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Social Media in Context: Writers Explore the Marketplace: A Practicum in Editing and Design

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Social Media in Context: Writers Explore the Marketplace

A Practicum in Editing and Design

A Capstone Project
Presented to the Graduate Faculty of Professional Writing
in the
Department of English
at
Kennesaw State University, Kennesaw, Georgia
in Partial Fulfillment of the Requirements for the Degree of
Masters of Arts
by
Denaë Eagen
April 20, 2012

College of Humanities & Social Sciences
Kennesaw State University
Kennesaw, Georgia
Certificate of Approval

This is to certify that the Capstone Project of

Tonya Denae Eagen

Has been approved by the committee
for the capstone requirement for

the Master of Arts in Professional Writing
in the Department of English

May 2012
At the (month and year) graduation

Capstone committee:

Jaura McEachern

Member

[Signature]

Member

Contents

Introduction.....	1
Capstone Project	8
Design	8
Editing.....	18
Market Analysis	26
Web Design.....	32
Deliverables	42
Foreword.....	42
Press Release.....	45
Sales Description	46
Web Site.....	47
Final Book.....	48
References.....	51

Introduction

In June 2011, Dr. Anne R. Richards, associate professor and series editor for Paper & Pixel Publishers, first approached me regarding *Social Media in Context: Writers Explore the Marketplace*. The book was to be a collection of scholarly articles written by the graduate students of her Masters of Professional Writing (MAPW) social media course in addition to submissions from MAPW students who responded to a call for papers. The collection would be self-published through the on-demand printer CreateSpace, a subsidiary of Amazon.com (hereafter Amazon). I was initially hired to design the interior layout of the book based on the work I'd demonstrated in Dr. Richards's MAPW course Document Design (PRWR 6550) in spring 2011. Ginger Sinton, an independent graphic designer and fellow MAPW graduate student, was hired to design the cover of the book. As the project commenced, my responsibilities expanded into editor as well as designer. The book was completed in April 2012 and is currently available through Amazon.

That I should be editing and publishing a book for my capstone comes as a surprise considering the resistance I showed toward books in my introductory MAPW course, Issues & Research (PRWR 6000), in fall 2009. In my first encounter with Dr. Richards as a professor, I had difficulty connecting with our semester-long assignment to create a book proposal. Unlike my peers, all of whom had been dreaming of a book idea for years, I had no desire to write a book. I was certain I had made a costly mistake in joining the MAPW program. My sense of misplaced aspirations held me in a grip of

panic for the entire semester. I trudged through the early proposals and marketing analysis while I settled on a proposal for a nonfiction book on the history of refugees in Atlanta, Georgia, and conducted interviews with organization leaders and refugees. Preparing a message, even a fictional one, that represented such valiant people helped me endure the course and prevented me from fleeing the MAPW program. I developed a sense of trust toward Dr. Richards, who seemed to forgive my disregard for book writing despite my choice of study. Her early guidance in researching markets and finding the proper fit for a book proved valuable when analyzing the audience and sales market for *Social Media in Context: Writers Explore the Marketplace*. Frequent workshops of book proposal drafts introduced me to editing for multiple authors and handling a peer's manuscript at various stages of completion with grace.

The following semester I found a comfortable groove in Social Media (PRWR 7900) with Dr. Laura McGrath and Technical Writing (PRWR 6240) with Dr. Richards. Freed from the fear of a looming book prospectus, I embraced a technical aspect of writing that allowed me to combine my fascinations with words and digital tools. These courses in tandem introduced me to a number of digital tools by utilizing website development, wikis, blogs, social media, and by employing concepts of design, marketing, and communication. I am indebted to my Technical Writing project partner, Raymond Atkins, for teaching me about thermography and introducing me to Weebly, a free website builder, which piqued my interest in website design.

Specifically, I was intrigued by how writers could use modern tools to create websites without spending years learning programming languages and graphic design. By the end of the semester, I had done independent research and taught myself how to design a website in Wordpress, an open-source blogging software which has been developed into a content management system (CMS). Wordpress is the same software I later used to create and design the website for *Social Media in Context: Writers Explore the Marketplace*.

Prior to taking the Social Media course, I had already developed strong opinions regarding the tools and uses of social media through personal experiences. I actively participate in blog, forum, and Twitter communities. Engaging with other students and debating the best practices and future of social media was nothing less than fun. It was an invaluable educational background to have in fall 2010 when I was hired for a copywriting/social media Intern position with the media production company Point.Click.Shoot, LLC., which is located in Atlanta, Georgia. Along with social media updates, I applied myself to search-engine optimization (SEO) content writing, promotional blog writing, press release writing for digital distribution, and web copywriting, skills enhanced by my studies in Writing for the Web (PRWR 6850) the same semester. Together these experiences prepared me to evaluate the content of *Social Media in Context: Writers Explore the Marketplace*. A familiarity with the history and present world of social media allowed me, as an editor, to recognize the quality of resources, statistics, and claims in the authors' chapters. In a number of instances, I found that claims had been overstated or statistics were outdated, and I made an effort to refine

the information for accuracy and consistency. Ensuring consistency became a primary directive as multiple authors cited conflicting statistics regarding the same social media tools.

My editing experience has developed through a more organic process. I did not take a graduate editing course. However, I took the undergraduate course Professional Editing (WRIT 3111) with Dr. Laura Dabundo at Kennesaw State University prior to enrolling in the MAPW program. I still rely heavily on the texts she assigned in her course, particularly *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*, by Amy Einsohn. Few other texts have proven so persistently relevant that I continue to refer to them years later. The intensive workshop focus of MAPW courses has served as a training ground for editing. I comment extensively on peer drafts during workshops and believe this practice has contributed to my editing competency.

Workshops have also given me an ear for my peers' voices. The authors of *Social Media in Context: Writers Explore the Marketplace* are graduate students with whom I've studied often. I recognize their writing styles and can hear whispers of their voices as I polish their words. I am also aware of their writing quirks, the persistent errors or style preferences that I've recognized in their drafts in different settings. I suspect this familiarity served as both a strength and weakness. For the places in which I was more critical because I knew their habits as writers, I was also sympathetic because I recognized the stylistic choices that were as genuine to their writings as to their speech. It was beneficial to have Dr. Richards serving as series editor. Where I was at first hesitant

to change an author's phrasing, Dr. Richards firmly articulated the need for clarity and encouraged a heavier hand in editing. Building my confidence was a vital aspect of the editing process. The more discerning I became of authors' claims, the more I realized that authors, though well intentioned, cannot be trusted. It's an editor's responsibility to fact check rigorously, regardless of the esteem held for the author. It will reflect positively on all parties to cite a properly spelled name or title, even if it is an editor's verification that corrects an oversight.

Through personal affiliations and professional connections in the MAPW program, I fulfilled three freelance scholarly editing opportunities. In summer 2010, I served as a conference paper editor for Alexander Gray and graduate students in the Fundamental Algorithmic and Statistical Tools Laboratory (FastLabs), a division of the School of Computational Science and Engineering at Georgia Institute of Technology. I communicated with the graduate students through e-mail and made my editing comments by digitally marking up portable document format (PDF) files. This experience was quite different from the two additional editing opportunities on which I worked with an individual series editor or author. In each case, I communicated more frequently, in person or through e-mail, with my clients and edited the manuscripts through Microsoft Word's Track Changes feature. I greatly preferred the flexibility of Track Changes instead of marking PDFs, particularly because it allowed an ongoing dialogue with the client regarding changes made to the text.

The document format for *Social Media in Context: Writers Explore the Marketplace* changed throughout the project. The collaboration, too, proved more complex than previous projects I'd experienced. The original text consisted of an introduction and ten chapters, each chapter averaging 16–20 double-spaced pages in length. The chapters were edited in Microsoft Word using Track Changes and then converted into text files to be inserted into Adobe InDesign, hereafter referred to as InDesign. This conversion presented a challenge because the process stripped the texts of all formatting. All formatting then had to be re-input manually. Subsequent revisions to the text were marked on printed hard copies and then updated directly into InDesign.

Collaboration consisted of three channels: Dr. Richards, Ginger Sinton, and the authors. I maintained communication with Dr. Richards through meetings and e-mail. Ginger Sinton and I communicated through informal meetings, e-mail, and by sharing documents online. I communicated with authors through e-mail at intervals during the editing process for approval of changes and updates regarding the book's progress.

A limiting factor in the project was my inadequate background in design and an outdated version of the InDesign software. The most recent edition of Adobe InDesign is 5.5, available individually or as part of the Creative Suite 5.5 package. However, *Social Media in Context: Writers Explore the Marketplace* has been designed in Adobe InDesign 3. It is the version that I own, and I was unable to acquire a more recent edition before beginning work on the project. My design background is self-taught and only recently tested. Taking Dr. Richards's Document Design course in spring 2011 was an important catalyst because the graduate students founded Paper & Pixel Publishers, under

the auspices of which we re-designed the covers and interiors of classic, public domain works of fiction and self-published them through CreateSpace. By coincidence, I was the only student in my group with access to Adobe InDesign, even if an outdated software version, and thus I became responsible for the interior and cover design for our particular project.

Unfamiliar with anything more than the basic tools of InDesign, I researched manuals, Youtube.com videos, and online reference guides. I also consulted reference materials and exercises created by the course's Graduate Research Assistant, Karen Pressley, to teach myself the necessary skills. The result was a rather polished, if simple, revision of Charlotte Perkins Gilman's *The Yellow Wallpaper & Collected Stories*. I continued to research techniques and design standards when I was hired to design for *Social Media in Context: Writers Explore the Marketplace* and my technical ability has shown marked improvement. As a whole, this text is more refined and elegant than my first attempt at book design. In the future, I would like to continue developing my skills in design with a more recent edition of Adobe Creative Suite software and develop an acquired aptitude for graphic design as it pertains to books, promotional materials, and websites. I am especially intrigued by the development of e-books and the blend of text and visual media available on e-readers.

