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Technology and Media in Publishing

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Technology and Media in Publishing

Presented by Daniel Molina
August 2008

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The decision to identify and utilize specific typeface, images and colors to influence an audience in choosing one concept over another by anticipating their perceptions is a focus for publishers and remains in the mind of the design and production team, which is described in the author's research herein.

Introduction

"The fact that identical images, maps and diagrams could be viewed simultaneously by scattered readers constituted a kind of communication revolution in itself." (Eisenstein 1983, 21)

The 20th century has redefined mass production; however, we must probe five centuries earlier to find Johann Gutenberg's contributions at the mid 1400's. (Woods 2008) Although moveable type existed and Gutenberg was not the inventor, he was effective in devising casts of type instead of the original Chinese and Uigur Turks wooden block carvings. An insightful timeline is included in apendix A for more information. More information highlights the Korean's use of bronze to cast individual relief characters. (Fuhrmann 1941, Moran 1973, Britannica 2008) Tolerable, the crude method was sufficient for printing pamphlets and standard text in schools, but not for larger written works. (Fuhrmann 1941) Gutenberg was wise enough to conceptualize the need for several components working in harmony; paper, ink and the method of printing. (Moran 1973, The Piermont Morgan Library 1994) Ultimately, Gutenberg was challenged to find a solution for mass producing printed text, which he is credited for. It is said that the idea came to him while attending a wine harvest. "He studied the power of the wine press and it suddenly occurred to him that the same pressure might be applied to type to impress an image on paper." (Moran 1973, 19) Again to credit Guten-

berg's efforts, he began to address aesthetics in print. He continued to create typefaces which would allow for evenly printed pages. His inclination toward text and the development of typefaces led him to transform prints into French, German and Latin. During the 1460's Gutenberg moved from one color to multicolored printing and full illustrations.

Further research is needed to deem Johann Gutenberg the first inventor of cast type. Research does point out that a Dutchman made unsuccessful attempts, but an attempt nonetheless, to enhance movable type. The concrete evidence of Gutenberg's claim to fame is the great 42-line Bible and later the 36-line Bible. (Furmann 1941) The power of the press and communication was underway. Robert Woods points out Gutenberg's dexterity comes from his background of engraving and jewelry making. He goes on to describe the tedious process of what has become unchanged type production technology for five centuries. To help illustrate the spread of printing a map is viewable in appendix B. Almost forty years after Gutenberg's death, more complicated letter forms began to appear. Many font types used today can be traced back to the 15th century. A substantial amount of physical representation from 1499 to about 1550 has survived to compile a relatively accurate depiction of Gutenberg's press. (The Piermont Morgan Library 1994) Several attempts by generations of bibliographers have not produced a clear picture of the invention or the inventor. Early printed specimens do not bear the name of Johann Gutenberg which has created a kind of legend. (Furmann 1941) Perhaps with the advanced technology since last explored someone may consider pursuing the validity of the "Gutenberg Legend".

Over the years of continued publishing development, typography is developed electronically and has crossed over into the realm of being artistic. (Appendix A) Although editors and designers don't always agree on this point the goal remains centered on the target audience. The decision to identify and utilize specific verbiage, images and colors to influence an audience in choosing one concept over another by anticipating their perceptions is a focus for publishers and remains in the mind of the design and production team. It is bold to think that one sentence, one image, a friends' positive review or a single PowerPoint slide can convince any one person to buy a product. In fact there are multiple strategies implemented in marketing that are subtly offered. Most consumers can remember and pinpoint more than one area a product has been marketed in. By researching a popular sitcom and soliciting the writers to include the book as a prop or to go as far as having a blurb written into the script is not uncommon.

