies from publisher to publisher and project to project, but even the processes of designerly publishers, like *McSweeney*'s, begin with editors. Dave Eggers notes, "no one at *McSweeney*'s has any formal training in book design or production" (*The Art of McSweeney*'s 5). This is also the case at similar publishers with formal training and an emphasis in design. Anna Gerber and Britt Iversen are pedigree communication designers by trade and training, and run the Visual Editions publishing house in London. Jonathan Safran Foer's *Tree of Codes*, published by Visual Editions, depends on die-cut techniques to manipulate meaning (see fig. 1). Yet the project began with Foer's editorial direction of the book, and Sara De Bondt Studio's design followed. The hierarchy in the book publishing process is clear: editors handle initial publishing interventions in the text, while the designer later intervenes as a facilitator to form, production, and distribution. This is particularly the case with new editions of a seminal or so-called "classic" texts, whose authors are no longer living. I look to Penguin as a precedent for publishers of "serious literature" (Joicey 28), and while Penguin's distinctive brand is ubiquitous enough and retain a degree of popular interest and commodification (Rylance 54), the publisher's initial success was due a larger system design.

In a study of the firm's social and economic influence, Rick Rylance writes that Penguin developed "innovative outlets that bypassed the old arterial blockages of 'the trade' and found a new public on Exeter station or in Woolworth's" (Rylance 54). Penguin enhanced the accessibility of its content not only via the media in which the literature was made manifest, but the physical and social means by which this content was delivered. Penguin designed a new kind of retail space. Rylance continues, "Penguin carefully developed and encouraged [a] web of semi-formal reading networks" including the Penguin reading groups, the Puffin Club for Children, the Forces Book Club, and *Penguin's Progress* magazine (Rylance 54). Indeed, Joicey argues that

Figure 1 has been removed due to copyright restrictions. The information removed is an image of Jonathan Safran Foer's Tree of Codes laser-cut book.

Fig. 1: Jonathan Safran Foer, *Tree of Codes*, 2010; Visual Editions; Web.

Penguin demonstrated "a market for serious literature beyond the traditional bookshop" (Joicey 28). If one's market is not in the traditional bookshop, it logically follows that one should not design for the traditional bookshop: Rylance also notes that Penguin harnessed the relatively new prominence of the vending machine in order to produce the *Penguincubator*, "the world's first vending machine for books" (Rylance 54). Thus, the effectiveness of Penguin's design was derived from a drive towards retail and social accessibility to these works.

   This project, Interpolated Editorial Design, is a new editorial design system for user accessibility for long-form literary classics. Reading behaviour has radically changed within the latter half of the twentieth century, and publishing models for long-form literary classics remain stagnant. Penguin's system design for this literature was effective in the early twentieth century, but it is now time for the next overhaul. Editorial, both scholarly and popular, continues to almost exclusively enrich and research the textual content of classic texts with their expertise of content. I argue that it is now time for a systematized designerly intervention beyond distribution and beyond the cover. I propose the subversion of the vertical editorial/design hierarchy in order to shape, clarify, and enhance the meaning of a long-form literary classic. Here, editorial and design exist in horizontal collaboration, with editors acting as curators of content, and designers acting as shapers of meaning. In part, Interpolated Editorial Design remakes the publishing process for designers to become active manipulators of content.

2.1 <u>Designer as shaper of meaning</u>

As part of the 1913 *Manifesto of Futurism*, Filippo Marinetti's "typographical revolution" (Marinetti 7) articulated the impact that a text's visual representation had on a text itself. In broad terms, this gave way to a number of movements in early 20th-century schools, including Dadaism, that deconstructed and reconstructed texts through form. Later in the 20th century, designers began to intervene as evident manipulators and crafters of meaning, and these designers serve as early precedents of Interpolated Editorial Design. The work of Wolfgang Weingart and later work at the Cranbrook Academy of Art employed typographic form as a means to editorialize meaning beyond the parameters usually afforded to designers in visual communication design. These approaches challenge Beatrice Warde's "crystal goblet" notion of visual communication design as a transparent practice (Warde), and instead prioritize the designer's manipulation of form and — in turn — manipulation of meaning.

Both Weingart and designers at Cranbrook developed their practices in reaction against an established system of typography and visual communication design. Caught in the socioeconomic heat of post-WWII Europe, Weingart's own irreverence for and criticality of the dominant Swiss school led him to "challenge revered conventions and still respect the traditions" (Weingart 112, 103-4). Weingart eschewed formal grids in favor of expression, and harnessed form as a means to establish a greater sense of meaning than that offered by formal aesthetics. Meaning is communicated not only by the words themselves, but also the qualitative distortion of their letter forms. Similar reactions against established typographic systems, particularly "the universal use of 'Helvetica-on-a-grid' for everything from corporate communications to the covers of avant-garde jazz albums" (Wild 31-2), occurred at Cranbrook in the '60s and '70s. Under Katherine McCoy's leadership, the Cranbrook approach enabled the visual communication designer to become a "participant in the delivery of the message, not just the translator" (Wild 34-5). Like Weingart, these methods at Cranbrook harness form as a language in and of itself. Objectivity is eschewed for enhanced meaning. This line of

thought in visual communication design can also be seen in later work in the '80s and '90s by Neville Brody and David Carson.

Similar to this earlier work, the Interpolated Editorial Design system implicates the designer's creation and definition meaning beyond the scope usually afforded to them according to current paradigms of the book publishing process. However, where Weingart, designers at Cranbrook, Brody, and Carson used typographic form as a means to determine, disintegrate, and develop meaning subjective to the designer, InterED intervenes and manipulates meaning beyond form: the designer not only determines and develops the book as image, but also shapes the book as text in collaboration with an editor.

In that regard, InterED is an inherently interdisciplinary system. It draws from media and recent research methods found in both visual communication and interaction design. It can challenge designers to work with older humanities-based research methods in collaboration with editors. With that in mind, InterED does not discard or minimize the important work of editors, but rather emphasizes that its practicing designers are uniquely situated to execute humanist concerns, enriched by editors' curation of content. Editorial designers, particularly those that work with long-form literary classics, should be conscious that designers engaged in the humanities are to be conscious that an artifact's meaning is contingent upon its surrounding web of "social activities, and actions of the people who engage with it" (Murray 1). Indeed, the today's users of textual artifacts engage in an increasingly interactive and multimedia environment, and it is within this epochal moment that I situate the Interpolated Editorial Design system.

2.2 <u>Changes in contemporary reading behaviour</u>

It is obvious that our media intake habits have changed from those of the mid-twentieth century. Today's youth, however, as so-called *digital natives* (Prensky 1), exhibit a particular change. This change in behavior has long been the subject of much scrutiny. "The degree of change experienced by the last three generations rivals that of a species undergoing mutation," Douglas Rushkoff argued in as early as 1996, albeit somewhat melodramatically, in *Playing the Future: What We Can Learn from Digital Kids* (Rushkoff 5). Rushkoff's book is a broad discussion of "children born into our electronically mediated world of computer and television monitors," whom he called screenagers (Rushkoff 5). Rushkoff illustrates these screenagers as a near next-species of human evolution. He writes, "While the members of every generation experience some degree of tension with their own children, today's screenagers have been forced to adapt to such an extent that many of their behaviors are inscrutable to their elders" (Rushkoff 5). Although today's older demographic are increasingly adopting these behaviors, Rushkoff's screenager generation remains an epochal generation. Scholarly studies in psychology, psychiatry, pedagogy, communication, and media studies have noted this generation as the first generation to grow up with mobile phones (Walsh et al 196), to inhabit digital communities such as Facebook and YouTube and call them "home" (Luschen and Bogad 451), to seamlessly incorporate interactive media into their everyday lives (Van den Beemt *et al.* 103), and to use online channels as a means for political engagement and interaction (Bridges et al 163, McGrath 42-43).

Rushkoff's broad treatment of this shift in behaviour is optimistic and receptive. Beyond his approach, the overall critical reactions to this shift are mixed, specifically in their comparison of old to new modes of media intake. My discussion of this shift also draws from four other works in the field: Nicholas Carr's *The Shallows: What the Internet is Doing to Our Brains*,

Figure 2 has been removed due to copyright restrictions. The information removed is the poster for the *Harry Potter and the Philosopher's Stone* film, directed by Christopher Columbus.

Figure 2 has been removed due to copyright restrictions. The information removed is the cover image for *Harry Potter and the Sorcerer's Stone* video game, published by Electronic Arts.

Figure 3 has been removed due to copyright restrictions. The information removed is the cover image for *Harry Potter and the Philosopher's Stone* by J.K. Rowling.

Figs. 2-4: Christopher Columbus, *Harry Potter and the Philosopher's Stone*, 2001; J.K. Rowling, *Harry Potter and the Philosopher's Stone*, 1997. *Harry Potter and the Sorcerer's Stone*, EA Games, 2003.

Andrew Piper's *Book Was There: Reading in Electronic Times*, and N. Katherine Hayle's "Hyper and Deep Attention: The Generation Divide in Cognitive Modes" and "How We Read: Close, Hyper, Machine."

Carr argues that the change in media intake behavior will come at a price. He suggests that the inherent qualities of the Internet and our current use of the technology will diminish the practice of what he calls "deep reading" (Carr 108). Deep reading is a mode of qualitative, critical, and prolonged engagement with a single text (Carr 108). "No doubt the connectivity and other features of ebooks will bring new delights and diversions," he admits. "But the cost will be a further weakening, if not a final severing, of the intimate intellectual attachment between the lone writer and the lone reader" (Carr

108). He further suggests that the online environment is that of "cursory reading, hurried and distracted thinking, and superficial learning," and argues that though it is possible to be engage in deep reading online, the Internet specifically prescribes and "rewards" cursory behavior, and is therefore not an optimal platform for deep reading (Carr 116).

Piper makes less of a diatribe against the Internet, and more a sober critique of the history of reading culture and our future relationship to the book as a technology. Yet he too notes, "skimming is the new normal" (Piper 18). He discusses the prevalence of screens, and criticizes youth as a generation of "distracted readers," or "people who simply cannot pay attention long enough to finish a book" (Piper 46). These discussions have polarized opinions and catalyzed absolutist rhetoric. Both popular and scholarly critics have suggested, "teens are not reading" (Moyer 253). But what, then, of literary phenomena like J.K. Rowling's *Harry Potter*, which screenagers read with such zeal?

Although *Harry Potter* began as a book, this was not its final media iteration. It was also film, video game, and fanfiction and fan-rendered illustration within less than a decade of its original publication date (see figs. 2-4). Although many readers were exposed to the films, video games, and fanfiction after their initial exposure to the books, the overlap was such that the last three books of the series were published during the release of the initial four films.

As such, the generation that grew up with *Harry Potter* was thereby almost immediately exposed to the *Harry Potter* narrative through multiple stories across several media forms. Given this intensity and media ubiquity, the *Harry Potter* experience is far from Carr's "intimate intellectual attachment between the lone writer and the lone reader" (Carr 108), and more akin to Rushkoff's notion of surfing across multimedia (Rushkoff 50). Many screenagers were wholly engrossed in the *Harry Potter* narrative via material and cognitive means otherwise not available — or at least not as readily available — for other narratives, particularly long-form literary classics. This multimedia storytelling is a stark contrast to long-form literary classics, which, while adapted to film overtime, remain largely relegated to the print codex as their dominant delivery platform for contemporary readers. Under the *Harry Potter* model, skimming texts and images is reading, and if seminal texts of cultural weight are to maintain said cultural weight, the editorial designer's new responsibility is to respond to the needs of contemporary reading behaviour.

If this generation of "people who simply cannot pay attention long enough to finish a book" (Piper 46), as Piper argues, how is the designer to reconcile this apparent inability with literary texts that maintain a substantial degree of cultural weight? To put it bluntly: what of Shakespeare and his lot? If, as Carr argues, "the linear, literary mind has been at the center or art, science, and

society" and served as "the imaginative mind of the Renaissance, the rational mind of the Enlightenment, the inventive mind of the Industrial Revolution, even the subversive mind of Modernism" (Carr 10), how can screenagers engage with specific texts produced by this mind? How can designers adapt old content to a new audience, and can Carr's deep reading still occur with these texts, as it has with *Harry Potter*?

With regards to these questions, N. Katherine Hayles provides a useful framework of definitions. She distinguishes between two kinds of attention engaged in reading behaviour:

"Deep attention, the cognitive style traditionally associated with the humanities, is characterized by concentrating on a single object for long periods (say, a novel by Dickens), ignoring outside stimuli while so engaged, preferring a single information stream, and having a high tolerance for long focus times. Hyper attention is characterized by switching focus rapidly among different tasks, preferring multiple information streams, seeking a high level of stimulation, and having a low tolerance for boredom . . . Each cognitive mode has advantages and limitations. Deep attention is superb for solving complex problems represented in a single medium, but it comes at the price of environmental alertness and flexibility of response. Hyper attention excels at negotiating rapidly changing environments in which multiple foci compete for attention; its disadvantage is impatience with focusing for long periods on a noninteractive object such as a Victorian novel or complicated math problem" (Hayles, "Hyper and Deep Attention" 187-88).

As such, Hayles argues that deep and hyper attention possess their own distinct advantages and are not necessarily in competition with each other. How can deep attention and "the literacy traditionally associated with print" (Hayles, "How We Read" 62) contribute and feed into hyper attention, and vice versa? This symbiotic relationship between deep and hyper attention is one of the prime criteria for the Interpolated Editorial Design system.

From hereon I will discuss InterED in more concrete terms. "Now is the time to understand the rich history of what we have thought books have done for us and what we think digital texts might do *differently*," Piper suggests (Piper xi, my emphasis). It is with this in mind that I bring the InterED system into contemporary design, but as my case studies demonstrate, innovation is already underway to adapt old texts to new reading behaviours, and a variety of new delivery platforms for these behaviours currently exist.

2.4 Case study: *Pottermore*

Harry Potter's ubiquity is, in part, due to a dedicated fan audience that continues to contribute to fan-produced websites including *MuggleNet* and *Harrypotterfanfiction.com*, in addition to communities on LiveJournal and Tumblr (see figs. 5-8). These web-based communities thrive on an engaged fan audience, and J.K. Rowling now attempts to harness the power of this very fan community. However, she does so within her and her publisher's own terms and parameters. In the summer of 2011, Rowling released the beta version of *Pottermore*, an interactive and illustrated reading experience that offers a host of supplementary information regarding the *Harry Potter* canon (see fig. 9).

Pottermore attempts to respond to the multimedia intake behaviour of the *Harry Potter* usergroup via an all-in-one web-based platform. This platform is a synthesis of text (see fig. 10), illustration (see fig. 11), and gameplay interactions (see figs. 12-13) that supposedly interweaves the multimedia storytelling of the various *Harry Potter* modes of delivery: book, film, game, et al. With that in mind, *Pottermore* may seem unnecessary given *Harry Potter*'s established multimedia narrative. The *Harry Potter* narrative is already accessible to *Pottermore*'s usergroup, yet it exhibits some precedents for my project, particularly with regards to its multimedia content within a single delivery platform. So, what is its function, and how does this function differ from my project?

Pottermore enables Rowling to perpetuate and further exploit her production of the *Harry Potter* narrative through multimedia means despite the conclusion of both the book and film series. It is unique publishing venture insofar that it has provided a new model for authors and publishers to interact with and control a large and dedicated user group.

2.3.1 Weakness: hyper-editorial approach to a reader community that strongly relies on fan-generated content

Rowling appears to be the sole producer of text in *Pottermore*. *Pottermore* Insider, the official *Pottermore* blog, explains that it is a means to "discover all the additional information that J.K. Rowling has written" ("You ask, we answer," *Pottermore* Insider). *Pottermore* is less an environment for user-generated content, and more an interactive editorial repository for Rowling's "backstory, behind the scenes information, and expanded encyclopedia-like

Figure 5 has been removed due to copyright restrictions. The information removed is a screenshot of *MuggleNet*'s home screen.

Figure 6 has been removed due to copyright restrictions. The information removed is a screenshot of *harrypotterfanfiction.com*'s home screen.

Figure 7 has been removed due to copyright restrictions. The information removed is a screenshot of *Harry Potter Fan*'s home screen.

Figure 8 has been removed due to copyright restrictions. The information removed is a screenshot a Harry Potter tag search on Tumblr.

Figs. 5-8: "MuggleNet home screen." MuggleNet, 2014. Author's screenshot; "HarryPotterFanfiction home screen." *harrypotterfanfiction.com*, 2014. Author's screenshot; "Harry Potter Community @ LiveJournal home screen." *Harry Potter Fans*, 2014. Author's screenshot. "Harry Potter tag search on Tumblr." *Tumblr*, 2014. Author's screenshot.

Figure 9 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s home screen.

Fig. 9: "*Pottermore* home screen." *Pottermore*, 2014. Author's screenshot.

Figure 10 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s reading screen.

Fig. 10: "*Pottermore* reading screen with text panel." *Pottermore*, 2014. Author's screenshot.

Figure 11 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s reading screen.

Fig. 11: "Pottermore reading screen with parallax illustration." *Pottermore*, 2014. Author's screenshot.

Figure 12 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s reading screen.

Fig. 12: "Potion brewing screen." *Pottermore*, 2014. Author's screenshot.

Figure 13 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s dueling club screen.

Fig. 13: "Dueling club screen." *Pottermore*, 2014. Author's screenshot.

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entries" (Young). Its strength is a curated collection of officiated context beyond the initially published narrative, but it is also an affront to the active *Harry Potter* fanfiction community.

Fanfiction "is about wresting control away from the makers of the source text" and "contributes to the sense of ownership and investment fans have in the fictional worlds they write about" as Bronwen Thomas argues (Thomas 146). Fanfiction writers restructure and reinvent initially published narratives via the same media as the author of the source text. That is, text. Fanfiction functions as a direct narrative manipulation, and although the Insider states, "*Pottermore* isn't trying to compete with sites like Facebook or the *Harry Potter* forums and fan sites that are already out there" ("You ask, we answer," *Pottermore* Insider), *Pottermore* demotes user-generated content by keeping such content as supplementary to Rowling's own additions to her initially published work (see figs. 14-15).

The *Pottermore* Insider answered several questions posed by fan sites, one question of which specifically pertained to user-generated content: "How much will I, as a *Pottermore* user, be able to affect the story? After all, hasn't Harry's story already been told?" In response, the Insider did not comment on the degree to which a user would be able to manipulate the *Harry Potter* text, but instead mentioned that Rowling "wanted to create a site where her stories could live on and where readers could explore them in a new way" ("You ask, we answer," *Pottermore* Insider, my emphasis). Full-fledged user-generated stories and narratives are left unmentioned. The answer to the aforementioned question is: very little. Users of *Pottermore* are instead encouraged to produce artwork and limited commentary that function as condiments to Rowling's official supplements ("*Pottermore* art: The Boy Who Lived," *Pottermore* Insider, see fig. 16). Rowling and the publisher then curate this user-generated paraphernalia, thus *Pottermore* is thereby a tool by which Rowling and the publisher may editorialize user-generated content.

This fan-produced content is limited in comparison to much user-generated *Harry Potter* fanfiction. Users will not, in Thomas's words, be "fleshing out characters, exploring their innermost thoughts, and providing a space wherein plot enigmas and intricacies may be worked through" (Thomas 153). Instead, they may "jabber on the site about the benefits of dragon heartstring vs. Thestral tail hair wand cores to their heart's delight" (Van Gilder Cooke). Given the strength of the *Harry Potter* user-generated content community, *Pottermore* is a misapplication of an author and editors' intervention into a text. With that in mind, what is *Pottermore*'s appeal to Rowling's usergroup?

Figure 14 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s comment interface

Figure 15 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s drawing interface

Figure 16 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s Art viewing screen

Figs. 14-16: "Comment and drawing interfaces." *Pottermore*, 2014. Author's screenshot; "*Pottermore* art: The Boy Who Lived." *Pottermore*, 2011. Author's screenshot.

Figure 17 has been removed due to copyright restrictions. The information removed is a screenshot of *Pottermore*'s sorting hat placement into Gryffindor screen

Fig. 17: "Sorting hat placement into Gryffindor House." *Pottermore*, 2014. Author's screenshot.

2.3.1 Strengths & opportunities: immersive appeal & independent delivery platform

Apart from Rowling's supplementary canonical content, *Pottermore's* immersive qualities (Young) appeal to a particular user impulse that contributes to the production of fanfiction. That is, the impulse to "re-inhabit . . . a fictional world" (Thomas 149). *Pottermore* is a tool by which both Rowling and her publisher are able to address this desire for immersion in a manner that has, up until now, been the province of user-generated content.

The site is structured in such a manner that users are no longer spectators, readers, or writers of the *Harry Potter* world. Instead, *Pottermore* users are practically citizens of a "digital world" (Solon) who are sorted into Hogwarts houses by the "Sorting Hat" (Grossman) and granted all the trappings of a Hogwarts student save for actual magical abilities (see fig. 18, Young). In Rowling's own (and somewhat cryptic) words, "it's the same story, with a few crucial additions; the most important one is *you*" (Rowling, my emphasis).

Pottermore's visual language builds the world of *Harry Potter* around its users through various treatments as established by the *Harry Potter* brand, and illustrates that an immersive experience is possible through a cross-device browser window and URL, rather than a native app specifically engineered for a particular operating system and device.

Olivia Solon has noted that *Pottermore*, as an independent and web-based delivery platform, "isn't tethered to a device," which in turn implies, "it can be enjoyed by readers of the meatspace books as well as the ebooks—meaning that the potential audience is much bigger" (Solon). Although Amazon, Apple, and Google's hardware and software channels suggest that authors and publishers must conform to their specifications in order to deliver this kind of immersive experience to users, *Pottermore* demonstrates that an app-like user experience akin to enhanced ebooks can be designed and engineered for the web. Although many enhanced ebooks have been produced for iOS and Android and released on the Apple App Store and Google Play, the web remains extremely flexible and a first-point-of-access, I see an opportunity to prototype further web-based delivery platforms of this content.

Moreover, *Pottermore*'s visual language clearly communicates its intended use for younger audiences. I see an opportunity for communication of text and paratext within the same delivery platform for older users of a mature text, which brings us to my next case study.

2.5 <u>Case study:
The Waste Land</u>

First published in 1922, T.S. Eliot's 434-line poem *The Waste Land* is often cited by literary historians as a cornerstone of modernism, and occupies a well-established place in the English literary canon as a seminal work. The poem is a dense interweaving of references to a myriad of Western literary and artistic works as well as historical and fictional figures, and while Eliot's references may have been understood by the average English gentleman of the late 19th and early 20th centuries, these references are often not immediately obvious to the average educated Western person of the 21st-century (Kenna 212).

In 2011, Hilary Kenna designed *The Waste Land App* for Touch Press and Faber & Faber of the UK. Kenna, then a PhD student specializing in screen typography, designed this app in order to elucidate some of the aforementioned references for 21st-century users via direct access to intensive and academic literary glossing of passages, along with a host of other multimedia content (Kenna 212). As Kenna's primary criteria outline, *The Waste Land App* separates these multimedia and additional textual content from the primary text as discrete experiences, rather than a single experience of multimedia (Kenna, 211). Moreover, Kenna's overall effort is that of basic translation of the poem to an ebook delivery platform (Kenna 208). Given the early nature of this work and the production technologies available at the time, these basic goals are fair criteria. That being said, Kenna's work is explicitly skeuomorphic, as it seeks to emulate "an on-screen reading experience akin to a paper book" (Kenna, 211). While this approach may have been appropriate for users at a time when tablet devices and e-readers were first being introduced, this skeuomorphism has confined Kenna to work within the conceptual constraints of print media.

2.4.1 Weaknesses: skeuomorphic limitations & arbitrary user experience

The Waste Land, as an editorial design project, is much less capacious than *Pottermore*, and its primary goal is form and production. However, within these parameters, *The Waste Land App*'s hierarchy, grid, and use of colour collectively build a confusing and arbitrary user experience, and this experience begins on the home screen.

The home screen grid's data portals are identical in size and composition

Figure 18 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s home screen

Figure 19 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s poem reading screen

Figure 20 has been removed due to copyright restrictions.

Figure 21 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s scholary annotations screen with highlighting

Figs. 18-21: "The Waste Land App home screen ." *The Waste Land App*, 2011. Author's screenshot; "Poem reading screen." *The Waste Land App*, 2011. Author's screenshot; "Highlighting of line to reveal audio-recordings of poem." *The Waste Land App*, 2011. Author's screenshot; "Scholarly annotations and highlighting." *The Waste Land App*, 2011. Author's screenshot.

