

A Categorisation Structure for Interactive Children's Books: Levels of Interactivity in Children's Printed Books

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Abstract: For a child, the act of reading can be a very interactive process. There are many books published that encourage the young reader to interact with the printed book and to experience and explore the narrative of media in a deeper way. The types of interaction that these books encourage from the reader are greatly varied; from books that encourage the reader to develop their own storyline through to books where the physical interaction with the book is deeply involving. This investigation audited three publicly funded libraries, a publicly funded kindergarten and a publicly funded intermediate school library as well as two private collections to assist with the development of a system for categorising levels of interactivity in children's printed books.

Keywords: Children's Books, Interactive Books, Children's Reading, Interactivity

Introduction

FOR A CHILD who is learning to read, a book can provide a highly interactive, engaging and intellectually stimulating experience. The printed book provides children with a tangible tool that they can physically interact with while playing and (in so doing, learning) that will aid and nurture them through the crucial steps of early literacy development. The physical attributes of a book, such as the size, type of cover, the pages and how they turn, or elements added to the flat surface of the page, help the user to form a conceptual model of how it should be used through its affordances, constraints and mapping.

The purpose of this research was to develop an understanding of the types of interactive print books that are available for children. It considered what features books provide to encourage interactions from the reader and subsequently the degree of interactivity that these features facilitate. While the degree of interactivity of features within books is being assessed, the benefits of these degrees or levels of interactivity are not being assessed within this paper. The primary concern in this research was the interactions that were directly motivated by the content of the book, that is, not interactions that a parent or teacher might instigate with the child during the act of reading.

The term interaction in the new media and communication literature can be used to describe both physical and cognitive processes and is considered to be a form of communication or interplay between animate and/or inanimate beings. The term interactivity can vary in definition depending on the context in which it is used. When considering the types of interactive features used in children's books, this paper focuses on how the physical and visual

attributes of the book encourage interplay, either physical or cognitive, between the reader, and the object or the content within it.

There is a paucity of literature that defines categories for interactive printed children's books and summarises their characteristics. Information is needed that provides a clear and convenient way of recognising what these interactive books are designed for and how they are used.

As suggested by Jensen (1998) there is a possibility to solve this problem by defining interactivity not as criteria, but rather as a continuum, where interactivity can be present in varying degrees. Thus, we begin this investigation with the understanding that interactivity can be viewed as a continuum whereby the medium of the book demands different types of interaction from its readers in order for the content to be consumed. We have been able to identify that features of interaction in children's books are created in two ways; firstly through physically enhancing the printed page and secondly by providing or encouraging control over the sequence in which content is consumed. These methods of engaging the reader in interaction are described on two continuums that we propose work in parallel.

We structure this paper firstly, with initial consideration of children's use of books and discussion of the features of interactivity within books. This is followed by our method and the resulting system for classification of interaction within children's picture books. We conclude this paper with a brief illustration of this system in use with contentious classifications highlighted and a discussion of our proposed future work in this field.

Children and Books

As Barbara Freedman-De Vito (2004) discusses in her article, *Why Reading Is So Important For Children*, learning to read is an "important skill that needs to be developed in children. Not only is it necessary for survival in the world of schools and (later on) universities, but in adult life as well" (p. 1). Phonemic awareness, fluency, vocabulary, reading comprehension, rapid automatised naming, fine motor skills and hand eye co-ordination (Correro et al., n.d.), are a few areas where children will develop skills when learning to read. It is therefore important there is variation in the types of printed books that children interact with, as this can be hugely beneficial for their development. The development of early literacy skills through experiences with books, stories and active engagement in their world is critically linked to a child's success in learning to read (Teale & Sulzby, 1986). In order for children to be able to progress through life and continue to learn, they must practice and develop the skills that books, reading and interacting with books can assist them with.