Manhattan Media, a small publishing company located in Midtown New York quickly extending their brand with new acquisitions in 2008 by offering their printed media in certain locations. Their concept is to place the community with in an arms length. *Manhattan Media* has just recently created a new division, *Miami Media*, with its' latest acquisition *Latin Trade*, a trilingual publication for the business community. Already established in Latin America and parts of the states, *Latin Trade's* monthly circulation is 87,000 copies. Also in the visionary planning of Tom Allon, President and Chief Executive Officer of *Manhattan Media* shortly after the acquisition of *02138*, Harvard's zip code, is the expansion of an Ivy League Division which would include Princeton,

Brown, Dartmouth, Columbia, Cornell, and Yale each with a companion networking website for their alumni. *Manhattan Media*, known for its free community publications continues to evaluate their audiences, which places them in a commanding position to provide services and information to affluent parents and developing neighborhoods. (Appendix D-1 and D-2) *With City Hall*, *The Capitol*, *Our Town*, *New York Press*, *The Westsider*, *The West Side Spirit*, *Chelsea Clinton News*, *New York Family*, *New York Family Brooklyn*, *Mitzvah*, *AVENUE*, *02138*, *Latin Trade*, and community awards from Blackboard, OTTY and WESTY, *Manhattan Media* has anchored itself very well in this thriving city.

Manhattan Media continues to acquire new media outlets such as *My Wall Street Journal*, *02138* and has joined with SEIU Local 32BJ, the property service workers union, adding a new community award and recognition. *Manhattan Media* has added one satire news print, one online magazine and another community outreach which recognizes outstanding service workers. The small but fast growing media hub has plans to convert more of their current print media into e-zines, two which are now in production. The internship allowed the opportunity to successfully assist in *Manhattan Media's* phase one of *Mitzvah magazine's* online guide. (Appendix E-2) It also gave the opportunity to become instrumental in offering suggestions for phase one of *New York Family's* multi-layered interactive website. Currently newyorkfamily.com is ad free and only directs users to their other media and events. (Appendix E-3) Because the need for construction on the multi-leveled website requires development for simultaneous release *Manhattan Media* is looking to

outsource this task. Realistic planning shows that the budget is minimal for this project; however, suggestions to Joanne Harras, Chief Operations Officer, to begin selling ad space now and recycle the profit into the development of the multi-layered website was impressively received. A website like this can take six months to a year to get the first phase published online. Corporate websites require a stronger consideration for branding and the continuity of standards.

Defining the Audience

> ”Publishers who used to run ‘direct-mail programs’ are now reshaping them in name and substance as direct marketing programs. The new name not only reflects a greater emphasis on marketing over sales, but that the program encompasses e-mail and Web site marketing as well as regular mail.” (Cole 2003, 81)

There are many different divisions and subdivisions that can be designated to a target audience. This is why it is important to clearly define the target audience. When creating a marketing strategy, the message must connect with the audience. A marketing program must be tailored to reflect the product by offering subtle or aggressive hints of why consumers should buy what is being offered. Marketing should be seen as a tri-fold, multi-media program. Marketing can take the form of print, web, radio and television. (Appendix D-3) Print can consist of direct-mail advertising, articles, posters, banners and obscure items such as bookmarks, temporary tattoos or matchbooks. Web marketing can be a splash page, a single web page consisting of a single layer devoted to the

product. (Appendix E-3) It can also be email blasts and e-cards which are now taking the place of print postcards. Radio and television can be 15 seconds of air time in a strategically placed TV commercial. It can also be product which is laced throughout a film or television show. The most influential can be an interview as proven by the Windy City's Oprah Winfrey. Being interviewed by an established personality can immediately garner credibility. By selecting specific outlets you can easily match the forum with the target audience which each of these outlets explore. To successfully plan a marketing strategy, it is best to implement at least three of these outlets. (Appendix D-3) Each should lend support, clarity and offer a list of benefits. *Manhattan Media* has established itself by connecting with communities throughout New York. Their identifiable logos, spectacular photos and trendy taglines showcase the brilliance behind the marketing and production department, where the internship took place.

