interactive digital readers in ePub3

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Everybody can be both a producer and a distributor of media (Anderson, 2006).
We expect 24/7 access to information on all our devices. That should be easy and intuitive (Horizon, 2014).
Types of (educational) media have changed:
- narrative
- interactive
- communicative
- adaptive
- productive
(Laurillard, 2002)
Mayer (2001), multimedia learning: optimal learning happens when word and images are presented together (with meaning, not too look nice), in short 'chunks'.
FLIPPED LEARNING
Abeysekera & Dawson (2014), Flipped learning:

(1) moves most information-transmission teaching out of class

(2) uses class time for learning activities that are active and social and

(3) requires students to complete pre- and/or post-class activities to fully benefit from in-class work.
CURATED LEARNING
Siemens (2007), a ‘curatorial teacher’:

- **Selects** artefacts, resources and concepts

- Provides **interpretation**, direction and guidance

- Acknowledges the autonomy of learners, yet **understands the frustration** of exploring unknown territories without a map.
1. Literature review (30 articles)

Criteria for good eTextbooks:
- technology
  (navigation, notes, highlights)
- content
  (multimedia, quizzes, hyperlinks)
- pedagogy
  (chunking, multiple sources, conversational style)
LECTURERS
2. Interviews with lecturers (n=12):

- they want to compose their own material,
- combining course guide and learning materials,
- including multimedia content,
- and interactivity.
STUDENTS
3. Students: pdf ➔ questionnaire (n = 149):

- pdf is not enough,
- students expect multimedia content,
- and they expect interactivity.
INTRODUCTION

PREFACE

Welcome to the Trade Publishing course! After this course you will be familiar with the various roles in the trade publishing industry and you will have gained in-depth knowledge of a company and/or genre you would like to work for/with. You will also have researched new approaches to e-publishing and will have thought about marketing.

Whether you will apply for a traineeship or job in a prominent publishing house, or a literary agency, or something entirely different within the book trade, in the International Trade Publishing course you learn how to prepare for such a career. During this minor you will get to know so many book professionals, both in the Netherlands and abroad, that the traineeship, the thesis, or the job will be within actual reach.

STRUCTURE OF THE COURSE

OVERVIEW OF THE COURSE

LEARNING AIDS & COMPETENCIES
INTRODUCTION

PREFACE

Welcome to the Trade Publishing course! After this course you will have a good understanding of the trade publishing industry and you will have gained in-depth knowledge of the trade publishing industry and you would like to work for/with. You will also have researched some aspects of publishing and have thought about marketing.

Whether you will apply for a traineeship or job in a prominent publishing house or want to work on something entirely different within the book trade, in the Internet world or in the publishing world, how to prepare for such a career. During this minor you will get, both in the Netherlands and abroad, that the traineeship, the trade publishing world and the marketing of books.

STRUCTURE OF THE COURSE

OVERVIEW OF THE COURSE

LEARNING AIMS & COMPETENCIES
Introduction
This week, we will start with an introduction in the Dutch trade publishing industry. In the first lecture, you will be introduced to the course and learn more about the assignments and assessment. During our Oxford trip, there will be a lecture about the unique features of the Dutch book trade.

Preparation
To get you going, please take the quiz and read the article about publishing in The Netherlands. Watch the video to get an impression of a large publishing house.

Quiz: Who is who?

Read: Bigger isn't always better - independent publishing in the Netherlands

Watch: inside Random House

In this video, you see how publishing works from the perspective of a large international publishing house. All different roles in the process are shown.

Publishing fields
What is a field? I borrow this term from the French sociologist Pierre Bourdieu and freely adapt it for my own purposes. A field is a structured space of social positions which can be occupied by agents and organizations, and in which the position of any agent or organization depends on the type and quantity of resources or ‘capital’ they have at their disposal. Any social arena - a business sector, a sphere of education, a domain of sport - can be treated as a field in which agents and organizations are linked together in relations of cooperation, competition and interdependency. Markets are an important part of some fields, but fields are always more than markets. They are made up of agents and organizations, of different kinds and quantities of power and resources, of a variety of practices and of specific forms of competition, collaboration and reward. There are four reasons why the concept of field helps us to understand the world of publishing. First, it enables us to see straightaway that the world of publishing is not one world but rather a plurality of worlds - or, as I shall say, a plurality of fields, each of which has its own distinctive characteristics. So there’s the field of trade publishing, the field of scholarly monograph publishing, the field of higher education publishing, the field of professional publishing, the field of illustrated art book publishing and so on. Each of these fields has its own peculiar characteristics - you cannot generalize across them. It’s like different kinds of games: there is chess, checkers, Monopoly, Risk, Cluedo and so on. To the outside observer they may all look similar - they’re all board games with little pieces that move around the board. But each game has its own rules, and you can know how to play one without knowing how to play another. And publishing is often like that: people who work in the business tend to work in one particular field. They become experts in that field and may rise to senior positions of power and authority within it, but they may know nothing at all about what goes on in other fields.

The second reason why the notion of field helps is that it forces us to look beyond specific firms and organizations and makes us think, instead, in relational terms. The notion of field is part of a theory that is fundamentally relational in character, in the sense that it assumes that the actions of agents, firms and other organizations are oriented towards other agents and organizations and predicated on calculations about how others may or may not act in the field. Agents, firms and other organizations never exist in isolation: they are always situated in complex relations of power, competition and cooperation with other firms and organizations, and the theory of fields forces us to focus our attention on this complex space of power and interdependency. The theory constantly reminds us that the actions of any particular agent or organization are always part of a larger whole, a system if you like, of which they are part but over which they do not have any overall control.