Capstone Project

Design

In July 2011, Ginger Sinton and I began conferencing to discuss the design of both the cover and interior of *Social Media in Context: Writers Explore the Marketplace*. Our first meeting was over lunch at Mellow Mushroom near Kennesaw State University. The table was barely visible beneath two laptops and a dozen books tabbed with sticky notes. We sorted through fiction books and literature anthologies, analyzing the differences between mainstream books and scholarly collections and evaluating which interior features we preferred. The book was estimated at 120 pages, and the final book came in at 119 pages. Based on the slim page count, a smaller book would give us the most volume. We chose a traditional size of 5.25” x 8” for the book dimensions. This size is the smallest option available from CreateSpace.

For the cover, we researched existing titles available for sale on Amazon. Social media books tend to exhibit bright colors and strong contrast. Sinton later collected our ideas and produced a number of samples. She faced a particular challenge because she, Dr. Richards, and I have vastly different preferences and design aesthetics. The final cover was a result of arduous nitpicking and compromising to produce a cover that is sophisticated, elegant, and interesting. Sinton handled our comments and criticisms with unyielding professionalism and patience.

For the interior, elements to consider were fonts, font sizes, running heads, page numbers, chapter titles, and opening paragraphs. I drew from books I already owned, creating a small catalogue of designs options that I found appealing. From this catalogue, I narrowed down the options to two choices and created samplers (see fig. 1). The samplers featured two different options for the symbol in the running head, suggestions for paragraph styles, and ideas for fonts complete with comparison font sizes. Sinton and Dr. Richards then selected which options they preferred, and I went with a majority rule.

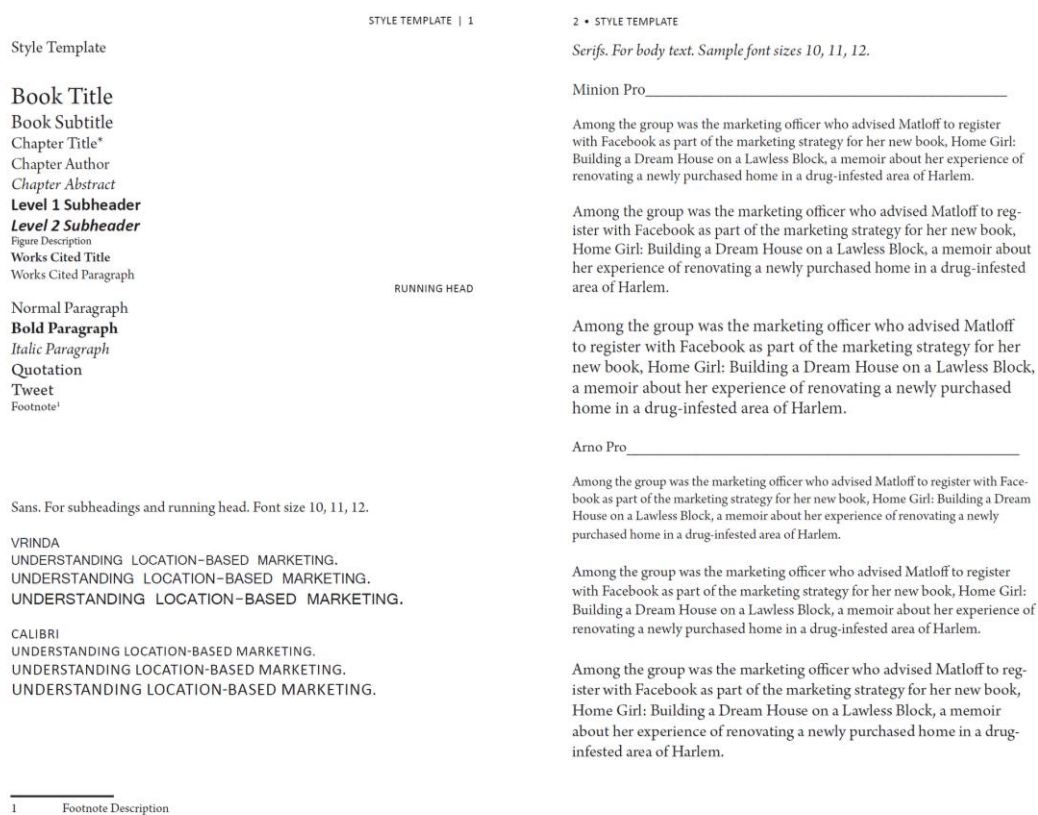


Fig. 1. Font Sampler created July 1, 2012

The interior file for *Social Media in Context: Writers Explore the Marketplace* was designed in Adobe InDesign Creative Suite 3. Adobe maintains online user guides for reference. The *Adobe InDesign CS3 User Guide* was an invaluable companion guide for teaching me new design techniques. Creating the interior file was in certain ways simpler and yet more complex than my previous experiences. Working in an InDesign “book” rather than a single document streamlined product management. In InDesign, a book is a collection of individual documents. Each page of front matter and each chapter exists in its own document and is compiled and edited within the book. At the beginning of the project, I created a temporary style template that served as the reference point for synchronizing paragraph styles and page masters. I mention these technical tools because, prior to this project, I was unaware of them and a project of this scale may have been impossible for me had I not studied the techniques. Creating a style template allows me to copy paragraph styles and masters to all other chapters. If I wish to change the font size of chapter titles, I alter the paragraph style on the style template. I then synchronize all other chapters to style template and it applies the change. Paragraph styles and page masters are the backbone of the book and encapsulate all the formatting settings of the text. The following sections describe the specific design choices that created the layout of the text and then describe the paragraph styles and masters that executed the design.

Design Principles

In *The Non-Designer’s Design Book*, author Robin Williams outlines four basic principles of design that informed my design decisions (see table 1).

Table 1 Basic Design Principles

Contrast	If the elements (type, color, size, line thickness, shape, space, etc.) are not the <i>same</i> , then make them very different .
Repetition	Repeat visual elements of the design throughout the piece.
Alignment	Every element should have some visual connection with another element on the page.
Proximity	Items relating to each other should be grouped close together. (R. Williams, "Design" 13)

Fonts

Contrast in *Social Media in Context: Writers Explore the Marketplace* is created by the subtle differences in fonts. While R. Williams emphasizes contrast, she also recognizes the elegance of concordance: "A design is concordant when you choose to use just one typeface and the other elements on the page have the same qualities as that typeface. Perhaps you use some of the italic version of the font, and perhaps a larger size for a heading . . . but the basic impression is still concordant" (R. Williams, "Design" 146). The font chosen for the body text of the piece is entitled *Arno Pro*. I first discovered the font while reviewing the article "Top Ten Typefaces Used by Book Design Winners" published in 2008 on *The Font Feed*, a typography and design blog. What caught my interest was that Arno Pro was not listed and was not even mentioned in the article. However, it was a popular topic in the comments and a number of readers wanted to know why it had not been considered. The consensus was that it was just too new. Commenter "Ryan" said,

Arno was released too recently to show up yet. The catalogs he tallied would have covered books published in 2005, 2006, and 2007. I think Arno was released

in early 2007. I don't recall seeing any entries in this year's show with Arno. I'm sure it'll eventually make a decent showing, since it's a bundled Adobe font and a fine text face. (Coles)

After experimenting with the font, I became quite enamored of Arno Pro. Adobe describes its typeface eloquently, “Named after the river that runs through Florence, the center of the Italian Renaissance, Arno draws on the warmth and readability of early humanist types of the 15th and 16th centuries. . . . [It is] a meticulously crafted face in the tradition of early Venetian and Aldine book types” (“Arno Pro”). Arno Pro is an OpenType font available through Adobe InDesign. OpenType fonts are collaborations between Adobe and Microsoft and are “based on Unicode . . . which can now contain more than 65,000 glyphs instead of the basic 256” (R. Williams, “Type” 84). Arno Pro features five optical variations and custom fonts for each, which lend themselves beautifully to a printed book (see figs. 2 and 3) (“Arno Pro”).

Optical size comparison

Halogen *Lights*

Caption (8.4 pts & below)

Halogen *Lights*

Small Text (8.5–10.9 pts)

Halogen *Lights*

Regular (11–13.9 pts)

Halogen *Lights*

Subhead (14–21.4 pts)

Halogen *Lights*

Display (21.5 pts & above)

Above optical sizes shown at 55 point for comparison

Hbg Hbg

Caption

Display

Fig. 2. Optical Size Comparison for Arno Pro

Caption Fonts	Text Fonts	Display Fonts
Caption	Regular	Light Display
<i>Italic Caption</i>	<i>Italic</i>	<i>Light Italic Display</i>
Semibold Caption	Semibold	Display
<i>Semibold Italic Caption</i>	<i>Semibold Italic</i>	<i>Italic Display</i>
Bold Caption	Bold	Semibold Display
<i>Bold Italic Caption</i>	<i>Bold Italic</i>	<i>Semibold Italic Display</i>
		Bold Display
		<i>Bold Italic Display</i>
Small Text Fonts	Subhead Fonts	
SmText	Subhead	
<i>Italic SmText</i>	<i>Italic Subhead</i>	
Semibold SmText	Semibold Subhead	
<i>Semibold Italic SmText</i>	<i>Semibold Italic Subhead</i>	
Bold SmText	Bold Subhead	
<i>Bold Italic SmText</i>	<i>Bold Italic Subhead</i>	

Fig. 3. Arno Pro Fonts Based on Optical Variations

Arno Pro is classified as an Oldstyle font, reflecting the delicate shaping of its letterforms. According to R. Williamsn, “Typefaces created in the Oldstyle category are based on the handlettering of scribes Oldstyles always have serifs . . . and the serifs of lowercase letters are always at an angle. . . . All the curved strokes in the letterforms have a transition from thick to thin” (“Design”154). The font size initially chosen for Arno Pro was 11 point regular; however, this font appeared too large and childish in printed hard copies. Through trial and error, I discovered that 10.5 point SmText was dramatically preferable to 11 point regular, despite only a slight difference in numerical scale. Dr. Richards and I reached the decision through an informal consensus. I printed

out pages in three competing font sizes and asked three faculty members of Kennesaw State University to decide which font size was most comfortable to read.

