

Virtual epitexts in the dissemination of children's books: Toward an analytical model for author websites

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Summary: Author websites form a corpus of epitexts (Lluch *et al.*, 2015) that in the context of the knowledge society need to be studied to identify how authors present and disseminate their books and promote reading on the social web. The aim of the research is to identify the key aspects for an analytical model for the websites of authors of children's books. To this end, from within the portal *Picturebook Makers*, we selected the websites of three authors: Oliver Jeffers, Isol and Manuel Marsol. We analysed these websites using a selection of three of parameters. The results show that this virtual public epitext is in some cases an adaptation of analogue models of dissemination, while in others, such as the site of Jeffers, it leans toward a transmedia discourse in which the book-trailer is an essential tool for promoting the work.

Keywords: Virtual Public Epitext, author websites, picture book, book-trailer, trans-media ■

■ 1 Introduction¹

The changes brought about by the Internet in relation to the system of communication for promoting books and reading have had an impact on authors of children's books, who have incorporated social media to share their works and creative processes. Many authors are exploring, using and taking advantage of the possibilities offered to them by both virtual platforms and new scenarios and channels to let people discover culture, increase the visibility of their books, and connect with twenty-first-century readers as well as facilitators.

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Authors' websites make up a corpus of virtual epitexts (Lluch *et al.*, 2015), and in the context of the knowledge society these ought to be studied to identify how authors present their books and promote reading on the social web, as well as which forms of communication they establish with their readers. In this sense, our investigation follows Bhaskar's (2014: 92) methodological approach in relation to understanding analogue and digital culture as a *continuum*.

The aim of our research is to analyse the architecture of authors' websites for the purpose of extracting the essentials in order to build an analytical model for this virtual epitext. To this end, we selected three author sites as our object of study in order to describe, on the one hand, the structure of the websites, and on the other to analyse the textual and audio-visual content related to sharing a book that they host on their platforms.

In designing the analytical tool, we followed as a frame of reference a literature review on research on educators' blogs (Esteve & Calvo, in this volume) and one on publishers' websites (Escandell, in this volume), as there is a lack of specialized studies on the subject. Investigations by Jiménez-Hidalgo (2007), Rodríguez-Martínez (2012), Sánchez *et al.* (2013), Cremades & Jiménez (2013), García-Rodríguez *et al.* (2014), Manso-Rodríguez (2015) and Escandell & Lluch (2016) contributed to our design of an initial template.

In this area, Lluch and Escandell (2018) suggest for the analysis of publisher websites a template consisting of six "parameters" (*general presentation, general content, social media, navigation, user, and textual content*) that refer to generic aspects to be assessed and their corresponding "indicators", the specific issues under analysis. We have selected three parameters from this work and simplified them in order to identify and assess their application to authors' websites. The analytical tool therefore comprises the following parameters: a) *the site's general presentation*; b) *the site's form*; and c) *the site's content*. We will now explain the analytical indicators for each parameter.

- *Parameter 1. The site's general presentation.*

This parameter breaks down into two indicators. The first of these is the full details of the website: name, URL and year of creation. The second describes the author, their educational background, their profession, their followers, the site's visitor counter and the social media used.

- *Parameter 2. The site's form.*

This analyses the architectural structure and the layout of the home page, pages or subpages, widgets and multimedia resources. In this regard, the

interest lies in determining the site's ease of navigation and the accessibility of its content.

- *Parameter 3. The site's content:*

The third parameter identifies the types of content (text and graphic) that are included in the pages. To this end, we have opted for the indicator "book content" in order to provide a dense analysis regarding how a given book is presented, promoted and disseminated in the virtual environment. In this sense, an analysis of the discourse of the author and the epitexts is the object of study.

The application of this tool to the websites of selected authors will serve, first, to ascertain: structure, design and navigability of an author's site; the presentation of the author and their books; the social media used to disseminate their works; the different virtual resources deployed; the type of textual and audiovisual content; and the forms of communication with their readers that are offered. The usefulness of this template model will be verified, and appropriate modifications will be made.

■ 2 *Picturebook Makers: An international gallery and blog for children's books*

This research takes as its starting point an analysis of the *Picturebook Makers* (<<http://blog.picturebookmakers.com/>>) platform, which is presented as a compendium of some of today's major authors of children's literature from across the world (Taberero, 2016: 24) and which serves to curate books. This virtual space with its own domain is in English, and its administrators belong to a company based in the south of England. Its About section indicates that it aims to help publishers and authors to promote their books and to establish connections around the world. In doing so, it uses Facebook, Twitter, Pinterest and Instagram. However, it does not have a counter for followers or visitors, though it does provide a contact address. The ultimate purposes of this space are copyright sales and promotions.