Key resources of publishing firms

- economic capital
- human capital
- social capital
- intellectual capital
- symbolic capital

The third reason why the notion of field helps is that it brings home the fact that the process of production involves the immediate production of consensual meaning. That is, it focuses our attention on the role play that writers, editors, publishers and other agents play in the construction of the meaning of the text. The text is not simply a product of the author’s mind but is produced through a complex interaction between the author and the publisher, the publisher and the printer, the printer and the reader. The text is a product of the social process of production, and the process of production is a social process.

The fourth reason why the notion of field helps is that it reminds us that the world of publishing is not a static world but a world in which things are always changing. New agents and organizations are always entering the field, and old agents and organizations are always leaving. New forms of publishing are always emerging, and old forms of publishing are always disappearing. The world of publishing is always in a state of flux, and the theory of fields reminds us that we must always be alert to the possibility of change.
different agents and organizations are doing many different things, and any attempt to reduce this complexity to an underlying logic of the field is bound to be misleading. Well, let us see; maybe they are right, maybe they are wrong. The social world is a messy place but it is not completely without order, and the task I have set myself is to see if we can discern some order in the plethora of details that make up the diverse practices of everyday life. Of course, I shall not seek to recount all the details - nothing would be more tedious for the reader - nor shall I claim to be able to account for everything that happens in the field. There will always be exceptional events, exceptional actors and exceptional circumstances, but the exceptions should not blind us to the rules. Some actors and some details will feature more prominently in our story than others, and for this I make no apologies. Finding order is about prioritizing detail, attributing more significance to some actors and events than to others, precisely because they tell us more than others do about the underlying structure and dynamics of the field.9

Quiz: What is capital?

Check if you understood what the different forms of capital are

Match the items.

a. The accumulated prestige and status associated with a company (e.g. publishing house).

b. The accumulated financial resources (including stock, reserves, etcetera).

c. The staff employed by the firm and their accumulated knowledge, skills and expertise.

d. The networks of contacts and relationships that an individual or organization has built up over time.

e. The rights that a company (e.g. a publisher) owns or controls and that they are able to exploit.

1. Human capital

2. Economic capital

3. Social capital

4. Intellectual capital

5. Symbolic capital

Right! Good job!
STUDENTS
Findings from pilot: students (n=20)

**On what device did you mostly use bundle?**
- Laptop: 90%
- Tablet: 10%

**How was your experience using bundle?**
- Easy: 40%
- Not enjoyable: 45%
- Neutral: 15%
Findings from pilot: students (n=20)

- **digital** has benefits
  but
- for **longer texts** they prefer **paper**
  so
- students **advise a hybrid solution**
Benefits paper:

- less tiring on the eyes
- better overview (tactility)
- no distractions
- a greater 'sense' of studying

Literature (Baron, Mangen) confirms these outcomes.
Benefits digital:

- all sources organised in one place!
- video & quizzes
- progress bar is motivating
- make, share and copy highlights
LECTURERS
What do lecturers think? (n=48)

WOULD YOU USE BUNDLE IN YOUR MODULES?

- Yes: 70.8%
- No: 29.2%
What do lecturers think? (n=48)

WHAT TYPE OF MATERIAL WOULD YOU EXPECT TO INCLUDE IN A BUNDLE?

- COURSE GUIDE INFO
- OWN TEXT
- ARTICLES
- BOOK CHAPTERS
- EXISTING VIDEOS
- WEBLECTURES
- PICTURES/IMAGES
- QUIZZES
- OTHER
What do lecturers think? (n=48)

'I want it!'
'I think this is a superb idea!'
'I'm very enthusiastic about this tool!'
'make it easy to compose a Bundle'
'make sure you have good instructions for lecturers prepared'
'if it really works, it would be fantastic'
CONTENT
What's next? For students: hybrid

WEEK 1: Trade publishing industry

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Preparation
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Quiz: Who is who?
See how familiar you already are with the big names in Dutch and international trade publishing. By the end of the course, you should know all the names!

Read: Bigger isn't always better - independent publishing in the Netherlands
This article from the website of the Frankfurt Book Fair is a bit dated, but gives an insight in how Dutch publishing is structured. You will learn some important names and read about well known publishers and publishing houses.


When I think of American indie publishing, I think of Akashic Books, Graywolf Press, Grove, Melville House, Other Press, Seven Stories, the former Soft Skull Press. They might be different in scope and focus, but what they have in common is that they publish what big mainstream publishers don't publish: books in translation, short story collections, poetry, left-wing oriented non-fiction, out-of-the-box fiction. In music and movies the indie scene is even stronger and more easy to define. As a Dutch woman working in US publishing, I am always fascinated by the differences.

Dutch society is relatively non-hierarchical, something that's reflected in the publishing landscape. Dutch indie publishing is much less of an established concept, in part because the "independent spirit" has been part of the DNA of many publishers going back throughout history. Descartes and Spinoza were published...
What's next? For lecturers: CMS
BUNDLE

interactive digital readers in ePub3

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