Creating a Clear Message

For artists, filling the canvas white space is essential. For graphic designers developing a marketing program to use white space as a key element in laying out a clear message both in print and in web is very important. Clarity comes in the form of typeface, images and the use of color combinations. Both the *National Geographic Photography Field Guide* and the *Adobe Photoshop CS2: Classroom In a Book*, briefly discuss composition and layout; however, finding the right layout takes experience and the ability to experiment. (Dennis 2005,249, Burian 2003, 332) Perhaps the turn of the century

has brought with it nostalgia. Books have been surfacing depicting monographs and modern design. A careful review of such material can help refine layout and design methods. Marketing programs must be easy to understand without explanation. The use of white space to formulate an easy to read layout can offer rest for the eyes and change from chaotic layers of unnecessary images or text. It takes deep thought to question the possible reactions and perceptions of a target audience. (Britannica 2008) This is not a true science and there is no set formula; however, there are identifiable positive causalities that impact decisions such as relativity, timely fittings and bandwagoning. *Manhattan Media's* ability to feature cover images with community members and their lifestyles captures their sophisticated target audience. (Appendix E-3)

Relativity impacts the consumer and hones in on the audience perfectly as they can relate to certain marketing programs which often reflect current events or local occurrences. If an audience can easily identify with a word, image or color combination, their interest will be peaked. Finding a timely fit takes research and planning, and unfortunately it does not always pay off. The right time and location to release certain messages can largely tilt the scales. There are natural disasters and there can be man made tragedies such as the dark day of September 11th, 2001. For some this was a call to action and the publishing industry took many roles. Pace's own university bookstore served as a triage and staging area. Publishers and authors alike took to swiftly respond with articles and books containing insight and the attempts to answer why… These writings were personalizing the horrible nonsensical acts of terror and offering words for the speechless, the weeping and the spirits.

Respectively, two known films were removed from their original release because of footage depicting planes flying into buildings. It is unknown the measure of efforts that were taken to remove or halt production on other materials; however, it is certain that subject matter has to be constantly evaluated against current events in order to project its livelihood.

Creating a Clear Message through Typeface

Typeface is another important step used for clarity, appeal and a strong marketing program. "Both academicians and practitioners recognize that typeface design is an important tool…research indicates that typeface design affects perceptions of advertised brands, influences the readability and memorability of advertisements". (Henderson 2004, Britannica 2008) Examples of font types can be found in appendix C1. Perceptions can be invoked by softer or smaller fonts as well as their counterparts. The use of thin fonts or adding shadowed effects to typeface can suggest weakness or uncertainty. (Henderson 2004) Releasing marketing materials from a publishing house can be planned in house as well as by coordinating similar topics to be released during the same season, creating a larger impact. Bandwagoning is closely similar to finding a timely fit for a release but entails more careful research with events, releases and marketing already in circulation. Connecting a specific typeface throughout the marketing program or variations of a prominent image can generate the "memorability". This tactic or strategy can be advantageous if the price point can offer competition. Consumers are always looking for more bang for their buck and if the product is already selling

well it can capture an existing audience. Jumping on the bandwagon by offering a similar title or product can potentially create an opportunity to coast for the competing marketed product.

Marketing should be developed to catch the reader's eye. "Perception-based theories suggest that simple and harmonious designs are liked more than complex and disharmonious designs." (Henderson 2004) The instructional influences of Professor Kerstin Vogdes addressed the importance of typography and the aesthetic evaluation that is required to create a viable design. (Appendix E-12 through E-15, E-19 and E-20) Typeface consists of common dimension designs and can have a complex to natural result. The typeface chosen should reflect the brand, product or theme of the manuscript to find balance and offer an organic feel. (Henderson 2004) If it is a book, plan to market the spine and make it visible from at least five to ten feet. (Cole 2003, 21) If it is a Web site, consider the age old idea, less is more. Utilize the white space to convey a precise marketing program. The typeface must be spaced purposefully and flow smoothly. Marketing, regardless of the media, can be designed to subtly reveal a message, provoke thought or aggressively demand from its readers. The typeface chosen must be given purpose, engaging the reader to interpret what was intended. Clarity offers shear discernment. Benjamin Franklin once said "a word to the wise is enough". (Oxford University Press, 488)

