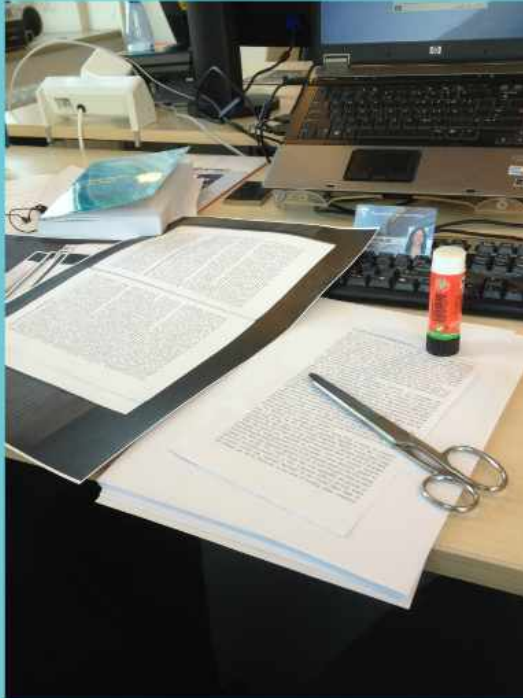


BUNDLE

interactive digital readers in ePub3

Rose Leighton
PublishingLab

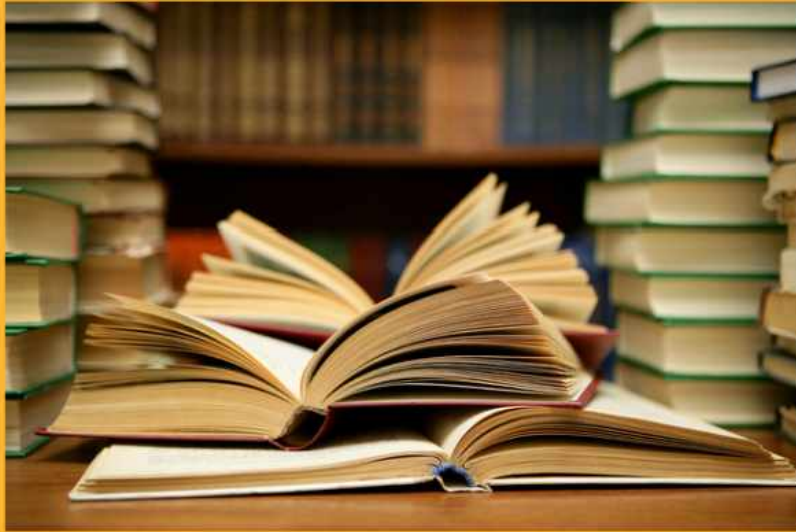
Amsterdam University of Applied Sciences
r.h.leighton@hva.nl | @RoseLeighton



Everybody can be both a producer and a distributor of media (Anderson, 2006).

# Categorie: College 1 (2)		
	Code van Dordrecht	2-9-2013 13:26
	Dade voor de journalistiek z.b	2-8-2013 13:34
	NOS College 1	12-9-2013 14:02
# Categorie: College 2 (4)		
	Iedereen is Journalist_Burgerjournalistiek	20-9-2013 13:11
	Openheid als wapen	8-4-2013 12:08
	Nieuws dat je maakt	5-9-2013 12:08
	NOS College 2	15-9-2013 13:42
# Categorie: College 3 (3)		
	Mediegeletterdheid en NH	11-9-2013 21:56
	Zorg om verplating door media ontzocht te	12-9-2013 22:00
	Neil Postman	12-9-2013 22:23
	Pen, 'n' 'n' het verhaal van Julianus Simeon	13-9-2013 23:07
	NOS College 3	27-9-2013 14:15
# Categorie: College 4 (4)		
	Dagorder als omgeving De markt van het ver	20-9-2013 12:09
	Zijn gele lever werkt niet meer_NRC.NEXT_4_5	19-9-2013 14:03
	Rat Earth News	20-9-2013 18:00
	NOS College 4	27-9-2013 14:10
# Categorie: College 5 (6)		
	You've had your fun, now we want the stuff b	30-8-2013 12:30
	Gaan meer en geweld meer in de krant_NRC/N	28-8-2013 12:31
	Leuke dag voor besta nieuws_NRC.NEXT_10_sep	20-9-2013 11:30
	verschoningsrecht	20-4-2013 16:37
	NOS College 5	6-10-2013 22:56
	'Alle goede journalistiek is activisme'	7-10-2013 13:49
# Categorie: College 6 (2)		
	De foto's zijn vreselijk, maar ook propagand	2-10-2013 13:10
	NOS College 6	28-10-2013 13:22
# Categorie: Studiemateriaal (2)		
	medialshandeling NOS Trends in de Media	29-8-2013 16:47
	Voorbeeldvragen tentamen NOS Trends in de Media	28-10-2013 13:33

We expect 24/7 access to information on all our devices. That should be easy and intuitive (Horizon, 2014).