In the interior of *Social Media in Context: Writes Explore the Marketplace*, Arno Pro is used in different optical variations depending on the paragraph styles. Contrast is created between chapter titles, subtitles, and author names by altering the weight of the font. The body text and subheadings create further contrast through sans serif font Vrinda. The sans serif font is used for running headers, page numbers, 1st level subheadings, and 2nd level subheadings. More space was left above the 1st and 2nd level subheadings than below to “ensure that the subhead is visually connected with the text it refers to” (R. Williams, “Type” 127). The 1st level subheading is bold and center aligned. The 2nd level subheading is regular and left aligned, creating a clear distinction between the levels of headings (R. Williams, “Type” 127). One unexpected issue with Vrinda is that the font lacks an italic form. This presented an issue in Karen Pickell’s chapter “Connecting With a Purpose” when a subheading was intended to read “Meet the Editors of *Oil and Water . . . and Other Things That Don’t Mix.*” The title is not italicized in the text.

Interestingly, Vrinda provides a bold and basic font for subheadings while still appearing delicate as a running head. The running head is a smaller font than the body text and set in all caps to create a recognizably rectangular shape at the top of each page (R. Williams “Type” 36). The left facing page features the author’s name while the right facing page features the section title. On each page, the running head is aligned away from the spine with a subtle dot separating the text and the page number. This alignment

makes each page mirror the next, creating a symmetrical alignment along the centerline. According to the *Universal Principles of Design*, “reflection symmetry refers to the mirroring of an equivalent element around a central axis or *mirror line*. . . . [S]ymmetrical forms tend to be seen as figure images rather than ground images, which means they receive more attention and are better recalled” (Lidwell, Holden, & Butler 190). This symmetry helps set the running head apart from the body text of the page.

Paragraph Styles

Every single word and character in *Social Media in Context: Writers Explore the Marketplace* is affected by a unique paragraph or character style (see table 2). Likewise, each page is affected by a master that assigns the location of the page numbers, the margins, and the section header. Text is imported into InDesign as plain text, which means it is completely unformatted. I must apply the initial formatting manually, although subsequent changes can be made by synchronizing the paragraph styles. Reflecting on the layout of the text, one issue I would like to have corrected, and will remember in future projects, is that a one-half inch paragraph indentation is not necessary. In fact, R. Williams recommends against the one-half inch indentation and instead advocates using one *em space* instead. “An em space is a black space as wide as the point size of the type; in 12-point type, an em space is 12 points; in 36-point type, it is 36 points” (“Type” 117). R. Williams also recommends against indenting the first paragraph of each chapter in order to “preserve the strength of the alignment and to be typographically correct” (“Type,” 127). Unfortunately, I did not come across these notes until after I had already published the manuscript.

Table 2 Paragraph Styles and Style Settings

Paragraph Style	Style Settings
Book Title	Arno Pro + Bold display + size: 21.5 pt
Book Subtitle	Arno Pro + Subhead + size: 18 pt
Chapter Title	Arno Pro + Subhead + size: 14 pt - hyphenation + next odd page + nested styles (1): [Chapter Title through 1 :]
Chapter Author	Arno Pro + Semibold + space before: 0p6
Level 1 Subheader	Vrinda + Bold + size: 11 pt + align: centered + space before 1p0 + space after: 0p6 + keep lines + keep next: 2
Level 2 Subheader	Vrinda + size: 11 pt + space before: 1p0 + space after: 0p6 + keep lines + keep next: 2
Works Cited Title	Arno Pro + Bold SmText + size: 10 pt + align: centered + space after: 1p0 + next page
Works Cited Paragraph	Arno Pro + SmText + size: 9 pt + left indent: 3p0 + first indent: -3p0 + shortest word: 20
Running Head	Vrinda + size: 8pt + align: away from spine + all caps - hyphenation + desired letterspace: 15% + max. letterspace: 20% + min. letterspace: 5%
Normal Paragraph	Arno Pro + SmText + size: 10.5 pt + align: justified, last left + first indent: 3p0 + consecutive hyphens: 1 + min before: 3 + min after: 3 + shortest word: 6 + keep lines + hyphen weight: 6
Bold Paragraph	Normal paragraph + next: [Same style] + Bold
Italic Paragraph	Normal paragraph + next: [Same style] + Italic
Footnote Description	Arno Pro + SmText + size: 9 pt + shortest word: 20
Quotation	Normal Paragraph + next: [Same style] + left indent: 3p) + first indent: 0p0 + space before: 0p2.4 + space after: 0p4.8
Opening Paragraph	Normal Paragraph + next: [Same style] + nested styles(1): [First Letter through 1 letters]
Contents Title	Arno Pro + Semibold SmText + size: 10.5 pt + space before: 1p0
Contents Author	Arno Pro + Caption + size: 8pt – hyphenation
Author Bio	Chapter Author + next: [Same style] + Italic + size: 11 pt - hyphenation + space before: 1p0 + space after: 4p0
Page Number	Vrinda + size: 8pt

Editing

As previously discussed in the introduction, the original text of *Social Media in Context: Writers Explore the Marketplace* consisted of an introduction and ten chapters, each chapter averaging 16–20 double spaced pages in length. The original chapters included screenshots and photographs illustrating the concepts covered in each chapter. Early in the production process, Dr. Richards and I collectively decided against publishing the images due to inconsistencies in image quality and relevance, as well as the challenges of obtaining permissions to include each image. This allowed us to focus intently on the content of the text.

Editing Process

The initial editing and revisions of the chapters were completed in Microsoft Word using Track Changes. The first phases of editing focused on readability and consistency and were completed by the end of August 2011. The files were then converted to plain text and inserted into the InDesign document. On September 6, 2011, each author had been sent a PDF file of his or her chapter to approve the changes and offer comments on the layout. All authors had previously given permission and approval of any changes deemed necessary by Dr. Richards. While some authors responded with comments, I was unable to reach all authors. We relied on past permissions to authorize changes for these chapters. In addition, two authors asked that we not publish their chapters.

After the series editor reviewed my changes, Dr. Richards deemed that while some chapters were clean, a heavier hand was needed in editing certain chapters. Over the next several months, a number of additional editing passes were made on problem chapters to improve the overall writing clarity. Proposed edits were marked on hard-copy prints of the manuscript and then applied to the InDesign files. As we delved deeper into the chapters, certain issues became evident that sparked re-evaluation of other chapters that we'd previously considered complete. Illegitimate sources and inconsistent documentation required a thorough inspection of each chapter to ensure that quotations were accurate and properly cited in American Psychological Association (APA) format. A final chapter was unexpectedly added by Kim Dimson in February 2012, bringing our final total to nine chapters and an introduction.

Once all credibility issues were resolved to my satisfaction, the focus of editing turned to stray marks and layout errors. With each significant design change, Dr. Richards and I each conducted a new sweep of the manuscript inspecting for errors in pagination, alignment, and line breaks, correcting lingering grammatical errors as they were discovered. With all design and editing concerns resolved, the interior file and cover file were uploaded to CreateSpace. The initial review revealed that the running headers were slightly outside of the print margin. This was immediately corrected and the file was approved. The first proofs were received on March 23, 2012 and inspected for errors. I'd like to give credit to Travers Capps, who acted as a sample reader and a fresh set of eyes to identify problems. One challenge of editing a large document over a long span of time is that I began to auto correct errors during my reading.

This issue was evident in the proof. Small formatting errors required correction; however, the manuscript was remarkably clean. The following issues were noted and resolved in the proof:

- “an MA” Contributors
- “saw, ran” 109
- Apply Title Master: 21
- Correct paragraph indentation: 23, 82, 83, 57
- References title: 98, 106
- Copyright symbol on Title page
- Ginger J. Sinton’s middle initial added on Copyright page
- Order of names revised on Copyright page
- Font size of Contents page numbers
- Margins: top and interior margins expanded

The file was then resubmitted for approval. A digital proof revealed that a master had been incorrectly applied to a blank page. This was corrected and the file resubmitted. The final digital proof was clean and accepted as the final version of *Social Media in Context: Writers Explore the Marketplace*. The following sections detail specific editing challenges encountered during the project.

Titles

A small, early detail was the revision of the book title, chapter titles, and subheadings. Elsie Myers Stainton, author of *The Fine Art of Copyediting*, recommends that these elements be “parallel in construction and consistent” (35). Chapter titles were truncated to fit on two lines of the table of contents and rephrased into either a single phrase or a main title and a subtitle. Similarly, subheadings were revised to fit onto two lines of text and to be clear and informative.