Manhattan Media reinforced the need to whittle down text heavy copy. Being selective with text should not be a one person duty. It is suggested to have a new perspective to read content to gather an audiences' perception, a pair of "fresh eyes". Was the message received, was it clear? The

opportunity to edit several projects were given with the intent to make the copy concise. A current corporate print copy was to be digitized and condensed for sales representatives to use as a visual marketing tool. (Appendix E-6) Heavy in copy, the print needed careful attention to represent *Manhattan Media* in a concise manner. The challenge of converting this corporate print into a functional PowerPoint presentation was more than acceptable. Previous work developing training tools, at Pace University's Educational Media Center, has helped sculpt the ability of creating useful PowerPoint presentations. (Appendix E-7 and E-8) Text was harnessed to simplify the original copy and give bulleted prompts to presenters. Specific text was also chosen to guide the reader giving them enough information to understand the marketing program. Although it is smart to allow white space between text to rest the eyes, too many of these areas can cause gaps and distort a proper flow for reading. This can further detract from the message of the marketing program and therefore disrupting a complete understanding of the message.

Knowing PowerPoint is considered an indispensable survival skill. (Walters 2005, 169) Creating a PowerPoint can be a useful tool; however, it is important not to over simplify the message. There is a fine line of insulting the user and giving clear directions while being mindful of the amount of text. A PowerPoint should be offered by a presenter and they should use the text as points of reference. Nunberg points out that "Conferences post the slides of their speakers' talks; professors post the slides of their lectures; the clergy post slides of their sermons on the Web." The perception of such slides in solitude can easily be misinterpreted and confusing. (Walters 2005, 169) "Push

button professors", which stand at the front of the class and read bullet by bullet of a PowerPoint presentation, can not do justice to the inquisitive students. Though it wouldn't be much different than reading the content in solitude, the burden of clarity is placed upon the user and can often lead to a distorted message. (Walters 2005) Michael Alley and Kathryn A. Neely present their findings and continue on the notion of deconstructing MS PowerPoint and offer an alternative concept. This alternative design makes communication more efficient, memorable, and persuasive, and is much better suited to the presentation of technical material than is the traditional bullet list format. (Alley 2005) Communication through PowerPoint presentations has become dulled down and has turned useful information into fragments. This is not entirely true, it takes the user creating the slide presentation to do a good job and convey the information through language, typeface and the use of images. (Alley 2005)

Conveying a Message through Images

Images convey a message and are as important as proper typeface usage. Images provoke thought; intertwined with clear text and can reinforce the marketing program. (Appendix E-11 through E-20) Images can be instrumental in cohesively bringing together a concept. Images, like text, must be clear and visible. Pixilated images will detract from a marketing program if each piece looks entirely different. Images must be reformatted properly to be used in specific media; .JPEG, .GIF, .TIF or .EPS. For an extensive list, refer to appendix C-3. As with text, images must also be

purposeful and placed within the layout to carry, draw in or project the reader toward benefits of viewing the marketing piece as a whole. When applying images, it is necessary to consider shapes and collaboratively the text wrap.

Although images can basically be identified as horizontal or vertical they should be used to impact the marketing piece which ultimately would translate through an entire marketing program. An image can be used to connect a marketing program and instill thought to a reader that may only have glimpsed at a portion of a tri-fold marketing program. (Appendix D-3) A reader will then associate a given image and succumb to the marketing strategy. As underhanded as it sounds, a marketing strategy is created knowing that we must think on multiple levels in order to attract as many of the target audience defined. Although one particular marketing component may speak more volume to one person it is reinforced by other levels of the marketing program. Marketing through images must relate to the reader, tell a story and draw them in so that the message is read and received. Marketing programs help publishers to get the product to the users with the use of more than one media.

Media is transmitted to consumers, and is everywhere we turn. Thus the purpose of effective marketing. Questions will arise in conversation; what was that book that actor was reading on LOST, what author did Charlie Rose interview last week, or share a radio announcer's discussion about singers turned authors…we are consumers. We're not supposed to question why we feel compelled to run out and purchase more than one copy of the latest Harry Potter and in multiple languages otherwise the marketing program was not fully successful. Events are paramount for the publishing

industry to help advance a "buzz" and is usually done with the use of strong marketing programs.