Figure 22 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s original manuscript viewing screen

Figure 23 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s original manuscript viewing screen

Figure 24 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s performance video viewing screen

Figure 25 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s image gallery screen

Figs. 22-26: "Image of scanned original manuscript." *The Waste Land App*, 2011. Author's screenshot; "Image of scanned original manuscript, zoomed-in." *The Waste Land App*, 2011. Author's screenshot. "Image gallery screen." *The Waste Land App*, 2011. Author's screenshot. "Commentary video screen featuring Seamus Heaney." *The Waste Land App*, 2011. Author's screenshot.

Figure 26 has been removed due to copyright restrictions. The information removed is a screenshot of *The Waste Land App*'s video commentary viewing screen

(see fig. 19). This layout does not establish a clear hierarchy among data portals other than a left-to-right and top-to-bottom order. Perhaps this was an intentional attempt to establish some kind of equality among these portals in order to promote exploration, however, more choices for users may result in fewer decisions made. Most of these data portals lead to nearly identical screens that employ the same grid and typography with nearly the exact same text, which is perhaps even more confusing for users. In actuality, these portals lead to different modes of reading the text, but the visual delivery of these modes remains so similar that it is difficult to distinguish between each mode.

This homescreen is, for the most part, blue, and this colour choice is extremely dominant. Kenna substantiates her colour choice as a highlight in order to "guide the reader's eye to something of note or to something that is interactive (touchable)" (Kenna, citation). However, blues flood *The Waste Land App*, so much so that Kenna's use of colour ironically fails to communicate touchability. If blue were the prime communicator of touchability, a secondary colour to suggest untouchability or static content might have been implemented.

From the home screen, the user may move to a number of screens that present the poem (see fig. 20). Once the user highlights a line, they are given access to audio recordings of the author himself, various actors, and a video performance by Fiona Shaw (see fig. 21). More importantly, users are also given access to scholarly annotations (see fig. 23), and may use a search function that searches both text and annotations. To facilitate immediate access to these annotations, the app highlights lines of the poem that correspond to particular annotations rather than forcing the user to scanning for corresponding annotations as they might in a print codex. Despite this affordance, the annotation type's small pixel size, further tightened by the close leading, mimic the marginal notes of a print codex. This mimicry of print codex has prevented *The Waste Land App*'s poem-reading screen to make far departures from a PDF of a scholarly print edition, and is epitomized by the app's particular delivery of Eliot's original manuscript (see figs. 23-24). This original manuscript comprises several images of the scanned manuscript, which enables the user to view editorial changes to the text in Eliot's own hand along with that of Ezra Pound. However, these editorial changes might be typeset within the typography of the poem screen itself, in order to directly reveal the words' own history.

Fiona Shaw's video-recorded performance of the text is completely isolated experience from text itself: the video encompasses the entire screen, and the text itself disappears (see fig. 25). This isolation of video-recorded performance from primary text separates the two as entirely different modes of communicating the text. While Kenna's prime objective was to focus on the primary text (Kenna 212), and this video does bring the text to life, this separation means does not make any particular interventions with regards to accessi-

bility. The app does not permit users to experience both modes in unison as one might during an actual performance of the text while reading along. This lack of accessibility also the case with the app's included archival images related to the text (see fig. 26). These images are separated from the poem itself and the glosses as a separate gallery screen.

The commentary videos, however, are provided alongside the text. Here, we have academics (Seamus Heaney), actors (Fiona Shaw), and post-hardcore punk musicians (Frank Turner) providing personal commentary on the poem (see fig. 27). This video commentary screen may only be accessed through a single portal entitled "Perspectives" on the home screen, rather than within the poem reading screen itself. Thus, despite the evident link between the primary text and context, the scholarly glossings and commentary are segregated as two separate modes and experiences.

2.4.1 Strengths & opportunities: receptive user group, popularity, & wider applications

Despite these shortcomings, Kenna's work serves as a precedent for this project insofar that *The Waste Land App* caters to a similar user group to that of my project and attempts to deliver similar content in addition to the primary text. This usergroup craves to interact with similar text artifacts through similar means: however short its reign may have been, *The Waste Land App* was the best-selling app in the Books category of the UK App Store in July 2011. Feedback from this user group has indicated that Kenna's work has "enabled them to appreciate and access Eliot's difficult but brilliant work" (Kenna 233). However, Kenna's project is still slanted towards academics (Kenna 208). As such, she did not consider the moderation of this editorial in order to accommodate a wider user group.

Kenna's project leaves the textual content proper to the complete discretion of T.S. Eliot scholars. I see an opportunity to involve designers earlier in the publishing process alongside editors in order to facilitate wider access to content beyond an academic usergroup. Kenna has avoided interventions with the text herself, but I argue that designer's interventions fundamentally change the nature of the text proper. If the designer is left as a facilitator to form and production, and the editor merely preserves the content rather than intervenes in the content, the text is left as it always was while its readership moves on. By this model, the text be silenced for ever. Indeed, The New York Times has praised Kenna for "honor[ing] the silence of the text itself," but what could be more silent than a print codex? This is the fundamental paradox of *The Waste Land App*.

Together, *Pottermore* and *The Waste Land App* serve as design precedents

that respond to contemporary reading behaviour. Both platforms deliver works originally published in print in a new, digital form for digital readers, and employ multimedia content as a means to enhance this reading experience. Indeed, today's users of textual artifacts do not read in silence. My own research suggests that today's users read while accompanied by multiple voices and media, the outcomes and ramifications of which further complicate the matter.

3.0

Research methodology

At the start of this project, I defined my broad field of research interest as young adult engagement with the English literary canon.

I modeled my thesis question: "How might I design a system that encourages and facilitates the public at large to continually construct their own informed, recursive, and iterative discourse of canonical works of English literature? How do I facilitate popular access to works that are increasingly lost in the cultural landscape?" My intent was to design a platform by which users could interact with legacy texts in such a way that provoked a critical yet social discussion of a given text. I completed a concept prototype for an ebook intended for classroom study purposes, and immediately realized that this problem space contains many smaller problem spaces: different texts respond to designerly interventions in different ways, and interface affordances for leisure reading might be radically different from interface affordances for classroom use. More importantly, depending on the ultimate goal of the project, the designer would be afforded a greater or lesser degree of content intervention in the editorial design process. This led me to articulate my thesis question within narrower constraints.

I began by narrowing my focus via iterative prototyping. These were prototypes were not specific to texts that are commonly identified as part of the English literary canon. They were instead intensely focused on the facilitation of social and didactic engagement with a given text, and were made manifest in both analog and digital forms. I supplemented these prototypes with secondary research, interviews with education professionals, interviews with my user group, and the development of user personae in order that I might identify further design opportunities and a more specific problem space.

<u>Interviews</u> 3.1
<u>in literary</u>
<u>education</u>

In January and February 2013, I conducted three interviews with professionals in literary education in order to define a narrower problem space. These interviews were conducted with a flexible outline of questions in order to ease in discussion and pursue further topics and issues. Given the expertise of these professionals and their exposure to young adults engaged with long-form literary classics, I saw their insight as crucial to the development of this project, as they would be able to provide me with more specific information or insight regarding this user group's behaviour. While these interviews did not define the project itself, I used the information gathered from these interviews to inform my approach and provide further constraints.

Staff at the Vancouver Public Library's Central Branch forwarded my inquiry to Patti Mills, the Popular Reading Librarian. Tom Becher, one of my teachers, directed me to Eric Meyers, Assistant Professor at the University of British Columbia's School of Library, Information and Archival Sciences. I contacted my own previous English teacher, Diana Mattia at North Vancouver's St. Thomas Aquinas High School.

I began each interview by open-endedly asking the interviewee to comment on the reading habits of contemporary youth. I then moved into more specific questions regarding their professional interventions into youth reading behaviour. For Patti Mills, I asked her to comment on the structure and efficacy of the youth reading clubs at the VPL. For Eric Meyers, I asked him to explain his research findings regarding youth's information seeking abilities in pedagogy. For Diana Mattia, I asked her to comment on and explain the methods she uses to engage students with literary classics.

3.1.1 Select quotes

These select quotes not only reflect the interviewees concerns with their field, but also identify many different problem spaces within which I situate my project.

Prompt. How critically engaged are youth in their reading material? What are they reading, and how are they reading?

"Youth attention span is increasingly limited . . . How do they evaluate information? I think that's critical . . . Kids can get information. But are they still skimming? Or are they actually applying any sort of critical thinking to the information?"

— **Patti Mills**
Popular Reading Librarian
VANCOUVER PUBLIC LIBRARY
16 January 2013

Prompt. Could you please identify the major challenges faced by youth when evaluating information from a variety of sources in the contemporary climate of information abundance?

"Our ability to find 'facts' has increased, but the depth of our engagement with our findings has decreased. We need more complex questions that demand the synthesis of facts and the application of this synthesis to real-world problems."

— **Eric Meyers**
Assistant Professor
UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF LIBRARY, INFORMATION
AND ARCHIVAL SCIENCES.
26 February 2013

STA

Prompt. To what extent do you find you and your colleagues need to encourage pleasure reading?

"The culture of reading has become cooler — that does amazing things for reading in general. It's part of popular culture. When I first started, 20 years ago, there was nothing really that generated that kind of buzz . . . Now, if you're an author that can tap into something like that, you've got it made. You've got reading and willing parents and kids that are ready to spend money on your series of book . . . I think a lot of reluctant readers did pick up Harry Potter *to be part of the action."*

— **Diana Mattia**
Literature 12 Teacher & Librarian
ST. THOMAS AQUINAS HIGH SCHOOL
16 January 2013

"The culture of reading has become cooler — that does amazing things for reading in general. It's part of popular culture."

3.1.2 Summary & further direction

From these interviews, I defined two issues:

1. This new generation of text-artifact users are engaged in their reading material, and maintain a popular culture of reading.
2. Critical thinking of reading material is lacking.

I thereby defined a unique opportunity for a communication design project. How can a popular reading culture be facilitated for a classic text? How can this popular reading culture contribute to the understanding of a text? For this reason, many of my prototype explorations explored the notion of social reading. While social reading has become a less prominent concern of my project, my explorations of social reading contributed to my research methodology.

<u>Interviews</u> 3.2
<u>with users</u>

Leisure reading is a personal activity, and while my interviews in literary education provided me with several insights and an array of information from professionals engaged with the user group, I saw it as imperative to gain direct insight to the user group itself via personal and candid ethnography. These interviews are the basis for my user personae, and informs most technical issues regarding appropriate delivery platform, further editorial interventions into the text, and visual language.

3.2.1 Group interview

In June 2013, I conducted a group interview with five user group members — three females and two males — in order to better understand their reading habits, behaviours, and interests. I was referred to this group of interviewees through my instructor, Louise St. Pierre, and conducted the group interview in a local cafe with a script from which I deviated in order to ease the flow of discussion and pursue further topics and issues. These interviewees were individuals aged 20-24, were mostly in post-secondary education or had completed post-secondary education, and are self-identified regular readers.

   I began the interview by asking about the frequency of their pleasure reading, the genres of books they regularly read for pleasure, and the reasons behind their pleasure reading. I later probed their propensity and reasons for speaking to friends and peers about their reading, the role of their imagination during reading, forays into book clubs, online reading habits, and preferred delivery platforms. The goal of this interview was to learn what they read, why do they read, and how do they move between different delivery platforms at different reading moments?

3.2.1.1 Select quotes & insights

These following select quotes exemplify particular issues which I sought to address in my thesis project, and are the basis for my later developed user personae.

On the role of imagination in reading

"I think most of my favorite books are often all about world building. So it is setting development, but it's not necessarily descriptive setting development . . . You've got your characters and their story and their arch, which are usually hero journeys or the same thing, but you also have this world that's affecting that and how their journey works within their setting is really what I find compelling. Mostly that's the escapism, the sci-fi, the fantasy stuff. For me, it's all world-building and learning about a setting and different cultures that someone has invented, and weird animals, and stuff."

"Books that I've read that have been turned into movies, and then you watch it but are like, 'what that character doesn't look like that,' and you have to go back and check the description in the book to be like, 'what colour was their hair again, according to the author?' I've done that a couple of times. I've been like, 'No, this doesn't match.' Wherein the illustrator of the cover clearly never read the book. Those bothered me so much because the book had a very strong visual image of usually just the main characters, but if they were portrayed by someone who had a completely different interpretation of it."

"The illustrator of the cover clearly never read the book. Those bothered me so much because the book had a very strong visual image of usually just the main characters, but if they were portrayed by someone who had a completely different interpretation of it."

"If I want a book to get into my dreams, and have me remember it five years later, I have to have a creative hand in it. So, making my own world in my head."

Insight. Like the *Pottermore* experience, an immersive effect should be a crucial component for the design. Unlike the *Pottermore* experience, however, this design should enable the user's visual imagination to participate more actively, rather than spoon-feed the text's imagery to the user.

On reading online articles & webcomics

"I would say, probably on average, around an hour and a half a day? It's a commitment thing for me. I won't acknowledge that I'm going to just sit down for an hour on the computer and just like read articles because each of them just take five minutes. And so I'm like, 'Oh! I can commit to that.' Whereas if I sit down to read my book, I know I'm going to want to read for longer. So it's more of just a mind-game. The pieces that you're reading are so short that it's kind of instant."

"With longer articles online, I just found one earlier today that I got halfway through and started doing something else. I left the tab open, but because it was one of those longer articles, I was like, 'That was really interesting and I want to read the rest of that, but I'm like this far down the page and there's a whole lot more . . . there's too much more to read right now.' It's not even that I had anything specific in like time-crunchy to do, it was just getting really long and I wasn't ready to make that commitment to like spending a long time with an in-depth article."

"It's a commitment thing for me, I won't acknowledge that I'm going to just sit down for an hour on the computer and just like read articles because each of them just take five minutes."

"I once read all of Hark A Vagrant
at once."
"Me too."
"Started it, finished it."

*"It's really good when you find a good
new webcomic and then read the
entire thing until you're caught up;
with some of them it's more impossi-
ble than others."*

*"I like to do it where I go all the way
back to the beginning, after it's been
a long time. And I can go through it
again. But I would say that the time-
frame for me to do that kind of thing
is probably like an hour."*

Insight. Like the UX of vignette
webcomics, I might look for solu-
tions that further compartmentalize
the story beyond the chapter, and
break the story into bite-sized piec-
es that the user can gradually digest.

<u>On preferred delivery platforms</u>

"I like my tablet"
"Laptop, for sure."
"I haven't really used a tablet so I'm not sure. With my smartphone, I'm find it's just too small to read anything conveniently, so that's a bit of a pain, so over that, a laptop or a desktop."
"Headlines. Smartphones are good for headlines."
"Yeah! Headlines."
"Tablet for sure."

"It's difficult to digest, sometimes on my laptop because I usually have like six tabs and a movie playing, but kind of a lot of how I consume my articles and stuff, is while I'm in a bunch of other things."

"I was just about to say—I definitely like the laptop for the multi-tasking capacity, but if I'm going to read something that requires focus and attention, and I just want to read like a PDF, like an article for school or something, I want that on my tablet, because I can't as easily see as many things at the same time. It's more like a book, so that's the focus. But then if I'm just consuming social media, or consuming information, I like to have multiple tabs."

"With my smartphone, I find it's just too small to read conveniently, so that's a bit of a pain, so over that, a laptop or a desktop ... headlines. Smartphones are good for headlines."

"I feel like recently I've totally re-shaped my life to able to continue reading stuff . . . mostly online stuff. I'll start it in the morning, reading articles on my tablet. And I've got it set up so that when I stop reading that, it automatically saves where I am, on either my PC or my phone, so I can keep reading it out of the house, and onto the bus, and into work, where I can open up a tab, and finish it off. And that is my new life! Non-stop, constant reading. It's super easy! Too easy!"

Insight. Cross-device browser delivery platform may be the best-case scenario for most users, even if only a select few read the same material from device to device.

3.2.1.2 Summary & further directions

From this interviews, I surmised three behavioural constraints upon which I found my project:

1. Despite its cursory nature, online reading is the dominant behaviour.
2. Tablets and laptops are preferred for long-form reading. Smartphones, while sometimes used, are secondary reading instruments.
3. Consider the structure of webcomics while designing this experience.

While I did not entirely discount the possibility of delivering this experience via a native application and began to prioritize tablet-based delivery, I remained cognizant of the frequency of desktop use. Native applications do not easily translate over from mobile devices to desktop devices, so I still considered web as an accessible and ubiquitous delivery platform. Although my project itself is not a webcomic, I looked to the overall experience established by webcomics as a precedent.

3.2.2 Individual interviews

After I developed my first iteration of the final prototype in December 2013, I conducted individual interviews with test subjects prior to user testing the interface. These interviews were less conversational than the group interview, and purpose of these interviews was to ratify the three behavioural constraints I identified from the group interview. In addition to webcomics, I inquired as to the frequency of specific interfaces, including Tumblr, mobile and video games, and a variety of online news portals. This was to further ground the communication design of my project. Interviewees were individuals aged 22-27 and were either in post-secondary education or had completed post-secondary education. I gained access to these individuals via personal networks.

Participant 1. *27-year-old male, Textiles student*
Participant 2. *26-year-old female, Assistant Editor*
Participant 3. *22-year-old female, Design student*
Participant 4. *22 -year-old female, Communication student*

3.2.2.1 Select insights

Time spent reading online articles per day: 1 hour
Is this an opportunity? Perhaps I should aim for a solution within this existing ecology of everyday online reading. This implicates a web-based delivery platform.

Binge-reading of webcomics: sporadic & infrequent
Binge-reading behaviour of webcomics not as often as previous research suggests. May need to re-evaluate this as a model.

Common & prefered delivery platforms: laptop & smartphones
If this system is to have any life or longevity, it should cater to these needs and use behaviours. Unsure as to this is an experience appropriate for smartphones, but assume desktop and tablet usage constraints.

Commonly used UI for leisure purposes: Tumblr
Sporadic use, but safe to assume that most users are familiar with UI cues used on Tumblr. May incorporate some of this visual language into UI.

3.2.2.2 Summary & further directions

From these interviews, I was able to ratify that online reading is still dominant and the use of native apps is currently inconsistent. While some users use smartphones for long-form reading, tablets and laptops remain preferred modes of information intake. Most importantly, not all users read web comics, but Tumblr remained a consistent interface on which to base my communication design and retains some similarities to the webcomic user experience.

<u>User</u> 3.3
<u>personae</u>

My understanding and particular use of this method is derived from *About Face 3: The Essentials of Interaction Design*. The purpose of this method in this project is to "engage the empathy of the design and development towards the human target of the design" and "encapsulat[e] a distinct set of behaviour patterns regarding the use of a particular product (or analogous activities if a product does not exist)." While not real people themselves, their traits are derived from specific observations gained from my user interviews. They characterize possible experience goals (how users want to feel), end goals (what users want to do), and life goals (who users want to be). The primary persona represents the epitomized user whose needs are fully met by the design, while the two secondary personae represent other possible users whose needs are mostly satisfied by the design. While not all of the needs and goals specified by the personae play a distinct role in the design, these needs and goals inform the underlying context and framework for the design.

3.2.1 Primary persona

Name. Gregory
Gender. Male
Age. 26
Occupation. Law student

Experience goals
- Feel a sense of discovery and engrossment while he is reading.
- "Get lost" while exploring a story and information related to a story.

End goals
- Find other books or sources that are relevant or of interest to his reading.
- Nerd out over a book with fellow readers.
- Wants to be able to talk about complex topics in an accessible way.

Life goals
- Desires some degree of literary intellectual cachet, but probably won't admit it explicitly.
- Wants to live up to his degree in the liberal arts, and to be perceived as well-read.

Behavioural map

visual reader

interested in paratexts

only interested in primary text

textual reader

Gregory

Gregory is a 3rd-year law student a local university. Although he was exposed to many literary classics as an undergraduate liberal arts student, he rarely read these works for the purposes of pleasure and intellectual exploration.

He is currently attempting to engage with this material, and hopes to dip into "classics" as much as he enjoys fantasy and sci-fi novels. He usually reads long-form literary fiction once a week, and these sessions last anywhere from thirty minutes to two hours each, depending on how engrossed he becomes in the story. This he couples with reading webcomics, often reading through the archives of a given webcomic. He reads webcomics more often than literary fiction, mostly because he can commit to a few pages of discrete episodes rather than an extensive narrative. This is also the case with online news, which Gregory reads for an hour on a near-daily basis.

It took Gregory several years to break out of reading a solitary activity, but he now has a circle of friends with whom he occasionally shares and discusses his reading material (both online and offline) — usually once or twice a month. He often makes book recommendations for the purposes of having someone with whom he can discuss a book. He has once attempted to start a book club, but the logistical and committal demands were too difficult to coordinate into student schedules.

Gregory regularly browses the internet on his desktop, tablet, and sometimes on his smartphone. He enjoys video games at social gatherings. That being said, he rarely has time for serious gaming, as his schedule primarily spent between school, work, and friends. He finds it difficult to commit to much else. He is fairly tech-savy, and has configured his Chrome browser and RSS feeds in such a way that permits him to read an article on his tablet in the morning, seamlessly continue reading it on his phone while commuting, and finish it on his desktop at work or laptop at school.

Interfaces used
- Tumblr
- Feedly & Pocket
- A variety of webcomics.

3.2.2 Secondary persona #1

Behavioural map

visual reader

interested in paratexts ———— only interested in primary text

textual reader

Name. Anna
Gender. Female
Age. 23
Occupation. Student & barista

Experience goals
- Feel a sense of escapism while reading.
- Feel the magic of the story — i.e.: simply enjoy the narrative — without picking it apart via intensive literary analysis.

End goals
- Learn about a story in broad thematic terms and resonance in a wider context.
- Use a story as a jumping off point for discussion with friends.

Life goals
- Is still figuring things out career-wise, but has some vested interest in the humanities and social sciences. Wants a career that pushes social and political change.
- Increasingly seeking to define herself less in relation to her friends and social circle and more as an individual person. Still seeking a better sense of self.

Anna

Anna is a fourth-year student at a local college's geography department. She finds it difficult to incorporate pleasure reading into her schedule.

Anna is a fourth-year student at a local college's geography department. She finds it difficult to incorporate pleasure reading into her schedule. However, when she does, she does so in short albeit intense bursts wherein she will finish an entire novel in two to three days, returning home from school or work to engross herself in a story. She explains her behavior in relation to her level of interest in her current reading material — the moment she picks up something exciting, she commits to the story 100%. However, the moment she picks up something disappointing, she might not engage in pleasure reading for another month or two. She usually finds herself reading webcomics more frequently than long-form fiction, which she usually reads before bed.

Anna reads long-form literary fiction as a means to escape, and enjoys cognitively building a story world by envisioning a character's interactions with said story world. She has only begun to receive book recommendations from friends within the last year, and has yet to reciprocate book recommendations to friends. She likes the idea of book clubs in principle, but has yet to find the opportunity to join one that suits her schedule and tastes. Her friends are regular readers, but Anna herself is less so. As a teenager, she read fanfiction but never produced any herself.

Anna is not particularly tech-savvy, but she has recently begun to read long-form fiction and webcomics on a tablet. Prior to this purchase, she exclusively read long-form fiction on print codices, but now mixes the two channels.

Interfaces used
- Facebook
- Tumblr
- Twitter
- Instagram

3.2.3 Secondary persona #2

Name. Derek
Gender. Male
Age. 25
Occupation. Computer engineer

Experience goals
- Be immersed in a story world that is conceptually or visually compelling enough that he will naturally talk about it at length.
- Feel that his relationship with fellow readers extends beyond the immediate context of reading.

End goals
- Be able to establish potential points of conversation from a story without feeling as if it is a performance or a forced activity — intellectual points of interest.
- The more visual the media, the larger the screen he wants to view it on.

Life goals
- Established career, but trying to meet new people and expand his social network. Is aware of the fact that he can easily engage in small talk, but has a difficult time discussing larger ideas in social situations.
- Is just beginning to experience independence and life on his own. Wants to have new social and intellectual experiences after being cooped up for most of his university career.

Behavioural map

visual reader

interested in paratexts

only interested in primary text

textual reader

Derek

Derek spent most of his early twenties in school. He spent a considerable amount of his free time during those years playing fantasy RPGs on a near-daily basis for two to three hours.

This activity was primarily for cognitive escapism after school or work, and often occurred while eating dinner or just before going to bed. He now plays less video games and is trying to read more literary fiction. He enjoys experiencing a rich story world, but is more interested in character development than world building. A recent graduate, Derek is lucky enough to land an established job and has a clear idea of his career path. As such, he is concentrating on other aspects of life, and intends to grow his existing friendships and expand his social circle.