The site consists of a home page that is easy to navigate and designed with a white background and a header in grey colours with an illustration that suggests the seabed and that contains the name of the site and two hyperlinks: About, which introduces the administrators, and Gallery, which leads users to a page requiring a monthly subscription to access a gallery of picture books. This page is defined as an extension of the platform and is built as an exhibition space.

The home page is divided into two sections that are perfectly easy to identify and that provide access to its content. On the right side, there are three widgets arranged in a column. The first widget, labelled as “join email list”, allows user to subscribe to the site by putting in their email address.

The second widget offers access to the dPICTUS² platform, which displays a set of books that have won prizes at the international level, and it invites the user to register as a member to: access books; receive updates on recent publications, fairs and awards; and contact publishers. It also shows the opinions of different publishers on their experience with using this platform: “dPICTUS is a beautiful and comfortable meeting point where we can share our brand new projects with interesting publishers. We join with the principle: bring another friend with you” (Isabel Minhós, Planeta Tangerina, Portugal). At the bottom of the page are the logos of all international publishers that are members.

The third widget “PM gallery”,³ leads to the gallery of books, where a page for users to subscribe to and access the website is displayed.

The page then displays a list of 92⁴ international authors organized alphabetically according to authors first name. Clicking on an author’s name leads one to a subpage on the author and one of their books.

Continuing with our description of the home page, its central part contains details of all the authors. This section, described as a blog, forms the most important part of the platform and is easy to navigate as an entry point. The platform’s administrators have therefore used the architectural structure of a blog to distribute and present the content of the website that relates to authors. What we have here is a hybrid space with a general framework that adopts the structure of a blog and contains author posts that usually link to the creators’ websites. Indeed, *Picturebook Makers* works mainly as a repository of the main picture book makers, and particularly those from the English-speaking world. Each entry contains the full name of the author, the country, a brief description of their career and awards received, and a hyperlink to access the post written by the author: “see this post from Manuel Marsol”. The profiles identifying the authors take the form of an illustration of a work framed by a circle. The following screenshot serves as an example:


2 <https://rights.dpictus.com/?utm_source=pm&utm_content=dubuc&utm_medium=blog-ad>.

3 <https://gallery.picturebookmakers.com/?utm_source=pm-blog&utm_content=tan&utm_medium=sidebar>.

4 Data presented were collected on 29 December 2017.

Manuel Marsol

SPAIN



Manuel Marsol, who grew up in Madrid, has degrees in Advertising and Audiovisual Communication, and a postgraduate diploma in Children's Book Illustration. He's featured in the Bologna Illustrators Exhibition twice, and he won the V Catálogo Iberoamericano de Ilustración and the Edelvives International Picture Book Award.

In this post, Manuel talks about the creation of his stunning debut picturebook, 'Ahab y la Ballena Blanca' (Ahab and the White Whale). This poetic and beautifully illustrated story was inspired by 'Moby Dick' and by Manuel's lifelong fascination and love for the ocean.

[Visit Manuel Marsol's website](#)

Figure 1. Manuel Marsol's profile in *Picturebook Makers's* site.

The 92 posts have been written by the administrators and authors. Accordingly, information about the author – name, country of origin, brief description of their career, brief presentation of the content of the post – is written by the administrators in a direct tone that appeals to users and gives them an advanced look at the subject of the post, which will focus on the creative process of the author as exemplified in a selected work. The following introduction of Manuel Marsol serves as an example:

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The administrator then turns things over to the author to give a first-person narration of the creative process behind one of their works. This content is often characterized by the use of commentary and explanatory text. In addition, the author's remarks are accompanied by illustrations that support their explanations and, in addition, use is made of the tools offered by virtuality such as hyperlinks and/or booktrailers for their book.

The predominant style and tone are often familiar, with short and grammatically simple English sentences deployed. This means that users do not need to have a high level of proficiency in the English language, which ensures access for more users. The first lines by Marsol on his work have been selected as examples:

Manuel: “Ahab y la Ballena Blanca” (Ahab and the White Whale) is inspired by “Moby Dick,” and tells the story of a sailor obsessed with finding a whale that is, paradoxically, always in front of him. Ahab thinks that what he has in front of him is a strange warm iceberg, but in reality he is touching the great white whale. This is a story about obsession and the mysteries of the sea.

As a child I would spend the summer on the Mar Menor and dive for hours with my sister, surrounded by fish and jellyfish, experimenting with a mix of fear, excitement and happiness. Then we would paint everything we had seen underwater with our parents. Onto the paper we would glue seashells and even dried seahorses we found on the sand.