Stephanie Musso, Marketing and Events Coordinator at *Manhattan Media*, assigned an unfinished marketing program. It was to be a four part program; postcard, print page, e-card and splash page. (Appendix E-3) Copy and some images were provided but the ultimate goal was to have a consistent feel throughout all four media pieces which made up the marketing program. Although the Big Give Away marketing program may seem like a simple objective, each piece has different dimensions and media, which require several formats of text and images as well as cosponsored logos. (Appendix E-4) The splash page also required additional rules and regulations copy which the other three components did not. (Appendix E-3) During the internship several key elements were acknowledged for having redundancy and questionable placement of logos throughout the marketing program for the contest. This information was to be distributed to existing subscribers. The initial piece also had the logo in line with the cosponsors, this was unnecessary. The eye catcher was not going to be the logo but the message: Big Give Away! The colors in the text were also used in balloons which identified 1st, 2nd and 3rd prizes. Examples of this project can be found in appendix E and are located at www.newyorkfamily.com and should remain up till September 1st, 2008. Since *New York Family* is an established magazine and has been extended into *New York Family Brooklyn* and the *New York Family CLUB*, its' brand identity has become a familiar one with luxury living Manhattanites. These brands have been extended in part due to the use of color combinations.

Conveying a Message through Color

Generally when color is mentioned it is given little thought unless you think in a designers mind frame. It is important to understand what and how color can impact and even suggest. Color expresses certain tastes, moods and lifestyles. (Appendix C-2 and E-2 through E-4) Color can also evoke empowerment, reflect emotions and recall memories. Perhaps it speaks to the inner psyche or the right hemisphere of the brain but consumers respond to color. Using the right color combination can offer a soothing and welcoming environment. Respectively, the wrong color combination can make text difficult to read and the layout very jarring. The study of perception, and further, the reception of color combinations can give insight to consumer sensitivity toward current media and technologies.

Colors often are associated with seasons, inspiring climate and tapping into emotions. In the same manner, color remains a strong compliment to layout and design. This is translated into book and magazine covers, marketing programs and web development.(Appendix C-2 and E-2 through E-4) Although it may not always be the first item acknowledged when there is a positive reaction, color remains a key element. When the color combination is wrong there is no mistaking it and no delay of reaction. Color combinations do not always include text color but must be considered each time; therefore, it is important to find a complimentary backdrop for font to avoid a jarring contrast. An opportunity arose to speak with Camille Trentacoste, the Associate Managing Editor, Information Technology Specialists at Pearson Prentice Hall Higher Education division, to personally discuss

industry concepts. Before we parted, she left me with a "take away", useful information that can be applied daily, pertinent to the publishing industry. The invaluable information revolved around the use of color combinations in layout and design. She also recommended a book that would be useful in the industry; Color Image Scale by author S. Kobayashi. Whether it is emphasizing a striking, agile, clean, sophisticated or youthful layout, colors are represented in all lifestyles; fashion, interior design, product design, and visual media. (Appendix C-2) Colors lend a significant contribution to branding an identity.

Branding

Brand identification is a strategy to offer familiarity to consumers. Once a brand has been established, consumers will identify with it. Brands can be represented by colors, icons, logos or an evolution of a logo. Color bars on book and magazine covers can be associated with tag lines and brand names which offer identification as represented by the red bar that Scholastic Inc. uses. Scholastic has supplied a concrete standard that has translated into quality. Although consumers are looking for the quality, it is the brand's identifiable red bar and name they look for first as their books stand out on shelves (book ended or faced out). These identifiers are being reformatted to crossover to online consumers as well.

Domain names have expanded beyond .com, for an extensive list of domain extensions, refer to appendix C-4. Unfortunately some companies will purchase a domain using a similar existing web

address with a different extension or a slight change to draw consumers to themselves this is known as a form of phishing. For example, if you open a browser and type www.scholastics.com you will not see the identifiable red bar and name of Scholastic Inc. This domain leads you to a home page that offers book information, but not related to Scholastic Inc. The correct link is www.scholastic.com. Careful scrutiny of the two addresses reveals an additional letter. Large companies will purchase multiple domain names to protect from this type of online phishing but can become expensive. Continued careful approach is needed to discern traps by looking for familiar logos that represent quality.