Derek is an introvert and finds it difficult to talk to others about his reading, mostly because he's not entirely sure how to do so. He prefers to talk about facts rather than stories because facts are more easily incorporated into social conversations; he often finds himself overwhelmed with the entire story and has a difficult time breaking the narrative down into digestible components for others. He would prefer to talk about stories if he could, as he reads more fiction than nonfiction. He has a small network of friends compared to most people his age. Few of his friends read as much as he does, but all of them play video games.

Derek exclusively reads on his tablet and plays video games on a desktop PC. He isolates these tasks to a specific device, and usually does not read fiction or news on his desktop anymore. He prefers to browse on his tablet, particularly while in bed or relaxing outside.

Interfaces used
- BBC news app
- Feedly
- Twitter

3.4 <u>In-studio prototype experiments</u>

I quickly and iteratively explored and refined a wide and deep array of solutions that experiment with different modes of delivering long-form literary classics. These models and prototypes were made manifest through both analog and digital means.

Some began with direct experiments with user-behaviour using human test subjects, while others began with exploration with materials and structure. The turnover for each individual prototype was a matter of days or weeks from ideation to production, and each of these prototypes save for the first were made tangible, i.e.: developed beyond video prototypes to such an extent that a user could physically engage with the prototype. On-screen gestures may have been substituted for paper or simpler HTML interactions, but the fundamental userflows were as high-fidelity as possible. The tangible nature of these prototypes remains an important component of my methodology; I argue that the only way to gauge the efficacy of an interface or system is to actually use it, hence my early forays into code. I iterated from these prototypes, and refined these interactions to a discernible outcome, be it a critical design piece or an actual product.

Over the course of eight months, I explored a variety of texts from Alexander Pope's *The Rape of the Lock*, *Beowulf*, Geoffrey Chaucer's *Canterbury Tales*, Charles Dickens's *Bleak House*, a range of Arthurian texts, and selections from William Shakespeare's work. This was in order to demonstrate and understand how different texts are better-suited to different modes of interaction, and therefore might be made manifest through particular interfaces. While the design is an attempt to accommodate most long-form literary classics, I remain cognizant of the fact that these texts present different design opportunities, and such is demonstrated in my prototypes.

The Rape of the Lock

3.4.1 A traditional editorial design approach

This video prototype was an initial exploration into my research, and its shortcomings are the basis for my more radical interventions and later prototypes.
My process here is a traditional approach as exemplified by Kenna's *Waste Land App*, with little to no direct designer interventions into text content of a scholarly edition of a long-form literary classic. Like Kenna's content relegation of existing critical material as provided by editors (Kenna 208), I excluded myself from the editorial process itself and simply imported text and paratext from the Bedford Cultural Edition of Alexander Pope's *Rape of the Lock*, as edited by Cynthia Wall. Although I did select archival images for the prototype, the design process of this prototype was an imitation of the linear publishing process wherein the designer acts as facilitator to form and production.

The broad structural grid is an approximation of Kenna's, but this prototype also presents several solutions that are essentially improvements of Kenna's design. It blends multiple media within the same experience, rather than isolating video, image, and text as discrete experiences. Relevant images are presented alongside the text, and relevant music from the historical period is also played to further enhance the experience. The annotation system and navigation system through the poem is, however, essentially identical to that of Kenna's.

While this prototype may have been suitable for pedagogical purposes, the innovation here is no further than Kenna's Waste Land App. I knew I had to look further into the content itself, and to find further opportunities for design to restructure, represent, and enrich the content itself in order to facilitate leisurely reading. This prototype also led me to realize that the project I desired was one of true exploration beyond the existing paradigms of the publishing industry.

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Figs. 27-28: Adam Cristobal, *The Rape of the Lock: a reading tool for in-class and pedagogical applications*, 2012.

Jabberwocky & Shakespeare[2]

3.4.2 Physically embodied social reading

Publishers, designers, developers, and editors at Kobo and Amazon Kindle have attempted to unlock the secret to social reading. *Social reading* is defined as user/user interaction as an affordance within their user experience. While threaded and in-line commenting have proved to be an effective tool in online journalism and blogging, this application does not quite cross over to literary fiction: meaningful literary discussions are not easily facilitated online. This was an exploration into communal reading synthesized with informal gameplay structures in order to facilitate the critical discussion of and engagement with a text.

3.4.2.1 Paper prototype: Jabberwocky

In order to model the discussion of a text and the interactions therein, Lewis Carroll's "The Jabberwocky" was chosen for the purposes of paper prototyping in-studio as a particularly generative text due to its nonsense words. The core mechanic of this Jabberwocky model was designed to motivate participants to create their own meanings for said nonsense words, and to observe how these kinds of interactions can take place physically without the formal structure of an literary studies classroom. Three participants were involved in this activity, and they were to read the poem prior to the start of the activity.

Components

Component #1

Lewis Carroll's "Jabberwocky" in large type, each stanza printed on an individual sheet of paper, and posted on a wall.

Component #2

The poem's nonsense words printed on individual cards and disarrayed on a table near the wall where the poem was posted.

Component #3

A few paragraphs of *Alice in Wonderland* with select words removed as a fill-in-the-blank activity, accompanied by a die.

Component #4

Images of animal parts that could be horizontally assembled and rendered into a variety of chimeras as defined by the user.

Activity description

Step #1

Participants were to read Lewis Carroll's "Jabberwocky" poem prior to the start of the usertesting session.

Step #2

Using the nonsense words cards on the table, participants were to communally categorize the nonsense words as nouns, verbs, or adjectives based on their readings

Step #3

Participants were to select a word and roll the die, which detailed particular activities for participants if the selected word was a noun, adjective, or verb.

Figs. 33-38:
Adam Cristobal,
*Jabberwocky user test
activity*, 2013.

Step #4

If the word was a noun, and hypothesized to be an animal, participants were to render the animal using the animal parts.

Step #5
If an adjective, participants were to use the adjective in a sentence. If a verb, participants were to act out the verb. A fill-in the blanks activity was also provided for verb or adjectives as another randomized activity as determined by the die.

Step #6
Once the word was processed through any of these activities, its definition was revealed.

Observations

- Participants worked very silently through the activity, despite existing familiarity and social relationships within the selected participant group. Participants worked through activity as if performing an assignment, though this may have been due to the fact that this activity was run as part of a class.

- Participants were more apt to recreate visual components of the text, as opposed to purely textual components of the text. This preference, how-ever, may have been due to the fact that all participants involved worked as designers.

- Due to a lack of formal game structures, produced an ecology of conver-sation that, while engaging, was not particularly generative.

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Figs. 39-40: Adam Cristobal, *Playing with text via multiple tablet interfaces*, 2013

3.4.2.2 Digital prototype: Shakespeare[2]

The social aspect could not be easily addressed through discussion points, so I sought to find new ways to facilitate physical play. I explored new ways to facilitate social reading through embodied interactions with a text. Dirty jokes from Shakespeare's plays were the perfect opportunity to evoke curiosity from users and facilitate spoken user/user interactions.

Sketch explorations

How can the enhanced tablet ebook be reimagined as a tiled multitouch interface that facilitates the social interaction between its users in the same physical space?

How could a text be delivered via a fluid interface that would permit content to flow from tablet to tablet via on-screen and off-screen gestural affordances?

How can digital content bounce from device to device using a paddleboard metaphor?

Exhibited prototype

Fig. 41: Adam Cristobal,
Shakespeare[2], 2014

Lines were typeset to face two partner users on opposite ends of the tablet.
Users then had to volley lines back and forth to each other in order to prog-
ress through the text. I edited a collection of some of Shakespeare's dirtiest
jokes, and wrote some explanatory notes to elucidate the often scatological
humour for users. These explanatory notes were hyperlinked within the text.
If tapped, the explanatory note would reveal itself to their partner user, who
was forced to read the note back to the initial user.

Here, a user's interactions with a word on screen mimic the audible in-
teractions of dramatic dialogue. This interface and its particular exhibition
set-up in a public space demonstrate how face-to-face interactions and the
verbal back-and-forth volleying of text, are still an effective means to bring
a text to life for conversation, critique, and exploration. Recorded use of this
prototype as exhibited can be viewed here: https://vimeo.com/84555123

Figs. 42-44: Adam Cristobal, *Shakespeare² in-use during Design Principles + Practices Conference Exhibition*, 2014

YOUR MOVE

READ & RECRUIT

location illustration

CASTLE TERRABYL
a tale of arthur's birth — 20 minute read

excerpt from *Le Morte D'Arthur* by Thomas Malory — c.1485

It befell in the days of **Uther Pendragon**, when he was kinge of all England and so reigned, that there was a mighty duke in Cornwall that held war against him long time, and the duke was called the duke of Tyntagil. And so king Urther sent for this duke, charging him to bring his wife with him, for she was a fair lady. Her name was Igrayne.

When the duke and his wife were coming

Your move

Your move

Read & recruit

Tintagel Castle
A TALE OF ARTHUR'S BIRTH

20 minute read
From *Le Morte D'Arthur*
c.1485 by Thomas Malory

———

IT befell in the days of Uther Pendragon, when he was king of all England, and so reigned, that there was a mighty duke in Cornwall that held war against him long time. And the duke was called the Duke of Tintagil. And so by means King Uther sent for this duke, charging him to bring his wife with him, for she was called a fair lady, and a passing wise, and her name was called Igraine.

Quest

3.4.3 Blending gamified UX with editorial design

The aim of this paper prototype activity and two digital prototypes was to implement formal gameplay structures into a text as frameworks for engagement. These frameworks function as an affordance for interaction between a user and text, and between a user and another user. While the embodied social reading of Shakespeare[2] provoked some radically different modes of user/user and user/text interaction via a digital artifact, I sought to find more flexible solutions that could be applied to a wider variety of scenarios, both social and solitary.

A variety of texts including T.H. White's *The Once and Future King* (c.1958), Alfred Lord Tennyson's *Idylls of the King* (c.1885), Thomas Malory's *Morte D'Arthur* (c.1485), and Geoffrey of Monmouth's *Historia Regum Britanniae* (c.1136) were chosen for prototyping purposes in order to facilitate access the rich network of texts, images, and paratexts that together compose the Arthurian legend. I framed the project as a system to navigate through and read multiple stories of a single narrative for an editorial user experience, and an exploration of gamified modes delivery.

Fig. 45: Adam Cristobal, *Form refinement for Quest mobile interface,* 2013

3.4.3.1 Paper prototype

Figs. 46-48:

Adam Cristobal, *Playing with Arthurian literary texts and images*, 2013

I designed this prototype around T.H. White's *The Once and Future King*. This text was specifically chosen as an accessible 20th-century gateway to a rich network of Arthurian texts and images. This network of content was implemented into the gameplay,. Three participants were involved in the paper prototype test.

Components

Component #1
The first chapter of T.H. White's *Once and Future King* was accompanied by print-outs of Edward Burne-Jones's *The Last Sleep of Arthur* and Aubrey Beardsley's *Morte D'Arthur* illustrations were. Explanatory text was also provided for the activity.

Component #2
A triangular game board, accompanied by three knight figurines. The objective of the game was to move one's knight to the center tile before all other players. This game board used similar gameplay structures to that of chess, later detailed.

Component #3
Cards that specified particular characters, places, or objects out of Arthurian legend could be summoned onto the gameboard as additional game pieces. Each card details the game abilities of these additional game pieces.

Gameplay rules

Goal of the game

- Each player plays as a knight of the round table.

- The goal of the game is for your knight to reach the center tile before all other players, moving one tile at a time. However, reaching the center tile is not simply a race to the finish.

- Each of these knights carries a unique key, and in order for you to enter the center tile, you must possess at least two keys. In order for you to attain another key, you must "attack" another player's knight and thereby steal their key. If a player's knight is attacked, they not only lose their key, but must also revert to their last tile.

- Keys may be stolen back. If a player possesses two keys but their knight is attacked by another knight, they loose their two keys to the attacking player.

Movement

- Players may receive other game pieces in the middle of the game, but only one piece may occupy one tile at a time. At each turn, you are given 3 choices:
  - Move a single unit.
  - Establish a supporting board element (to be revealed).
  - Attack a single unit of another player.

- Game pieces may only move one tile at a time. Game pieces may move right, left, forward, or backward.

- You may attack another player's game piece only if your attacking unit is a tile next to the attackee's game piece.

How to gain advantage

- You are to derive resources that may serve you strategically in combat from the attached excerpt of prose, painting, and illustration.

- Prose: you must identify up to 5 lines (spanning the column width) that may serve you strategically on the board. You may only identify these lines once. You may identify fewer than 5 lines.

- Painting: you must identify a single element in this painting that fits within the provided lens that may serve you strategically on the board.

- Illustration: you must identify a single element in this illustration that fits within the provided lens that may serve you strategically on the board.

- Once you have identified your lines and elements from the painting and illustration, your abilities will be revealed, and the game will commence.

Activity description

Step #1

Each participant was to identify a three places or things from the piece of prose, illustration, and painting that may be useful to them in combat on the board.

Step #2

Once a user had identified these components from the given text and images, they were given a set of cards that indicated additional board pieces that they may place and use on the board to their strategic advantage.

Fig. 49-51:
Adam Cristobal, *Playing with Arthurian literary texts and images*, 2013

Step #3

Users were asked to engage in gameplay, the rules of which are outlined in the previous section. Please note that the actual mechanics of the digital prototype — if further explored — are to be edited for complexity.

Observations

- Participants immediately signed the social contract of gameplay and engaged in the gameplay structures. There was a greater sense of play in this particular user testing session than that of the first user testing session, and I hypothesize this was due to formal structures of competition and advantage, rather than communal play for play's sake.

- Participants were strategic in their choices. Competition was implied. Participants wished to return to the text mid-game in order that they might gain more advantageous game pieces rather than the ones they had initially identified.

- Participants were focused in their gameplay and were engaged in the material as tools for gameplay, though not necessarily as a text in and of itself. While effective, this interaction indicated that the system should seamlessly implement the game into the text, as opposed to a two-tier text-to-game system.

3.4.3.2 Digital prototype version 1

Built via HTML, CSS, PHP, and Javascript, and downloaded to an iPad as a Safari web app for demonstration purposes. An enhanced social ebook and tactics RPG for digital social reading. Apart from paper prototyping, this prototype has not been formally usertested.

This prototype uses elements form both tactics role playing games and enhanced ebooks in order to facilitate the critical reading of a text: users are asked to apply their findings of a reading to a game. Users are to read a text and highlight people, places, or things that may serve them advantageously on a digital gameboard. A limited wordcount is given for the number of people, places or things that may be highlighted using a slide or swipe gesture.

Highlighted elements reveal additional game pieces that may serve to a user's strategic gameplay advantage on the previous map through the literal splitting of textual content. Users may also engage in a similar interaction with images. A person, place, or thing may be tapped or cropped — this gesture will in turn cause the image to split in the same fashion as the text in order to reveal an additional game piece. This HTML prototype demonstrates the tapping of a character portrayed in a painting and the highlighting of text to reveal additional game pieces.

Although this prototype clearly and dynamically illustrated the functionality of the experience, it also forced me to realize that the userflow should be rethought to accommodate a return to the text mid-game. Users read the text to then play the game, yet never returned to the text itself. How could users further bounce back and forth between text and game, so much so that reading becomes part of the game, and vice versa?

Figs. 52-56:
Adam Cristobal, *Quest prototype version 1*, 2013

3.4.3.3 Digital prototype version 2

Given that the first prototype facilitated transient reading as a vehicle for gameplay, I decided to push this model further and design a cyclical user experience wherein reading feeds into gameplay, and gameplay feeds into reading. As such, based on similar gameplay structures of the paper prototype and first digital prototype, I designed a third prototype for a single user engaged in a transient and cursory reading experience on a mobile phone. This prototype took users back to excerpts of King Arthur's textual origins: Tennyson's *Idylls of the King* (c.1885), Malory's *Morte D'Arthur* (c.1485), and *Monmouth's Historia Regum Britanniae* (c.1136). I developed a user flow that enabled users to dip into a story from one text, and then dip into a story from another within 20-30 minute gameplay sessions.

Userflow development

15-20 MINUTES PER SESSION

Historia Regum Britanniae
MONMOUTH C. 1136

Le Morte D'Arthur
MALORY C. 1485

Idylls of the King
TENNYSON C. 1885

20-30 minute session

01. **Read**

Select knight tile

Read excerpt

Select characters from excerpt

Place characters on map

02. **Battle**

User's move

Computer's move

User's move

Computer's move

03. **Travel**

Clear characters

Undefeated opponents remain

Move knight to next tile

Figs. 57-58:
Adam Cristobal, *Quest userflow development and system map*, 2013

Wireframe development

Fig. 59:
Adam Cristobal, *Quest prototype version 2 wireframes*, 2013

Final prototype

I built a semi-functioning prototype using HTML, CSS, and jQuery. A screen-recorded play-through of this prototype via browser window is available here: https://vimeo.com/85005598

01. Onboarding indicates a frame narrative and immediately establishes the goal of the game/book: to move the knight piece to the Camelot tile in the lower-right corner.

02. This onboarding highlights the vital components of the game, particularly the knight as the central character piece, and the fundamental "summoning" mechanic in the game/book that aids movement of the knight to the Camelot tile.

03. Onboarding is kept at a minimum, and explained interactions via the context of the story in order to frame the onboarding as calls to action rather than instructions.

04. Once the user taps on the tile occupied by the knight, they enter into reading mode. This reading mode consists of an excerpt from one of the three aforementioned texts, depending on the tile's status as castle, forest, or rocks.

Figs. 60-63:

Adam Cristobal, *Quest prototype version 2,* 2013

05. Distributed throughout the excerpt are three callouts that address three particular characters that may be summoned as allies. These callouts vaguely suggest how the character might move through the map.

06. Once summoned, the ally's movement abilities are revealed from behind the callout. Allies may not be unsummoned. Two out of three characters may be summoned as allies from callouts in reading mode

07. Once two allies have been summoned, the user is prompted to place their allies on the map, now occupied by two virtual opponent pieces. These enemy pieces are derived from antagonists in the previously read excerpt. Allies may only be placed within a given distance from their knight. Advantageous placement is a central strategy for the player.

08. Once ally pieces have been placed, the user moves one piece, and may attack enemy pieces according to similar rules to that of a standard game of chess. The knight may not attack, and must be protected by ally pieces as it moves through the map.

Figs. 64-67:

Adam Cristobal, *Quest prototype version 2,* 2013

09. After the user's first move, the virtual opponent moves a single enemy piece, and may attack the user's pieces or attempt to avoid attack and thereby remain on the map after the turn. If enemy pieces are left unattacked, they may later pose a threat to the user's strategy.

10. After a second round of turns from both the user and virtual opponent, the user must clear their allies from the map. Any undefeated opponent pieces remain on the map. This is part of the challenge for the user's coming turns.

11. From here, the user is to move their knight to any given tile within a 1-tile radius, and must read the excerpt therein the summon a second round of allies.

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12. Depending on the user's selection of castle, forest, or rock, the excerpt may lead to Le Morte D'Arthur, Idylls of the King, or Historia Regum Britanniae. Upon reading, this user flow repeats.

Figs. 68-71:

Adam Cristobal, *Quest prototype version 2,* 2013

4.0

Design
process

<u>System</u> 4.1 overview

The design process of this project was twofold. I conceptualized the system, but also prototyped the application of this system to the final prototype. A variety of methods were used to communicate and explore solutions in this design process, including low-fidelity wireframing, paper prototyping, high-fidelity wireframing, and HTML, CSS, and jQuery development. A user test was conducted in December 2013 to evaluate the interface thus far, and was used to inform the further development of the interface into January and February 2014.

   From a macro-level design standpoint, the InterED system's users primarily read on a variety of online desktop and tablet platforms. This system comprises four major components collapsed into a single delivery platform.

Primary story

The first of these components is the *primary story*. This is the text itself. This text may have been subject to any degree of textual intervention on the part of editorial. As I have noted, InterED's primary subjects are long-form prose artefacts of the literary canon, and maintain a substantial degree of cultural weight. Most of these stories remain outside of copyright. In the InterED publishing system, copyright and licensing concerns are primarily the editor's responsibility. The selection of a primary story, however, may be a collaboration between editor and designer, as a project using the InterED system still requires a substantial investment of time and creative capital from both parties. InterED relies on a collaborative, horizontal relationship between editor and designer, with the editor acting as a curator of paratextual research, and the designer as the interpreter of this paratextual research. Through collaboration with an editor, the designer negotiates and shapes the new re-presentation of the paratexts in what I call interpolated stories, which are the second component of this system.

Interpolated stories

Interpolated stories primarily depend on the curated content of editors and interpretation of designers. These stories may be related to the text in any number of ways. The content of these stories is derived from:

A. Texts and archival data contemporary to that of the primary story, including photography, paintings, maps, and other specimens.
B. Explication of references contained within the primary story.

Interpolated stories are not footnotes or metadata; the designer editorializes these as paratexts that are wholly integrated into the text's narrative via its placement in the layout. Through these paratexts, the user enters deeper into the overall text. Users may access and follow these stories to enter deeper at given points within the text, so much so that users might follow these stories as independent progressions in relation to the primary story. These points are called interpolation points, and interpolation points are determined by the designer, based on the editor's curation of the content.

While these stories serve an explanatory or elucidative purpose vis-a-vis the primary story, they are at once independent from and interwoven with the primary story. These stories have been selected and manipulated via a collaboration of designer and editor. This collaborative relationship between designer and editor is key. Broadly speaking, this collaboration occurs in three activities:

Activity 1. The editor and designer collectively determine the primary text, the reader profile, and thereby possible avenues of paratextual research for interpolated stories.

Activity 2. The editor researches the paratextual content of interpolated stories, and curates this content. This involves traditional research methods derived from the humanities, particularly historicist methods found in literary studies. Together, the editor determines the content legally available for adaptive purposes, and the designer makes simultaneous recommendations based on reader profiles, which are effectively user personae.

Activity 3. The designer reviews the editor's curated paratextual research and makes further recommendations. From this curated research, and based on reader profiles, the designer is enabled to determine the interpolated stories' content. In collaboration with the editor, the designer determines the interpolated stories' respective forms. The interpolated stories thereby emerge from a collaborative effort between editor and designer.

Interpolated stories, derived from editorial content research, are made manifest as a range of visual multimedia, and these multimedia are rendered by the designer. Indeed, this is what Gunther Kress calls "the increasing use of image, even in situations where previously writing would have been used" (Kress). These multimedia include:

A. Illustrative infographics
B. Typographic representations of excerpts from other texts
C. Curated galleries of archival specimens

This multimedia articulation of form enables the designer to manipulate a text's meaning beyond "arrangement" (Kress) of materials. That being said, and while form is a factor, the designer's discernment, integration, and distribution of these interpolated stories further alters the meaning of the text. These techniques are the same techniques used in online journalism, albeit further systematized and applied to long-form literary classics, and offer opportunities for designers to intervene in a text.

But why must interpolated stories be graphical? Gunther Kress writes, "an urgent task is understanding the different affordances of writing and image" (Kress). The affordance here is the differentiation between text and paratext, between text and image. This differentiation enables the designer to choreograph and guide users between media in order to construct a narrative, without usurping the user of their own agency when exploring the text and its paratexts. The user may explore paratexts while maintaining one foot in the text itself. This foregrounding and backgrounding of text and paratext is critical, the literal opening of the text to reveal paratext. This brings us to the third and final component of the InterED system.

Editorial history reveals

1. This is similar to the field of "genetic criticism" that consists of the reconstruction and analysis of the writing process (Deppman, Ferrer, and Grode).

Censored text and editorial revisions comprise the text's editorial history[1]. This history is primarily researched by the editor. Like the interpolated stories, these reveals are placed into the primary story itself, interwoven into the text, and accessed through interpolation points. Unlike the interpolated stories, which synthesize text with image, these paratexts are entirely text-based. The text's own history as a manuscript is communicated using the same strike-through annotations and editorial characters used in a copy-edited manuscript version of the text.

Narrative

This fourth and final component of the InterED system depends on the user. This is the narrative. The narrative comprises the primary story, interpolated stories, and editorial history reveals. It is determined by the user, and is the user's own navigation through primary story and interpolated stories, as based on the interpolation points. This navigation builds a sequential progression that interweaves primary story with the paratexts, or between text and image, via the literal opening of text to reveal paratext. The user's hyper attention between separate but parallel stories and media streams is a catalyst for deep attention towards the text's overall narrative. Through exploring interpolated stories, the user enters deeper into the text, while the primary text remains at the foreground.

4.2 <u>System map</u>

Text selection

Content research for interpolated stories

User-centered research for reader profiles

Review of content research & reader profiles

Curate content based on reader profiles

UI Design: prototype complex interpolated stories

Production of digital prototype

Research further content if necessary

User test: Qualitative evaluation of content and UI

Adjust content and UI based on user test results

Final user test to validate results

Deployment and regular live updates

Due to time constraints and limited resources, the application of this system to the final prototype was simulated by a single designer/editor — that is, the researcher himself. I synthesized both design and editorial roles as a single effort. In actuality, the application of this system would be executed by at least two persons.