This research’s focus is to ascertain how authors use social media to share their books, and a reading of the posts shows that 70 authors have their own websites, indicating the relevance of conducting research on this virtual epitext and its reach in disseminating children’s books. Of the 70 pages offered by this space, we selected three in order to analyse the proposed parameters. The pages range from static websites of an analogue nature to dynamic sites, depending on the Sources that the authors work with. We have chosen Isol’s page as an example of analogue transfer, and those of Oliver Jeffers and Manuel Marsol from within the dynamic paradigm.

■ 3 The authors’ sites: Oliver Jeffers, Isol and Manuel Marsol

The analytical template applied to three authors’ websites are described in Table 1:

Site	Author	Domain	Publication language
1	Oliver Jeffers	http://www.oliverjeffers.com/	English
2	Isol	http://www.isol-isol.com.ar/	Spanish & English
3	Manuel Marsol	http://www.manuelmarsol.com/	English & Spanish

Table 1. Sites analysed.

■ 3.1 Parameter 1. The site's general presentation

The specific indicators that have guided our study of this parameter are focused on aspects related to the site's general presentation: domain, title, year of creation, number of followers, visitor counter and social media. The second indicator relates to the author: name, educational background, profession and contact details.

The three websites have their own domain that is clearly identified with the author's name, but indicators such as year of creation, followers and visitor counter cannot be applied because they lack these details. However, the three sites analysed have as their titles the names of the authors and use social media such as Facebook, Twitter, YouTube channels, the Vimeo platform, Instagram, blogs and contact emails.

An introduction to the author takes up one category on the home page. On Isol's site, it is called "Isol"; Manuel Marsol's uses the abbreviation "Bio"; and on Oliver Jeffers's site, the user needs to navigate through the subpages around which the site is arranged to discover the author. For example, "film" groups the works of the author (in total 14) in the cinematographic domain, as well as audiovisual pieces made by the artist himself, in which he talks in the first-person singular about his works and reveals his creative process (drafts, readings, books and workspace). These are brief videos of 2 or 3 minutes' duration in which the author directly addresses a notional viewer. For example, in <http://www.oliverjeffers.com/film/author-film-2014>, the author introduces himself and explains his work as a maker of picture books as well as where his ideas come from (reading, daily life), what his creative process involves, and why he makes picture books. In addition, he recounts what a normal day in his life is like while images of his routine and studio are displayed, and he shows off his drafts and notebooks.

The introductions of the authors on *site 2* and *site 3* correspond to the authors' professional portfolios. These introductions are written in the third-person singular and provide information about studios, published books, exhibitions and awards. In Marsol's case, there are hyperlinks to interviews and reports from different media sources.

■ 3.2 Parameter 2. The site's form

This parameter analyses the structure and design of the home page. For this reason, indicators such as pages or subpages, widgets and multimedia

resources guided the analysis. In this regard, it is relevant to determine the ease of navigation of the site and accessibility in relation to the content.

The three websites under study share the use of a menu on the home page to organize the content hosted in the virtual space.⁵ For example, in the case of *site 1* (Oliver Jeffers), the menu appears as a cloud in the top left of the home page and uses upper-case letters. This menu is made up of five subpages (*paintings, projects, picture books, film, shop, info*) that make up the site. Under “paintings”, the user enters a page that contains a collection of paintings by the artist. It is organized by titles in a vertical menu on the left-hand bar. This page is presented as an art gallery, a virtual showcase where the author shows off a selection of his work.

“Projects” contains different types of projects (exhibitions, audiovisual works, travel notebooks, graphic-design pieces, photographs and artist notebooks) undertaken by the author alone or in collaboration with other artists, and in some cases there is a brief descriptive text about the work. This subpage has the same architecture and layout as the previous page: the content is organized in a vertical menu on the left bar, and there is an image in the central part.

The “picture books” subpage opens with the cover illustration of the author’s latest book, *Here we are*, and clicking on the image provides access to five pages of the book. The illustration occupies the central part of the page, while on the left, in the form of a column, there is a text with the title “Notes For Living on Planet Earth”, in reference to the story told in the book. Details are then given on the date of publication and the UK and US publishers of the work, and there are links to sites from where the work can be bought, such as Amazon. Moreover, links are provided to press releases about the book, an interview with the author in a newspaper and a trailer for the book.