The development of a brand can be costly but it is in the development stage that being critical counts. Stages taken to design a logo can take months. Logos must be easy to read from a distance, clever and appealing to a range of consumers. Making a logo relatable and reflective of both the product and the consumer will establish the target audience. (Appendix E-11 through E-14) Color combinations should be considered at the early stages of development. It is important not to veer too far away from identifiable objects incorporated in the logo. Cross-branding or division break down can be considered if a larger company deems it significant. Fed EX uses color combinations to identify their divisions as well as NBC, distinguished by colored feathers of their logo each media divisions. *Manhattan Media* uses fonts to highlight the parent company and separate their lifestyle magazines and community newspapers. The lifestyle magazines are further identified by use of signature colors in their logos. Coca-cola and the Gap both have trademark pantone colors. Of the above mentioned companies, *Manhattan Media* is still an emerging company. The previously mentioned

companies have offered a stable connection and quality with their audience for a long time. Uniquely, *Manhattan Media* continues to acquire other print media. So the question becomes; how do they re-brand and revitalize what has already been established without jeopardizing its existing audience while attracting new subscribers? *Manhattan Media* has had an opportunity to grow, much like the Gap in the 1990's.

In 1997, the Gap launches Blue No. 655, a fragrance for men. The significance is No. 655 is the Pantone color trademark. The Gap continued to create an impact with their marketing program extending beyond common sized billboard advertisements and created the "skyscraper" ad. This ad was vertical, posted along lean buildings in strategic locations visible from highways and pedestrian hubs of bustling cities. Simultaneously their outfits flooded daytime and primetime television. Jibes on Mad TV, SNL and multiple sitcoms like Will and Grace began to come into our homes. Catchy tunes were playing at strategic time slots as we hypnotically watched the latest commercial compliments of the Gap. The remaking of the brand was topped off with logo tabs and a counter-stitch embroidered "G", which were both created early in the author's design career path. If only one piece of this marketing program would have been released, the impact would not have been as visible. Collectively this marketing program and its' launch gave way for a successful.

"Relaunching" a brand takes planning that does not detract from the familiarity that exists. Consumers are happy about the brand and the goal is to reinvigorate them without jeopardizing what has been establish. The approach taken was, "if you're gonna do it, do it right the first time!"

Consumers look to established reliable products, companies and publishing houses. This has to be conveyed through brand identity. "Relaunching" a brand's identity is typically to freshen the look and can signify change with the times; however, it ultimately is to attract a new consumer base. If it is not done right the first time, both first launch or "relaunch", the cost can be the consumer base. Impacting a launch as previously described may be an extreme but the key is the multiple levels that were used and created to ensure its' success. A fresh approach is necessary for a "relaunch" of a brand and targeted marketing.

Multi-leveled Marketing

Technology continues to flood generations with visual stimuli. In response, marketing has been elevated to a multi-leveled strategy. Marketing has evolved from a Marketing Triangle (tri-fold) to a Marketing Pyramid and is currently extending strongly in this capacity. (Appendix D-3) This consists of multi-dimensions, multi-medias and multi-phases. Marketing on a multi-dimensional level means supplying tangible interactive items which can draw in the Nintendo generations and reconnect then with their children as they seem to be surpassing us in technologies. (Appendix D-3) Virtual worlds are springing up and recruiting the next generation role playing models. Multi-media is the use of video projection and cascading flash images which visually hypnotize the viewer. This is the emergence of a digital audio guide reading a bestseller and pausing to tell you "turn left here". The idea of being a multi-phased and multi-leveled marketing program allows positive reinforcement

at the point where the previous phase and level may be fading from its peak hype. Each phase and level should convey the next achievement and offer the user more benefits than the first. The implementation of HDTV has been multi-phased as well as digital cameras or more recognizably "iTechnology" This slow consistent evolution allows for a sense of security. The marketing program was not based on the technological evolution but the offering of familiarity to consumers. In today's technology based societies anticipation and speed are equally needed.