For the book title, Stainton advises against a catchall main title and an explanatory subtitle. While this rule was broken, the book title does appeal to her other recommendations of a title that is general enough to not be obscure and which contains key words, which “are now the primary means of finding books in library catalogs and in bookstore listings on the Internet” (15). The original, tentative book title was *Social Media for Boomers*, intended as a helpful guide for social media users from the Post-World War II baby boom. During initial concept meetings with Ginger Sinton, she and I felt that the content of the book was not marketed toward the Baby Boomer demographic. There was nothing in the text that was directed at individuals of a certain age, except for the discussion of the “digital native” and the “digital immigrant” in the introduction, which aimed to simultaneously draw and perforate the perceived line between technology users born before 1980 and users born after. The text also contained the occasional remark on the Millennial Generation, but lacked substantial advice for either demographic. Additionally, the title sparked a sense of indignation in my inner-consumer.

As a token member of the Millennial Generation, I questioned the maligning tone that the book title and Millennial Generation references held for professionals in my age demographic (20–24). Yet I also see myself as a different generation than the newest technology users of today, despite a lack of differentiating terminology. Whom exactly was this book intended for? By titling the book *Social Media for Boomers*, I personally felt excluded. When I expressed my concern to Sinton, we agreed to revise the title to be more accommodating of all audiences in the hopes of reaching a broader market.

Social Media in Context had been an alternative title proposed by the social media class that produced the chapters. While appropriate, the title was vague and a subtitle added clarity. As Sinton and I brainstormed titles, we decided that a unifying trait of the authors was the writing profession and several chapters offer advice directly to writers. We sifted through variations of *Real Writers Explore the Marketplace* or *Professional Writers Explore the Marketplace*; however, the leading adjective seemed redundant. We settled on a simpler *Writers Explore the Marketplace*, acknowledging that all writers are real and that the information therein is valuable to writers in both professional and personal fields.

Gender Bias

Gender bias received close attention and, as an editor, I strived to achieve a respectful balance by alternating between references to singular generic pronouns. In *Style: The Basics of Clarity and Grace*, author Joseph M. Williams offers advice for handling gender bias with elegance: “Common sense demands that we not gratuitously offend readers, but if we reject *he* as a generic pronoun because it’s biased and *they* because some readers consider it ungrammatical, we are left with several bad choices” (J. Williams 24). Of the choices available, J. Williams recommends settling for alternate uses of *he* and *she*. He elaborates, saying, “that’s not a perfect solution either. . . . For years to come, we’ll have a problem with singular generic pronouns, and to some readers any solution will be awkward” (24).

Fact Checking

Both *The Copyeditor's Handbook* by Amy Einsohn and *Copyediting & Proofreading for Dummies* by Suzanne Gilad provided helpful checklists and style guides which I referenced during each pass of editing. Certain copyediting tasks were more challenging or prevalent than others. Fact checking was a priority, and weeding out misleading statements was perhaps my most significant contribution to the final version of *Social Media in Context: Writers Explore the Marketplace*. Gilad understates the importance of fact checking when she defines the task as “simply the verification of factual accuracy,” failing to mention what a consuming and baffling task it can be (61). Verifying brand names, people and place names, and titles yielded several important corrections that improved the integrity of the work.

In addition, both Dr. Richards and I considered it essential that each chapter cite consistent statistics and claims regarding social media subscriptions. Each author had referenced conflicting subscription numbers for Facebook, Twitter, and LinkedIn. It was important to identify the most recent statistics available and update all chapters to the most recent numbers. Social media change so rapidly that outdated statistics are detrimental to the credibility of the work. Minor instances of plagiarism and stretches of claims were revised to include proper documentation or rephrased into less definitive statements to reduce liability.

There is one example I'd like to share that illustrates the challenge of working with rapidly changing media. *Social Media in Context: Writers Explore the Marketplace* is a collection of scholarly articles analyzing social media services and strategies. As a

result, many of the references for the chapters are online texts. While some references are scholarly in nature, others are commercial or even private, such as Facebook groups or Twitter feeds. These references are subject to change and do so without notification. The changes can be dynamic, ranging from an update in page content to a complete change in URL and site navigation. The owner of the website and the focus of its content can change as well. It is especially important to double-check these sources.

In one particular chapter of *Social Media in Context: Writers Explore the Marketplace*, a listed reference directed readers to a related Twitter feed. Unfortunately, the focus of the Twitter feed had shifted between the time of writing and the time of publication. The Twitter feed was discovered to be a personal account that now published inappropriate erotic content. I removed the reference and all mention of it from the chapter to avoid embarrassment after publication. In other instances, the referenced material no longer existed or was no longer accessible at the given web address. When possible, I sought an updated source for the reference.

File Management

File management posed a significant challenge for the project. In previous editing projects, I've found it problematic to keep track of the latest file version, especially if I am sharing information with others. Each chapter existed in five stages: unedited .doc format, edited .doc format, edited plain text format, InDesign document, and InDesign book. To keep files organized and to improve communication with my collaborators, I used a free, cloud-based file storage and sharing service called Dropbox. This service

proved to be a remarkably convenient and helpful tool. Cloud-based file storage gave me the flexibility to continue working from any computer or location. I could easily invite others to share documents, provide a public link to a file, or download a file and attach it in an e-mail. The file folders were organized into the following hierarchy:

- Social Media Book
 - InDesign
 - Front Matter
 - Chapters
 - Cover Drafts
 - Draft Materials
 - Draft Images
 - Expired PDF Samples
 - Original Chapters
 - Unedited Versions
 - Edited Versions
 - Text Chapters
 - Text Front Matter
 - Updated PDF Samples
 - Notes

Once I transferred the chapters to their respective InDesign documents, all changes were made directly within InDesign and saved both as an InDesign book and as a PDF file.

The InDesign book was saved to the same filename each time, ensuring that the book was

always the most recent version. Each PDF file had a unique filename consisting of the project name, save date, and a note explaining the major changes in that version. Past PDF files were archived so that only the most recent versions were visible in the “Updated PDF Samples” folder, making it simple to determine the most up-to-date file that should be submitted for review. From the first PDF file created on July 30, 2011 to the last PDF file created on April 7, 2012, there were 78 PDF files archived. Each file is a revision of the complete book. Because the PDF files are archived, there is also an illustrated record of the book’s development and changes to the content. The InDesign book, an accumulation of the individual book parts, consists of 22 individual files. This total illustrates the importance of keeping the files organized at every stage of production.

Market Analysis

CreateSpace allows book creators to set their own list price for books. An on-site royalty calculator permits authors to enter trial prices and calculate an estimate of publishing cost taken by the publisher and the remaining royalties. However, CreateSpace offers limited insight into recommended prices, only that it must be enough to cover costs, stating “We do not publish titles with list prices that are less than the fees due for a given sale, referred to as our ‘publish-at’ rate” (“What should I know about list prices”). The publish-at rate is determined by combining a percentage of the list price, a fixed charge, and a per-page charge (“Understanding Royalties”). The percentage of the list price is based on the sales channel in which the book is sold (see table 3).

CreateSpace offers basic sales channel access to the CreateSpace e-store and Amazon.

Expanded distribution channels are available at a \$25 cost and allow the book to be distributed to “online retailers, bookstores, libraries, academic institutions, and distributors within the United States” (“Distribution and Royalties”). Dr. Richards and I chose to invest in the expanded distribution channels to make the title available to the widest market possible. The following table is a breakdown of the publish-at rate for *Social Media in Context: Writers Explore the Marketplace*.

Table 3 CreateSpace Publish-At Rates

Sales Channel Percentage

Standard Distribution—CreateSpace e-Store	20% of list price
Standard Distribution—Amazon.com	40% of list price
Expanded Distribution	60% of list price

Fixed Rate Charge

Black and white books with 110–828 pages	\$0.85 per book
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Per-Page Charge

Black and white books with 110–828 pages	\$0.012 per page
--	------------------

After submitting the dimensions for *Social Media in Context: Writers Explore the Marketplace*, CreateSpace quoted a minimum threshold price of \$3.82, the publish-at rate for the title. This cost is a function of the physical traits of the book: 5.25” x 8” trim size, black and white interior, white stock, and 119 pages.

A competing self-publishing company, Dog Ear Publishing, provides suggestions for choosing a list price based on the publish-at rate, or printing cost. Its author kit on “Pricing Your Book” recommends that “the retail price should be based on your appraisal of the target audience—this includes the value your product provides to the reader, as well as what price point OTHER competitive products are selling at. The retail price should be at least 2.5 times the single-copy printing cost to allow for a reasonable margin (to cover our costs and your payments) after trade discounts are factored in” (“Pricing Your Book”). This recommendation sets the minimum retail cost of the title at \$9.55. An analysis of the market, however, revealed that a higher price would still be likely to sell. By researching other competitive products, I discovered that paperback social media books released from 2010–2012 sold at a range of prices from a low of \$9.95, a median of \$12.68, and a high of \$19.77 (see table 4). The average price was \$13.67. The search was limited to Amazon’s books category and the terms “social media.” Amazon frequently lists a discounted price for books that is less than the actual list price. This discounted price is the price used for competitive comparison. Books were only considered from the first two pages of popular results and must have been published between 2010–2012. For multiple editions, only the most recent publication was listed. One exception, *Promote Your Business or Cause Using Social Media: A Beginner's*

Handbook, by Dennis J. Smith appeared on the third page of search results and is included because it, too, had been self-published through CreateSpace.