This subpage contains a total of 19 picture books by the author. At the end of the page appears a widget that reads, “Visit Oliver Jeffers’ World.” It leads to a new portal with a very different design from the previous pages, from which it can be inferred that the audience for this platform is a different one. Against a green background with stars and satellites, which might suggest the universe, in the centre of the page appear animated versions of characters and graphical elements that are from the author’s books and displayed on a globe. A poster indicates that we are entering “Oliver Jeffers’ World”:

5 Analysis carried out 15 July 2017.



Figure 2. Portal of “Oliver Jeffers’ World”.

The content is organized via a menu with four categories: “about Oliver”, “library”, “do stuff” and “shop”. These sections can be accessed either by clicking or moving the mouse downward. Therefore, it is very simple to navigate: a page with four sections separated by colours. When the mouse is moved, the first thing to appear is a video by the author about his creative process as an author of picture books. This audiovisual material is also located within the “projects” subpage of the home page of the author’s site.

The category “about Oliver” contains a text that begins with a greeting in a conversational tone that suggests familiarity with the audience (“Oh, hello”), and then there is a brief biography of the author written in the third-person singular. This text is divided into three simple sentences and accompanied by geographical illustrations. While the written content occupies the left side of the page, the right side offers an animated image of a character carrying a boat on their head and shoulders.

Both the design and the textual content analysis lead us to infer that this page may be aimed at children and/or facilitators (families, teachers, librarians) to bring the author’s works to young readers.

Also included is an “FAQS” link that invites users to acquire a book signed by the author. To do this, the following question that adopts the “I” of the user is asked: “Can I get a book signed?” It provides a link to obtain signed books by the author.

There are also three hyperlinks to 3 videos roughly 2 minutes in length, in which the author speaks directly to the viewer by offering tips on writing and illustration. He shares his views on writing, illustration, drawing and his style as picture-books artist.

A link to a Vimeo channel that the author uses to promote his videos is also included: <<https://vimeo.com/channels/OliverJeffers>>.

The final content element hosted in this section is a downloadable Word document in which the author responds to questions normally asked by, among others, teachers, journalists and facilitators. For example: “Why did you become an illustrator?, What is a working day like?, what do you do first: write or illustrate? What kinds of materials do you use in your illustrations?”.

The “Library” category includes a showcase of his body of work arranged within an illustration depicting shelves. The covers of all the books are displayed. If one clicks on one of the covers, a brief review of approximately three lines appears, as does in many cases a trailer for the book and two links, one for buying the book in America and the for obtaining it in other countries.

The category “Activities to print” / “do stuff” offers three types of printable materials for parents and teachers to use with children: puzzles, colouring sheets and files with different hands-on activities, such as pop-ups and cut-outs. These resources aimed at children are based on the author’s works, meaning that they contain characters from his books and illustrations. Therefore, these are materials that could function as a paratext of the work (Genette, 1987) and, in this sense, could be discussed in future research. For example, the puzzles offered always contain the cover of the book and suggestions for activities of different kinds, or they refer to the content of the book or represent an extension of it.

Continuing with the form of *site 1*, it is worth noting its use of categories on the home page to structure the content relating to the author’s current work or his next projects – “current”, “upcoming”, “recent” – each of which contains links to the books on which the author is working. Moreover, the background design features a photo of the author’s studio, and a grey is used for the texts, with blue used for the categories that make up the menu on recent works by the author.

Site 2, that of Isol, presents an orange vertical menu bar on its left-hand bar. It is organized into 7 categories: “home”, “Isol”, “books”, “comics”, etc.” “links” and “news”. There is also a link that reads “buy books”. These categories correspond to the subpages of the website and are presented in red capital letters that are underlaid with different colours. Against a yellow background, the rest of the page contains an illustration made up of soft strokes which may represent a landscape, with an animation flying over it along a diagonal path. Within the illustration forming part of its composition, there is a quotation from Lewis Carroll’s *Alice*

through the looking glass. The page includes the author's email address and a link to her blog as a footer.

The "books" subpage contains animations and use of yellow and white ink for the textual content against a black background. Here the author's work is presented chronologically, from 2009 until 2011. Also included are books published before this, but for these a link is provided at the top of the page, and it leads to books published between 2004 and 2008, while at the bottom, there is a hyperlink to books published between 1997 and 2003. The body of works from 2009 to 2011 occupies this page and the content is divided into two columns: in the left column are the covers of the books, and on the right bibliographic details are given in the following order:

- year and title of the book in yellow,
- author and publisher details in white, and
- a brief text in yellow on prizes, in the case of award-winning books.