The printed book as an educational tool can assist children with the steps involved when learning literacy skills as well as the conventions of print. The conventions of print are regarded as the identification of features of a book, including covers, title pages and correct orientation of a book; features of language, such as letters, words and sentences; and features of what reading is, for example reading left to right, top to bottom, one line at a time (Johns, 1980; Lomax & McGee, 1987). Children's development of the concepts related to conventions of print are requisite parts of the learning to read process. Goodman (1986) discusses the development of print awareness through environmental literacy learning opportunities, including pre-schoolers interactions with their environment, for example through opportunities found in the "print-rich environment of most present cultures" (p. 7).

Similar to their learning of reading skills, children's play also develops in stages, these stages include playing alone, playing near others but not with them, playing and sharing. The most recognised theory and classification system for children's participatory play is that of Parten (1932) who defined 6 stages of play, *unoccupied behaviour*, *onlooker*, *solitary play*, *parallel activity*, *associative play* and *cooperative play*. Because these skills develop alongside reading skills, perhaps this indicates that reading, as a social activity, can allow children to develop in multiple areas at the same time. "Developments in social cognitive based learning theories are providing increased evidence of the importance of collaborative activity as a component of all forms of education including those delivered at a distance" (Anderson, 2003, p. 1).

It is important to acknowledge that a book, particularly a picture book, is not necessarily intended to be used by one reader at a time and as such picture books can be beneficial for children in developing interactive learning skills as well as reading skills. Whether there is more than one child reading a book together, having a book read to them by an adult, or if one child is more engaged in the book and others nearby are just observing, books are a resource that can create an atmosphere that provides young learners with a unique individual or group experience. Fountas & Pinnell (1996) discuss the role of teachers and caregivers as being critical in assisting with literacy development through assisting children with opportunities to become literate through shared print experiences. These more knowledgeable readers facilitate efficient and meaningful interactions with each other and with the text, thus, ensuring visual information processing and language acquisition. The reading relationship between parents and children that engages children in the act of reading in a meaningful way, teaches children they can interact with a text as a partner in communication (Rose, 2011).

Also of note is the reading level of children's picture books. Hunt & Reuter (1978) discuss books as having a reading level often above the reader, requiring shared reading with an enthusiastic adult or parent. Hunt & Reuter showed that of a random sample of picture books and easy readers half of their sample had a Fry readability formula grade level of 3rd grade or above. They discuss the content of these books as being aimed at the younger reader even if the reading level may not be. In a more recent study, Chamberlain & Leal (1999) also found that much of the picture books that won the Caldecott Medal showed a grade-reading-level averaging 4.75 (9–10 year old children) again indicating that many picture books will require shared reading opportunities to be at their most successful.

Defining Interactivity

An increase in the inclusion of interactivity, tactility and exploration through playful reading and learning could be attributed to increasing use of digital technologies for children's reading. Dresang (2008) describes the increased interactivity and tactility as the inclusion of Digital Age Principles. "The Digital Age principles of interactivity, connectivity, and access that now characterize many books for youth are influenced by digital technologies and have altered the reading experience. Indicators of these principles in books include the following: graphics in new forms and formats; words and pictures reaching new levels of synergy; nonlinear or non-sequential organization and format; multiple layers of meaning from a variety of perspectives; cognitively, emotionally, and physically interactive formats; sophisticated presentations; abundant connections; and unresolved storylines" (Dresang,

2008, p. 2). This does however raise the question as to whether future generations will continue to benefit the unique experience gained through interaction with a printed book, and how this will occur.

There is no evidence in the literature that dictates that interactivity has to be technology driven or defined by technological development (Cover, 2006) and definitions of interactivity vary depending on the media where the interaction is occurring. Kioussis (2002) explains that different media have different levels of interactivity, “the standard for what makes one medium more interactive than another is quite ambiguous” (p. 356).

Researchers have attempted to define levels of interactivity with different focuses, for example Lander states, “interaction can occur at different levels and in different ways” (1999, p. 1). One method for defining the levels of interactivity is summarised by Bongers & Veer (2007), “an interaction can be described in several layers, taking the user from a goal and intention, formulating a task and subtasks, carrying out these actions whilst receiving feedback on the physical level, and evaluating the result” (p. 610). This explains interaction that takes place at the physical level. Jensen also notes that “interactivity is a variable; some communication technologies are relatively low in their degree of interactivity (for example, network television), while others (such as computer bulletin boards) are more highly interactive” (Jensen, 1998, p. 192). Sims (1994) also defines a continuum of seven stages with each stage increasing in the degree of interaction complexity and engagement required from the reader, from “Passive Interactivity” (where the user moves forward or backward, but always in a linear manner) through to “Situate Interactivity” (where the user can experience realistic interactions through a virtual environment with realistic contexts).