4.3 Application of system to final prototype

Primary text

For the primary text of the final prototype, I selected Oscar Wilde's *The Picture of Dorian Gray* based on four criteria as derived from user research and with practical publishing purposes in mind:

1. Thematic relevance to the young user group — i.e.: the broad follies of youth and the cult of youth — as established by my user personae's age group.

2. Surrounding paratexts of interest including issues of censorship and Wilde's trial and scandal.

3. Appropriate reading level and complexity of language for the user group. For this reason, works written prior to 1750 were not under consideration during the text-selection process.

4. Current status as out-of-copyright. Should I publishing this system online, I needed this legal flexibility.

Other texts may have also fit this criteria, but I also selected *The Picture of Dorian Gray* owing to my own personal interest in the text and its paratexts.

Interpolated stories

After I had selected the text, I began editorial research into the text's social history in order to determine interpolated stories. I curated my research down to four topics to be made manifest into interpolated stories:

1. The basics of aestheticism, a philosophy to which Oscar Wilde adhered and discusses in The Picture of Dorian Gray.

2. Explications of references to classical myths that are referenced within the text

3. The sociocultural context of artistic culture in 19th-century London.

4. The sociocultural context of editorial censorship of the book, and Oscar Wilde's trial and scandal on grounds of the text's homoerotic content.

The curation of this editorial research was conducted alongside the user experience design and low-fidelity wireframing of the final prototype, and were not finalized until later in the design process. As such, the interpolated stories detailed in the user experience design and low-fidelity wireframing stage do not entirely match the four topics outlined in section 4.1.

4.4 <u>User experience design</u>

<u>Modeling deep attention & hyper attention</u>

4.4.1 Low-fidelity wireframing

During this stage, I established broad structures to frame user interactions with the text and images. The prime objective was to find solutions that synthesize deep attention and hyper attention and to prioritize the delivery of the primary text as the first point of interaction. These structures were made manifest as broad interface and interaction overviews that detail a user's movement between texts, images, paratexts, and their resulting movement between deep attention and hyper attention. They were also made manifest as low-fidelity wireframes that detail specific screen interactions and content.

diagram key

User. screen & navigation ■

Lens reveal. censored homoerotic content ■

Lens reveal. aesthetic theory & criticism ■

Content. primary text, censored ■

Paratexts. London geography ■

Paratexts. Oscar Wilde's trial & scandal ■

deep attention

hyper attention

synthesis of hyper & deep

Model 1: interaction overview & wireframe

This model first presents the user with the primary text, and provides on-screen 'lenses' that reveal coded allusions to two interpolated stories: coded allusions to homosexual culture, and the basics of aesthetic theory and criticism. If certain portions of the primary text were tapped, the user would move to one of two different modes of interacting with the text: via geographic or physical context, or sociocultural context.

If the user taps on a phrase or word of geographic relevance or physical context, the user would use a map to navigate through the text. This is a cursory mode of interacting the text, and facilitates hyper attention through its use of an entirely image-based interface for exploration. Portals to particular portions of the text would be linked to their corresponding geographic locations.

If the user taps on a phrase or word of sociocultural relevance to Oscar Wilde's scandal and trial, the user would use a fictional newspaper relating to Oscar Wilde's trial and scandal to navigate through the text. This is a semi-cursory mode of interacting with the text, and facilitates a synthesis of hyper attention and deep attention through short-form fictional articles and distributed images. Portals to particular portions of the text would be linked to their corresponding articles in the newspaper.

Fig. 72-73:

Adam Cristobal, *Dorian Gray system maps model 1*, 2013

diagram key

User. screen & navigation ■

Lens reveal. censored homoerotic content ■

Lens reveal. aesthetic theory & criticism ■

Content. primary text, censored ■

Paratexts. London geography ■

Paratexts. Oscar Wilde's trial & scandal ■

deep attention

hyper attention

Model 2: interaction overview & wireframe

This model again first presents the user with the primary text, and again provides on-screen 'lenses' that reveal coded allusions to two interpolated stories: coded allusions to homosexual culture, and the basics of aesthetic theory and criticism. It is an iteration of the first model. However, unlike the first model, this model collapses geographic or physical context into sociocultural context of Oscar Wilde's trial and scandal. The resulting interface is a map and newspaper hybrid, as demonstrated in the low-fidelity wireframe.

This still presents experiences that isolate deep attention from hyper attention as discrete experiences. Deep attention remains within the primary text, whereas hyper attention remains with the map and newspaper.

Fig. 74-75:

Adam Cristobal, *Dorian Gray system maps model 2,* 2013

diagram key

User. screen & navigation ■

Lens reveal. censored homoerotic content ▪

Lens reveal. aesthetic theory & criticism ▪

Content. primary text, censored ▪

Paratexts. London geography ▪

Paratexts. Oscar Wilde's trial & scandal ▪

synthesis of hyper & deep

Model 3: interaction overview & wireframe

This third model is based of the first and second models, but presents all interpolated stories alongside the text, and reveals these interpolations as part of the text itself. This presentation of interpolated stories alongside the text was an attempt to design a multimedia experience that facilitates both deep attention and hyper attention, but such a mixture may result in an experience that merely promotes cursory or hyper attention. Many media compete for the user's attention on screen.

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, **smoking,** as was his custom, innumerable cigarettes, **Lord Henry Wotton** could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flamelike as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or

Modeling the search & collection of ideas

4.4.2 Storyboards

During this stage, I blended the insights gained from my first three models. While I may have found several means to blend hyper attention with deep attention, the prime objective at this stage was to find solutions to bring users back to the primary text. I hypothesized that the search and collection of ideas within a text might facilitate this return and focus to the primary text, and would further synthesize deep and hyper attention. These structures were made manifest as walkthrough wireframes that detail screen interactions and content.

you told me once, anybody, even a stock-broker, can gain a reputation for being civilized. Well, after I had been in the room about ten minutes, talking to huge overdressed dowagers and tedious Academicians, I suddenly became conscious that some one was looking at me. **I turned half-way round, and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious instinct of terror came over me. I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself.** I did not want any external influence in my life. You know yourself, Harry, how independent I am by nature. My father destined me for the army. I insisted on going to

Oxford. Then he made me enter my name at the Middle Temple. Before I had eaten half a dozen dinners I gave up the Bar, and announced my intention of becoming a painter. I have always been my own master; had at

A new Hedonism—that is what our century wants. You might be its visible symbol. With your personality there is nothing you could not do.

least always been so, till I met Dorian Gray. Then—But I don't know how to explain it to you. Something seemed to tell me that I was on the verge of a terrible crisis in my life. I had a strange feeling that Fate had in store for me

/ p3 of 6

02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

← **chapter 1** / p3 of 6

The wind shook some blossoms from the trees, and the heavy lilac blooms, with their clustering stars, moved to and fro in the languid air. A grasshopper began to chirrup in the grass, and a long thin dragon-fly floated by on its brown gauze wings. Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming.

"Well, this is incredible," repeated Hallward, rather bitterly,--"incredible to me at times. I don't know what it means. The story is simply this. **Two months ago I went to a crush at Lady Brandon's.** You know we poor painters have to show ourselves in society from time to time, just to remind the public that we are not savages. With an evening coat and a white tie, as you told me once, anybody, even a stock-broker, can gain a

4.3.2.1 Model 1: storyboards

This first model emulates the structured search of ideas as the transformation of the primary text. Users are engaged in a hands-on activity to search within a text that contains paratextual content. The text thereby functions as a kind of cabinet of curiosities. Non-linear modes of exploring the text are also presented to the user, such as the opening grid of quotations, or the return screens that present the user with other points of interest within the book based on their collected findings.

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Figs. 78-91:
Adam Cristobal, *Dorian Gray storyboards,* 2013

4.4.2.1 Model 2: storyboards

This second model emulates the organic collection, connection, and exploration topics as the transformation of ideas. Users are again engaged in a search activity, but here they are given greater freedom over their collection of ideas. They are enabled to sort, link, and categorize the information as they see fit using a grid of images. Non-linear modes of exploring the text are again presented to the user, such as other points of interest upon page turns.

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Figs. 92-105:

Adam Cristobal, *Dorian Gray storyboards,* 2013

4.5 <u>User interface design & development</u>

4.5.1 Analog prototype

Figs. 106-108:

Adam Cristobal, *Dorian Gray analog prototype,* 2013

This paper prototype was a consolidation of the information architectures outlined in the previous wireframes. The objective was to model the actual interactions with the interface in a tangible way, and to demonstrate how the design might be made manifest on-screen and to-scale. The text opens and closes using tabs, and a series of interpolated stories are made manifest as sliders that move and open through windows in the text.

130

The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as usual, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-colored blossoms of the laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight

01

4.5.2 High-fidelity wireframing and preliminary HTML, CSS, and jQuery development

Several insights were made from the analog prototype, and I thereby made several typographic adjustments to the first web-based prototype. For the analog prototype, I had divided chapters into smaller *parts* of 300-400 words each, and was still exploring different ways of presenting each part to users. Initially, I opted for a three-column layout in order to further compartmentalize the content on a single and unscrolling screen, but this presented several complex architectural issues with regards to column width and layout for responsive grids online. As such, I implemented a single-column and scrolling layout for each part, with a slightly larger font for the purposes of legibility.

I developed the first web-based prototype to include an opening grid screen that displayed and linked to various parts from a given chapter in order to facilitate non-linear exploration of the story. I also collected text and images for the interpolated stories. These images did not literally illustrate the interpolated text, but were instead photographic and diagrammatic representations of the text content. This initial prototype was developed in three days, and was intended for the purposes of user testing.

PREFACE
—

The artist is the creator of beautiful things. To reveal art & conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things. ¶ The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. ¶ Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

CHAPTER 1
—
PART 01 OF XIII

The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as usual, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-colored blossoms of the laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid jade-faced painters who, in an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness

CHAPTER 1
—
PART 01 OF XIII

The studio was filled with the rich odor of roses, and when the light summer wind

context — CONTEMPORARY ARTISTIC CULTURE IN LONDON

ST. JOHN'S WOOD

KENSINGTON   HOLLAND PARK

CHELSEA

OSCAR WILDE'S ILLUSTRATION OF THIS SETTING SUGGESTS THAT THE STUDIO IS LOCATED ONE OF SEVERAL TREND-SETTING ARTISTS' NEIGHBOURHOODS IN VICTORIAN LONDON.

1 / 9

way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness more oppressive, and the dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

As he looked at the gracious and comely form he had so skilfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and, closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

Figs. 109-112:

Adam Cristobal, *Dorian Gray prototype version 1,* 2013

CHAPTER 1
—
PART 11 OF XIII

"It is your best work, Basil, the best thing you have ever done," said Lord Henry languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place."

PART 01
—

The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through there came through the open door—

CHAPTER

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CHAPTER 1
—
PART 01 OF XIII

PART II
—

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. The Grosvenor is the only place."—

PART III
—

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made of ivory and rose-leaves"—

PART II
—

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. The Grosvenor is the only place."—

PART III
—

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made of ivory and rose-leaves"—

CHAPTER

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PREFACE
—

CHAPTER 1
—
PART 01 OF XIII

PART IV
—

"Dorian Gray? is that his name?" said Lord Henry, walking across the studio towards Basil Hallward. ⁋ "Yes; that is his name. I didn't intend to tell it to you"—

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smoking, as usual, innumerable cigarettes, Lord Henry Wotton could just catch the

☰
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⊗ *context* — CHARACTERS

"A NOTORIOUS SODOMITE, WITH A PENCHANT FOR 'ROUGH TRADE'"

1 / 3   ›

gleam of the honey-sweet and honey-colored blossoms of the laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like

The artist is the creator of beautiful things. To reveal art & conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things. ¶ The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. ¶ Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

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The studio was filled with the rich odor of roses, and when the light summer wind

context — CONTEMPORARY ARTISTIC CULTURE IN LONDON

THE REAL HIPSTERS OF VICTORIAN LONDON

AN INSIDER'S LOOK AT CHELSEA'S SOCIAL LANDSCAPE. TAKEN FROM *BOHEMIA IN LONDON* BY ARTHUR RANSOME /1884-1967

3 / 9

way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness more oppressive, and the dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

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Figs. 113-118:

Adam Cristobal, *Dorian Gray prototype version 1,* 2013

4.6 **<u>Preliminary user test</u>**

Four participants were involved in a preliminary user test of the interface in December 2013. These are the same participants indicated in section 3.2.2. These user tests were conducted individually, and participants were first presented with an opening grid interface that displayed excerpts from the first chapter. The purpose of this user test was to evaluate the basic efficacy of visual cues, visual language, calls to action, and the user flow, in order to define the further development of the final interface. The prime objective of this user test was to also evaluate communication and navigation of interpolated stories, interpolated stories' differentiation from the primary text, and interpolated stories' differentiation from each other.

Participants were individuals aged 22-27 and were either in post-secondary education or had completed post-secondary education. I gained access to these individuals via personal networks. These individuals are number 1 through 4 in the user test transcripts, and their profiles are detailed below.

Participant 1.   *27-year-old male, Textiles student*
Participant 2.   *26-year-old female, Assistant Editor*
Participant 3.   *22-year-old female, Design student*
Participant 4.   *22 -year-old female, Communication student*

Figs. 119-121:
Adam Cristobal, *Dorian Gray
preliminary user testing,* 2013

4.6.1 Select insights & quotes

Chapter / part system & hierarchy

Procedure. In this prototype, the book's chapters were further divided into *parts*. Presented with an opening grid screen to facilitate non-linear explorations into the book, participants were asked to identify the chapter from which these quotes were excerpted. The purposes of this component of the user test was to evaluate the hiearchy between chapters and parts, and to evaluate the particular visual cue of the large "01" as a navigation element to the first chapter.

Results. *"When it says part x, is this the part of the chapter? Or does it take me to chapter 3?"* — Participant 2

Insight. Chapter / part hierarchy needs to be clearer on grid — initial introduction and exposure to this system. Needs to be much clearer that "01" is touchable, and primary interactive element on the page.

Basic navigation between parts

Figs. 122-123:

Adam Cristobal, *Dorian Gray prototype version 1,* 2013

Procedure. After participants had navigated to the beginning of the book, they were asked to navigate to the previous page and next page of the book in order to evaluate visual cues and the overall efficacy of the navigation system.

Results. Three out of four users attempted to swipe either upwards or sideways, and then used the arrow button to navigate, or attempted to use side menu navigation. Only participant 2 tapped the button provided.

Insight. As this was conducted on a tablet interface and without the web browser frame, users may expect swipe interactions. Moreover, arrows may communicate swipe interactions, so unless I integrate swipe interactions, this visual language might be edited in favour of another indication to suggest a tap gesture analogous to a mouse click.

Differentiation between interpolated stories and primary text

Procedure. Participants were asked to tap on highlighted text. This interaction revealed an interpolated story, about which participants were asked to comment. They were asked to identify the information given to them, and to differentiate it from the primary story. Participants were also asked to naviga further into interpolated story.

Results. All participants understood that the interpolated story was akin to a footnote, and primarily identified its visual qualities as the prime differentiator from the primary story. However, no participants noticed the flag noting the particular catagory of context (Contemporary Artistic Culture in London). With some proding, all participants understood that they could navigate through the entire primary story using the interpolated story navigation.

Insight. Catagory flag and horizontal navigation should be more explicit or more obvious in order to clearly identify the paratextual content's relationship to primary story. This may be influenced by colour treatment and physical size on screen.

Side menu navigation, functionality, and flow

Figs. 124-125:

Adam Cristobal, *Dorian Gray*

prototype version 1, 2013

Procedure. The purpose of this side menu was to facilitate non-linear explorations into the book. Users were asked to *jump* to a specific part of the book, which implicated the discovery and use of this menu.

Results. Three out of four users discovered and used the side menu to jump to a specified part of the book. Two of these three users understood the part selection grid. However, the third participant initially attempted to use the chapter menu as the part menu. The fourth user simply used the arrow buttons to navigate to the specified part of the book.

Insight. Again, the chapter and part hierarchy needs to be clearer. As this menu is presented differently from the initial opening grid UI, perhaps the two should be merged as a single grid screen to facilitate non-linear explorations into the book under a unified userflow. This may be more effective than two separate grids and menus, and mitigate further user confusion.

4.6.2 Summary & further development

The data gathered from the user test session illustrated three major issues for me to refine during the development of the final prototype. First, the chapter and part hierarchy system should be rethought. *Part* is sometimes larger than *chapter*, so another word for this nomenclature might be considered. Second, navigation through the entire book via interpolated stories should be explicit as a *horizontal* mode of navigation. Navigation through the entire book via primary story should be explicit as a *vertical* mode of navigation. This might be communicated via scale, contrast, and rethinking the overall grid. Third, differentiation between interpolated stories of different topics should be more explicit as coherent lines that weave through the primary story. Different visual treatments might be considered to emphasize particular silos of paratextual content.

   While these three issues were the primary focus during the development of the final prototype, I also needed to consider the presentation of the interface as manifest in a browser window. If it were to be delivered via web, would tap gestures on a tablet screen more be more communicable? Another issues to be considered was the basic navigation, which was unclear to the users. When users were asked to navigate to the next section of the story, they did not always instinctively tap on the button indicating the next page, nor did they do so for the button to the previous page. The flow into the side menu navigation was also confusing: users found the jumping interaction useful, but difficult to access. The overall structure — particularly the grid and content structure — needed to further articulate the flow of information within the system to users.

5.0

Final prototype

"What odd chaps you painters are! You do anything in the world to gain a reputation" 1.2

"Oh, I can't explain. When I like people immensely I never tell their names to any one." 1.3

DORIAN GRAY

LATEST UPDATE   chapter 1.1 - 1.3   2 may 2014

In the centre of the room stood the full-length portrait of a young man of extraordinary personal beauty 1.1

"What odd chaps you painters are! You do anything in the world to gain a reputation" 1.2

"Oh, I can't explain. When I like people immensely I never tell their names to any one." 1.3

PREFACE

The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things. ¶ The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. ¶ Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty. ¶ There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. ¶ The nineteenth century dislike of realism is the rage of Caliban seeing his own face in a glass. ¶ The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass. ¶ The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. ¶ No artist desires to prove anything. Even things that are true can be proved. ¶ No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. ¶ No artist is ever morbid. The artist can express everything. ¶ Thought and language are to the artist instruments of an art. ¶ Vice and virtue are to the artist materials for an art. ¶ From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type. ¶ All art is at once surface and symbol. Those who go beneath the surface do so at their peril. ¶ Those who read the symbol do so at their peril. ¶ It is the spectator, and not life, that art really mirrors. ¶ Diversity of opinion about a work of art shows that the work is new, complex, and vital. ¶ When critics disagree, the artist is in accord with himself. We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely. ¶ All art is quite useless. — **oscar wilde**

LATEST UPDATE   ABOUT THIS PROJECT   COPYRIGHT

Figs. 126-128:

Adam Cristobal, *Dorian Gray prototype version 2: landing screen and navigation,* 2014

The final prototype was deployed to adamcristobal.com/dorian_gray **in mid-April of 2014 for demonstration.**

This final prototype is comprised of four major components: the landing screen, the primary story, interpolated stories, and editorial history reveals.

The text's original chapters are further divided into subchapters, and numbered as 1.1, 1.2, 1.3 *etc.* These subchapters are to be released in groups of three, and are initially introduced on a landing screen (see fig. 132) via a series of three callouts that represent the three recently released subchapters. This regularly updated landing screen is the user's primary entry into the prototype upon introduction and return to the text, and previews recent updates and the displays the text's preface. By clicking on tapping on these callouts, users may read and explore the latest subchapters, or explore earlier into the book. This staggered release of the book — similar to the temporal paradigms of a serialized book or episodic television — is based off of user interviews and preliminary and final user testing trials that indicate preference towards longer content broken into smaller and digestible portions.

The userflow is straightforward. Users may read and scroll through the primary story via a vertical and single column of text, divided into the aforementioned subchapters. Once the user reaches the end of a subchapter, they may access the next subchapter through a callout placed at the bottom of the current subchapter. Similarly, users may also return to a previous subchapter through a callout placed at the beginning of the current subchapter. Once users have read through the content currently available, the callout displays a preview that summarizes the three upcoming chapters, as well as a specific date of release.

Users may jump to specific subchapters of the text by clicking or tapping the icon consistently placed at the upper left-hand corner of the page, which reveals a screen identical to that of the landing screen, save for an array of chapter buttons at the top of the page. If the user taps on a chapter button, they may then choose a subchapter from the callouts displayed below the array of chapters, and thereby re-enter the primary story at the desired point.

Highlighted text indicates an interpolation point. Users may click or tap an interpolation point to reveal an interpolated story or an editorial history reveal. Both interpolated stories and editorial history reveals split the text of the primary story in order to display paratextual content.

Figs. 129-130:

Adam Cristobal, *Dorian Gray prototype version 2: reading screen,* 2014

Interpolated stories are comprised of a horizontally placed series of layered images and text that parallax based on cursor position or a tablet device gyroscope. These images and texts have been selected based on availability and interest. Form development of the interpolations and overall art direction was based off of data gathered from final user test sessions, but was primarily established via in-studio critique. The art direction uses a two-tone colour treatment and filter in order to unify images from many sources under a coherent and consistent visual language.

The interpolated stories are divided into portions. After viewing a current portion, users may access the next portion through an arrow indication on the right-hand side of the interpolated story. Alternatively, they may return to a previous portion of the interpolated story through an arrow indication on the left-hand side. Once users reach the end of an interpolated story, they are presented with a double arrow indication on the right-hand side. Upon click or tap, this double arrow indications takes users to the next interpolated story that belongs to same category as the current interpolated story. This also takes users to the location of the next interpolated story as it is situated in the primary story. For example: from *Murmerings* which belongs to the category of *Wilde's Trial and Scandal* and is placed in Chapter 1.2, users are taken to *Dorian*, placed in Chapter 1.3. Users many continue to navigate the text through the interpolated story category of *Wilde's Trial and Scandal.*

Users may also access editorial history reveals through interpolation points. This particular edition of *The Picture of Dorian Gray* contains content that had been censored in the initial 1890 publication. Upon click or tapping an interpo-

D

1.1

The studio

☒ OSCAR WILDE'S WORLD *part i*

N
W ◆ E
S

REGENT'S PARK

king's cross
ST PANCRAS

A London
Walk c. 1890

HOLLAND
PARK

HYDE PARK

KENSINGTON SOUTH

WESTMINSTER

TEMPLE
London bridge

CHELSEA

FULHAM

*Oscar Wilde's illustration of the studio
suggests that it is located in one of several
trend-setting artists neighbourhoods in
central London at the time, including
Holland Park, **Kensington**, and **Chelsea**.*

was filled with the rich odor of roses, and when the light summer wind
stirred amidst the trees of the garden there came through the open door
the heavy scent of the lilac, or the more delicate perfume of the pink-
flowering thorn.

90

e studio
several
oods in
cluding
helsea.

You do anything in the world to gain a reputation. As soon as you have
one, you seem to want to throw it away. It is silly of you, for there is only
one thing in the world worse than being talked about, and that is not being
talked about. A portrait like this would set you far above all the young men
in England, and make the old men quite jealous, if old men are ever
capable of any emotion."
    "I know you will laugh at me," he replied, "but I really can't exhibit it. I
have put too much of myself into it."

☒ WILDE'S TRIAL AND SCANDAL *part i*

Murmerings

*Although Wilde did not make **The Picture
of Dorian Gray**'s homoerotic content
explicit, many readers of its original
publication brought the issue into focus with
scathing reviews. This was the beginning of
the scandal that would ultimately bring
Wilde to exile.*

Lord Henry stretched his long legs out on the divan and laughed.
    "Yes, I knew you would laugh; but it is quite true, all the same."
    "Too much of yourself in it! Upon my word, Basil, I didn't know you were
so vain; and I really can't see any resemblance between you, with your
rugged strong face and your coal-black hair, and this young Adonis, who
looks as if he was made of ivory and rose-leaves. Why, my dear Basil, he is
a Narcissus, and you — well, of course you have an intellectual expression,
and all that. But beauty, real beauty, ends where an intellectual expression

Figs. 131-132:

Adam Cristobal, *Dorian Gray
prototype version 2: interpolated
stories,* 2014

148

"Oh, I can't explain. When I like people immensely I ne
names to any one. It seems like surrendering a part of th
how I love secrecy. It is the only thing that can make mo
wonderful or mysterious to us. The commonest thing is
only hides it. When I leave town I never tell my people w
I did, I would lose all my pleasure. It is a silly habit, I dar
it seems to bring a great deal of romance into one's life.
think me awfully foolish about it?"