When a book cover is clicked on (the site does not indicate what to click on; this choice depends on the user's intuition), the site leads to a page that shows the cover of the book in a larger size as well as icons for viewing other pages of the work. Under the cover appear the title of the book in blue, bibliographic details in orange, a short text inviting readers to read the book, and the awards won by the book in red. For example, the text aimed at the reader in the case of *Nocturno* says, "A boring dream is a wasted night! Find new dreams in this book with ink that glows in the dark, and create your own". However, this call to the reader for other books – for example, *Petit el monstruo* – takes the form of a question: "How you can such a good boy do such bad things sometimes?". Or in the case of *La Bella Griselda*, the text reads: "Princess Griselda was so beautiful that people couldn't keep their head around her. And that's not just an expression".

These serve as statements that seek to bring the book to readers and awaken their curiosity so that they start to read the work. This subpage additionally displays a link to access books in other languages.

"Comics" presents the author's body of work. It is set on a green background and uses text in various colours: yellow for the year of publication of the book, blue for the title and white for the book description. At the top of the page appears a text that indicates to users that if they click on the icons of the covers of the works, a screen with visual content from the book and a short text about the story will open, although this is not included for all books.

The layout of the content follows the same structure as that of the previous subpage: covers in the left-hand column of the page and bibliographic details on the right-hand side. The works follow a descending chronological order.

The “links” subpage hosts the addresses of 9 international publishers and the author’s music projects. “News” meanwhile, offers updates about the author: awards, presentations and sketch exhibitions. Also included are press releases, links to interviews with the author and a selection of reviews of her books written by children’s literature publications.

The home page of *site 3* opens with an illustration from one of the author’s recent award-winning books that occupies large part of space, while the navigation menu is located at the head of the page and uses small, lower-case letters: “bio”, “contact”, “shop” and “blog”. The rest of the page, set to a white background, is a virtual showcase of the covers of the author’s books and a short informative text of bibliographic details. Users can easily navigate through each of the books displayed on the home page, and they will be led to a subpage with visual and written content from the work: illustrations, exhibition photos, reports, booktrailers – in some cases – and an explanatory text.

The “contact” subpage contains the social media used by the author: Facebook, a YouTube channel and the Vimeo platform. Under “shop” we find all his works with cover illustrations, authors, publisher and year of publication. When users click on one of the books, they are led to its publisher. The fourth subpage is the author’s “blog”,⁶ which is called “jellyfish and brains”. The blog entries describe the author’s publications, awards and interviews and provide news about his books.

The results of *parameter 2* indicate that the websites analysed here are built based on a simple virtual navigational architecture in the case of *site 2* and *site 3*. Moreover, the three websites correspond to the artistic identities of their authors. *Site 1* and *site 3* are perhaps the ones that appropriate the nature of the virtual environment and the digital paradigm to organize, structure and present their content. However, we might infer that *site 2* corresponds to a translation of analogue content to the virtual.

6 <<https://medusasycerebros.blogspot.com.es/>>.

■ 3.3 Parameter 2. The site’s content

The third parameter selected is the most complex to analyse because it concerns the way of presenting content on web sites. Lluch and Escandell (2018) distinguish three indicators within this parameter – content types, classification form and presentation style – and to undertake in-depth analysis within the first indicator, we selected the most representative way of presenting content for this pages of this type, that content being none other than books.

We therefore chose to analyse one book that we considered representative from among each of the authors’ bodies of work. From Oliver Jeffers’s website, we chose the presentation of the book *Here We Are*. It is the author’s latest book, which is very different from the kind that Jeffers usually writes, first of all because it is informative, and, secondly because it is dedicated to his son.

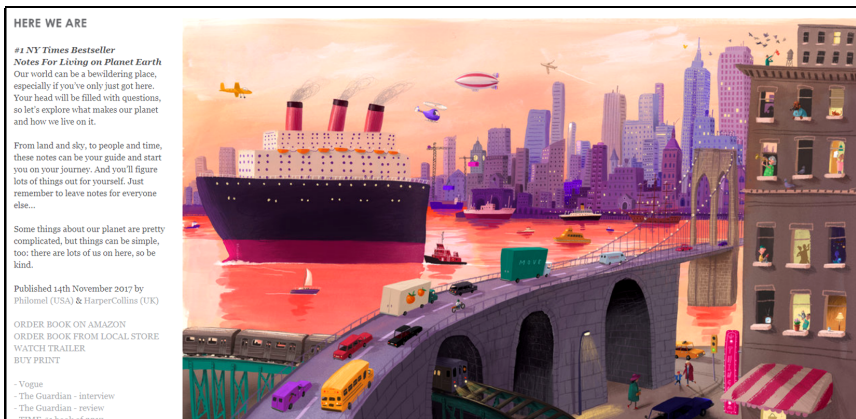


Figure 3. Oliver Jeffers’s website. The presentation of *Here We Are*.