Although the level of interaction provided by some books can seem limited to just turning a page, even simple tasks like these can assist a child in developing motor skills, hand eye co-ordination and even learning textures. Simple types of interaction like turning the page of a book are termed “lightweight”. They are types of interaction that require little thought or effort from the reader and those that the reader is unlikely to recall later (Marshall & Bly, 2005). The idea of incorporating interactivity into printed books for children opens up an opportunity for the reader to become more engaged in the literacy experience and gain much more from the book depending on the level of interactivity that it involves.

Methodology

To gain an understanding of how interactions are created in children’s printed books an audit of the interactivity in children’s books was conducted in New Zealand during the period: December 2010 through February 2011. This audit included three publicly funded libraries, a publicly funded kindergarten and a publicly funded intermediate school library as well as two private collections.

The researcher enlisted the expertise of librarians and teachers at these institutions to uncover the material that was available in each of the collections. The researcher also systematically audited the *picture book*, *unusual format*¹ and *new book* displays or sections of the catalogue in each library. Librarians and teachers were encouraged to identify books that included both commonly considered interactive book types (ie. *choose your own adventure*

¹ Books that were over-sized or of an irregular shape or bind were situated at a separate locations in several of the libraries collections, referred to as unusual format.

and *pop up*) but also books that included puzzles, books with instruction for game play or making and doing outside of the book, and unusual formats, printing or binding techniques.

As previously discussed, the central purpose of this investigation was to further understand interaction and the use and types of interaction in children's printed books, therefore, no prejudgement of the level of interactivity was considered by the researcher when collecting books for the audit. All books uncovered that were shown to utilise interactive properties were included in the resulting database. A total of 132 books were included in this database and all 132 books were considered in the evaluation and development of a categorisation continuum for interactive children's books.

Having completed the categorisation of the books within the database, the entries were then cross-checked independently by two fellow researchers to ensure accuracy and consistency of categorisation of each book.

Two Categorisation Systems

Upon completion of the audit phase of this research it became clear that there were two functions of interactivity present in these printed children's books. This observation led to the development of two categorisation continuums for determining the degree of interactivity within a children's book. The first continuum of interactivity to be identified was the level of physical enhancement of the book. The physical enhancement of the book includes features such as tactile elements, pop ups, pull outs, paper construction, and other additions or deviations from the plain paper-bound codex. The second continuum of interactivity identified was whether the book encourages reading in a non-linear sequence or format and how this is achieved. This includes devices changing the order in which a page, spread, or narrative of the book is intended to be read or worked with.

The dual categorisation systems that have been developed are intended to be used in parallel to clearly articulate where a particular book falls within this spectrum of the levels of interactivity in children's printed books. Both categorisation systems are based on a continuum with the level of interactivity increasing from Level 0 on both scales. The scale for the *Physical Enhancement* continuum is a 5-point scale from Level 0 through to Level 4, while the *Content Sequencing* continuum is a 6-point scale from Level 0 through to Level 5.

Physical Enhancement	Content Sequencing
<u>Level 0</u> - Reader is required to open book and turn pages	<u>Level 0</u> - Reader's attention is guided in a linear course through page content
<u>Level 1</u> - Reader is required to open book and turn pages with some additional interaction with the book	<u>Level 1</u> - Reader's attention is intentionally guided in a non-linear course around page content
<u>Level 2</u> - Reader is required to open additional inner pages to reveal further content	<u>Level 2</u> - Reader's attention is guided in a non-linear course around page/book content and drawn back and forth between set areas of contrasting content
<u>Level 3</u> - Reader is required to lift flaps, turn wheels, pull tabs, push buttons etc.	<u>Level 3</u> - Reader is required to solve puzzles/challenges to/or determine the order in which the pages are read
<u>Level 4</u> - Reader is required to interact with multiple layers of interactive elements or create/arrange content themselves	<u>Level 4</u> - Reader is required to progress through the book by making decisions that will affect the ultimate story line
	<u>Level 5</u> - Reader is required to carry out activities or actions guided by content of the book externally