Table 4 Social Media Books by price, published in 2010, 2011, 2012

Amazon Price	Pages	Author	Title	Publisher	Date Published
\$9.95	126	Dennis J. Smith	<i>Promote Your Business or Cause Using Social Media: A Beginner's Handbook</i>	Create Space	August 31, 2011
\$10.99 List: \$20.00	272	Dave Kerpen	<i>Likeable Social Media: How to Delight Your Customers, Create an Irresistible Brand, and Be Generally Amazing on Facebook (And Other Social Networks)</i>	McGraw Hill	June 7, 2011
\$11.19 List: \$13.99	192	Gail Martin	<i>30 Days to Social Media Success: The 30 Day Results Guide to Making the Most of Twitter, Blogging, LinkedIn, and Facebook</i>	Career Press	September 20, 2010
\$11.32 List: \$16.95	320	Erik Qualman	<i>Socialnomics: How Social Media Transforms the Way We Live and Do Business</i>	Wiley	October 26, 2010
\$11.41 \$16.95	200	Shama Kabani	<i>The Zen of Social Media Marketing: An Easier Way to Build Credibility, Generate Buzz, and Increase Revenue: 2012 Edition</i>	BenBella Books	March 6, 2012
\$11.97 List: \$19.95	366	David Meerman Scott	<i>The New Rules of Marketing & PR: How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly</i>	Wiley	August 30, 2011
\$12.08 \$18.95	240	Tony Bingham, Marcia Conner	<i>The New Social Learning: A Guide to Transforming Organizations Through Social Media</i>	ASTD & Berrett-Koehler	September 1, 2010
\$13.28 List: \$21.95	240	Jay Conrad Levinson	<i>Guerrilla Social Media Marketing: 100+ Weapons to Grow Your Online Influence, Attract Customers, and Drive Profits</i>	Entrepreneur Press	October 3, 2010
\$14.10 \$14.99	212	Kristen Lamb	<i>We Are Not Alone: The Writer's Guide to Social Media</i>	Who Dares Wins	July 6, 2010
\$14.71 List: \$24.99	360	Liana Evans	<i>Social Media Marketing: Strategies for Engaging in Facebook, Twitter & Other Social Media</i>	Que	June 28, 2010
\$19.77 List: \$29.95	792	Lon Safko, David K. Brake	<i>The Social Media Bible: Tactics, Tools, and Strategies for Business Success</i>	Wiley	September 28, 2010
\$15.89 List: 24.99	350	Olivier Blanchard	<i>Social Media ROI: Managing and Measuring Social Media Efforts in Your Organization</i>	Que	March 4, 2011
\$16.49	408	Shiv Singh,	<i>Social Media Marketing For Dummies</i>	For Dummies	April 3,

List: \$24.99		Stephanie Diamond			2012
\$18.25 List: \$29.99	432	Dave Evans	<i>Social Media Marketing: An Hour a Day</i>	Sybex	March 13, 2012
\$19.77 List: \$29.95	792	Lon Safko, David K. Brake	<i>The Social Media Bible: Tactics, Tools, and Strategies for Business Success</i>	Wiley	September 28, 2010

While the content of *Social Media in Context: Writers Explore the Marketplace* is valuable for readers, the book length is only 119 pages. Of the books listed, only three titles were 200 pages or fewer in length. For this reason, I recommended pricing the title at the lower end of the range. Four competing titles list in the \$11 range after Amazon's discount, thus we considered this range ideal. None of the list prices is a round number, so we decided to choose a price between \$11.01 and \$11.99. We chose the final list price somewhat arbitrarily. Since I have always considered 11 to be one my "lucky" numbers, I asked Dr. Anne R. Richards to choose one of her lucky numbers for the cents. She chose 66, finalizing \$11.66 as the list price for *Social Media in Context: Writers Explore the Marketplace*. Based on the publish-at rate of \$3.82 and a retail list price of \$11.66, the royalties for the title are calculated as the following values (see table 5).

Table 5 Royalty Calculations

Distribution Channel	Royalty
Amazon.com	\$4.70
CreateSpace e-Store	\$7.03
Expanded Distribution	\$2.37

Looking ahead, I noticed that nearly all social media books listed on Amazon are available in both paperback and Kindle edition. I would like to offer future books in an alternative e-reader format for the convenience of readers. Books published through CreateSpace receive 70% of royalties from Kindle editions sold. There are two options for converting a print book into an e-book. One option, CreateSpace will handle the conversion for \$69. The second option is to convert the file on my own. CreateSpace lists the formats accepted for this option, stating, “You can convert or create eBook files on your own and publish them through Kindle Direct Publishing (KDP). KDP accepts HTML, DOC, PDF, ePub, plain text, or MobiPocket files for free, directly through their website” (“Kindle-Ready File Conversion”). It is possible to create .epub format e-books through Adobe InDesign, the software used to design *Social Media in Context: Writers Explore the Marketplace*. I have attempted to teach myself the techniques required in the past and have run into seemingly insurmountable challenges.

According to CreateSpace’s conversion guide, there are new tools of which I was unaware that may facilitate the process. I will explore these options post-publication and attempt to provide a Kindle version of the title. I’d be happy to offer this convenience for my client and would consider it a personal achievement. As editor and CreateSpace account owner, I was given permission to accept the royalties received from sales of the book by Dr. Richards. If I am unable to manage the conversion on my own, I believe creating a Kindle version through CreateSpace would be an appropriate investment of royalties.

Web Design

I designed the original Paper & Pixel Publishers website in spring 2011 to serve as a visual display and information resource for the self-published books created in Dr. Richards's MAPW course Document Design. The website was hosted at no cost through Wordpress.com at www.paperandpixelpublishers.wordpress.com. While convenient, the hosting service allotted limited theme options and restricted functionality. At the time, I was unable to incorporate a number of design elements requested by the graduate students due to these restraints. Written content was intended to be submitted by the groups responsible for designing the books and by graduate students from a partnered social media course. The graduate students redesigned five classic works of fiction: *Aesop's Fables*, *Dracula*, *Peter Pan*, *The Seven*, and *The Yellow Wallpaper*. In total, the website consisted of 10 content pages, 4 blog posts, and 1 promotional video. The content pages include an *about* page, written by me and edited by Karen Pressley, a *home* page, basic sales information and covers for each book, and summary pages for *books* and *2011 releases*. The homepage of the old website features a brief description of the press and its 2011 releases alongside a promotional video created by Mindy Haltiwanger during the document design course (see fig. 4).

A sparse distribution of text and visuals per page became a weakness of the website content. This issue was made more apparent by a minimalist theme that left ample white space. While it was intended that the cover art for the books would provide visual interest, the result was a vacant, incomplete aesthetic. It served its purpose for the

time, but better tools and knowledge made it possible to redesign the website with a more artistic aesthetic and a more functional layout.

Hosting

When assessing the needs of a client and the features of a web host, Matthew McDonald of *Creating a Website* recommends evaluating the host based on these factors: web space, bandwidth, domain name availability, email addresses, file transfer protocol (FTP) access, tech support, and server-side scripts (70). I selected DreamHost as a new hosting service for the website based on positive past experience and consumer reviews. DreamHost markets its shared hosting product by offering unlimited:

- Disk Storage +50GB Backups
- Monthly Bandwidth
- Domains Hosted
- Full Shell/ SSH / FTP / SFTP Users
- E-mails Accounts (POP/IMAP/Webmail)
- MySQL 5 Databases (Dreamhost).

The web host features a user-friendly control panel that allows users to manage databases and files. DreamHost provides 24/7 technical support via email, live chat, and telephone. The web host supports server-side scripts including PHP5, Perl, Python, Ruby on Rails, and more (“Web Hosting”). At \$8.95 per month, the pricing was acceptable for the project and constituted a savings since I was able to add the domain name to an existing host account owned by Dr. Richards.

The domain name was updated to www.paperandpixelpublishers.com and will remain available at \$9.95 per year. Ideally, this cost will be covered by royalties from book sales each year.

DreamHost provides detailed support documentation, which I was able to reference while setting up the website. This documentation aided the smooth transfer of the website files and helped me avoid errors or loss of data. In addition, DreamHost has the functionality of one-click installs of the free and open source Wordpress content-management software (CMS) I used to design the website. The one-click install simplified my own work, and, most importantly, will prove easy for future contributors to learn and manage when updating the website. An added benefit of using Wordpress as a CMS is the ease of exporting and importing website files. While Wordpress.com provides free, limited hosting, Wordpress developers make the transition to self-hosting simple and accessible. The latest version of Wordpress is 3.3.1 and includes a settings option to export parts or the entirety of a Wordpress website into a saved file. The saved file can then be imported into another Wordpress installation. Once I had installed the newest version of Wordpress and set up the administrator user on the upgraded website, I was able to import all of the existing pages, blog posts, and comments.

Theme

One challenge of the website redesign was acknowledging the growth of Paper & Pixel Publishers and reconciling disparities between its original vision and its new direction as a press. As conceived by the original founders of the press, Paper & Pixel

Publishers would release classic works redesigned and augmented by graduate students. The focus of the press was on striking color and design in reimagined covers and scholarly introductions, biographies, and commentary included with the original work. With the release of *Social Media in Context: Writers Explore the Marketplace*, the press is making a move into original, scholarly material that promotes a sophisticated, professional ethos. The new look of the website would need to incorporate both perspectives.

After evaluating six options, I chose the theme “This is Bold,” a premium Wordpress theme developed by Nick Roach of Elegant Themes. Packages from Elegant Themes are richly programmed and wonderfully customizable. Roach describes his inspiration for Bold, saying, “With Bold I wanted to create something strong but also fun. This theme features a combination of bold typography, loose sketchy qualities and heavy textures” (Roach). Bold features a neutral, textured palette with an abstract yet artistic cloud design floating behind the content panels (see fig. 5). The mint green color scheme for the headers completes a cool, neutral appearance. The textured background presents a slight risk as not all viewers will find it appealing. However, its artistic nature emphasizes the design aspect of the press and draws on elements of the Paper & Pixel Publishers logo. Inspired by the look of parchment and the concept of making old books new, the press logo is a “p²” above the title “Paper & Pixel” set on a parchment background (see fig. 6). MAPW graduate students Mindy Haltiwanger and Mark Gardner originally conceptualized and designed the logo.