The presentation keeps the model applied to all his works: an image of the book on the right part of the page and links on the left side. As it is a very recent book, on the left side there appears promotional text from the publisher and two links to ways to buy the book: “Order book on Amazon”, “order book from local store”. In addition to a promotional *trailer*,⁷ there is a link that reads “buy print”, from where prints of the author’s

7 <https://www.youtube.com/watch?v=V_7lkRYfjvY>.

book. So, for example, the first tile that appears is *A Child of Books*, and it links to the promotional site for this book.

The last link after the end of the titles list corresponds to a *widget* that takes the user into Oliver Jeffers’ World (<[http://www.oliverjeffers.com/picture-books/-visit-oliver-jeffers-world->](http://www.oliverjeffers.com/picture-books/-visit-oliver-jeffers-world-)).



Figure 5. Widget into Oliver Jeffers’ World.

Oliver Jeffers’ World presents on its background characters and themes from the author’s books against a blue that is very characteristic of this illustrator’s universe. There is a subtle level of animation that incorporates movement without diverting attention from the book. The four *midgets*⁸ on the left side of the screen – *about Oliver*, *Library*, *Do stuff* and *Shop* – offer information about the author, presentations of his books, activities and a store aimed at parents and teachers. The explicitly admitted target audience for this “world” is facilitators, and this is why Jeffers offers resources to foster children’s creativity based on characters from the author’s works. At all times, an interactive audience is called on to engage in the main ideas that the author uses to explain his artistic work.

The page ends with a link to the *book-trailer* for the work, as well as links to purchasing options for it (*buy book*, *buy print*).

8 Analysis of the form of these subpages was conducted under parameter 2.

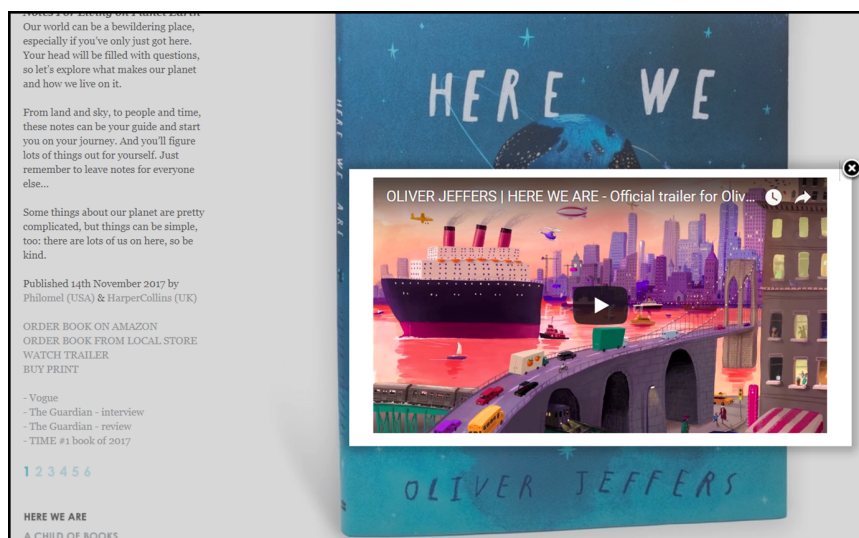


Figure 6. Image of *Here We Are's* book-trailer.

It is worth noting that the execution of the *book-trailer* conforms to all the indicators that we discerned in another study (Taberero, 2016) for a proper execution. A *book-trailer* is a promotional video that presents details about the book, the author, the title and, at the end, the launch date. The user thus receives the when and the where of publication and, of course, an invitation to acquire the book. It is a short piece (1' 09") that is based on a construct in which a first-person narrator dialogues with a particular interlocutor: his son. Users are therefore watching an intimate exchange between father and son, and although they cannot participate in it, at the same time the trailer achieves identification between the narrator and the main audience and purchaser of the book, which is none other than the facilitator-parent and, additionally, the facilitator-teacher-librarian. It would not be strange for one to call to mind after viewing the trailer a type of book that comes close to the *crossover* (Beckett, 2012) category of books.

It is also part of a line-up of children's classics that have been intended and designed for a very specific recipient. This is the case of *Alice's Adventures in Wonderland* or *Pippi Longstocking*, to put forward some representative examples of this line of creation. On the other hand, the work seeks a readership model tending toward not only children but also adults because of its encyclopaedic perspective.