"Not at all," answered Lord Henry , "not at all, my dear
forget that I am married, and the one charm of marriag
life of deception necessary for both parties. I never know
and my wife never knows what I am doing. When we m
occasionally, when we dine out together, or go down to
tell each other the most absurd stories with the most se

secrecy. It is the only thing that can make modern life
or mysterious to us. The commonest thing is delightful if one
it. When I leave town I never tell my people where I am going. If
uld lose all my pleasure. It is a silly habit, I dare say, but somehow
bring a great deal of romance into one's life. I suppose you
wfully foolish about it?"

ll," answered Lord Henry , ~~laying his hand upon his shoulder;~~   ✕

— *censored by* **Oscar Wilde**, 1891
— *uncensored and restored by* **Merlin Holland**, 2011

my dear Basil. You seem to forget that I am married, and the
of marriage is that it makes a life of deception necessary for
es. I never know where my wife is, and my wife never knows
doing. When we meet, — we do meet occasionally, when we
gether, or go down to the duke's, — we tell each other the most

Figs. 133-134:

Adam Cristobal, *Dorian Gray
prototype version 2: editorial
history reveal,* 2014

Figs. 135:

Adam Cristobal, *Dorian Gray prototype version 2: interpolated story,* 2014

lation point, the primary text splits to display the censored text, struck-through and typeset into the primary story. The revised text is typeset below the censored text, and specifies if an editor made the revision, or if the author himself made the revision.

The typefaces used in this final prototype are Alegreya HT by Juan Pablo del Peral, Carolina Giovagnoli, Sol Matas and Andrés Torresi of Huerta Tipográfica, and ITC Johnston by Richard Dawson and Dave Farey of International Typeface Corporation — as based off of the original 1916 Johnston by Edward Johnston. Body type, callouts, and decks are set in Alegreya, a typeface specifically designed for on-screen reading of literature. Headers, flags, and other navigational elements are set in Johnston, a typeface originally designed and currently used for way-finding and navigation on both the London Underground and various locations in the city. Johnston was also selected for its ambient qualities as a specific and contemporary reference to the city in which the demonstration primary text is set.

This prototype was built using HTML, CSS, and Javscript. Edits were made after the defense for exhibition preparation.

6.0

Project evaluation

6.1 <u>Evaluation of project</u>

The InterEd final prototype is a long-form literary classic made manifest as both text and image for a multimedia experience on both desktop and tablet delivery platforms. Researched, curated, and art-directed paratexts are interpolated into the primary text as a primarily image-based experience in order to modulate users between deep attention and hyper attention. Together with the primary text, these interpolated paratexts accommodate contemporary media intake behaviour with curated content. Due to the particular embedding of interpolated stories into the primary text, users always remain in the primary text but may explore paratexts as components of the text itself.

As such, this prototype meets the initial design objectives of the project. The interpolated stories synthesize media in order to facilitate a symbiotic relationship between a user's deep attention and hyper attention. The art direction and selection of interpolated content curates the prototype's content under one overarching theme through multimedia forms. The navigational structures that allow the user to read through the book via interpolated story category or the primary text itself enable users to determine their own path of content intake through the discovery of curated content.

6.1.1 Implementation of system and framework

The final prototype demonstrates the possible outcome of a proposed publishing process and system. This publishing process is distinct from the final prototype itself, and can be understood in broad terms as a framework or model within which later and similar projects of a similar nature might operate. The primary goal of this framework was to formally provoke the changing relationship between designers and editors in the publishing process.

This framework extends beyond this project's initial design objectives. There are further opportunities such as establishing more robust roles for developers in this publishing process. In a larger extrapolation of this project, the developer's role might be that of a technical collaborator who further researches, suggests, and actualizes material explorations for interpolated stories or editorial history reveals beyond the technical scope of the designer.

6.1.2 Technical evaluation

Built with HTML, CSS, and Javascript, InterEd was initially designed and produced for particular and optimal circumstances as exemplified in a desktop or laptop with a minimum of a 1024 px × 768 px screen dimensions with the most recently released Mac or Windows operating system installed, or an iPad tablet with the most recently released iOS installed. Browsers tested include Chrome, Safari, and Mozilla Firefox. Under these circumstances, the final prototype serves its demonstrative purpose. Beyond this demonstrative purpose, three other components should be considered in the design: screen responsiveness across more than two screen dimensions, further browser renderings, and the implementation of a content management system.

Before this system can be fully released, more grids might be designed and produced, and colour calibration and browser compatibility might be tested via debugging tools such as BrowserStack — a cross-device, cross-browser, and multi-operating system testing platform for products built for web. The implementation of a content management system such as Drupal or Word-Press would further streamline the production process for designers and editors in later and similar projects using the InterEd system.

6.1.3 Unfulfilled opportunities

The initial design objectives of this project were to deepen user interactions with long-form literary classics as artifacts. However, user/user interactions — while explored within the parameters of in-studio experimentation — might be implemented into the InterEd prototype during further development. Primary research indicates user interest in book clubs but an inability to accommodate the temporal and logistical demands of formal in-person user/user interactions to discuss readings. Additional prototyping might aim to accommodate and understand these user needs as user-generated marginalia or in-line commenting. User-saved portions of the text might also be further prototyped based on primary research into bookmarking behaviour in order to further enable users to reconfigure the text on their own terms.

6.2 <u>Future directions</u>

The body of work presented in this process book was prototyped with varied degrees of conceptual and technical range and depth. More importantly, it is the beginning of a long-term research trajectory into on-screen interactions with long-form literary texts. From here, there are several possible avenues of research for enrichment beyond marginalia. The challenge is to deepen our interactions with existing texts whilst remaining faithful to and prioritizing their original media: sentences, words, and characters.

From analog in-studio experimentation to exhibited digital prototype, *Shakespeare²* provoked simultaneous and multi-user interactions with text in a communal and public space. While I limited my research here to the confines of an iPad and projector exhibited in an art gallery, I see opportunities to develop new modes of literary dialogue in social settings that extend beyond formal classroom discussion, bookclubs, and threaded online discussion. A text as a larger communal interface as table, wall, or both might provide the opportunity to develop a physical space wherein a text becomes an active social site for in-person interactions. Based on selected and curated prompts to enact, discuss, or question portions of a given text, the social components of on-screen reading might thereby extend beyond the current predominantly virtual interactions and into actual dialogue. While online discussion remains a dominant form of contemporary discourse, how can a text act as a conduit for interpersonal growth and activator of public space? The value of in-person dialogue not applies to that of the user's understanding and interactions with a text, but also a user's understanding and strengthening of interactions with fellow users.

Quest used gamification as an affordance for navigating through a text as a transient experience. The text became a vehicle for the game, and vice versa. Gamification is currently an increasingly applied solution to enrich existing texts. This space is quite bountiful, and many studios currently work within this space, including Inkle, Simogo, and Loud Crow Interactive. However, gamification is one varient of interactivity for engagement, and perhaps it is time to move past the game structures that merely support a text, and into broader UX and UI structures that directly augment text itself. While I curated three specific stories related to the same narrative of King Arthur in order to build a world of the King Arthur narrative around users, I see opportuni-

ties for immersive and user-generated anthologies. Within a single book and interface, users might link multiple related sources and thereby grow their own network of texts in tandem with the development of their own cognition of broader themes. A user's own understanding and building of a network of texts is a valuable and important component of the reading experience that has yet to be fully addressed as an interface and experience. This not only has scholarly applications, but everyday leisurely applications for personal intellectual growth. This interface might serve as a visual mapping of readers' own individual reading behaviours. As an experience, this might not dilute these texts, but instead clarify and renew these texts as a complex field of thought and exploration.

The Picture of Dorian Gray provides me with a working system that can be implemented to other texts of a similar nature for enriched and curated paratextual content. The interpolated stories presented in this process book were primarily visual content, but audio might be implemented into interpolated stories in order to provide an even more immersive and curated experience. Moreover, interpolated stories that run through multiple books might provide users with further opportunities to explore editorialized worlds of information. For example, an interpolated story that addresses late-medieval plague within Chaucer's *The Canterbury Tales* might run into other but related primary stories, such as Bocaccio's *Decameron*. Interpolated stories might thereby function as full-fledged lines of reference, critique, and research for the purposes of casual reading. This, in turn, might provide further opportunities for designer/editor collaborations upon multiple and interlinked projects using this particular system.

This is a dense seed — ripe with possibility — to generate many different futures. In our hyper-networked world of information, I see neither the death of reading nor the death of print. I simply see users and texts. Both are here to stay, and it is up to designers to define the parameters of meaningful interactions between the two.

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> Barthes' essay is a discussion of the author's role in a text; he challenges the notion of the author as a text's figure of authority, and suggests that a text's meaning is not contingent on the author and their intent, but is instead constructed by the reader's cognition of the text. Although my project deals with texts whose authors are, for the most part, no longer alive, thereby necessating the absence of the author, Barthes' essay provides a basis for significant and meaningful interventions into a text beyond the author.

Carr, Nicholas. *The Shallows: What the Internet Is Doing to Our Brains*. New York: W.W. Norton & Company, 2010.

> Carr's book is a critical evaluation of internet use and its cognitive implications. On the basis of neuroplasticity — the changes neural pathway — he argues that the inherent qualities of the internet as a delivery platform have deteriorated its users' cranial capacity to a near-physiological degree. Carr not only grounds his argument in neurological science, but surveys the history of human thought as manifest in non-digital media in order to articulate the notion of "deep reading" as an experience comprised of a lone reader and lone writer (Carr 108). Although the intent of this thesis is not to disprove Carr's theory, I primarily use *The Shallows* to frame this project within the contemporary critical discourse of media-intake behaviour, and to broadly discuss criticisms of hyper attention and prolific internet usage.

Drago, Carla, Linda Leung and Ward, Mark. "What's the Story? Harnessing The Power of Storytelling in Film for Experience Design.*" Digital Experience Design: Ideas, Industries, Iteraction*. Ed. Linda Yeung. Bristol: Intellect Books, 2008. 35-47.

> In this chapter of a compilation, Drago, Leung, and Ward argue that elements of storytelling, particularly those of film, can be translated and made useful in experience design. They argue for a "'story-centered' approach into a digital realm," and suggest that "the possibility of constantly evolving interactions, with multiple authors, and numerous, si-

multaneously unfolding (and not necessarily linear) narratives, means stories in a digital context may well go far in challenging the concept of story itself" (Drago, Leung, and Ward 36). These discussions are useful frameworks that address to how digital experience design may impact the storytelling capacity of any given artefact.

Hayles, N. Katherine. "How We Read: Close, Hyper, Machine." *ADE Bulletin* 150 (2010): 62-79.

In this study, and based on her previously published research in 2007, Hayles proposes a synthesis of digital reading behaviours with non-digital reading behaviours. Citing studies in psychology, neurology, media studies, she suggests that both digital and non-digital reading behaviours demonstrate their own distinct advantages, and argues that a synthesis between the two is key to effective pedagogical advancements in literacy. She specifically addresses Nicholas Carr's discussion in *The Shallows*, and suggests that the studies in which Carr grounds his argument are fundamentally flawed in their approach and do not faithfully account for the specific user circumstances of online reading. She contrasts this with approaches in her own work and cited studies from other scholars, and stresses that anecdotal evidence — not unlike user profiling in design research — is critical to mapping contemporary reading behaviours as a personal activity.

— "Hyper and Deep Attention: The Generational Divide in Cognitive Modes." *Profession* (2007): 187-199.

This study is Hayles's initial introduction of *deep* and *hyper attention*, the modes of media intake behaviour upon which I base the interaction models of this project. According to Hayles, hyper attention predates deep attention. She argues, "deep attention is a relative luxury, requiring group cooperation to create a secure environment in which one does not have to be constantly alert to danger" (Hayles 188). As such, Hayles suggests that while reading behaviour that harnesses deep attention may demonstrate a variety of of benefits and advantages, hyper attention is an innate component of human cognition. She identifies that the fundamental opposition within the scholarly discourse of these two cognitive modes is that educational institutions have long fostered deep attention, and are ill-equipped to accommodate a contemporary shift to hyper attention as a dominant cognitive mode.

Joicey, Nicholas. "A Paperback Guide to Progress: Penguin Books 1935-

c.1951." *Twentieth Century British History*. 4:1 (1993). 25-56.

> Joicey's paper discusses Penguin's supposedly successful attempt "to produce cheap editions of respectable work in copyright" (Joicey 27). Penguin's project was a project of accessibility, and so to is my project. Joicey's paper is useful for my purposes only as a point of reference and context for my own effort; where Penguin's efforts were effective in the early to mid-twentieth century, my own publishing effort must accommodate an early twenty-first century audience. I hypothesize that the points of access for this demographic vastly differ from those of Penguin's initial audience. Indeed, if Penguin's model were still effective, Penguin's Classics might be more ubiquitous amongst the broad public today. Nonetheless, Penguin's model contains elements worth considering. These elements include effective branding, a well-researched retail space, and sanctioned book clubs that facilitate the discussion of these publications.

Leung, Linda and Scott Bryant. "Art and Articulation: The Finer Points of Engaging the User in Abstract Concepts and Lateral Thinking." *Digital Experience Design: Ideas, Industries, Interaction*. Ed. Linda Yeung. Bristol: Intellect Books, 2008. 101-111.

> Leung and Bryant's chapter in this compilation of essays compares interaction design to gallery exhibition design. Upon their consideration that galleries "are designated as neutral spaces which are visually sensorially, and experientially unobtrusive," they argue that "a corporate website can be similarly conceptualized as a 'blank canvas' or neutral space in which an individual or organization presents their 'message' or content" (Leung and Bryant 102). Their argument partially supports my notion of a curated text for users on an interactive platform, and provokes the analogy of exhibition design to an enriched editorial design platform.

Murray, Janet H. *Inventing the Medium: Principles of Interaction Design as a Cultural Practice*. Cambridge Massachusetts: The MIT Press, 2012.

> Janet H. Murray's book is a humanistic look at digital design problems and addresses interaction design in broad terms. She writes, "the design of digital objects is a cultural practice like writing a book or making a film" (Murray 1). She also suggests the existence of a human-

ist designer, a designer who is conscious of the fact that an artifact's meaning is contingent upon its surrounding web of "social activities, thoughts, and actions of the people who engage with it" (Murray 1). She provides several models for user-centered research for on-screen interactivity, but preferences these models by suggesting that *the medium is the method* — that is, specific research methods are apt for specific outcomes. She also outlines four specific affordances of digital media, and states that these media are encyclopedic, spatial, procedural, and participatory. Murray's book has provided me with several frameworks within which I situate my research.

Piper, Andrew. *Book Was There: Reading in Electronic Times*. Chicago: Chicago UP, 2012.

Andrew Piper's very recently published book is "an attempt to understand the relationship between books and screens, to identify some their fundamental differences and to chart the continuities that might run between them" (Piper ix). Moreover, it is an attempt to "bridge the gap" between "historians of the book who stray into the fields of digital media" as well as "media historians who stray into the world of books" (Piper xii). Piper suggests that his book is an effort to "understand how reading is beginning to change" (Piper xii). As such, it is useful scholarly effort for my purposes, and I draw largely upon it in my own research. Piper's thoughts have already proved to be quite influential in my approach to this problem, and provides useful avenues of research with regards to changing reader behaviour.

Rushkoff, Douglas. *Playing the Future: What We Can Learn from Digital Kids*. New York: Riverhead Books, 1996.

Douglas Rushkoff's book is an earlier work that discusses Prensky's notion of digital natives . Rushkoff, however, uses the term *screenager*s, and suggests that this "has a much broader attention range" and embraced skimming behavior as a means to "surf" and thereby cope with the supposed waves of information of the twenty-first century (Rushkoff 50). Although his work, published in 1996, does not speak to recent developments in reader behaviour, he does provide a precedent upon which scholars in this area of research might found their work. *Playing the Future* is an optimistic look at changing modes of reader behaviour.

Rylance, Rick. "Reading with a mission: the public sphere of Penguin Books."

Critical Quarterly. 47:4 (1993). 48-66.

> Rylance's paper is a scholarly analysis of Penguin's successful efforts to harness "innovative outlets that bypassed the old arterial blockages of 'the trade' and found a new public on Exeter station or in Woolworth's" (Raylance 54). He discusses how "Penguin carefully developed and encouraged [a] web of semi-formal reading networks" including the Penguin reading groups, the Puffin Club for Children, the Forces Book Club, and Penguins Progress magazine (Rylance 54). I intend to reference Rylance primarily as a supplement to Joicey's paper. In conjunction, the two will provide a useful point of reference and context for my effort towards accessibility.Wwhile I do not intend to mimic Penguin's efforts in the early to mid-twentieth century, Penguin is nonetheless an effective example to whereby I might frame my thesis project as it currently stands.

Switching codes: Thinking Through Digital Technology in the Humanities and the Arts. Eds. Thomas Bartscherer and Roderick Coover. Chicago: University of Chicago Press, 2011.

> This compilation of essays provides several discussions that altogether function as an attempt "to understand how digital technology is transforming thought and practice in the humanities and the arts, it is necessary to cultivate cross-cultural communication, to establish points of reference, and to develop a shared vocabulary" (Bartscherer and Coover 3). While it is a much broader discussion that covers a range of disciplines from dance to fine art, it nonetheless provides a point of reference and context for my research: how can the humanities be adapted into digital modes, and how do these digital modes impact the study of the humanities?

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Appendices

A. **Literary education interview questions**

Interviewee.	Patti Mills
Occupation.	Popular Reading Librarian, Vancouver Public Library
Date conducted.	16 January 2013

I'm interested in how reading habits are shifting and where that leaves "the canon proper"—but my primary inquiry this semester is:

How critically engaged are youth in their reading material? What are they reading, and how are they reading?

How many book clubs are currently running?

Could you comment on the demographic of these bookclubs? More specifically, the number of active bookclubs whose members are younger than age 30? Younger than 25? Younger than 20?

Could you comment on the reading material of these book clubs? What are active participants talking about? Would you call these book club members early adopters or late adopters of new technology?

Could you comment on the dynamic of these reading clubs? Are they a primarily a social or intellectual affair? How so?

Have you ever participated in a book club? Have you ever visited or dropped into one of the book clubs facilitated by the VPL? Could you comment on the dynamic of these book clubs? How critically are they engaged in these texts?

Could you comment on book clubs' use of the resources available on the Reader's Café? Could you comment on book clubs use of electronic systems dedicated to book club enhancement for managing their discussions? What do you think is currently missing from resources such as Book Movement and Reader's Circle?

Interviewee.	Diana Mattia
Occupation. Literature 12 Teacher & Librarian, St. Thomas Aquinas High School	
Date conducted.	16 January 2013

An English teacher at an Ontario preparatory school recently published an article in the Globe and Mail regarding his students' reading habits. I'm going to give you this article to read right now, and I'd like you to tell me your thoughts.

Would you say that there is value in focused and prolonged reading? How so?

St. Thomas Aquinas High School generally attracts families that genuinely wish to invest in their respective children's education (akin to the families of the students mentioned in the article). Have you found that your students are generally encouraged to pursue pleasure reading?

Would you say that most of your students are self-initiating pleasure readers? Why or why not? To what extent do you find you and your colleagues need to encourage pleasure reading? How so?

Have you noticed a trend regarding your students reading habits, and has this trend changed over the past few years? How so? Can you comment on their attention spans?

Last time we spoke, you mentioned that you focus on the text itself; i.e.: what the author is trying to do at the craft level, rather than the context. You work with students' reading comprehension at the basic level. As a point of clarification, did was this comment with regards to the work read in the Literature 12 classroom, or also in other English classes?

Can you comment on your student's capacity for critical thinking? In particular, I like you to comment on those that harbor an active interest in literature and are generally stronger students. How well do your students

"unpack" texts? How do you help them with syntax, vocabulary, and complex texts?

I'll be the first person to admit that I probably read at the most 5 pages of Piers Plowman, yet still wrote an A paper on it. In that regard, I'm going to ask you a tough question: to what extent would you say that your students are "faking it"?

How do you generate classroom discussion? How structured is your approach, and how do you tailor it for each class? How do you change your approach in the Literature 12 classroom, as opposed to other English classrooms?

Do you find that your students talk about books (assigned or unassigned) outside of the classroom? Is this something you'd like to facilitate? How do you think this might be catalyzed?

During your tenure at STA, how has the curriculum changed re. the difficulty level of the English Department's reading list? How have you had to accommodate students' reading abilities, how have you challenged these abilities, and to what extent have these abilities shifted during the course of your tenure?

How do you see the curriculum in relation to students' pleasure reading (assuming pleasure reading occurs)?

Interviewee.	Eric Meyers
Occupation.	Assistant Professor, UBC School of Library,
	Information & Archival Sciences
Date conducted.	26 February 2013

Could you please give me a brief summary of your work and research? How did you initially pursue information seeking as social practice in youth? How do you think that this particular field of inquiry is relevant to applications outside of the classroom today, given continued changes in information consumption today? How do you see this field of inquiry impacting the future of pedagogy? If you have you envisioned the future of this field outside of pedagogy?

I understand that your research has been primarily situated in youth younger than 18. Could you please comment on current information consumption / information seeking habits in that particular demographic? In particular, could you please comment on the range of input and depth of consumption / seeking? Have you noticed a shift in recent years?

Could you please identify the major challenges faced by youth when evaluating information from a variety of sources in the contemporary climate of information abundance? How have their critical capacities been impacted?

Could you please comment on the range of input and depth of consumption as social practice among youth? When youth seek and evaluate information co-operatively, how does their information consumption differ in terms of range and input from their behaviour individually? In other words, how does social information seeking and consumption differ from solitary information seeking and consumption in youth?

When is the solitary approach to information tasks most effective? When is the communal approach to information tasks most effective?

I understand that most of your work has been classroom-centric, and understandably so. Are you at liberty to comment on your Nature and Impact of Group Information Problem Solving in the Middle School Classroom study?
- If so, could you please comment on your methods for this study? I am assuming it was quite structured?
- I understand that the group-of-3 approach provided a means to distraction to explanatory and evaluative tasks. Could you explain how you have reached this conclusion? What kind of explanatory and evaluative tasks were assigned? How did they differ from the fact-finding tasks?
- Would you say that fact-finding itself is most effective as a solitary activity that can then be synthesized with the findings of others in a group setting? Why or why not?

With regards to your Youth Credibility in Context study: are you at liberty to discuss your findings thus far?
- If so, could you please comment on your methods for this study?
- Could you please comment on the results thus far?
- Could you please comment on youth's ability to find information versus evaluate information?

B. <u>User group interview transcript</u>

Date conducted.	12 June 2013
Number of participants.	5
Age of participants.	20-24
Occupation of participants.	College and unversity students / recent graduates

What are you doing with your life?

User 1: Student at SFU majoring in humanities other than that I have a coffee shop job, all that jazz

User 2: I just graduated from Cap with an associate of arts in global stewardship and am transferring to Concordia for urban planning. Yeah, coffee shop jobs.

User 3: Just finished two years in Psych at Langara, and now I'm transferring to this guy's cognitive science thing at SFU for January. And also history, cog sci and history.

User 4: Graduate from SFU, majoring in cog sci and minor in psychology and philosophy. Other than that I'm a benefits administrator, and a part-time graphic designer and handy-man.

User 5: I'm unemployed. I'm here because I read novels. Yeah.

Long standing friends? How do you all know each other?

User 4: Uhhh ... all over the place. I guess we're friends

User 3: Yeah, frenemies.

User 1: It's not like we're a crazy group or nothing. Some of used to play soccer together? General same neighbourhood.

User 3: We're from the hood?

User 1: Yeah we're all from the hood.

User 4: All been drunk together, mostly. I brought a mickey.

Frequency of pleasure reading?

User 5: Sporadic. I go through phases wherein I read every day, and I'll read like a novel or just a book every couple of days. And then sometimes I just won't read for months. It usually like has to do if the last book I read was good or not? So I go through like these chains of being like really stoked on reading. And then I just read a terrible novel and I just can't.

User 2: I read fairly constantly when I'm not in classes. When school's happening, I don't really have time to read.

User 3: I do the opposite. When I'm in school, I don't read my textbooks and instead read novels. When I'm not in school, I read my textbooks.

User 2: When I'm reading my textbooks, I usually read it right before the exam, but only if I feel it's really necessary. Unless it's like an English or a philosophy class where novels are the material.

User 1: I'm a four-books-on-the-go kind of person. But it's not like I read every day. I'll have a novel, one trashy sci-fi novel, one really serious novel, one piece of like non-fiction, and like one book of poetry that I like alternate between every three days. So it takes me a long time to finish reading a book.