Navigation

The tightly organized navigation of Bold adds to the appeal of the theme. In *The Non-Designer's Web Book*, Williams and Tollett state “The primary navigation system to the main sections of your web site should be kept together in a compact package, either at the top of the page, the bottom, or off to the side” (143). The Paper & Pixel Publishers website's primary navigation is the top navigation bar, which features the pages *about*, *books*, *blog*, *events*, and *new releases*. A secondary method of navigation is the center content area of the homepage, which features the four most recent blog posts categorized under “news” and automatically generated links to popular and random articles. A tertiary method of navigation is the right hand column that includes a search box and links to social media.

The homepage is the selling point of the theme. A primary goal of the redesigned site is encouraging viewers to dig deeper into the content. As Crawford Kilian expresses in *Writing for the Web*, “[S]ome visitors are reluctant to explore the next page in the hypertext stack. You'd better make sure your first page provides plenty of reasons for readers to explore deeper into your stack” (12). The featured post clips on the homepage direct viewers to new content, as does the new release page in the top navigation bar. This layout appeals to the typical viewing pattern of users according to a 2002 Eyetrack II study identified by Kilian. The study revealed that users “tended to start in the upper left-hand corner, moved from left to right, went to the bottom of the page, and then went back up the right-hand column” (24). Furthermore, the study noted that “larger type encouraged scanning; smaller type encouraged careful reading. Readers paid attention to

blurbs if they were on the same line as the headline” (Kilian 25). Visitors to the homepage can scan the headings of recent posts to discern new posts from old posts. The recent post decks serve multiple purposes.

By using excerpts instead of overflow text from the post, I’m able to control what hook is used to catch a reader’s interest and avoid awkward cut-offs midsentence. The decks also draw reader interest and encourage clicking through to read more. The Eyetrack II study suggested that “readers also liked summary descriptions introducing articles. . . . What’s more, people who read decks went on to read just as much of the article as when they read articles with no decks” (Kilian 25). I informally asked friends and colleagues to provide feedback comparing the appeal of the old website and the new website. One comment I received was that there was more to look at on the new website and the viewer felt curious enough to click on a few posts and pages to read more. The viewer did not feel the same appeal on the old website and wasn’t sure that there was more content by judging the homepage.

The easy navigation and cohesive design continues into every level of the website. One hallmark of a well-designed website is repetition and consistency in the layout and navigation of a website, as well as the opportunity to locate information in more than one way (Williams and Tollett 146). All pages on the website share the same look and feel, including the top navigation bar and the center content area.

Content

In *Writing for the Web: A Practical Guide*, author Cynthia Jeney reminds readers that web content involves the same planning and audience analysis as other forms of writing do (23). Jeney breaks down web sites into four categories, of which the Paper & Pixel Publishers website falls into *commerce*. According to Jeney, “Commercial web sites focus on buying, selling, trading, product information, customer service, billing, and investment” (23). A retail website should offer (at minimum) product information and technical specifications, pricing, ordering information, and delivery information in order to satisfy a reader’s needs (Jeney 24). Each book page provides the basic product information and a call to action in the form of a purchase link. More customized feature content can be found in the blog posts and press releases.

The *Social Media in Context: Writers Explore the Marketplace* page includes more information than previous book pages do. Darlene Maciuba-Koppel, author of *The Web Writer’s Guide: Tips & Tools* recommends providing biographies of the web content authors to improve credibility (28). The product page for *Social Media in Context: Writers Explore the Marketplace* includes brief bios of the contributing authors, and the new release page features book reviews highlighting the work’s strengths. The author bios and the book reviews are set into a slideshow format, a custom feature courtesy of Elegant Themes. The white background improves readability, and the slideshow feature allows me to include dynamic chunks of content without creating a wall of text.

While the Paper & Pixel Publishers website does not provide individual biographies of the authors or designers for each book, the *About* page does describe the history, founding members, and future goals of the press.