The two main constructional foundations of ellipsis and suspension (Taberero, 2016: 26) are essential in the production of this *book-trailer*. Therefore, the video only shows, from the verbal element, the purpose of the work, presenting to his child the world and teaching him about its essentials, against a background of images that, synthetically and progressively, and via the simplified style true to the author's own, define the basic elements through which human beings live in communion with the universe. As one would expect, the work embraces a spirit of a serene, balanced and sustainable development that could well be described as "ecology of artistic creation" or "ecoart," linked to slow, serene rhythms, colours and movements that announce what B. Bader (1976) called "the drama of the turning page" or the need for the reader to linger over the details, or to turn the page based on what the narrator says. In any case, the idea is to propose the model of an active reader who is involved in the work out of curiosity. These are essential aspects for an informative work aimed at children and are very much present in the children's book market, as is indicated by the data on Spain from reports such as that of the Observatorio de la Lectura y el Libro (Observatory for Reading and Books) for 2017, the *Lectura en España* report edited by J. A. Millán (2017) or Marchamalo in *Anuario Iberoamericano sobre el Libro Infantil y Juvenil* (2017: 223–240).

On the other hand, this promotional work brings about intertextual and hypertextual relationships, both with Jeffers's own work, which is easily identifiable in some characters, and with offerings from the children's and educational sectors, such as the school encyclopaedias to which illustrated books within the current scene of bestiaries such as *Animalium* by Scott and Broom (Candlewick Press, 2014) correspond.

The *book-trailer* begins with the presence of the author and a reference to the time frame of his creation process with the aim of establishing a metafictional discourse about the book and the auctorial perspective from which the work is explained, and also in order to provide a reminder of the affiliation to the object that the discourse is promoting. The animation, the music, the rhythm and the cinematic effects of the zoom and choppy shots bring the user into a work of multiple characters, in which space and time are in perfect harmony with the evolution that defines existence itself. The blues, pinks and violets and the serene composition of each of the selected sequences convey the optimism of a life that is in balance with the environment as it begins. The following table summarizes the indicators that a *book-trailer* should exhibit (Taberero, 2016: 33) and their application to the work that has been selected for analysis.

CATEGORIES	<i>Here We Here</i>
Data specific to the book: authors, title, publisher, date	A cinematic affiliation is also acknowledged.
Duration: between 30 seconds and two minutes	1' 09"
Complicity: the narrator and a call to the reader	First-person narrator Call to a particular reader: his son
Suspension and ellipsis as foundations of construction	Presence of the two foundations of construction Announcement of the purpose of the work. Ecology of artistic creation. "Ecoarte"
Hypertextuality	Hyperlink reading
Intertextuality	<i>Animalium</i> , Scott, Broom
Metafiction	The book-creation process. Drafts Writer in person
Object-based perspective of the book	Affiliation with the object
Animation	Low-key and flat
Music and rhythm of sequencing and action, and temporal location	Rhythm and music related to the story
Flat spaces	Relevance Choppy shots
Selection of leading characters and spaces. Presence of zoom.	Emphasis on collective and harmonious characters

Table 2. Categories that a book-trailer should exhibit (Taberero, 2016: 33) and their application to *Here We Here* by Oliver Jeffers.

From the analysis of the indicators, it can be concluded that Jeffers's execution in his *book-trailer* is excellent, from both the promotional and artistic points of view, something that is related to the clear influence of cinematographic language in the author's work, as is reflected in the *trailers* for other books – for example, that for *Lost and Found*, which is a true animated short that also appears in the "films" category of the website.

In regards to the websites of Isol and Manuel Marsol, all that can be pointed out is that these are authors whose pages are easier to navigate, that they are similar to a document repository, and that their aim is to display works that can be purchased from the indicated places. In these pages

the “book content” corresponds to this structure. In the case of *Nocturno* by Isol, the page is made up on the left side of the cover, details about the book and links to the prizes won, while the right side contains six enlargeable images from the book.



Figure 7. Webpage of *Nocturno* by Isol.

Manuel Marsol’s page for *El tiempo del Gigante* is easy to navigate. The book content is presented through the cover link, which provides access to details of the book, awards and interviews with the authors, and there are animations in both the profile of the work and its *book-trailer*.⁹ This trailer has a canonical execution in which the illustrator, who also created the *trailer*, presents his work’s cinematographic conception in a similar manner to Jeffers.

9 <<https://vimeo.com/18255527>>.