User 4: I read a lot, but I really commit to a single book at a time. I'm a one-book kind of guy. I walk and read constantly. Usually when I read, it's in transit somewhere. I just got an ebook-reader and that's made it quite a bit easier.

Why do you read what you read? Entertainment? Intellectual cachet? Cerebral stimulation? Escapism?

User 1: I need to have one of each! At all times.

User 3: That's kind of true. I agree with that. I need to have something that is really—like the current example is that I'm reading a comedy/sci-fi as my trashy fiction. It's really good, but it's just pure escapism and silliness. And then the other one I'm reading is a super dense memoir of somebody growing up in 1900s China, and it's really good too, but I have to have both because sometimes I don't want to read about China, about being beaten every day, and I want to instead read...lightsabers.

User 2: I've got dual lists of to-read books. The personal, educational books to teach myself things, and then just the for fun, very much escapism.

User 3: And there's a lot of those ones where someone recommends it to you, because it was hard to read but they enjoyed it in the end. And that kind of gets on the list too.

If you're reading this much, which books would you say you end up talking to people the most about?

User 1: I'd say I draw equally on both. When I'm meeting a new person, usually we talk about books, because that's how I know that they're an interesting person! I like to be able to have conversations with people that are sci-fi geeks equally as conversations that I like to have with people who are passionate about philosophy.

User 5: I talk to people about whatever is most interesting that I'm reading. And sometimes non-fiction is just a really easy go-to. Or even just reading something with like, facts. People just want to tell facts to each other. Like, "I just learned this cool new fact!" But it's really nice when you can talk to somebody about fiction if they've read the same book. That's when you can just nerd out for hours and you can just talk about...I don't even know. I had a pen pal, that became my pen pal, I still haven't met her, but we both had the same favourite book and didn't know a lot of other people that liked it. It just turned out that we had a lot of other things to say to each other, but we were just talking a lot to each other about stuff. I'd say equally both [fiction and nonfiction] but it's hard to talk to somebody about a novel if they haven't read it. Whereas, if I'm reading about neuroscience, then I can just kind of relay that to them and it'd be a bit easier.

User 2: I definitely feel the same way with like the more sci-fi/fantasy/ escapism books. Those ones, you have a favourite author or book in common and you have an instant connection. But, especially with my classmates in school, we would all have to read the same book about international development or something similar to that. And we could just go on forever, discussing the related issues and learn you learn some fact that just blows your mind and go into tangential discussions about it. Those are pretty good.

User 4: I really like sad books. Those are the ones I really want to talk about the most. 100%. I will literally — if I read a sad book, and the sadder the better — one thing that surprises me — like Child of God, incredible book — I could not shut up about that book for weeks afterwards. I decided to tell everybody how bad I felt about it. And then I'll look online and try to find a list of the saddest books ever and just go on a roll and completely self-destruct.

User 1: That's the whole other category of books that you read so that you feel something. Or the books that you read for therapy. I often don't talk about those books. They're just for me...

User 4: I often think that, if I'm in a fictional universe, that the only way for it to be totally complete and for suspension of disbelief to be

100% complete, it has to completely destroy you by the end. So that when you wake up back in the real world, when you get off the bus or whatever, you have to re-build reality for yourself and you kind of incorporate the stuff that you read about. Yeah.

To what extent is your reading material influenced by the people with whom you interact? Your friends?

User 3: Really heavily. All of my roommates has a favourite author, and each of them has one of those to their name that they introduce me to— often with the more escapist stuff, if someone is really into something and they really want to talk about it, then they just give you book so they can talk to you about it.

User 1: I've found that's how I make friends. If I meet someone, and by the second or third hang out, it's like 'oh you have to read this book', that's how I know they're gonna be my friend.

User 4: Totally, what she just said. You should get on this — I've got a dropbox set up with a friend of mine. And everyone once in awhile a book will just appear there. And then I'll read it. And then delete it. And then I'll drop a book of mine, whenever I feel like it. Then he'll read it. The best way to share books. It's great.

User 2: I feel like it was only recently that I was getting book recommen-

dations from other people. When I started reading, it was an escape from not really liking any of the kids in my elementary school. And so, I would just go to the library. There was this one section, and I would read the entire section. The like sci-fi/fantasy section. And so I've always just gone to that section of bookstores or libraries or wherever and found new ones. As I got deeper into that and started pulling out favourite authors and things like that, then the conversations started. Or I'd be at someone else's house and you'll be like, 'oh I love this author and I haven't read that one yet' and borrow them that way. Like I think I have three from your house already? (to user 3)

With those books that you read to escape, that you pummel through because you really like it, what would you say makes them so compelling?

User 5: For me, it's always really, really character based. The rhythm of the words is really important to me. There's a couple of different words that I can use to describe this but I'm trying to pick the best one. I get really bored with books that are really heavy in description of setting because I have almost like zero visual thinking capacity in my brain? It's like all verbal. So I get pretty bored or like want to put down books that are talking about setting. Because I

just don't find it interesting. If I'm really interested in a character, and there's something I can relate to, then I won't be able to put it down til it's done. But that's kind of weird and specific and probably not super helpful.

User 3: I really agree with like getting bogged down when there's a lot of visual description in a novel. I'm not a very visual thinker either. But at the same time, I think most of my favorite books are often all about world building. So it is setting development, but it's not necessarily descriptive setting development. It's like they develop the setting through the characters' interactions with the things around them. And you build the world. It's not like handed to you. It's good because it keeps you going. You've got this dual layer thing in the story. You've got your characters and their story and their arch, which are usually hero journeys or the same thing, but you also have this world that's affecting that and how their journey works within their setting is really what I find compelling. Mostly that's the escapism, the sci-fi, the fantasy stuff. For me, it's all world-building and learning about a setting and different cultures that someone has invented, and weird animals, and stuff.

Given that we're talking about printed words on a page, how important is it to you take the words that are on the page and abstract them into your own illustration in your head?

User 5: Not important. I don't even see a character when I'm reading a novel.

User 2: I feel the opposite. It's not really while I'm reading it, but while I'm thinking about it later. It's all in pictures. Books that I've read that have been turned into movies, and then you watch it but are like, "what that character doesn't look like that", and you have to go back and check the description in the book to be like, "what colour was their hair again, according to the author?" because I've done that a couple of times. I've been like, "nyoooo, this doesn't match." Wherein the illustrator of the cover clearly never read the book. Those bothered me so much because the book always had a very strong visual image of usually just the main characters, but if they were portrayed by someone who had a completely different interpretation of it.

User 1: If I want a book to get into my dreams, and have me remember it five years later, I have to have a creative hand in it. So, making my own world in my head. Furthering my ideas about it…

Book club? Yes or no?

Everyone: tried.

User 3: From the time I was five to 18, I was in my mom's book club. Yeah, it was the best! But I dropped out when I realized that everyone else was 50+, and I was like "Oh noo—"

User 4: The Secret! Again! Every week!

User 1: I think I tried to start like 3 or 4 book clubs?

User 3: They're really just food clubs, is what they turn into almost always.

User 1: I just have a really hard time getting...like why would I be in charge of making other people read and sit in the same place?

User 3: Just be in-charge of having there be food and then a recommendation of a book every month.

User 5: a few friends of mine, for three years now, we've all been   to like an On The Road book club, because it's like this dirty little secret that none of us have read On The Road, and it's one of those things that you should probably get around to reading, it's not that long, and informed a lot of things. But we just all couldn't get our hands on a copy at the same time or whatever, and it just never got it together at all. But I really like the idea. For me, it always ends up being just one of things that falls by the wayside.

User 2: I really like the idea, but I've never done it. I think part of that was high school's fault. Like English class? And elementary school. The way they always did projects that basically involved dissecting it and picking it apart and completely ruining the magic of the whole thing because you just tore it apart is how it felt to me. Just read it and enjoy it! And let's move on.

User 3: And talk about something other than exactly what happened.

User 2: I still have trouble with literary analysis. I can't stand it. I don't know what the author meant! I don't know what the author was thinking while they wrote this! I just know the story and then use that as a jumping off point for discussion.

User 3: I do love making assumptions about why author decided to do that.

User 2: Having a group to just discuss the same book would be great, but for me, personally, without the like, "What was the symbolism of this part? What does the author mean by this choice of word in this chapter?" or whatever.

User 3: It's about what the best talking point is.

User 2: Talking about thematic stuff and like, beyond that, and it's like impacts, or resonance in the real world—yeah, let's talk about that.

User 4: I always got forced into—not even book clubs—but just roving hordes of people who all liked the same book. Yeah, that's how I read Red Wall. So my friends all of a sudden had read it, and they like came knocking on my door and forced me to read them all. And it was the same with Harry Potter, even though secretly I didn't read it. I just pretended to read it and read the Cliffnotes online, when I could get through it. And Game of Thrones! The exact same thing. All of my friends were just like, "Come over and drink and we can talk about Game of Thrones. If you haven't read it, you're not invited."

User 1: I definitely did that with Red Wall too.

User 3: What, you faked reading it?

User 1: No, I had a bunch of friends who made me read it so we could talk about it.

User 3: That's good for you, that that happened.

User 2: I avoided Red Wall. I don't know how I did it.

User 3: Never look at rodents the same again.

User 1: Red Wall was the first book where I decided I had to talk about a lack of female characters.

User 2: Tamora Pierce was like my big first author, so that was not a problem at all.

User 1: Me too! But then, in contrast, Red Wall was like "Whaaaat?!"

User: Right, one of those worlds where you're like, "Are there any girls in this world?"

User 1: The number of young women I've bonded with over Tamora Pierce...Alanna being one of them (User 5).

User 5: Yeah, well the thing is, I don't like fantasy, but I love those books and I've read them because...actually I liked fantasy when I was a kid but I read everything when I as a kid. I think I just had more of an imagination and that part of me is dead now. I'm serious! Because like, all I wanna read is like dry British humour these days. And like, just...facts. Because when I read like fantasy, I am just am too like...I can't imagine...I can't get into it.

User 3: Have you considered getting your hands on the QI transcripts?

User 5: But I read the Alanna series because...she was named Alanna and she was a total badass. And she spelt her name the same as me,

and I was like, yes! And I was at the age where I would be playing...my friends...I guess we kind of had a book club when we were kids just by default, right? We would play "the pretend games" or like whatever... we would just imagine that we were part of that word, which is pretty awesome to have this book as like a kickstarter, like we all have these landmarks of this imaginary game. We don't even have to waste time talking about it? We just get to play. But I would always just say that I should be Alanna because it was my name...there were a lot of tears. Great series!

Social media: how often would you say you read the news online each day?

User 1: Every day.

User 4: All day every day.

User 2: Not nearly often enough.

User 3: Less than that...(to user 4) I often get your tweets via Facebook. That's most of how I get my news.

User 1: I'd say every other day I'd read The Guardian online.

User 4: I'm glad that I could help!

Time spent in front of a mobile phone, laptop, desktop, per day for non-work purposes?

User 3: A lot.

Everyone else: A lot.

User 5: Kind of a lot these days once I discovered reading articles on the internet, actually. But it depends on what I'm doing in my life. Right now, I have a lot of time, so I probably spend at least an hour and sometimes two to three hours just reading some form of journalism on the internet. I mean, the credibility of that is like, the other day I was reading Perez Hilton, often my "news" comes from Jezebel. But I also read like more like authentic local news, or whatever sometimes I read the guardian. But yeah! I would say, probably on average, around an hour and a half a day?

Easier to read than a book because of facts, or because of length?

User 5: It's a commitment thing for me. I won't acknowledge that I'm going to just sit down for an hour on the computer and just like read articles because each of them just take five minutes. And so I'm like, "Oh! I can can commit to that." Whereas if I sit down to read my book, I know I'm going to want to read for longer. So it's more of just a mind-game. The pieces that you're reading are so

short that it's kind of instant.

User 3: It's tough to drop out mid thought, out of a book. There are some novels where it kind of goes along like maybe 5-6 chapters before it has come to a reasonable stopping point. And you gotta go to work, and you're halfway through that, and it's just going to bother you all day. So, what do you do?

User 1: Yeah, most of it is about committing.

User 2: Like with longer articles online, I just found one earlier today that I got halfway through and started doing something else. I left the tab open, but because it was one of those longer articles, I was like, "That was really interesting and I want to read the rest of that, but I'm like this far down the page and there's a whole lot more...there's too much more to read right now." It's not even that I had anything specific in like time-crunchy to do, it was just getting really long and I wasn't ready to make that commitment to like spending a long time with an in-depth article.

User 3: That's why reading on busses works really well. Because, "It's outta my hands: I dunno how much time I have! When I close the book, I close it. When I close this tab when I finish reading this article, I will stop. But now you have to get off the bus. But until then, that could be...I dunno how long that's going to be, I didn't think ahead."

User 4: I feel like recently I've totally re-shaped my life to be able to continue reading stuff...mostly online stuff. I'll start it in the morning, reading articles on my tablet. And I've got it set up so that when I stop reading that, it automatically saves where I am, on either my PC or my phone, SO I CAN KEEP READING IT OUT OF THE HOUSE, AND ONTO THE BUS, AND INTO WORK, WHERE I CAN OPEN UP A TAB, AND FINISH IT OFF. And that is my new life! Non-stop, constant reading. It's super easy! Too easy!

Do you play video games? Any smart phone game to full-fledged console/PC game.

User 3: Yes. All the time.

User 4: Yes.

User 5: No.

User 2: Maybe a little bit more in the future, because I'm hanging out at his place a lot (User 3)?

User 1: There was a Skyrim foray. It ended.

User 2: There was a computer RPG time of my life, but those days are now gone.

User 1: Yeah it got to the point in our house that there were so many people that wanted to play their Skyrim game that one of us had to bow out

and it was me. Because I was the one that couldn't really walk in a straight line. So they would just make fun of me…I was just not playing the game you were supposed to play.

Board games at parties?

Unanimous yes.

User 1: I play board games all the time.

User 5: Not at parties, but I like to play board games.

User 1: At gatherings! (rest chime in)

User 2: Yeah, they're not as frequent as I would like them to be…

User 5: I don't like playing board games when people are drinking. It's one of my pet peeves. Because everyone just like…like if I wanna play, I wanna play. And if people start getting drunk and you're playing like game that maybe takes three hours and a fair amount of concentration and strategy, especially where it's your turn now, now it's your turn, I just feel like I spent the whole time being like, "GO! It's you're turn!" I'm into it, I'm into this! It's kind of all or nothing with me? So I don't like to participate in that kind of like psuedo-social situation like halfway game and half not.

User 3: It is win or die.

User 1: I'm really into card games these days. I really like playing hearts, and cribbage.

Social media: do you use it to find information or broadcast?

User 3: find.

User 5: I'm a passive Facebooker. I use it to creep.

User 2: Keep in touch with friends… the social aspect…I have friends that live all across the country that I wouldn't talk to otherwise. I don't even necessarily talk to them that actively. It's just knowing what's going on a little bit in their lives.

User 1: Yeah, I definitely use it for the connection. Rather than it being active or passive, it's not about me broadcasting about me, or receiving anyone's broadcast, it's about events.

User 4: I'm a complete digestive system. It depends. Sometimes I go through seasons where I'm sometimes like, yeah, just use Facebook to keep track of parties and things. But I feel like people don't do it as much anymore, so it's not as important? So now I just consume a bunch of information, and I just poo it out onto other forms of social media. So I take in my websites and RSS feeds,

and I distill it, and then it lands onto Twitter, back onto Facebook.

Prefer reading on your smartphone, tablet, desktop/laptop?

User 1: I like my tablet.

User 3: Laptop, for sure.

User 2: I haven't really used a tablet so I'm not sure. With my smartphone, I'm find it's just too small to read anything conveniently, so that's a bit of a pain, so over that, a laptop or a desktop.

User 3: Headlines. Smartphones are good for headlines.

User 2: Yeah! Headlines.

User 4: Tablet for sure.

User 5: I haven't used a tablet very much—I have here and there—but I would say for any kind of electronic device, the best is like the big, desktop Mac. Which I don't actually have, but I like to have it up and far away. Usually if I'm reading on my laptop, it's on my lap and I'm sitting on the couch. I'm far-sighted, so it'd be nice to have it at a distance. A desktop is probably the best.

User 3: It's difficult to digest, sometimes on my laptop because I usually have like six tabs and a movie playing, but kind of a lot of how I con-

sume my articles and stuff, is while I'm in a bunch of other things.

User 1: I was just about to say—I definitely like the laptop for the multi-tasking capacity, but if I'm going to read something that requires focus and attention, and I just want to read like a PDF, like an article for school or something, I want that on my tablet, because I can't as easily see as many things at the same time. It's more like a book, so that's the focus. But then if I'm just consuming social media, or consuming information, I like to have multiple tabs.

Do you read webcomics?

Unanimous yes.

Binges where you just read...read... read...?

Unanimous yes.

How long have you spent doing that? Per binge?

User 3: I read all of *Hark A Vagrant* at once.

User 4: Me too.

User 3: Started it, finished it.

User 2: It's really good when you find a good new web comic and then read

the entire thing until you're caught up; with some of them it's more im-possible than others.

User 3: It's funny because then you finish it and you're like, "WHAT? I have to wait...agh...a week? Agh!"

User 5: I like to do it where I go all the way back to the beginning, after it's been a long time. And I can go through it again. But I would say that the timeframe for me to do that kind of thing is probably like an hour; my eyes hurt or, like this absurd, or I'm hungry.

User 3: Yes, I've ignored hunger, blindness, crippling injury.

User 1: "This dinosaur is doing the same position over and over!"

User 3: "When will they change?!"

C. <u>User test transcript</u>

Dates conducted.	25 November 2013
	29 November 2013
	2 December 2013
Number of participants.	4
Participant 1.	27-year-old male, Textiles student
Participant 2.	26-year-old female, Assistant Editor
Participant 3.	22-year-old female, Design student
Participant 4.	22-year-old female, Communication student

Thank you for taking the time to participate in this user test. My name is Adam Cristobal, and I will be conducting this user test as part of a Master of Design thesis project entitled Interpolated Editorial Design. The purpose of this user test is to qualitatively and quantitatively evaluate the visual communication, interactions, and overall efficacy of an ebook prototype.

This user test is comprised of two parts, and will take approximately 1 hour to complete. It includes:

1. An intake session. You will be asked to provide some basic personal information, as well as some information on your reading habits and usage of mobile and tablet applications. This will be audio recorded. This component will take approximately 10-15 minutes.
2. The user test itself. In part of the test, we will evaluate the efficacy of on-screen visual cues. This will be audio recorded and photodocumented. This will take approximately 20 to 30 minutes.

Please estimate the amount of time you spend reading articles online per day.

Participant 1. 0.5 - 2 hours
Participant 2. 1.5 hours
Participant 3. 1 hour
Participant 4. 1 hour

How often do you read long-form literary fiction? Once a day, once a week, once a month, once a year? Of what does this reading usually consist? How would you characterize your reading?.

1. "Not too often during school time. On my own time, once a month. I like like to read a fair bit of fiction when free to do so. A lot of fantasy, some historical fiction, some sci-fi. I read stuff about my field — textiles, art, fashion. Short novels or a series are usually finished pretty quickly. I do binge read, but sometimes it takes about a month to get through books."

2. "I read more nonfiction than fiction. Book a month. If it's fiction, it's modern or contemporary fiction. I usually read memoirs, comedy, articles, 10 magazines a month."

3. "Once a year. Usually a fantasy of a young adult novel — latter is like in a day. Usually a binge session or one or two day read."

4. "Once a week, maybe every day. Contemporary fiction. It's pretty regular, as I read in transit. A lot of books on social issues, economics, feminism (nonfiction)."

Do you own a tablet? A smart-phone? A desktop? A laptop? An e-reader?

1. Tablet: no
   Smartphone: yes
   Desktop: no
   Laptop: yes
   e-reader: no

2. Tablet: no
   Smartphone: yes
   Desktop: no
   Laptop: yes
   e-reader: no

3. Tablet: no
   Smatphone: yes
   Desktop: no
   Laptop: yes
   e-reader: no

4. Tablet: no
   Smartphone: yes
   Desktop: yes
   Laptop: laptop
   e-reader: no

Which device do you use the most for reading? Why? Are all the long-form books you read in print, or do use a tablet or e-reader?

1. "Laptop for anything digital. Books are in print."

2. "I use a desktop at work, so I use that a lot more for reading. Long form books in print."

3. "Laptop for most reading. Print for books, but this year there was one on the phone."

4. "Smartphone — smallest, most convenient to use, and print books."

Do you read print magazines? Which ones? How often? Why these magazines?

1. "I used to purchase a lot of one-offs. However, I don't purchase too many magazines anymore due to cost. My very regular reads used to be based on personal interest."
   Dazed + Confused
   ID
   Vogue
   Donsque
   10+men
   Another man
   Vice

2. "Regular basis — monthly subscriptions, and due to personal interest."
   New York (weekly)
   Wired
   Azure
   Esquire
   Bon Appetit
   Van Mag
   Western Living

3. "No print magazines."

4. "I don't read too many print magazines anymore. Based on personal interest."
   Lucky Peach
   Good
   National Geographic

What apps/websites do you currently use to find news? What apps do you currently use for reading?

1. *Toleroad.com*
   Fashionista
   The Cut
   Buzzfeed

2. *Twitter*
   Facebook

3. *BBC*
   Google News
   RSS feed, blogs
   Feedly

4. *Flipboard*
   Twitter

Do you use Tumblr? If so, how often and what do you usually use it for? How long are your sessions on Tumblr, typically? On what platform (tablet, desktop, laptop, smartphone, etc) do you usually use Tumblr?

1. "Yes, but not as much as I used to. Pictorial reference library than anything else, inspiration images. I used to use it for hours, but now it's half hour per session. I usually access it on my laptop."

2. "I have a Tumblr but do not update frequently. I use it to keep track of things of interest. Post from widget on desktop — I usually don't access the Tumblr dashboard."

3. "I use Tumblr all the time — every day, multiple times a day. It's usually by scrolling to burning time. My dashboard is covered with fun pictures. I use it to keep track of articles on things that interest me, design blogs, etc. I uses it both on phone and computer."

4. "Yes, once a day for 30 minutes on desktop computer."

Do you read any web comics? How often? Which ones? Have you ever binged on web comics? Why or why not?

1. *"Happiness and Cyanide*. I binge if it's something new that I haven't caught up with, or if I haven't checked something in a long time. Depends how linear the storyline is."

2. "Not currently."

3. "Once a week. *Wasted Talent*, *Questionable Content*, and *Oh Joy Sex Toy*."

4. "Usually do binge read 3 times a year for half an hour to 2 hours if I can't keep up. Otherwise short sessions. Not regularly."

Do you play any mobile games on your smartphone?

1. "No."
2. "Not really, bu I play a trivia game called *Quiz Up.*"
3. "Not too much anymore"
4. "Not anymore — there was a *Temple Run* and *Candycrush* period."

Do you play any video games? If so, which ones? On which platforms? How often?

5. "Not currently. Used to. Most of *Final Fantasy* and *Zelda.*"
6. "Not regularly, but has in the past. Played *Mario 2* just the other day."
7. "Not anymore."
8. "No."

Do you ever talk about your reading with your friends? What are these conversations like? In what situations do you usually engage in these discussions?

1. "Yes. With certain friends I'll talk about certain books if I think it will pertain to them, or if it's a book I gave them."

2. "If it's relevant to conversation, I'll bring it up, but it's usually only particular friends. I tend to talk more about magazine articles than books."

3. "No."

4. "Yes — for recommending books to each other. It's rare that someone else has read the same books that I have, but it'll get there if we recommend it to each other. Very informal, sometimes over text."

This iPad has the ebook installed. Please refrain from tapping the screen unless I instruct you to do so. I may also intervene and pick up the iPad in order to reset the app. Please tap on the red icon on screen entitled "Dorian Gray".

From which chapter of the book is this text from?

1. *Takes awhile to respond.* "From 01, would guess chapter 1, but from previous reading of book would say these quotes are from first or second chapter."
2. "Chapter 1"
3. "Chapter 1"
4. "Assuming Chapter 1"

Does anything confuse you? If so, what?

1. "Parts missing? No toolbar to point in any one particular direction? Maybe I have to tap on it for it come up?"
2. "When it says part x, is this the part of the chapter? Or does it take me to chapter 3?"
3. "No"
4. Chapter VS part, took awhile to realize it was chapter 01

Please navigate to the beginning of chapter 1

1. *Taps on 01*
2. *Taps on 01*
3. *Taps on 01*
4. "There is no part i."
   Subsequently taps on 01.

Why did you navigate to chapter 1 in the way you did?