Anticipating Perceptions

The transfer of technology and the cascading effects of online networking and communication capabilities allows for a social being to absorb and generate at a higher capacity and reach farther than ever before. However; the study of sociolinguistics and further the more recent study of socio-technology on a global scale, challenges locals to completely understand the information being transmitted. (Morley 1997) "Normal conversation uses 4,000 or 5,000 words an hour. A person reading at a normal speed covers 14,000 or 15,000 words per hour. Per day, the total could be as high as 100,000." (Aitchison 2003, 4) The study of linguistics goes well beyond sentences and language and demands appreciation for social contextual interactions. This is a key in anticipating societal perceptions toward technological changes and multimedia acceptance. (Spolsky 2008) "It is necessary to improve the way large-scale systems work, and this means learning how to use the mass media and new communications technologies to create 'a new forum for public discourse'."

(Morley 1997, 41) This is the recreation or evolution of a civic culture, simply with new dimensions and boundaries or the lack thereof.

> In 1990, IBM said, "For business purposes…the boundaries that separate one nation from another are no more real than the equator. They are merely convenient demarcations of ethnic, linguistic and cultural entities. They do not define business requirements or consumer trends." (Morley 1997, 10)

Expansion has been propelled by the surges of technology and logic dictates to follow the profits, challenge the competition and continue to get products to the vast number of online shoppers. (Morley 1997, 1-29) Expansion and growth are seen as much necessary changes for adaptation and implementation in publishing.

A Vision of Constant Growth

Moore's Law, for example, states that the speed of the silicon chip will double every 18 months, and this fact alone wreaks havoc on the planning and procurement cycles for Information Technology. (Monaco 2007) The first Chief Information Officer of Pace University's Division of Information Technology describes technological changes in five stages:

1. Technology Trigger (event that causes users to decide to change from legacy [i.e., "old"] technologies, no longer maintainable to new [supposedly better] technology for competitive edge)
2. Peak of Inflated Expectations (how great this new system will be)

3. Trough of Disillusionment (what happened to the good old way of doing it?)

4. Slope of Enlightenment (now I understand why they wanted me to learn this new system)

5. Plateau of Productivity (this is a much better system with seemingly limitless potential)

A chart depicting these five stages is supplied in appendix D-4.

Technology is in constant growth and users are constantly seeking new benefits. When we've neared maximum ability we begin seeking the next version or something that can address new needs that have arose. However, without fully knowing how much out of the comfort zone one must be, strain to learn new versions or new systems can become apparent. This is designated as the "Trough of Disillusionment". (Appendix D4) All those wonderful things that can be gained have not yet been seen because the process of learning the necessary tools has not been completed. Based on the idea of immediate gratification that users tend to take for granted and the memories of a comfort zone with legacy technologies, the trough can seem to stretch longer for some.

Technology, the further separation of those that have and those that have not: termed the "digital divide". (Walters 2005, 136) The exponential rate that technology evolves has given way to a new generational gap. Will Richardson depicts the growing distance between students and teachers regarding technology implemented in schools. In Richardson's book *Blogs, Wikis, Podcasts, and other Powerful Web Tools for Classrooms* two terms are introduced: "Digital Natives" and "Digital Immigrants". The "Digital Native" is the youth that have been born into the world already full of gadgets and the free flow of online communications. Subsequently, those not surrounded by

technology growing up are the "Digital Immigrants". (Richardson 2006, 6 and 7) The cycle of technology such as television, internet or iPods has had both its advocates and those that strain against the evolution but as television once did so shall computers. The new idiotbox will find its way into every home.

Conclusion

The valuable amount of information received while interning has offered insight into *Manhattan Media's* divisions, brands and their publishing standards. The hands-on experience has allowed a clear visual process in which *Manhattan Media* markets, sells and acquires its' media. *Manhattan Media* has also maintained their positive impact in New York communities. The author, through this internship has been able to compile an impressive marketable graphic design portfolio, which showcases course projects, freelance work and projects created for *Manhattan Media*. (Appendix E) An early project worked on, *AVENUE* sales sheets, helped me to realize that brand recognition is important for not only consumers of their print media but also for selling brands to businesses that house *Manhattan Media* or those seeking advertisement space. (Appendix E-5) As the Elliot Spitzer scandal presented itself, I witnessed first hand, how they assembled and mobilized a team to travel to Albany for a press conference. I also watched how the satirical comic relief balanced the deadline stress. The work flow of *Manhattan Media* and the content management system (CMS) were made available to me as the quality of my work showed through.