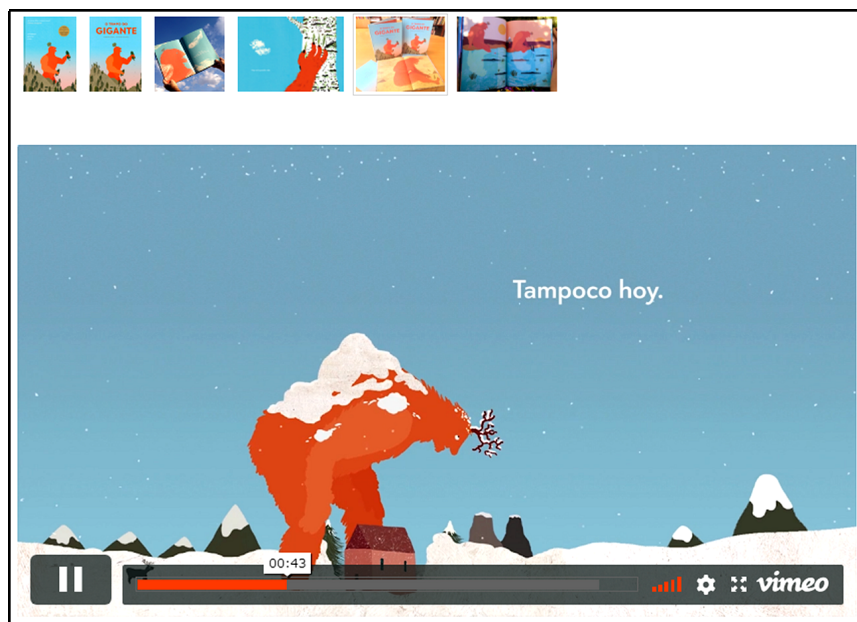


Figure 8. Manuel Marsol's page for *El tiempo del Gigante*.

■ 4 Discussion and conclusions: Toward an analytical model

Based on the pages that we selected and the analysis of the parameters chosen from within the study by Lluch and Escandell (2018), the following results can be inferred:

In the case of *parameters 1* and *2*, which provided a general description of the websites and a verification of the options in terms of navigating them and accessing their content, the results were different for each of the pages. Jeffers's website involves complex navigation in which some of the content is repeated with the sole purpose of promoting a dissemination of the entirety of the author's work. There is even a subpage that can be reached from different hyperlinks, and it sketches out a readership model that has to do with facilitators, the main disseminator of books in an inherently mediated form of literature.

On Isol's and Marsol's pages, it can be observed that navigation is easier and focused only on spreading and selling the books in isolation. This is true to a greater extent for the page for Isol, who has adapted analogue

methods of dissemination, and to a lesser extent for the page for Marsol, who with some resources has moved away from an analogue promotional model. These latter two pages do not feature a concept of “auctorial universe” of the kind found on Jeffers’s page.

With regards to *parameter 3*, which relates to the content hosted on the authors’ websites, the analysis of the three selected sites shows that one of the most important indicators is the presentation of books with the aim of disseminating and promoting them. For this reason, we took as the object for our dense analysis the “book content” from each of the sites analysed. Thus, the sites share descriptive elements such as: bibliographic details for the book, reproduction of the cover and some of its pages, hyperlinks to publishers to purchase books – that is, basic metadata about the book which are necessary for it to be shared in a virtual space. This written content is organized into subpages, and for this reason these acquire relevance in the organization and classification of the books on the authors’ websites.

Of special interest in this parameter was analysis of the book content for Jeffers’s *Here We Are*. Jeffers uses his website as a virtual showcase but also makes use of the possibilities offered by the tools of the social web to share his creative process with his audience. In this regard, the audiovisual resources incorporated in his page in video format to describe and explain his conception of the work and its process of development and bring these to the user take on great importance. To these ends, he directly addresses the audience in a familiar tone, opening up his studio to let readers in and show them drafts, notebooks, decision-making steps and so forth. All of these features are harnessed in the example selected for analysis, *Here We Are*. It is worth noting the significance of this *book-trailer* as a promotional instrument comprising all the indicators that identify an effective and high-quality *book-trailer* (Tabernero, 2016) that appeals to emotion in a contagious way, something that according to recent studies (J. Serrano-Puche, 2016: 24) is an indispensable condition for a video to be shared on social media. Moreover, Jeffers’s website sometimes leans toward a transmedia conception of discourse and reader that has parallels with the *transreader* (Scolari, 2017). This implies a paradigm shift in the field of reading, since, starting from the book as the axis, a transmedia discourse is constructed in which the web becomes a virtual public epitext that defines a new way of reading, a new reader and a return of the author in the construction of meanings.

Isol’s and Marsol’s websites are more dependent on the analogue dissemination model with respect to this indicator, to a greater extent in the case of the former. On none of the analysed websites is the reader present,

since this epitext is conceived as a place for promoting the author and their work. Communication with the reader is diverted to the blog format or to social media such as *Facebook*, *Twitter* and *Instagram*. ■

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