1. "Seemed like the most logical place for chapter 01."
   Now assumes that parts are parts of chapter — understands chapter/part hierarchy after this interaction.
2. "It was the only thing that said 1 on the page, largest type on the page, visual hierarchy."
3. "Assumed that the giant 01 would lead to the beginning."
4. "Because it said 01, and it was big."

Did anything confuse you? If so, what?

1. "No more than any new app does when you're learning it for the first time." — expects some degree of confusion when using an interface for the first time.
2. "No, feel that I'm at the beginning, where I want to be."
3. "A little bit, wasn't sure if it was clickable or if it was going to be just a number. Torn between going to number or first quote."
4. "No, just the wording of chapter and part. Confused that they are two different things."

Just by looking at this page, are you at the top of this page? Why or why not?

1. "Yes, because it says chapter 1 part i of xiii, part oi of xiii"
2. "Yes. White space margin. Chapter 1 is aligned at top."
3. "Think I'm at the top, because header is right flush to the top of the writing. No writing above it."
4. "Yes, orange thing on top. Looks like a ceiling."

Does anything confuse you? If so, what?

1. "Curious about UI on the side, where menu will take me. I'm also curious as to why certain things are highlighted in orange. What is the top bar with the arrow? Is that the top of the page? Or is it a bar that pulls down?"
2. *Nothing confusing.*
3. *Nothing confusing.*
4. *Nothing confusing.*

Please navigate to the previous page of this book.

1. *Swipes, taps. When scrolled up the page, attempted to swipe up for the page to load. When this does not work, participant attempts to use menu and jump to previous page. However, participant does not immediately understand the side navigation and is lost. Eventually taps arrow button, but only via process of elimination.*
2. *Uses arrow button and body type to navigate. Attempts to tap body type of preview text, but also taps arrow button.*
3. *Swipes sideways, swipes up and down, taps, expects page turn.*
4. *Attempts to swipe sideways. Then uses side menu.*

Why did you navigate to the previous page of this book in the way you did?

1. *Process of elimination*
2. "Grey indicated that preview text was not complete, and that tapping on it would take to expanded version. Only thing above chapter 1. Tried to click on grey, thought that's what I did before, but when that didn't work, the orange arrow was obviously what I needed to click on."
3. *Originally trying to scroll, or page by page. Scrolled up, down, but then had to do process of elimination.*
4. *Seen other apps navigate this way.* "If you swipe to the side, another conversation pops up in *Google Hangouts.*"

Did anything confuse you? If so, what?

1. "Process of elimination was confusing."
2. *Nothing confusing*
3. "Being used to usual scrolling"
4. *No.* "It kind of works?"

Please return to the page from which you came.

1. *Uses arrow button to navigate. Taps.*
2. *Attempts to use grey preview body type to navigate, then uses arrow button to navigate.*
3. *Taps, uses arrow button to navigate.*
4. *At this point researcher demonstrated the arrow button and tapped on it. Now participant uses arrow button.*

Why did you navigate to this page of the book in the way you did?

1. *Understands navigation.*
2. "Tried to click on grey, thought that's what I did before, but when that didn't work, the orange arrow was obviously what I needed to click on because that was the only thing."
3. "That's what I learned the last time."
4. "Because you showed me."

Did anything confuse you? If so, what?

1. *Nothing confusing.*
2. "Apparently, yes. But I figured it out."
3. *Nothing confusing*
4. "No, this is straightforward."

Please navigate to the next page of this book.

1. *Taps, uses arrow button.*
2. *Taps, uses arrow button.*
3. *Taps, uses arrow button.*
4. *Taps, uses arrow button.*

Why did you navigate to the next page of this book in the way you did?

1. *Learned interaction.*
2. *Only option.* "I feel like it should have been sideways, because that's how you navigate through the book. But intuitively I looked for something on the side. Before, preface brought me to preface, but to navigate to same part of chapter was not what I expected right away."
3. *Learned interaction.*
4. *Learned interaction.*

Please jump to chapter 1, part iii

1. *Uses menu*
2. *Uses menu, understands chapter selection, understands part selection*
3. *Uses menu. Attempts to use chapter selection as part — hierarchy is unclear. Takes awhile to figure out, process of elimination, tries to tap chapter 1 / part 3 margin text. Confused. Thinks chapter menu is indicates parts.*
4. *Uses arrow buttons to navigate page by page. Does not use menu.*

Why did you navigate to chapter 1, part iii in the way you did?

1. *Knew that menu would work. Otherwise* "would have probably kept scrolling, or have used the arrows."
2. "I could've used the arrows, to take me forward, because just two parts away, but I thought there might be a more direct way to do it. Line icon looked like it would be a listing of what was in the book, and would maybe help me navigate it more directly."
3. *"That say's part, that might lead there,"* pointing to chapter 1 / part 3 margin text. *"Lots of process of elimination. Must be in the menu view."*
4. *Learned behaviour.*

Did anything confuse you? If so, what?

1. *Nothing confusing*
2. "Initially thought was just chapter listing in menu, but empty red space beside chapters indicated that it wasn't just a chapter listing."
3. *Chapter menu was confusing. Would have thought it would have been arranged from* "smallest to biggest" *i.e.: page, part, chapter. Hierarchy is messed up.*
4. "No, but is there another way to jump to part iii?"

Please return to the page from which you came.

1. *Uses menu*
2. *Looks for back button. Uses arrow button.*
3. *Uses menu*
4. *At this point I showed her the menu.*

Why did you navigate to this page in the way you did?

1. *Knew he could. Menu is more efficient for larger jumps.*
2. "Just wanted to try something new, mix it up a bit. Seemed as direct for this particular jump as using the listing. Just three taps on the upper red box."
3. *Followed last path taken.*
4. *Researcher demonstrates.*

Did anything confuse you? If so, what?

1. *Nothing confusing.*
2. *Looked for back button, but other than that, nothing confusing.*
3. *Nothing confusing.*
4. *Seems glitchy.*

What does text in red indicate to you? Why?

1. "That if I tap on it will take me somewhere, and maybe it will give me something a picture of an explanation on what that particular thing is."
2. "Link to something else! Because that's how the internet works!"
3. "Some kind of pop up, highlight, something of interest, like a link." Based on established online affordance.
4. "Maybe selected quotes? Maybe the quote from the homepage? Possibly? Seems long and about the right length."

Please tap on the red text that reads "studio." What information is being given to you?

1. "It's a map of London. Contemporary London. Deduce what part of London this takes place in."
2. "Footnote with context about where the studio it was, and what its relevancy was to the neighbourhood."
3. "There's a map. Giving you context of book and the content."
4. "Map of wherever the studio is supposed to be."

How does this information differ from the information available on the rest of the screen? If it does differ, how is it different?

1. *"Font is different, highlighted, sans-serif indicates that it is from a contemporary angle. Something that has been added to this book."*
2. *"Picture, visual, text treatment is quite different as well. Feels modern. Take a moment, not part of the story, it's clear because of the treatment."*
3. *"After the fact information, on the screen is novel, but this seems to be have put in by an editor or something else."*
4. *"Picture instead of text."*

Is is this all the supplementary information available to you on this topic, or is there more information available? Why or why not?

1. *Observes "1/9"*
   "Assuming there's more."
2. *"Looks like there are 8 more pages of information about this."*
3. *"More — it says 1/9 and there's a button to go that way, or see more."*
4. *"There are nine slides."*

How would you access further information on this topic?

1. "Arrow. Swiping doesn't get me the places I want."
   Researcher asks: "You would swipe?" Participant responds: "Inclination would be to swipe, but based on previous transitions in this app, I'm using taps."
2. "The arrow. Like a slideshow."
3. "I assume by clicking the button/ arrow."
4. "Click that little button on the side, the arrow."

Please navigate to the last slide on this topic. If you were to go to the slide following this last slide on this topic, where would it lead? Why?

1. "Lead me to part ii of xiii, additional information, and images therein. But will it take the whole page to part ii? or just the extended image to part ii?"
2. "Can keep on going on this topic, it never has to end. It would lead to the entitled information. But will this also take me to a different part of the story? As indicated by this part ii of xiii down here?"
3. "Would lead to chapter 1 part ii, and whatever content links there."
4. *Looks for shortcut to go to last slide.* "Hopefully to the first slide. Oh, no wait supposed to lead to part two. I get it."

Please close this supplementary information.

1. *Taps x button*
2. *Taps x button*
3. *Taps x button*
4. *Taps x button*

Please tap on the red text that reads "Lord Henry Wotton". How does this supplementary information differ from the last supplementary information you accessed? Tap to the next slide if necessary.

1. *Same picture on each slide. Character. Otherwise the same kind of information.*
2. *Profile rather than information rather than about the setting. Notices* "flag that says characters, rather than context, clear that we're talking about the man behind this character."
3. *"Last slide made more context of place and what it's like now, whereas this is more of an interpretation of the character and more of an intro of the character."*

Does anything confuse you? If so, what?

1. *Incomplete content*
2. *Nothing confusing*
3. *Nothing confusing*
4. *Nothing confusing*

Please tap on the red text that reads "In the centre of the room." How does this supplementary information differ from the last supplementary information you accessed?

1. *Doesn't notice flags. Doesn't use flags to distinguish different layers of content. Pays attention to formatting and images.* "Small preface, but seems the same."
2. "More context for Oscar Wilde is writing what he's writing. About a movement rather than a character."
3. "Seems more engaging, like if it were a print book, a pull out, in kids book, here's a fun little, more added content, seems like someone has written more on this topic."
4. "Information about a movement, not a character bio."

e centre of the room, clamped to an upr
t of a young man of extraordinary perso

context — THE AESTHETIC MOVEMENT

All in all, please list the different categories of information available to you on this page. How did you arrive at these conclusions?

1. "They're all related to the story, and it's the different information London, historical references in London, where, geographically, characters, philosophical intentions of the writer. A little a bit of a who/where/why. Just the 3 different extensions have different content."
2. "Context and characters."
3. "Novel, headers, different supplementary information, different characters, historical aesthetic movement, place."
4. "Character bio, map, explanation of aestheticism."

The data gathered from your user test today will be used to evaluate the following.

1. The efficacy of on-screen cues.
2. The visual language of the book, especially calls to action.
3. User-preferred gestures.
4. The communication of different layers of information within the book.

Over the next month, your responses in this test will be transcribed from the recording. Data will be used to further refine this prototype, and may be used for published materials including conference papers and articles submitted to disciplinary journals.

You may choose to participate in a second user test in 2014. This second user test will allow you to read several parts of a more complete prototype on your own terms, at your leisure, and over the course of a week. In this user test, you will be able to give more qualitative feedback on the overall experience of the book — and, more importantly, its content. This user test will occur in early 2014.

If you have further questions regarding the development of this project, please let me know via email at acristobal@ecuad.ca Thank you for your time.

Approved .D REB application & materials

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Office of Director of Research
EMILY CARR UNIVERSITY RESEARCH ETHICS BOARD (ECU-REB)

FORM 201 Research Ethics Application

This application form is used for ethics review of *all* participant research activity at Emily Carr University *except* for the following:
-   For courses that include participant research, use **Form 208.1 Application Form (Course-Based Research).**
-   For participant research by undergraduate students, use **Form 208.2 Student Application Form (Course-Based Research).**
-   For externally approved research, use **Form 202 Application for Externally Approved Research (from another institution).**

This form is to be submitted by the Principal Investigator (PI), which at Emily Carr University refers to the person who leads the research, supervises the other researchers, and is responsible for the financial administration of the project. Students and graduate students cannot be listed as PI. Principal Student Investigators and Co-investigators will receive all of the correspondence concerning the application, and can be the named contact for revisions and communications. All of the investigators listed have exclusive access to the file and any materials stored with the file after the project's conclusion.

Deliver complete and signed applications to the Research Ethics mailbox or to ethics@ecuad.ca. (Do not ask Security or Front Desk personnel to handle confidential materials.) **Incomplete applications will not be reviewed.**

No research with human participants at Emily Carr University shall commence prior to approval of the ECU-REB.

(ECU-REB Use Only) ▶ File #: 2012112302 ADDENDUM	
Date Received: 20130830	Date Reviewed:
Reviewers:	
Status/Date:	

SECTION A – GENERAL INFORMATION

1. PROJECT TITLE:	User Experience Design for The Picture of Dorian Gray: A User Test (ADDENDUM TO PREVIOUSLY APPROVED APPLICATION)			
2. PROJECT DATES: (Commencement to Completion)	September 2013 - December 2013			
3. RESEARCHERS:	Name	Faculty/Prgrm	Phone	E-Mail
Principal Investigator(s)	Celeste Martin (addendum to Tom Becher)	Design		mmartin@ecuad.ca
Principal Student Researcher	Adam Cristobal	MDes	7789981706	acristobal@ecuad.ca
Co-Investigators				
4. SCOPE OF PROJECT:	☑ Graduate Thesis Project or Dissertation ☐ Faculty Research ☐ Administrative Research	☐ Other (describe)		

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5. PARTNERS & COLLABORATORS: List the individuals, organizations or companies that will be involved in this research project. Attach any agreements that are available.	Contact Persons -	Organizations (name and address) –
6. OTHER ETHICS CLEARANCE: List the other institutional research ethics boards that have approved this project, or that will review this project.	Institutional REBs -	Application Numbers and approval dates (as available) –
7. PROJECT FUNDING: Describe all of the sources of funding for this project. Include sources of in-kind contributions.	☐ CIHR ☐ NSERC ☐ SSHRC Funding / Agency file # (not your Tri-Council PIN) -	☐ Other (including Canada Council, BC Arts Co., foundations, donors, etc.)
8. CONFLICTS OF INTEREST: Describe any **non-academic benefits** (e.g. financial remuneration, patent ownership, employment, consultancies, board membership, share ownership, stock options, etc.) expected by the researchers, partner organizations, or collaborators as a result of the academic credit. Describe any **restrictions** to the results of the research requested or agreed upon by any of the researchers, partner organizations, or collaborators.		

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SECTION B – SUMMARY OF PROPOSED RESEARCH

1. RATIONALE Briefly describe the purpose and aims of the proposed research project in non-technical language. This should be consistent with, and an elaboration on, the aims or purpose of research on the consent materials. If available, attach the project proposal from funding applications and the thesis proposal.	ADDENDUM TO PREVIOUSLY APPROVED APPLICATION: Please note that while a thesis proposal is attached to this application, an updated thesis proposal will be submitted on 6 September 2013. Following a previously REB-approved classroom-based research study, this addendum research study is intended to serve as a qualitative user test in order to support the Principal Student Investigator's MDes thesis project. The purpose of this thesis project is to design a new digital publication form and reading experience for readers aged 18 to 25 using a tablet interface. The Principal Student Investigator's literature review, interviews with professionals in literary education, and user group interviews collectively demonstrate that current members of this particular user group often find it difficult to commit to reading long-form literary fiction. As such, this new form and experience is to further enable and entice readers aged 18-25 to read The Picture of Dorian Gray by Oscar Wilde, a text originally written for 19th-century readers. If successful, the new publication form and experience will facilitate the following behavior on a tablet interface. 1. Binge-reading for pleasure and entertainment: Defined as 2 or more sessions of reading for 1 hour or more with little regard for the time spent reading. Currently, this behavior is most effectively facilitated by episodic web comic and television show productions. Here, the cumulative length of the story is not immediately apparent, and the user's attention is focused on a given portion of a larger story. The Principal Student Investigator hypothesizes that, building on the text's existing chapters, further episodic focus will break down a text into appropriate portions for the user group. 2. Cognitive world-building: Defined as the mental mapping of the story world and the characters' interactions with said story world. Users are to be engaged with the story to such an extent that they are compelled to use their imagination to visualize beyond what is presented to them. The Principal Student Investigator hypothesizes that the dominant use of illustrative typography will facilitate more active engagement on the part of the user than that of literal illustration. The project should also communicate the relevance of the story's thematic elements to the user group. The Principal Student Investigator hypothesizes that an art direction that uses contemporary visual language, as opposed to an emulation of 19th-century period aesthetics, would further localize and emphasize the immediacy of the story for users. As such, the proposed qualitative user test will determine the efficacy of interaction and communication design techniques applied to prototypes produced this coming fall semester. This thesis project, as to be made manifest within the temporal constraints of the 2013-2014 school year, will consist of the first five chapters of Dorian Gray for staggered publication. Further chapters will follow beyond the duration of this graduate degree. PROJECT TIMELINE PHASE 1: September to mid-November 2013 — Initial production At least two of the five chapters will be made manifest as working prototypes by mid-November. During this phase, the Principal Student Investigator will conduct in-studio user-testing (non-REB approved) with peers. Following an additional faculty critique in mid-November, the Principal Student Investigator will further refine the prototypes in preparation for the qualitative user test. Appropriate participants for the user test will be solicited during this phase. PHASE 2: Late-November to early-December 2013 — Qualitative user testing After the Principal Student Investigator has refined the prototypes as per evaluated via in-studio user testing and faculty critique, he will conduct a formal user test (pending REB approval), further explicated in this application. 4-5 of-age participants (i.e.: 19 or older) would be solicited. Consent forms and media release forms will be provided to the participants. Data gained from this intervention is crucial to the evaluation the interaction and communication design techniques according to the criteria outlined above and inform the project's overall direction. The production of the project's remaining chapters, as well as further iterations on the first two chapters, will take these results into account. PHASE 3: December 2013 to February 2014 — Final production and follow-up The Principal Student Investigator will produce the project's remaining chapters during this period, and will formally follow-up with user test participants via email in order to inform them how their input impacted the direction of the project. If the need for a second qualitative user test is necessitated based off the results of the initial study, the Principal Student Investigator will seek REB approval in January.
2. METHODOLOGY: Check all that apply and describe sequentially how the various research procedures or methods will be used.	Check all that apply - ☐ Computer administered tasks ☑ Ethnographic documentation ☐ Focus Groups ☐ Interview(s) (telephone, Skype) ☑ Interview(s) (in person) ☐ Journals/diaries/personal correspondence ☐ Non-invasive physical measurement ☑ Observational field notes ☐ Oral history ☐ Participatory design (probes, co-creation activities, storytelling) ☑ Photo/audio/video recording ☐ Questionnaire/survey (mail, email/web) ☑ Questionnaire/survey (in person) ☐ Secondary Data ☑ Unobtrusive observations ☐ Other

Describe

This qualitative user test will take place at Mitchell studios and may take the Principal Student Investigator up to three (3) days to complete, depending on the availability of the participants. Each participant will be allotted a single session that may last up to two (2) hours. The procedure is as follows.

1. The participant will be asked to read the text, unsupervised and unobserved.

2. After one hour or at the participant's completion of the text, the Principal Student Investigator will ask the participant to perform several navigational tasks using a prototype loaded onto an iPad. This is in order to evaluate the prototype's user interface. During this stage, the Principal Student Investigator will take observational field notes and photo-document the participant's performance of these tasks. The completion of these tasks will take less than fifteen (15) minutes. These tasks will be determined as working prototypes are produced; should conditional REB approval be granted for this study, a complete document of these tasks and test procedure will be provided for the ECUAD REB prior to the user test. An outline of these tasks is currently attached to this application.

3. The Principal Student Investigator will interview the participant about the quality of their user experience for approximately half an hour (30 minutes). This interview will address the participant's inclination to engage in binge-reading of the text and cognitive world building using the prototype, and will be audio-recorded. An outline of this interview is currently attached to this application. Should conditional REB approval be granted for this study, a complete document of interview questions will be provided to the ECUAD REB as working prototypes are produced.

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3. PROFESSIONAL EXPERTISE / QUALIFICATIONS: If any of the research activities require professional expertise or recognized qualifications (e.g., first aid certification, registration as a clinical psychologist or counselor), describe here.	

| **4.PARTICIPANTS:** Indicate the groups that will be targeted in recruitment for participation in the proposed research. | Check all that apply -

 ☑ Undergraduate students of Emily Carr University
 ☑ Graduate students of Emily Carr University
 ☐ Faculty or staff of Emily Carr University
 ☐ People recruited by the industry partner
 ☐ Patients of a health care organization
 ☐ Students of another educational institution (specify)
 ☑ Members of specific groups or organizations (specify)
 ☐ People who identify as Aboriginal
 ☐ People who do not have full capacity to offer free and informed consent (describe)

 ☐ Children or adolescents (specify)
 ☑ Adults
 ☐ Elders
 ☑ Other (specify) | Describe any specific inclusion criteria (affiliations, gender, age ranges, capacity for consent, other) -

 The Principal Student Investigator's MDes thesis project address reading challenges faced by readers currently aged 19 to 25, and will produce a prototype specifically designed for this user group. As such, for this particular research study, he will exclusively include active readers within this age bracket that are of age. |
| Describe any exclusion criteria -

 Anyone not of age and not within the above identified age group. Anyone that does not identify as a regular reader. | What is the expected number of participants?

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| **5. RECRUITMENT:** Describe how the participants will be recruited. Attach any materials that might be used for recruitment (e.g., Email texts, posters, flyers, advertisements, letters, telephone scripts). Describe the rationale for incentives offered to the participants. | Participants for this study will be referred to the Principal Student Investigator by way of personal and professional networks. |
| **6. INCENTIVES:** Will participants be offered incentives to encourage their participation? If yes, describe the incentive plans and the rationale for using incentives. | Coffee, tea, and baked refreshments will be provided for participants in this research study as compensation for the participants' time. Two hours is a lengthy session. A $10 gift certificate to iTunes or Amazon will also be provided as an additional incentive. This incentive is to attract participants of relevant interests and consumption behavior. |

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APPENDICES

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ADAM CRISTOBAL

6. SETTINGS OF RESEARCH:	Check all that apply -	Specify the locations of research -
	☑ Emily Carr University ☐ Community Site ☐ School ☐ Hospital ☐ Company ☐ Other	Mitchell Studios (ECUAD) 1706 West 1st, Vancouver, BC V6J 3G7
7. FEEDBACK TO PARTICIPANTS:	Describe your plans for providing or offering to share the results of your research with the participants. This might include invitations to final presentations or exhibitions or copies of publications. This should be consistent with the description on the consent form. – Once the project has progressed to final production in January and February 2014, the participants will be sent an information package regarding the final project via email. This information package will be extracted from the thesis process book. It will consist of visuals of the project's final iteration, accompanied by explanatory notes as to how the user test data shaped the project's overall direction. Participants will also be invited to the graduation exhibition.	

SECTION C – PROPOSED RISK / BENEFIT RATIO

1. BENEFITS TO PARTICIPANTS:	Describe any known or anticipated direct or indirect benefits that the participants might gain from their participation in the research activities. This description should match the description on the invitations or consent materials. – Possible benefits of your participation include learning about design for electronic storytelling and publication design, and an increased understanding of ones own reading habits.
2. BENEFITS TO SOCIETY:	Describe any known or anticipated direct or indirect benefits to the research community or society from the proposed research. This description should match the description on the invitations or consent materials. – This research may contribute to developments in user experience design for storytelling and publication design, and an increased understanding of changes in reading habits. Moreover, this research may further help society adapt older content of heritage value for newer audiences and media.

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3. RISKS: Indicate any risks that are likely to happen to the participants as a result of the research. Describe if the risks identified are greater or less than the risks that the participants might encounter in similar activities in their everyday lives.	Check any that apply - ☐ Physical risks ☐ Psychological or emotional risks ☐ Social risks (including privacy issues, economic position, status, relations with others) ☐ The research involves an element of deception (describe in detail) ☐ The research involves the disclosure of information that is intimate or sensitive in nature ☐ Other (describe)	Describe – This is a less than minimal risk situation because the research protocol does not require participants to enter into any type of exchange that is not characteristic of solitary pleasure reading.
4. MITIGATING RISKS:	Describe how the researchers will mitigate the risks described above. Describe the resources that can be offered to the participants and if the researchers are skilled and equipped to deal with the identified risks. This is a less than minimal risk situation because the research protocol does not require participants to enter into any type of exchange that is not characteristic of solitary pleasure reading.	