Fig. 4. Original Paper & Pixel Publishers Website

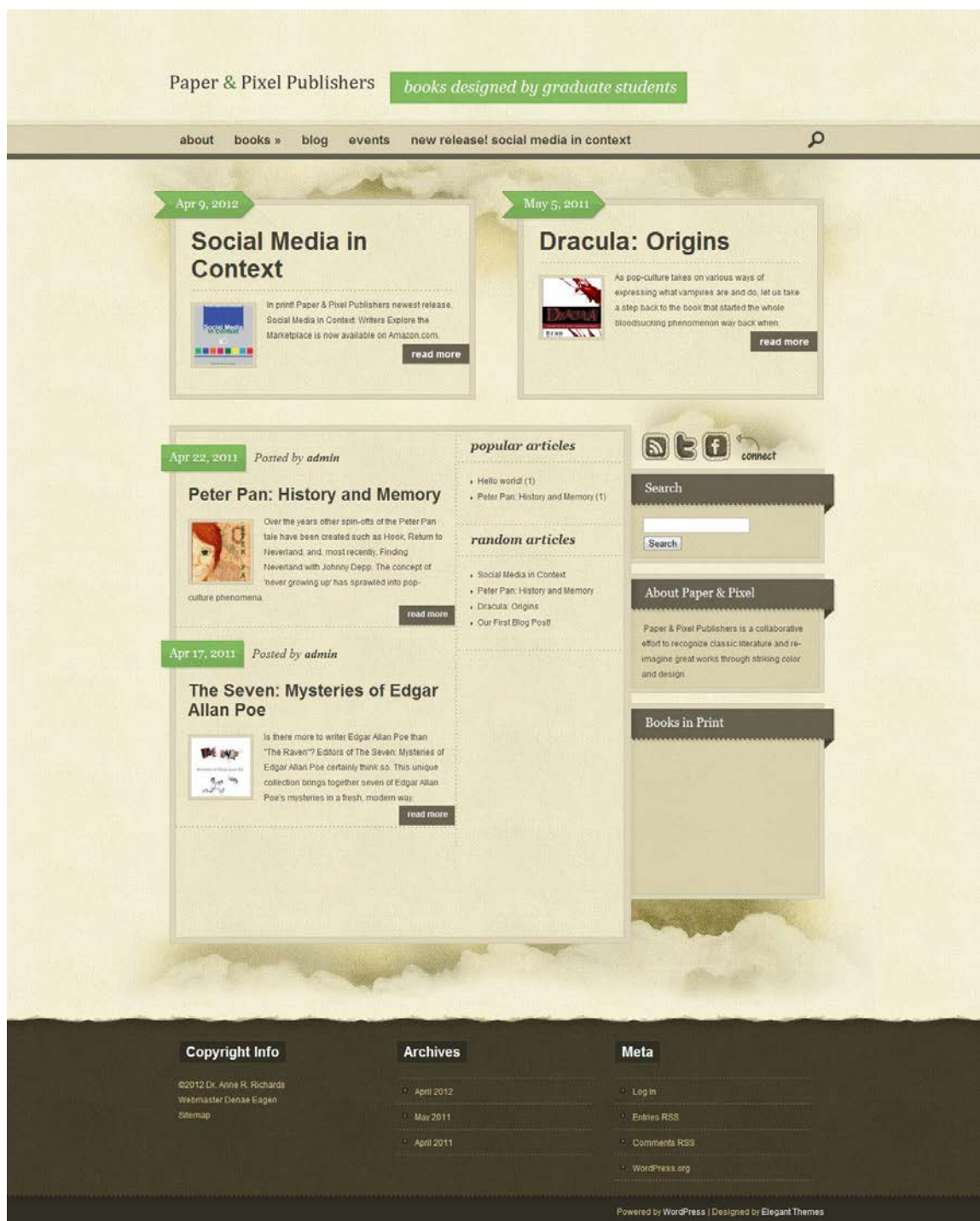


Fig. 5. Redesigned Paper & Pixel Publishers Website

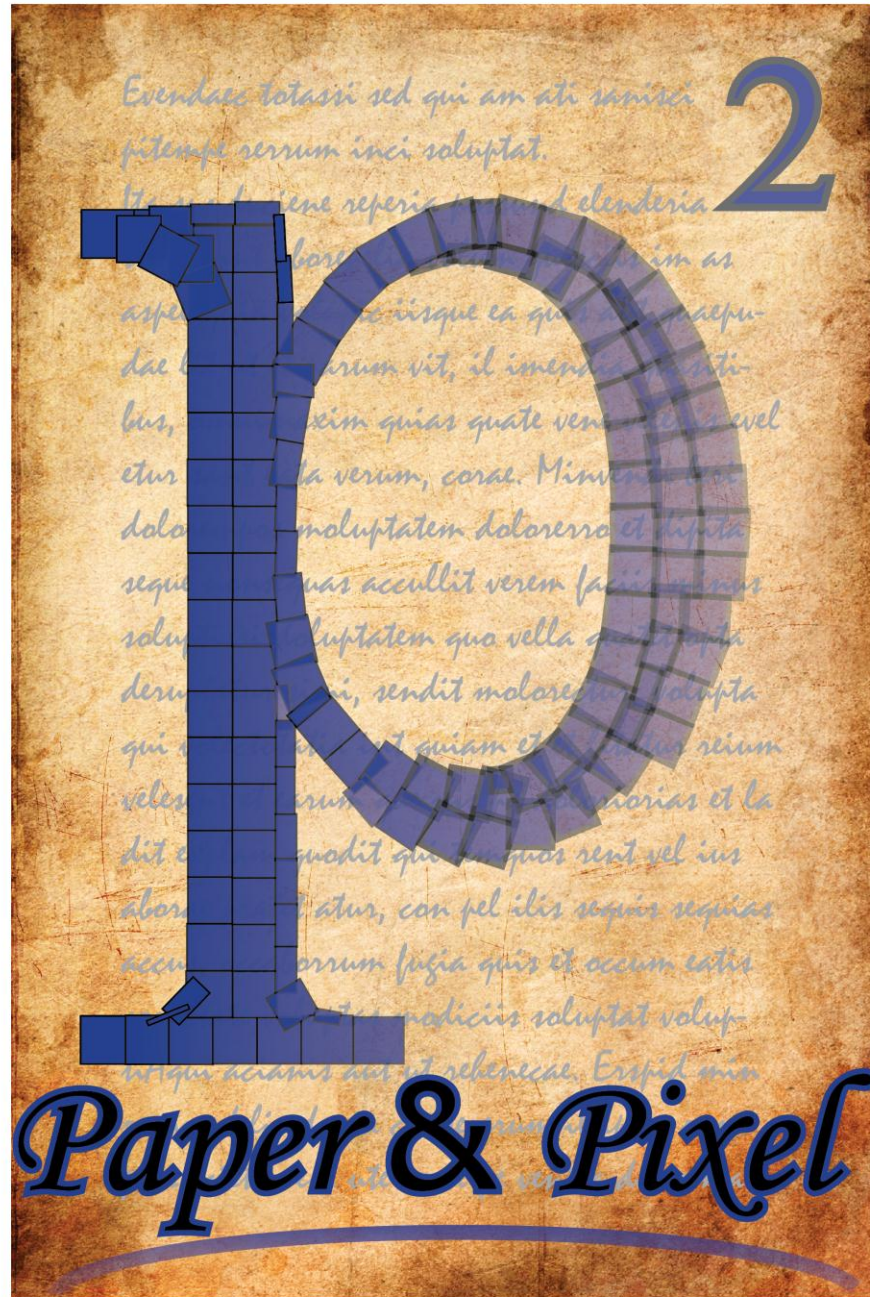


Fig 6. Paper & Pixel Publishers Logo

Deliverables

The following materials were created to support the publication of *Social Media in Context: Writers Explore the Marketplace*. The deliverables include a foreword, which was printed in the work, press release, sales description, website screenshots, and the final book.

Foreword

This text marks the sixth book to be released by Paper & Pixel Publishers, a literary press founded and maintained by Masters of Professional Writing (MAPW) students at Kennesaw State University. *Social Media in Context: Writers Explore the Marketplace* stands apart from its predecessors as the press's first collection written primarily by MAPW scholars. The chapters herein share the wisdom, curiosity, and practicality of writers who are engaged in social media at every level, from personal blogs to expansive online writing communities, small business marketing to corporate intranets. Their perspectives on social media are frank and perceptive. In many cases, the authors have sought second and third opinions through personal interviews and case studies, thus providing a rich and complex experience that shows social media very much in context in our lives. Most refreshing is the mix of successes and failures with social media shared in *Social Media in Context: Writers Explore the Marketplace*. Each chapter will leave the reader with a new approach to the tools at our fingertips, hope for when things go awry, and a vision of the possibilities ahead.

It is clear that social media will continue to have a presence in the world. Social media have emerged as tools for marketing and networking used to reach out to consumers, to build and monitor relationships, and to improve the overall experience of interactions whether in the office or the grocery aisle. Kim Dimson explores the potential of social media in corporate workplaces like Best Buy and Cisco Systems in “Using Social Media Functionality Inside the Firewall.” Ginger J. Sinton analyzes the marketing methods of Whole Foods, DKNY, and Hot Ticket Boutique in “Retail Brands Connect with Customers.”

Social media are also developing as channels for personal communication and enrichment, removing barriers to publishing and allowing individuals to write freely and to connect with others. Sometimes those connections change lives, as in the case of Daphne Mahotiere, an author and self-help guide who overcame her personal struggles and now reaches out to inspire others to make change in their lives. Mahotiere is one of several successful authors interviewed by Stephanie Sidney in “Social Media and the Promotion of Books.” The connections can change communities, too. In “Literary Trust Agents,” Lisa M. Russell illustrates the impact social media has had within the Georgia Writers Association, a nonprofit organization which now unites writers across the state and supports them with workshops, conferences, and conversations with successful authors. Niche communities are especially empowered by social networks. Jessica A. Quinn reveals how religious communities are embracing social media in “Tweeting to the Choir,” while Mindy Haltiwanger explores the innovations of book and television fans in “How Livejournal Can Change the World.” In remarkable feats of ingenuity and

dedication, the connections can even change landscapes. We continue to see our own power grow when people rally together for a common cause via social media. Karen Pickell's "Connecting with a Purpose" explores the determination of the authors of *Oil and Water . . . and Other Things That Don't Mix*, who sought to help return the beauty of the Gulf by spreading awareness and raising funds after the 2010 oil spill in the Gulf of Mexico. Some of us, however, are still trying to find the proper place in our lives for social media, often feeling clumsy and overwhelmed for our efforts. *Social Media in Context: Writers Explore the Marketplace* acknowledges these concerns as well. Sandy Ellis and Robert Simpson lay the foundation of the book with "Connecting Online," an overview of the social media available today and tips for choosing what services are best for your needs. In "Understanding Location-based Marketing," Leah Takata looks at location-based tools through the eyes of newcomers as well as experts. In the nine diverse chapters that follow, I hope you discover a context for social media in your own life and are inspired to use it to make change in the world, whether it is for your personal life, your business, your local community, or your country. Nothing has so much resounding power as a collective voice, and that is the unique and sensational appeal of social media. We have the capacity to be more informed, more connected, and more vocal than we have ever been before. In these chapters, you will hear the voices of my peers, voices so familiar to my ear that I could hear echoes in their writing. It has been my honor to work with these authors in preparing *Social Media in Context: Writers Explore the Marketplace* for publication. I look forward to Paper & Pixel Publishers releasing additional original collections in the future.

Press Release

KENNESAW, GA April 9, 2012—Paper & Pixel Publishers

Writers Investigate Social Media in New Book

Paper & Pixel Publishers is pleased to announce the release of *Social Media in Context: Writers Explore the Marketplace*. By writers for writers, *Social Media in Context* is a tactical field guide to social media. The authors combine scholarly research, interviews, and case studies, providing readers with a well-stocked arsenal of ideas for harnessing the marketing power of Facebook, Twitter, community forums, and location-based marketing. The nine authors draw from their many experiences with social media as PR professionals, corporate consultants, and community advocates.

Social Media in Context is written by graduate students in the Masters of Professional Writing Program at Kennesaw State University. It's the first of its kind to be published by Paper & Pixel Publishers. Formerly publishers of redesigned classics, the press is taking a new interest in publishing original scholarly works. Paperback copies are available through Amazon and the CreateSpace e-store at \$11.66 a copy with hints of a Kindle e-version to come soon.

###

Paper & Pixel Publishers is a collaborative effort to recognize classic literature and re-imagine great works through striking color and design. The Paper & Pixel Publishers press was formed in spring 2011 through the inspiration of graduate students in the Masters of Professional Writing at Kennesaw State University. The founders decided on the name Paper & Pixel Publishers because it encompasses their vision of bringing classic literature to new audiences through fresh designs and digital mediums.

Paper & Pixel Publishers
Kennesaw, GA
www.paperandpixelpublishers.com

Sales Description

BISAC category: Language Arts & Disciplines / Communication

“Book Industry Standards and Communications (BISAC) categories are used by the book-selling industry to help identify and group books by their subject matter”

(CreateSpace).

Description:

Social Media in Context: Writers Explore the Marketplace brings the world of social media to a practical level, exploring it through the experiences of resourceful entrepreneurs and established corporations, novice users and expert consultants.

Addressing and going far beyond the use of Facebook and Twitter to reach consumers and build professional relationships, *Social Media in Context* illustrates how marketers and public relations professionals can

- meet and engage potential audiences through interactive location-based marketing
- boost employee productivity by injecting corporate intranets with social media in order to streamline communication
- help transform society by creating and participating in niche social networks and in expansive online communities of forums and blogs, where voices unite to promote common goals
- discover unconventional and creative means of marketing their services and products online and interacting with audiences on your own terms

By professional writers for professional writers, *Social Media in Context* offers a scholarly, research-based approach that is at the same time immensely readable. Its nine chapters are replete with everyday applications offered by expert users of social media in the workplace and beyond. This accessible collection will serve as an excellent source on social media within marketing and professional writing courses.

Web Site


Product Page for *Social Media in Context: Writers Explore the Marketplace*. The website also features a press release in the form of a blog post and a featured page for “new releases” on the top navigation bar.

Paper & Pixel Publishers books designed by graduate students

[about](#)
[books »](#)
[blog](#)
[events](#)
[new release!](#)
[social media in context](#)
🔍

Social Media in Context

Editors: Denaë Denton, Anne R. Richards
Cover Designer: Ginger J. Sinton



Purchase now from [Amazon.com](#) or the [CreateSpace a store](#)
a subsidiary of Amazon.com.

List Price: **\$11.66**

Dimensions: 5.25" x 8" | 119 pages
ISBN-13: 978-1470136017
ISBN-10: 1470136015
BISAC: Language Arts & Disciplines / Communication

Social Media in Context: Writers Explore the Marketplace brings the world of social media to a practical level, exploring it through the experiences of resourceful entrepreneurs and established corporations, novice users, and expert consultants. Addressing and going far beyond the use of Facebook and Twitter to reach consumers and build professional relationships, *Social Media in Context* illustrates how marketers and public relations professionals can:

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Meet the Authors of *Social Media in Context: Writers Explore the Marketplace*

Lisa M. Russell, Administrator of Georgia Writers Association and a freelance writer. She is pursuing an MA in Professional Writing at Kennesaw State University.