Defining the Levels within Each Categorisation System

System 1: Physical Enhancement

The first continuum of categorisation seeks to understand how the physical features of the book create affordances for interactive engagement of the reader. The Physical Enhancement of a book ranges from a book at Level 0; lightweight interactivity, that simply requires the reader to turn the pages and read both within the page and through the book in a very linear fashion; to a book at Level 4 which would require the reader to manipulate many layers of physicality in the book or alter the arrangement of content within the book.

Level 0: Reader is Required to Open Book and Turn Pages

This level of the system contains basic book formats that require simple physical interaction that require little thought from the user and are intended to be read in a linear manner from the start of the book to the end.

Level 1: Reader is Required to Open Book and Turn Pages with Some Additional Interaction with the Book

These books require simple physical interaction with the book beyond turning the pages this may include rotating the book or turning back through previous pages or turning pages that are split into two or more pieces.

Level 2: Reader is Required to Open Additional Inner Pages to Reveal Further Content

Books at Level 2 include internal fold out pages, which create extended or unique spreads, usually three pages or more either horizontally or vertically.

Level 3: Reader is Required to Lift Flaps, Turn Wheels, Pull Tabs, Push Buttons etc.

These book formats require the reader to interact with additional features that are incorporated into the content of the page/spread, these may include buttons that create sounds, textured materials that the reader is encouraged to touch, paths for the reader to follow with their finger etc.

Level 4: Reader is Required to Interact with Multiple Layers of Interactive Elements or Create/Arrange Content Themselves

These book formats may feature multiple layers of interactive elements such as layers of lift up flaps hidden beneath each other etc., or the reader might be required to alter the arrangement of removable content.

System 2: Content Sequencing

The second categorisation continuum seeks to describe the sequencing of the reading experience within the book. The content sequencing of a book ranges from Level 0 through 5. Books in Level 0 are those that have been developed in a somewhat traditional format which, as such, guide the reader's attention in a linear course through the book and indeed through individual pages or spreads. Books at the other end of this scale, Level 5, includes books that require the reader to complete activities outside of the book itself.

Level 0: Reader's Attention is Guided in a Linear Course through Page Content

The content of each page is presented in a format that encourages the reader to consume it in a linear manner. In this category level, the reader is typically guided through a spread from left to right and top to bottom.

Level 1: Reader's Attention is Intentionally Guided in a Non-linear Course around Page Content

The content of individual pages is presented in a format that encourages the reader's attention to move in various directions around the page rather than left to right and top to bottom.

Books designed with this format may also contain stories that the reader is required to read based on illustrations rather than text, for example this might include graphic novels or books without words.

Level 2: Reader's Attention is Guided in a Non-linear Course Around Page/Book Content and is Drawn Back and Forth between Set Areas of Contrasting Content

In these books, page content is formatted in a way that encourages the reader's attention to move in various directions around the page and often between contrasting styles of content such as text, imagery, lists of objects to find and illustration. Books with this format may also require the reader to answer questions asked on individual pages or spreads.

Level 3: Reader is Required to Solve Puzzles/Challenges to/or Determine the Order in which the Pages are Read

The reader is required to interact with the book on a higher intellectual level by solving puzzles or challenges to find out what page to turn to next. The reader may take various courses from the beginning to the end of the book each time they read it due to multiple options that determine the course of the storyline. These interactions are within the book itself.

Level 4: Reader is Required to Progress through the Book by Making Decisions that will affect the Ultimate Storyline

The reader is required to interact with the book on a high intellectual level by solving puzzles or challenges to find out what page to turn to next. This style of book format can impact on the course of the storyline and allows the user to partially create the storyline.