SECTION D – THE CONSENT PROCESS

1. CONSENT FORMS: Indicate and describe the consent materials and processes that will be used. The following forms can be modified to match the needs of the research: - **Template 201.1 Invitation / Consent Form** - **Template 201.2 Media Release Form** - **Template 201.3 Online Survey Preamble** If other consent or release forms are used, explain in detail. Attach all of the consent and release materials that will be used in this research.	Check all that apply - ☐ Information letter with a consent form ☑ Media release form ☑ Combined invitation and consent form ☐ Combined invitation, consent and media release form ☐ Assent processes for those who do not have the capacity to provide free and informed consent. ☐ Non-written consent (describe in detail) ☐ This research requires an exemption from the consent process (describe in detail)	Describe –

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SECTION E – CONFIDENTIALITY & SECURITY

1. PRIVACY: Indicate the level of confidentiality built into the research design. Describe the rationale for the collection of identifiable research materials (data).	Check all that apply -	Describe –
	☐ **Directly identifiable** – the research materials (data) will identify specific participants through direct identifiers like name, phone number, address, social services numbers. (Describe) ☑ **Indirectly identifiable** - the research materials (data) can reasonably be expected to identify specific participants through a combination of indirect identifiers like place of residence and date of birth. (Describe) ☐ **Coded** – direct identifiers are removed from the research materials (data) and replaced by a code. There exists a possibility that with access to the code, it may be possible to re-identify the participant. ☐ **Anonymized** – the research materials (data) are irrevocably stripped of direct identifiers. There is no way to link a code to the data in the future. ☐ **Anonymous** – the research materials (data) never has identifiers associated with it (for example, anonymous surveys) and the risk of identification is very low.	Date of birth identifies age, thereby qualifying that they belong the appropriate age bracket for the user group in question.
2. STORAGE AND HANDLING DURING RESEARCH:	If identifiable research materials (data) will be collected, describe in detail how these materials will be stored and handled during the course of research. Data and research results will be stored as Google Drive documents and spreadsheets accessible to only Adam Cristobal and Celeste Martin; participants who withdraw from the study will have their data immediately deleted.	
3. STORAGE AND ACCESS AFTER THE CONCLUSION OF RESEARCH:	Research data and confidential materials will be submitted to the instructing Faculty Member at the conclusion of the project, for secure storage at Emily Carr University. If the researchers require that the data or confidential materials be stored or shared outside of the university following the conclusion of the research, describe these plans in detail.	

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4. WITHDRAWAL:	Describe if there are any restrictions to the participants' right to fully withdraw their participation and data during the course or after the conclusion of the research activities.

SECTION F – MONITORING OF RESEARCH

1. ECU-REB MONITORING: Is it expected that the research will require additional monitoring, beyond the minimum yearly requirement? If yes, describe the plans for this.	No.
2. ANTICIPATED ADDITIONAL RESEARCH: Is it expected that any of the research described in this application will continue beyond the conclusion of this project? If yes, describe in detail.	No.

3. POST APPROVAL REPORTING & MONITORING:

Serious adverse events (unanticipated negative consequences or results affecting participants) of research must be reported to the ECU-REB ethics@ecuad.ca using **Form 207 Adverse Report Form**. NOTE - Incidents involving accidents (including near misses), illness, property damage happening on university premises of involving employees, contractors, visitors or volunteers must be reported *immediately* to supervisors and security for first aid (if necessary), mandatory investigations, and mandatory reporting.

Any changes to the approved research must be reported in advance. Changes can also be proposed during the annual review. In both situations, use **Form 206.1 Annual Review or Request to Modify Previously Approved Research**.

The ECU-REB file is closed when the participant activities are finished. Use **Form 206 Completion of Participant Research** to report on the number of participants and the project materials' secure storage.

Will monitoring of the participant research activities by the ECU-REB be required more than yearly?

No.

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SECTION G – DOCUMENT CHECKLIST

eck all the documents that are attached - Agreements with partners and collaborators (memos of derstanding, letters of support, etc.) Certificates of approval from other REBs Project proposals from funding applications Thesis proposal Proposed recruitment materials (email texts, posters, flyers, vertisements, letters, presentation or telephone scripts, etc.) Modified **Template 201.1 Invitation / Consent Form** Modified **Template 201.2 Media Release Form** Modified **Template 201.3 Online Survey Preamble** Other consent materials TCPS2:CORE certificates for each investigator Other (describe)	Describe additional materials that are included with this application or will be submitted later. List pending documents and expected date of delivery. Updated thesis proposal: 6 September 2013 Complete user test procedure, including exact questions and steps to be completed during user test: Mid-October 2013

SECTION H – DECLARATION

OR ALL APPLICANTS - ave read the Emily Carr University Policy and Procedures 5.1 – 5. 2.1. I will ensure that all participant research activities that are ministered in this course will meet these Emily Carr University standards and any other legislation or professional codes of nduct that may apply. ave completed the TCPS2: CORE (Course on Research Ethics). ill inform the ECU-REB of any changes to participant research or any incidents relating to the participant research covered by this plication in a timely manner. the completion of the course-based participant research, I will submit the following documents to the ECU-REB office for secure orage: - TCPS2:CORE certificates from the student researchers; - All of the recruitment materials, consent forms and media release forms that were used; - Any data that requires 5-year storage, or a statement indicating its secure location at the university; - Agreements with external partners that have not yet been submitted; - Any other pertinent documents or descriptions of changes to the original application, including any occurrences of adverse effects	
gnature (Principal Investigator)	Date
gnature (Principal Student Investigator)	Date ## 29 August 2013
gnature (Co-Investigator)	Date
gnature (Co-Investigator)	Date
gnature (Co-Investigator)	Date

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Office of Research & Industry Liaison
Emily Carr University Research Ethics Board (ECU-REB)

General Invitation / Consent Form

Date:	[Insert Date]
Project Title:	UX Design for *The Picture of Dorian Gray*: A User Test

Principal Investigator:

Celeste Martin

Assistant Professor

Faculty Supervisor

Faculty of Design and Digital Media

Emily Carr University of Art and Design

[ECUAD phone number]

mmartin@ecuad.ca

Principal Student Investigator:

Adam Cristobal

Master of Design resident

Faculty of Graduate Studies

Emily Carr University of Art and Design

778 998 1706

acristobal@ecuad.ca

INVITATION

You are invited to participate in a research study. The purpose of this study is to assess the efficacy of user experience, user interface, communication design, and editorial techniques used in a new publication and reading experience of *The Picture of Dorian Gray* by Oscar Wilde on a tablet interface. A working prototype will be used in this study, and the results of this study will inform the project's overall direction. The results may be included in an MDes thesis published by Emily Carr University.

WHAT'S INVOLVED

As a participant, you will be asked to attend a single user test session at Emily Carr University's Mitchell Studios. This session will last up to two hours, and will be conducted by the Principal Student Investigator. First, you will be asked to read through the publication unsupervised and unrecorded for the duration of an hour or until you have finished reading the publication. Next, the Principal Student Investigator will ask you to perform several navigational tasks on the interface for less than fifteen minutes. During this stage, the Principal Student Investigator will take observational field notes and photo documentation. Finally, the Principal Student Investigator will interview you about the quality of your experience reading the publication. This interview will be audio-recorded, and will last approximately half an hour.

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Coffee, tea, and refreshments will be provided, in addition to a $10 gift certificate to Amazon or iTunes as compensation for participation in this study. Participants may also gain insight to future developments in publication design.

Once the project has progressed to final production in January and February 2014, the participants will be sent an information package regarding the final project via email. This information package will be extracted from the thesis process book. It will consist of visuals of the project's final iteration, accompanied by explanatory notes as to how the user test data shaped the project's overall direction. Participants will also be invited to the graduation exhibition.

POTENTIAL BENEFITS AND RISKS

Possible benefits of your participation include learning about design for electronic storytelling and publication design, and an increased understanding of ones own reading habits.

CONFIDENTIALITY

Participants' identities will not be stored. Photos will be stored as .JPEG images and notes from the research session, however, will be stored a Word .DOC files on a USB flash drive. At the conclusion of the research project, the confidential data collected during this research, including your contact information, will be securely stored at Emily Carr University for 5 years, after which time it will be destroyed in a secure manner. Access to this data will be restricted to Adam Cristobal and the project's faculty supervisor, Celeste Martin.

VOLUNTARY PARTICIPATION

Participation in this study is voluntary. If you wish, you may decline to answer any questions or participate in any component of the study. Further, you may decide to withdraw from this study at any time, or to request withdrawal of your data. You may do so without any penalty or loss of benefits to which you are entitled.

PUBLICATION OF RESULTS

Results of this study may be published in reports, professional and scholarly journals, students theses, and/or presentations to conferences and colloquia. In any publication, data will be presented in aggregate forms. Quotations from interviews or surveys will not be attributed to the participant without their consent and assent. Images of participant will not be published without your permission. Feedback about this study will be available 1 month after the study. Please contact Adam Cristobal at acristobal@ecuad.ca for further information.

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CONTACT INFORMATION AND ETHICS CLEARANCE

If you have any questions about this study or require further information, please contact the Faculty Supervisor using the contact information provided above. This study has been reviewed and received ethics clearance through the Research Ethics Board at the Emily Carr University of Art and Design [insert ECU-REB # and date of full approval]. If you have any comments or concerns, please contact REB Assistant, Lois Klassen at ethics@ecuad.ca

CONSENT FORM

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: _____

Signature: _____Date: _____

Thank you for your assistance in this project.

Permission to adapt form granted by OCAD University's Research Ethics Office.

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship. A TEMPLATE Invitation / Consent & Assent Provision for Minors or Others Under Guardianship is available for this purpose from the ECU-REB.

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<u>Photo/Digital Image/Audio/Digital Audio Recording Release Agreement</u>

Date: [insert date here]

Project Title: UX Design for *The Picture of Dorian Gray*: A User Test

Principal Investigator: Principal Student Investigator:

Celeste Martin   Adam Cristobal

Assistant Professor   Master of Design resident

Faculty Supervisor

Faculty of Design and Digital Media   Faculty of Graduate Studies

Emily Carr University of Art and Design   Emily Carr University of Art and Design

mmartin@ecuad.ca   778 998 1706

                                                 acristobal@ecuad.ca

INVITATION

You are invited to participate in a research study. The purpose of this study is to assess the efficacy of user experience, user interface, communication design, and editorial techniques used in a new publication and reading experience of *The Picture of Dorian Gray* by Oscar Wilde on a tablet interface. A working prototype will be used in this study, and the results of this study will inform the project's overall direction. The results may be included in an MDes thesis published by Emily Carr University.

CONTACT INFORMATION AND ETHICS CLEARANCE

If you have any questions about this study or require further information, please contact the Faculty Supervisor using the contact information provided above. This study has been reviewed and received ethics clearance through the Research Ethics Board at Emily Carr University of Art and Design, FILE #2012112302 ADDENDUM. If you have any comments or concerns, please contact REB Assistant, Lois Klassen at ethics@ecuad.ca

<u>RELEASE STATEMENT</u> In signing this release it is my understanding that the material is to be used solely for educational purposes and that the major outcome will be public critique of the final project, as well as the publication of an MDes thesis process document. The critique will involve members of the University community.

I understand the risks and contributions of my participation in this project and agree to participate.

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I agree to allow use of images, clips of video footage and/or audio clips for documentation and display of the project results as identified below. Please check all that apply:

ANONIMITY -

☐ Yes, I consent to the inclusion of my identity (name) in all documentation and publications

☐ No, I do not consent to the inclusion of my identity (name) in all documentation and publications. I choose to remain anonymous.

DIRECT QUOTATIONS -

☐ Yes, I consent to being quoted in all documentation and publications

☐ No, I do not consent to being quoted in the documentation and publications

IMAGES AND RECORDINGS OF ME OR OF MY PROPERTY -

☐ Yes, I consent to the use of digital images (photos or video) or audio recordings taken during the research user trials to be used for research and publication purposes.

☐ No, I do not consent to the digital images (photos or videos) or audio recordings taken during the research user trials to be used for research and publication purposes.

☐ Yes, I consent to my photo being published in any of the final publications

☐ No, I do not consent to my photo being published in any of the final publications

☐ Yes, I consent to my photo being converted to a line drawing, with all personal identifiers removed, as seen in the example provided below.

☐ No, I do not consent to my photo being converted to a line drawing, with all personal identifiers removed, as seen in the example provided below.

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I will indemnify and hold the student, and the University, and its employees safe and harmless against any legal prosecution or suit arising from or prompted by the use of all or any portion of the material in which I am quoted or appear.

I am signing this release freely and voluntarily and in executing this release do not rely on any inducements, promises or representations made by said student or Emily Carr University of Art and Design.

Name:_____Date:_____

Signature:_____

Thank you for your assistance in this project.

Permission to adapt form granted by OCAD University's Research Ethics Office.

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship. A TEMPLATE Invitation / Consent & Assent Provision for Minors or Others Under Guardianship is available for this purpose from the ECU-REB.

Signed REB .E forms for primary research

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INTERVIEW & RELEASE AGREEMENT

GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Applied Arts Thesis Project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Course Instructor:
Tom Becher, Associate Professor
Faculty of Research & Graduate Studies
Emily Carr University of Art and Design
tbecher@ecuad.ca   (604) 844-3800 (2821)

Student Researcher:
Adam Cristobal, BA (Hons) English literature, Publishing
MAA Design Resident
Emily Carr University of Art and Design
acristobal@ecuad.ca   (778) 998 1706

RELEASE STATEMENT In consideration of interviewing me, as well as of any recording by photographing, videotaping, and/or audio recording of me or my property for the above described educational project, I hereby release to the above named student interviewer of Emily Carr the rights to the acquisitions described below or portions thereof for the purposes of this educational project.

I agree to allow use of my identifying information and quotations as well as to allow any images, video footage, and/or audio clips for writtten reports, documentation, and/or presentation of the research project for academic purposes as indicated below.   **(Please check all of the following that apply):**

PERSONAL IDENTITY -

☑ Yes, I consent to the inclusion of my identity (name) in writtten reports, documentation, and/or in academic presentations of the project.

☐ No, I do not consent to the inclusion of my identity (name) in writtten reports, documentation, and/or in academic presentations of the project. I choose to remain anonymous.

DIRECT QUOTATIONS -

☑ Yes, I consent to being quoted in writtten reports, documentation, and/or in academic presentations of the project.

☐ No, I do not consent to being quoted in writtten reports, documentation, and/or in academic presentations of the project.

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship.

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IMAGES AND OTHER RECORDINGS OF ME OR OF MY PROPERTY -

☐ Yes, I consent to the use of audio recordings taken during the interview in writtten reports, documentation, and/or in academic presentations of the project.

☐ No, I do not consent to the use of audio recordings taken during the interview in writtten reports, documentation, and/or in academic presentations of the project.

☐ Alternately, I consent to the use of audio recordings taken during the interview in writtten reports, documentation, and/or in academic presentations of the project to the degree and as described below only:

_____

_____

_____

_____

_____

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I am signing this release freely and voluntarily and in executing this release I do not rely on any inducements, promises or representations made by the interviewer named above, or the Emily Carr University.

Name: _____ Date: 26 FEB 2013

Signature:

Witness Name: _____ Date: _____

Signature:

Thank you for your assistance in this project.

emily carr
university of art+design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

INTERVIEW & RELEASE AGREEMENT

GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Applied Arts Thesis Project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Course Instructor:

Tom Becher, Associate Professor

Faculty of Research & Graduate Studies

Emily Carr University of Art and Design

tbecher@ecuad.ca   (604) 844-3800 (2821)

Student Researcher:

Adam Cristobal, BA (Hons) English literature, Publishing

MAA Design Resident

Emily Carr University of Art and Design

acristobal@ecuad.ca   (778) 998 1706

RELEASE STATEMENT In consideration of interviewing me, as well as of any recording by photographing, videotaping, and/or audio recording of me or my property for the above described educational project, I hereby release to the above named student interviewer of Emily Carr the rights to the acquisitions described below or portions thereof for the purposes of this educational project.

I agree to allow use of my identifying information and quotations as well as to allow any images, video footage, and/or audio clips for writtten reports, documentation, and/or presentation of the research project for academic purposes as indicated below.   **(Please check all of the following that apply):**

Name: _Diana Minthia_   Date: _Jan 16, 2013_

PERSONAL IDENTITY -

☑ Yes, I consent to the inclusion of my identity (name) in writtten reports, documentation, and/or in academic presentations of the project.

☐ No, I do not consent to the inclusion of my identity (name) in writtten reports, documentation, and/or in academic presentations of the project. I choose to remain anonymous.

DIRECT QUOTATIONS -

☑ Yes, I consent to being quoted in writtten reports, documentation, and/or in academic presentations of the project.

☐ No, I do not consent to being quoted in writtten reports, documentation, and/or in academic presentations of the project.

Page 1 of 2

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emily carr
university of art + design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

IMAGES AND OTHER RECORDINGS OF ME OR OF MY PROPERTY -

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I am signing this release freely and voluntarily and in executing this release I do not rely on any inducements, promises or representations made by the interviewer named above, or the Emily Carr University.

Name:___*Diana Mattia*_____ Date:____*Jan 16, 2013*_____

Signature:____*DMattia*_____

Witness Name:_____Date:_____

Signature:

Thank you for your assistance in this project.

Page 2 of 2

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emily carr
university of art+design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

INTERVIEW & RELEASE AGREEMENT   GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Applied Arts Thesis Project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Course Instructor:

Tom Becher, Associate Professor

Faculty of Research & Graduate Studies

Emily Carr University of Art and Design

tbecher@ecuad.ca   (604) 844-3800 (2821)

Student Researcher:

Adam Cristobal, BA (Hons) English literature, Publishing

MAA Design Resident

Emily Carr University of Art and Design

acristobal@ecuad.ca   (778) 998 1706

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PERSONAL IDENTITY -

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emily carr
university of art + design

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Name: _Patricia R. Mills_ Date: _Jan 16/2013_

Signature: _Patricia R. Mills_

Witness Name: _____ Date: _____

Signature:

Thank you for your assistance in this project.

Page 2 of 2

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship.

emily carr
university of art + design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

INTERVIEW & RELEASE AGREEMENT

GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Design thesis project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Thesis project supervisor:

Celeste Martin, Assistant Professor

Faculty of Design & Dynamic Media

Emily Carr University of Art and Design

mmartin@ecuad.ca

Student Researcher:

Adam Cristobal, BA (Hons) English literature, Publishing

MDes Resident

Emily Carr University of Art and Design

acristobal@ecuad.ca   (778) 998 1706

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emily carr
university of art + design

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I am signing this release freely and voluntarily and in executing this release I do not rely on any inducements, promises or representations made by the interviewer named above, or the Emily Carr University.

Name: ███████████ Date: June 12th 2013

Signature: *Stewart*

Witness Name: _____ Date: _____

Signature:

Thank you for your assistance in this project.

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship.

emily carr
university of art+design

INTERVIEW & RELEASE AGREEMENT   GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Design thesis project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Thesis project supervisor:
Celeste Martin, Assistant Professor
Faculty of Design & Dynamic Media
Emily Carr University of Art and Design
mmartin@ecuad.ca

Student Researcher:
Adam Cristobal, BA (Hons) English literature, Publishing
MDes Resident
Emily Carr University of Art and Design
acristobal@ecuad.ca   (778) 998 1706

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emily carr
university of art+design

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I am signing this release freely and voluntarily and in executing this release I do not rely on any inducements, promises or representations made by the interviewer named above, or the Emily Carr University.

Name:_____Yette Gram_____ Date:___June 12, 2013____

Signature:_____

Witness Name:_____Date:_____

Signature:_____

Thank you for your assistance in this project.

Page 2 of 2

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship.

emily carr
university of art + design

INTERVIEW & RELEASE AGREEMENT   GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

<u>PROJECT DESCRIPTION</u> This interview is intended to assist the student interviewer to complete a Masters of Design thesis project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Thesis project supervisor: Student Researcher:

Celeste Martin, Assistant Professor   Adam Cristobal, BA (Hons) English literature, Publishing

Faculty of Design & Dynamic Media   MDes Resident

Emily Carr University of Art and Design   Emily Carr University of Art and Design

mmartin@ecuad.ca   acristobal@ecuad.ca   (778) 998 1706

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APPENDICES

243

ADAM CRISTOBAL

emily carr
university of art+design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

IMAGES AND OTHER RECORDINGS OF ME OR OF MY PROPERTY -

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Name: Liam Patterson-Morris   Date: 06/13/13

Signature: Liam

Witness Name:_____Date:_____

Signature:

Thank you for your assistance in this project.

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emily carr
university of art + design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

INTERVIEW & RELEASE AGREEMENT   GSMA 534 – 2013

RE: Interview Quotations; Personal Identification; Use of Photo/Digital Images or Video/Audio Recordings;

PROJECT DESCRIPTION This interview is intended to assist the student interviewer to complete a Masters of Design thesis project. Your participation in this process is valuable to the interviewer as well as to the pursuit of new design knowledge in geneal.

Thesis project supervisor: Student Researcher:
Celeste Martin, Assistant Professor   Adam Cristobal, BA (Hons) English literature, Publishing
Faculty of Design & Dynamic Media   MDes Resident
Emily Carr University of Art and Design   Emily Carr University of Art and Design
mmartin@ecuad.ca   acristobal@ecuad.ca   (778) 998 1706

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DIRECT QUOTATIONS -
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Page 1 of 2

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Name: _Spencer Powell_____ Date: _12/06/13_____

Signature:

Witness Name:_____Date:_____

Signature:

Thank you for your assistance in this project.

Page 2 of 2

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emily carr
university of art + design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

INTERVIEW & RELEASE AGREEMENT   GSMA 534 – 2013

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Thesis project supervisor:

Celeste Martin, Assistant Professor

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Emily Carr University of Art and Design

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MDes Resident

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Name: _Rebecca Nicholls_____ Date: _June 12 2013_

Signature:

Witness Name:_____ Date:_____

Signature:

Thank you for your assistance in this project.

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emily carr
university of art + design

Office of Research & Industry Liaison
Emily Carr University Research Ethics Board (ECU-REB)

CONSENT FORM

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: _____Esther Tung_____

Signature: _____ Date: ___2 December 2013___

Thank you for your assistance in this project.

emily carr
university of art + design

Office of Research & Industry Liaison
Emily Carr University Research Ethics Board (ECU-REB)

I agree to allow use of images, clips of video footage and/or audio clips for documentation and display of the project results as identified below. Please check all that apply:

ANONIMITY -

☑ Yes, I consent to the inclusion of my identity (name) in all documentation and publications

☐ No, I do not consent to the inclusion of my identity (name) in all documentation and publications. I choose to remain anonymous.

DIRECT QUOTATIONS -

☑ Yes, I consent to being quoted in all documentation and publications

☐ No, I do not consent to being quoted in the documentation and publications

IMAGES AND RECORDINGS OF ME OR OF MY PROPERTY -

☑ Yes, I consent to the use of digital images (photos or video) or audio recordings taken during the research user trials to be used for research and publication purposes.

☐ No, I do not consent to the digital images (photos or videos) or audio recordings taken during the research user trials to be used for research and publication purposes.

☑ Yes, I consent to my photo being published in any of the final publications

☐ No, I do not consent to my photo being published in any of the final publications

☑ Yes, I consent to my photo being converted to a line drawing, with all personal identifiers removed, as seen in the example provided below.

☐ No, I do not consent to my photo being converted to a line drawing, with all personal identifiers removed, as seen in the example provided below.

emily carr
university of art + design

1399 Johnston Street, Vancouver, BC, Canada V6H 3R9

Office of Research & Industry Liaison
Emily Carr University Research Ethics Board (ECU-REB)

I will indemnify and hold the student, and the University, and its employees safe and harmless against any legal prosecution or suit arising from or prompted by the use of all or any portion of the material in which I am quoted or appear.

I am signing this release freely and voluntarily and in executing this release do not rely on any inducements, promises or representations made by said student or Emily Carr University of Art and Design.

Name: _Esther Tung_   Date: _2 Dec 2013_

Signature: _____

Thank you for your assistance in this project.

Permission to adapt form granted by OCAD University's Research Ethics Office.

This form DOES NOT include the provision for Assent and Consent of participants who are minors or who are under legal guardianship. A TEMPLATE Invitation / Consent & Assent Provision for Minors or Others Under Guardianship is available for this purpose from the ECU-REB.

emily carr
university of art +design

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Name: _Stacey McLachlan_

Signature: _McLachlan_ Date: _Nov 25/13_

Thank you for your assistance in this project.

APPENDICES

253

ADAM CRISTOBAL

emily carr
university of art + design

Office of Research & Industry Liaison
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☐ No, I do not consent to the digital images (photos or videos) or audio recordings taken during the research user trials to be used for research and publication purposes.

☑ Yes, I consent to my photo being published in any of the final publications

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emily carr
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Name: _Stacey McLachlan_   Date: _Nov 25/13_

Signature: _SMcLachlan_ .

Thank you for your assistance in this project.

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CONSENT FORM

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: JACQUIE SHAW

Signature: _____ Date: NOV 29 2013

Thank you for your assistance in this project.

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APPENDICES

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ADAM CRISTOBAL

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Name: _JACQUIE SHAW_   Date: _NOV 29 2013_

Signature: _____

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Name: _____Toban Ralston_____

Signature: _____ Date: ___Nov 29/13___

Thank you for your assistance in this project.

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university of art+design

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Name: _Adam Ralston_ Date: _Nov 29/13_

Signature: _____

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