Stephanie Sidney, Creative nonfiction writer. Resource for corporate writing projects, editing, public relations & event planning. MAPW student at KSLJ.

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About Paper & Pixel

Paper & Pixel Publishers is a collaborative effort to recognize classic literature and re-imagine great works through striking color and design.

Books in Print

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- April 2012
- Mar 2011
- April 2011

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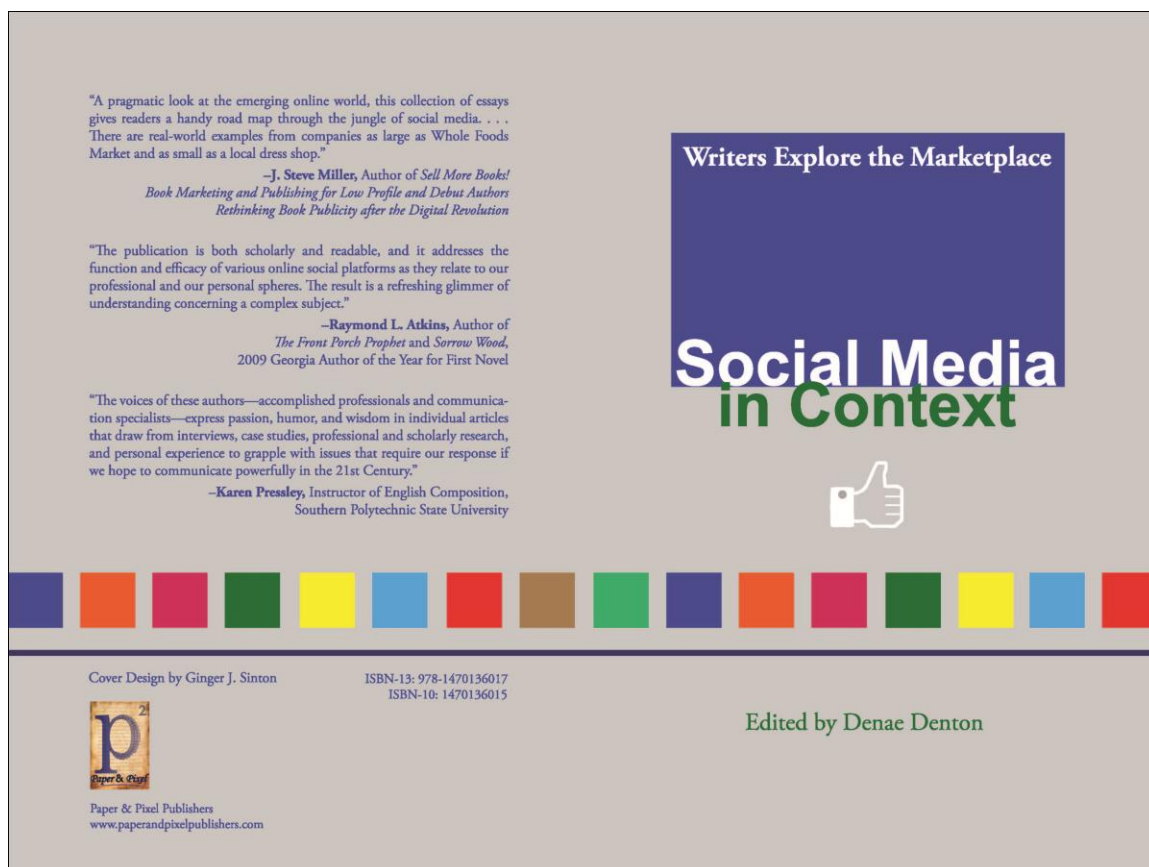
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Final Book

Enclosed is the final cover for *Social Media in Context: Writers Explore the Marketplace*.

Both Dr. Laura McGrath and Dr. Anne R. Richards have been provided with proof copies of the text and will receive signed final copies as proof of publication.



Curriculum Vitae
Denae Eagen

Education

Kennesaw State University, Kennesaw, Georgia

M.A. in Professional Writing. Emphases in applied writing and composition/rhetoric.
 Spring 2012

B.A. in English. Emphasis in professional writing.
 Honors College, Magna Cum Laude, Spring 2009

Editing and Professional Writing Experience

2012. *Social Media in Context: Writers Explore the Marketplace.* Kennesaw, GA: Paper & Pixel Publishers

2011–2012. Graduate Research Assistant, KSU, English Department, Dr. Anne R. Richards, University Ombuds and Associate Professor

2011. *Imagining the Continent: European Peripheries in British Travel Narratives, 1789-1914,* Dr. Katarina Gephardt

Spring 2011. Consultant for course material on Rhetoric of Online Gaming. Dr. Anne R. Richards, University Ombuds and Associate Professor

2011. Web designer for Paper & Pixel Publishers. Kennesaw, GA

2010–2011. Graduate Research Assistant, KSU, Institute for Global Initiatives, Lori Uhler

2010. "Journeys to the West: the Occident as Other in Narratives of Travel." Drs. Anne R. Richards and Iraj Omidvar

2010. Copyediting Intern for Point.Click.Shoot, LLC. Atlanta, GA

2010. Conference Paper Editor for Georgia Tech FASTLABS. Atlanta, GA

2010. Editor and Reader for The Red Clay Review. Kennesaw, GA

Publications

2012. *Social Media in Context: Writers Explore the Marketplace.* Kennesaw, GA: Paper & Pixel Publishers

2011. *The Yellow Wallpaper & Collected Stories.* Kennesaw, GA: Paper & Pixel Publishers

Presentations

2011. "Rural Tourism in Iran." Ph.D. International Conflict Management Brown Bag at Kennesaw State University. (11/30)

2011. Panelist for Gender & Technology: Women Gamers and Bloggers (11/10)

2009. "Awakening from an Ideology: An Analysis of Nawal el Saadawi's 'Woman at Point Zero'," Presented at Macon State College as part of the Culture of Conflict Conference (4/4)

2009. "Awakening from an Ideology: An Analysis of Nawal el Saadawi's 'Woman at Point Zero'," Presented at Kennesaw State University as part of the African & African Diaspora Studies Student Conference: "Race, Class, and Gender in the African Diaspora" (3/19)

Awards and Honors

2007. Distinguished New Member of the Year, North GA Student Philosophy Conference.

Courses Supporting Abilities in Editing and Technical Writing

GRADUATE	UNDERGRADUATE
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Technical and Professional Writing

Proposal/Grant Writing (PRWR 7900)	Professional Editing (Writ 3111)
Travel Writing (PRWR 7900)	Computers & Writing (Writ 3150)
Document Design (PRWR 6550)	Technical Writing I (Writ 3140)
Writing for the Web (PRWR 6850)	
Social Media (PRWR 7900)	
Technical Writing (PRWR 6240)	
Intercultural Communication (PRWR 6240)	
Issues/Research (PRWR 6000)	

Rhetoric and Composition

Digital Technology in the Writing Classroom (PRWR 7900)	Argumentative Writing (Writ 3160)
Teaching Writing in High School & College (PRWR 6500)	The Theory of Rhetoric (Engl 4490)
Understanding Writing as Process (PRWR 6300)	

Continuing Education/Professional Development

2011. Attended “Drupal Camp Atlanta,” at Georgia Tech Research Institute (10/1)

2011. Guest lecture event—Dr. Amy Koerber, Professor of Technical Communication, Texas Tech University, “Publishing & Researching in Writing Studies: 21st Century Trends” at KSU (4/14)

2011. Attended “SoCon” conference sponsored by Center for Sustainable Journalism of Kennesaw State University, at Kennesaw State University (10/20)

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- "Arno Pro." *Adobe Fonts*. Adobe Systems Incorporated, 2007. Web. 1, July 2011.
- Coles, Stephen. "Top Ten Typefaces Used by Book Design Winners." *The Font Feed*. 12, Nov. 2008. Web. 1, July 2011.
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- Einsohn, Amy. *The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications*. 2nd ed. Berkeley, CA: University of California Press, 2006. Print.
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- Jeney, Cynthia. *Writing for the Web: A Practical Guide*. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2006.
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- MacDonald, Matthew. *Creating a Web Site*. 2nd ed. Sebastopol, CA: Pogue Press O’Reilly Media, 2009.

Maciuba-Koppel, Darlene. *The Web Writer's Guide: Tips & Tools*. Woburn, MA: Focal Press, 2002. Print.

"Moving Wordpress." Wordpress.org Codex. n.d. Web. 23, March, 2012.

"Pricing Your Book." Dog Ear Publishing. 2012. Web. 23, March, 2012.

Stainton, Elsie M. *The Fine Art of Copyediting*. 2nd ed. West Sussex, New York: Columbia University Press, 2002. Print.

"Understanding Royalties." CreateSpace. 2012. Web. 23, March, 2012.

"What should I know about list prices for Books, CDs, and DVDs?" CreateSpace. 2012. Web. 23, March, 2012.

Williams, Joseph M. *Style: The Basics of Clarity and Grace*. Pearson Education, Inc. 2009. Print.

Williams, Robin (2008a). *The Non-Designer's Design Book*. 3rd ed. Berkeley, CA: Robin Williams, 2008. Print.

Williams, Robin (2008b). *The Non-Designer's Type Book*. 2nd ed. Berkeley, CA: Robin Williams, 2008. Print.

Williams, Robin and John Tollett. *The Non-Designer's Web Book*. 3rd ed. Berkeley, CA: Peachpit Press, 2006. Print.

"Web hosting." DreamHost.2012. Web. 23, March, 2012.

"Wordpress One-Click Install." Dreamhost Wiki. 29, January 2012. Web. 23, March, 2012.