Level 5: Reader is Required to Carry out Activities or Actions Guided by Content of the Book Externally

At Level 5 the reader is required to carry out related activities after reading the book or while being guided by the book. These activities are external to the physical artefact, for example craft activities, cooking or art activities. The book may contain content that the reader can follow in an interactive or physical manner such as singing, games, physical movement.

Implementing the Categorisation System

In this section we illustrate for the reader how to use our system. When identifying where a book will fall within this system a user would first define at which step on the Physical Enhancement scale a book falls and then which step of the Content Sequencing scale a book falls. It is important to note that presently this system does not seek to identify a book that falls higher or lower on one scale or the other, or both to be considered of greater or lesser worth as a learning tool.

We offer the following concrete illustrations from our database of interactive books to assist with identifying where to place books within each continuum as well as some of the

points of contention that might arise when using our system. While this article does not provide the opportunity to analyse our database in detail we are able to make the following observations.

At the lower end of both scales “*Where’s Wally? The Great Picture Hunt!*” written by Martin Handford (2007), requires the reader to simply turn each page and look at and search the content, therefore incorporating very basic physical enhancement interactions (PH 0). However, the reader is required to observe each page in a non-linear fashion where their attention is guided in various directions around the page or spread and between contrasting forms of content, eg. text and illustrations (CS 2). This type of interaction with the book has meant that it is categorised as Physical Enhancement-Level 0 (PH 0) and Content Sequencing-Level 2 (CS 2).

The book “*Round Trip*” by Ann Jonas (1990) is another interesting example, it is categorised as Physical Enhancement-Level 1 (PH 1) and Content Sequencing-Level 0 (CS 0). Although this book is classed as having a low Level of ‘Physical Enhancement’ interactivity, requiring somewhat typically linear physical interaction, the reader is required to rotate the book 180 degrees half way through the story in order to read the second half of the story, thus moving it from Level 0 to Level 1 on the Physical Enhancement scale. The content sequencing however is always left to right, page by page and thus is considered a Content Sequence Level 0.

There are several books recorded in the database that require the reader to, in some way, influence the content themselves. These books include “*Animals-A Felt Fun World of Wildlife*” written by Ruth Martin (2007), and “*Bumper Jumbo Colouring Book*” (n.d.), published by Majestic IMPEX India, amongst others. These books all require the reader to alter, move, re-arrange or create at least some part of the book’s visual content, and for this reason they fall within Level 5 of the Content Sequencing continuum.

“*Maisy’s House-A Pop-up and Play Book*” by Lucy Cousins (1995) is a book that acts as a fold out playhouse with three individual rooms. There are pop-up elements of the playhouse that form furniture and surfaces that additional paper objects like plates, towels, food, and ornaments can be placed on. There is no text, so the reader/user can, in a sense, create their own storyline for the book each time they interact with its content by developing their own narrative about Maisy within the context of the book. With this in mind this book was categorised a Level 4 Physical Enhancement, however, only a Level 2 Content Sequencing. This is because while the reader manipulates the content, it is ultimately the content of the book being manipulated and not a problem requiring solving or an external activity requiring further completion by the reader.

Using our system, different interactive book features could place two books in the same category, even though their interactive features may be quite distinct in design. Two of the books categorised in this way are “*Little Robot Rabbit*” (2006) by Mike Brownlow and “*Friendly Farm*” (2000) by Jane Brett. Little Robot Rabbit requires the reader to lift flaps on the pages (PE 3) and search the illustration (CS 2), whereas Friendly Farm requires the reader to move elements and pull tabs (PE 3) as well as answer questions (CS 2). Both books were therefore categorised as Physical Enhancement-Level 3 and Content Sequencing-Level 2, where the reader is required to solve some degree of challenge while their attention is being led in a non-linear direction around the page content.

In contrast to these is the book “*B is for Bear*” written by Roger Priddy (2007). This book is also categorised under Physical Enhancement-Level 3, but is a Content Sequencing-Level

0. It requires the reader to interact with textures that enhance the illustrations in the book and associate them with the text (PE 3), however the sequencing of the book's content is linear (CS 0). Thus, while books that appear on the surface to be very similar in design and implementation of interaction features through physical enhancement, the content sequencing of the book may entail that its overall interactivity is quite different.