Professor Jodylynn Bachiman's PUB 620 class prepared me to take on the challenge with confidence. (Appendix E-9) Although my goal in the publishing industry is to design book covers, I have enjoyed and gained much knowledge while interning in the Marketing department of *Manhattan Media*. Among the jobs I have applied for in the industry, most have required the knowledge of the PowerPoint application. As a result of this internship I was successful at converting *Manhattan Media's* corporate kit into a PowerPoint and have been reassured that there is a use for PowerPoint in the publishing industry. (Appendix E-6) The PowerPoint that was created has been implemented as part of *Manhattan Media's* sales package. Upon entering Pace University's Publishing program I had a goal set for completing an internship and gathering valuable information into the industry, my goal has been met and I look forward to further publishing endeavors.

Glossary

Ascender. The portion of a lowercase letter that extends above the x-height.

Bandwagoning. The attempt to coincide a release of product with an existing marketing program or a similar product to use the buzz already created as an advantage.

Blurb. A short quote or announcement used to promote a book.

B.O.B marketing. A marketing tool placed at the back of a book, often referencing other titles available by the publishing house or an author's book tour information.

Color stripe. A stripe of color that may underline, highlight or otherwise support a logo or tagline [often accompanied by or incorporated as a logo].

Content management system. Is software adopted by large entities to maintain consistency when editing, managing and publishing online content.

Cross-branding. Is a marketing approach to enhance two brand names by associating them with each other; often initiated as a result of a parent company or acquisition of a brand.

Descender. The portion of a lowercaseletter that extendsbelow the x-height.

Digital Divide. The division between those that have technology and those that do not, further, the knowledge of utilizing technology.

Digital Immigrant. A group of people that grew up not surrounded by technology.

Digital Native. This is a younger group well versed in the full use and etiquette current technology.

Electronic Media. Media that is communicated through email, websites or other electronic components.

Excess of words. An excess of words that add little or nothing to the meaning.

Glossary Cont.

Fresh eyes. An opinion from a co-working or expert in the field not directly associated with a given project.

Idiot-box. An electronic device that receives television signals and displays them on a screen.

In-house. Functions performed within the company rather than by outside contractors.

iTechnology. Apple technology that continues to evolve.

Marketing program. Is the evolved form of tri-fold marketing, using multiple outlets often staggered in their release to create a larger impact.

Multimedia. The interchangeable combination of television, radio, print, photography and electronic media.

Outsourcing. Subcontracting labor outside of companies staff, both nationally or internationally.

Phishing. Is an e-mail fraud method in which the perpetrator sends out legitimate-looking email in an attempt to gather personal and financial information from recipients. Phishing is also represented in the form of websites designed to mimic the true entity, bating consumers.

Pixels. Tiny dots of light which make up an image displayed on a computer or television monitor.

Pixelated. A distorted image that is stretched beyond its natural dimension which allows for pixels to become visible and skewed.

Push button professor. [colloquial] A professor that uses only PowerPoint and reads word for word bulleted information as a form of teaching.

Relaunch. This is a second launch of an entity already established which often signifies a visible change to what consumers are familiar with.

Glossary Cont.

Sociotechnology. The study of how one's society is interlaced, and somewhat interdependent upon technology, in the same right, technology evolves to match societal input and expectancies.

Splash page. An initial webpage used to capture the user's attention for a short time as a promotion or lead-in to the site homepage or to tell the user what kind of browser and other software they need to view the site.

Tagline. An identifying line of text that appears at the top or bottom of a printed page that shows the file name, page number, date, and/or time. In marketing, a tagline can be a blurb associated with a logo or company.

Take away. Useful information offered by an instructor or authority in a given field as a final comment.

Tri-fold. The use of three media outlets to create a single marketing strategy.

Typography. Typeface including all features of each font; descending and ascending

Wording. The style of language in which something is expressed.

x-height. A verticle dimension equal to the height of the lowercase letters without ascenders or descenders.

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