Conclusion

Books have been shown to be critical in the development of literacy from a young age. Interaction, both with books and with other reading material, is also of importance in developing skills for future learning. Books which can be used by children both independently and with an adult for learning through interaction, play and exploration will assist in developing print awareness for young children.

Sims (1994) espouses the importance of reviewing interactive educational environments and the level of involvement required by the user or learner. The researchers of this paper see the value in understanding the extent to which a learner must interact with an environment and the implications of the design of this environment.

This research has resulted in a unique categorisation system to aid in the description of the interactive properties of children's books. This system also offers a formal criteria that can be used when analysing, selecting and designing children's books. A large database of books at various places on these two continuum have also been recorded according to these categories and guidelines.

These two systems should prove useful in discussing, analysing and understanding the interactivity levels within children's printed books and how this leads to interaction of readers with these books. Interactivity has been shown to enable the reader to engage with the literary experience at a range of levels and therefore being able to analyse the level of interactivity afforded by the format of the book will enable parents and educators to make book selections that are more informed. Researchers, teachers and designers alike will find use in the implementation of this system during decision making regarding book selection and purchasing for personal or classroom libraries.

Designers will find benefit in analysing the categorisation system discussed above to more consciously develop design solutions that engage with the higher levels of the system in meaningful ways that extend the learning possible in the books that they develop. Designers and writers must work together to develop books which enhance learning through the way in which a reader interacts with the book and its content. The opportunities for further learning through interactivity and playful exploration of ideas can be aided through the interpretation of this system.

The development of digital media for reading and learning has introduced a wealth of new ideas that can be applied both in the digital realm and the print realm. As digital books develop, taking cues from printed books, so too will printed books learn from these new digital books. Linearity and navigation in text and the interplay that a reader can have with the physical form of the book are the two areas highlighted by the categorisation system that has been developed.

Future Work

Detailed analysis of the types of interaction in books aimed at certain age levels or reading levels is yet to be conducted, but will form the basis of future work. Developing a strong understanding of the types of interaction used at certain age levels will assist in aiding educators with choosing suitable books for children in developing their reading skills as they progress.

In future research it is hoped that this categorisation system will be able to be developed to investigate the interactions that are directly motivated by the content of the book, but those that a parent or teacher might instigate with the child during the act of reading. By conducting this research as an extension of what has been discovered so far it is hoped that teachers and parents will be able to understand how best to utilise interactive features in books to enhance the wide range of learning opportunities that an interactive book, both the physical artefact and the content, can enable.

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Claire's research covers typography, print design, physical interaction design and design research. Her love for printed books and interactivity has drawn her to exploring these research interests. Claire completed her Masters in Computer Graphic Design at Wanganui School of Design, New Zealand. She is currently a lecturer in Computer Graphic Design at the University of Waikato, New Zealand, teaching both print and screen based papers. Her research is currently focused on how people interact with printed material and how the benefits of both printed and electronic media can influence the design of eachother.

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Nicholas' area of research focus has been in childrens' on-screen reading. These investigations have specifically looked into how typographic spacing could best affect childrens' eye movements during reading. This area of exploration saw him graduate with a Masters in Computer Graphic Design from Whanganui School of Design, New Zealand in 2007. Nicholas is a lecturer in Computer Graphic design at the University of Waikato in New Zealand. As a central part of his teaching and research at the University of Waikato Nicholas pursues his interests in typography for children as well as socially responsible graphic design and graphic design education.

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The Books and Publishing Community

This knowledge community is brought together by common interest in the past, present and future of books and publishing. The community interacts through an innovative face-to-face conference, as well as year-round virtual relationships in a weblog, peer reviewed journal and book series—exploring the affordances of the new digital media. Members of this knowledge community include academics, publishers, librarians, IT professionals, authors, researchers and research students.

Conference

Members of the Books and Publishing Community meet at the [International Conference on the Book](#), held annually in different locations around the world. The Conference was held in Cairns, Australia in [2003](#); Beijing, China in [2004](#); Oxford Brookes University, Oxford, UK in [2005](#); Emerson College, Boston, Massachusetts, USA in [2006](#); Spanish National Research Council, Madrid, Spain in [2007](#); The Catholic University of America, Washington, DC, USA in [2008](#); The University of Edinburgh, Edinburgh, Scotland in [2009](#) and the University of St. Gallen, Switzerland in [2010](#); at the University of Edinburgh, Edinburgh, Scotland in [2009](#); and at the University of Toronto, Canada in [2011](#). In [2012](#), the Conference will be held at Universidad Abat Oliba CEU, Barcelona, Spain.

Our community members and first time attendees come from all corners of the globe. The Conference is a site of critical reflection to discuss the past, present and future of the book, and with it, other key aspects of the information society, including publishing, libraries, information systems, literacy and education. Those unable to attend the Conference can opt for virtual participation in which community members can submit a video and/or slide presentation with voice-over, or simply submit a paper for peer review and possible publication in the Journal.

Online presentations can be viewed on [YouTube](#).

Publishing

The Books and Publishing Community enables members publish through three mediums. First, by participating in the Book Conference, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical and constructive nature of the peer review process. [The International Journal of the Book](#) provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard.

The second publication medium is through the book series [Books and Publishing](#), publishing cutting edge books in print and electronic formats. Publication proposals and manuscript submissions are welcome.

Our third major publishing medium is the [news blog](#), constantly publishing short news updates from the Books and Publishing Community, as well as major developments in publishing, libraries, information systems, literacy and education. You can also join this conversation at [Facebook](#) and [Twitter](#) or subscribe to our email [Newsletter](#).

Common Ground Publishing Journals

AGING Aging and Society: An Interdisciplinary Journal Website: http://AgingAndSociety.com/journal/	ARTS The International Journal of the Arts in Society. Website: www.Arts-Journal.com
BOOK The International Journal of the Book Website: www.Book-Journal.com	CLIMATE CHANGE The International Journal of Climate Change: Impacts and Responses Website: www.Climate-Journal.com
CONSTRUCTED ENVIRONMENT The International Journal of the Constructed Environment Website: www.ConstructedEnvironment.com/journal	DESIGN Design Principles and Practices: An International Journal Website: www.Design-Journal.com
DIVERSITY The International Journal of Diversity in Organizations, Communities and Nations Website: www.Diversity-Journal.com	FOOD Food Studies: An Interdisciplinary Journal Website: http://Food-Studies.com/journal/
GLOBAL STUDIES The Global Studies Journal Website: www.GlobalStudiesJournal.com	HEALTH The International Journal of Health, Wellness and Society Website: www.HealthandSociety.com/journal
HUMANITIES The International Journal of the Humanities Website: www.Humanities-Journal.com	IMAGE The International Journal of the Image Website: www.OntheImage.com/journal
LEARNING The International Journal of Learning. Website: www.Learning-Journal.com	MANAGEMENT The International Journal of Knowledge, Culture and Change Management. Website: www.Management-Journal.com
MUSEUM The International Journal of the Inclusive Museum Website: www.Museum-Journal.com	RELIGION AND SPIRITUALITY The International Journal of Religion and Spirituality in Society Website: www.Religion-Journal.com
SCIENCE IN SOCIETY The International Journal of Science in Society Website: www.ScienceinSocietyJournal.com	SOCIAL SCIENCES The International Journal of Interdisciplinary Social Sciences Website: www.SocialSciences-Journal.com
SPACES AND FLOWS Spaces and Flows: An International Journal of Urban and ExtraUrban Studies Website: www.SpacesJournal.com	SPORT AND SOCIETY The International Journal of Sport and Society Website: www.sportandsociety.com/journal
SUSTAINABILITY The International Journal of Environmental, Cultural, Economic and Social Sustainability Website: www.Sustainability-Journal.com	TECHNOLOGY The International Journal of Technology, Knowledge and Society Website: www.Technology-Journal.com
UBIQUITOUS LEARNING Ubiquitous Learning: An International Journal Website: www.ubi-learn.com/journal/	UNIVERSITIES Journal of the World Universities Forum Website: www.Universities-Journal.com

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