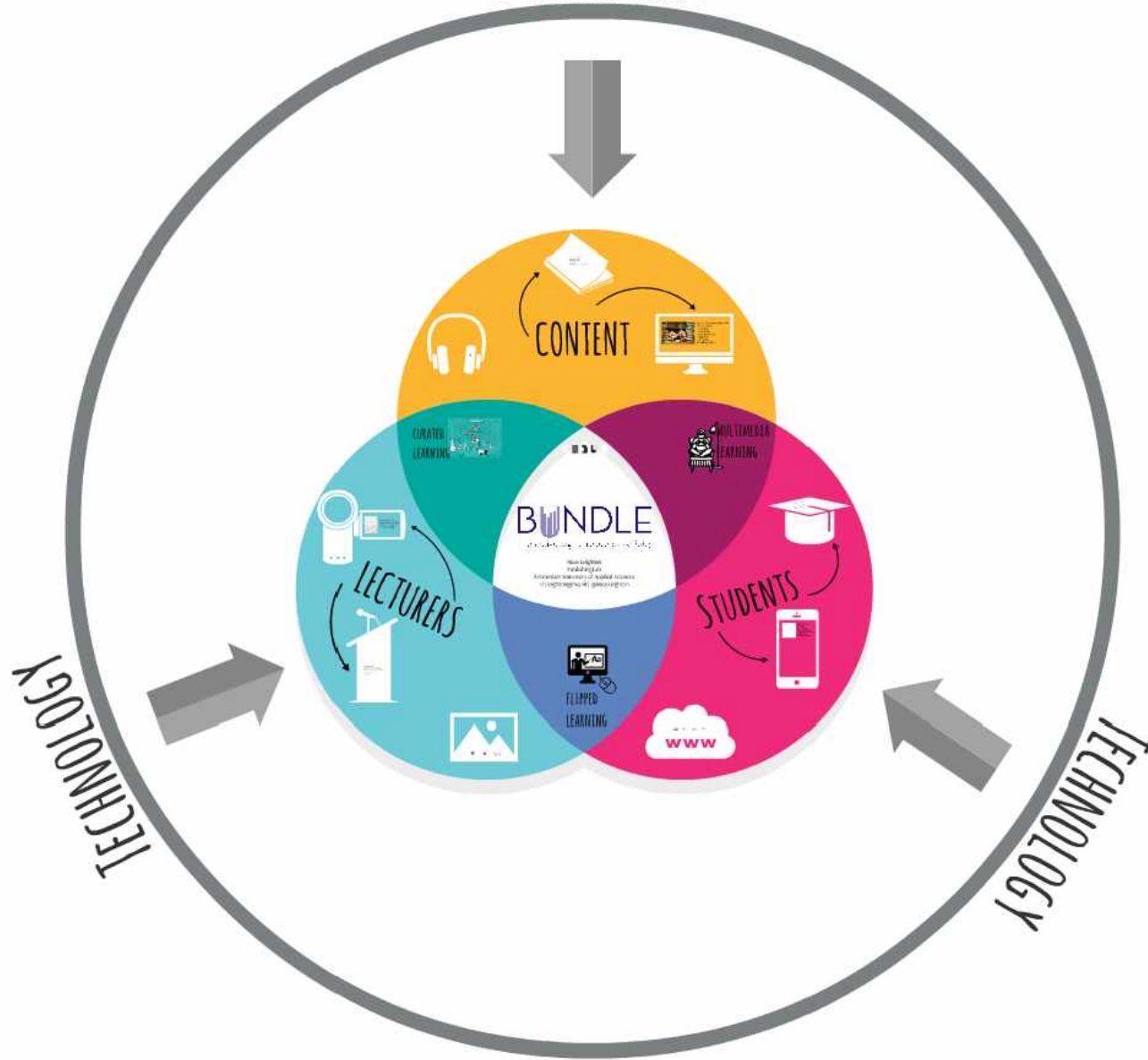


Types of (educational) media
have changed:

- narrative
- interactive
- communicative
- adaptive
- productive

(Laurillard, 2002)

TECHNOLOGY





MULTIMEDIA LEARNING

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

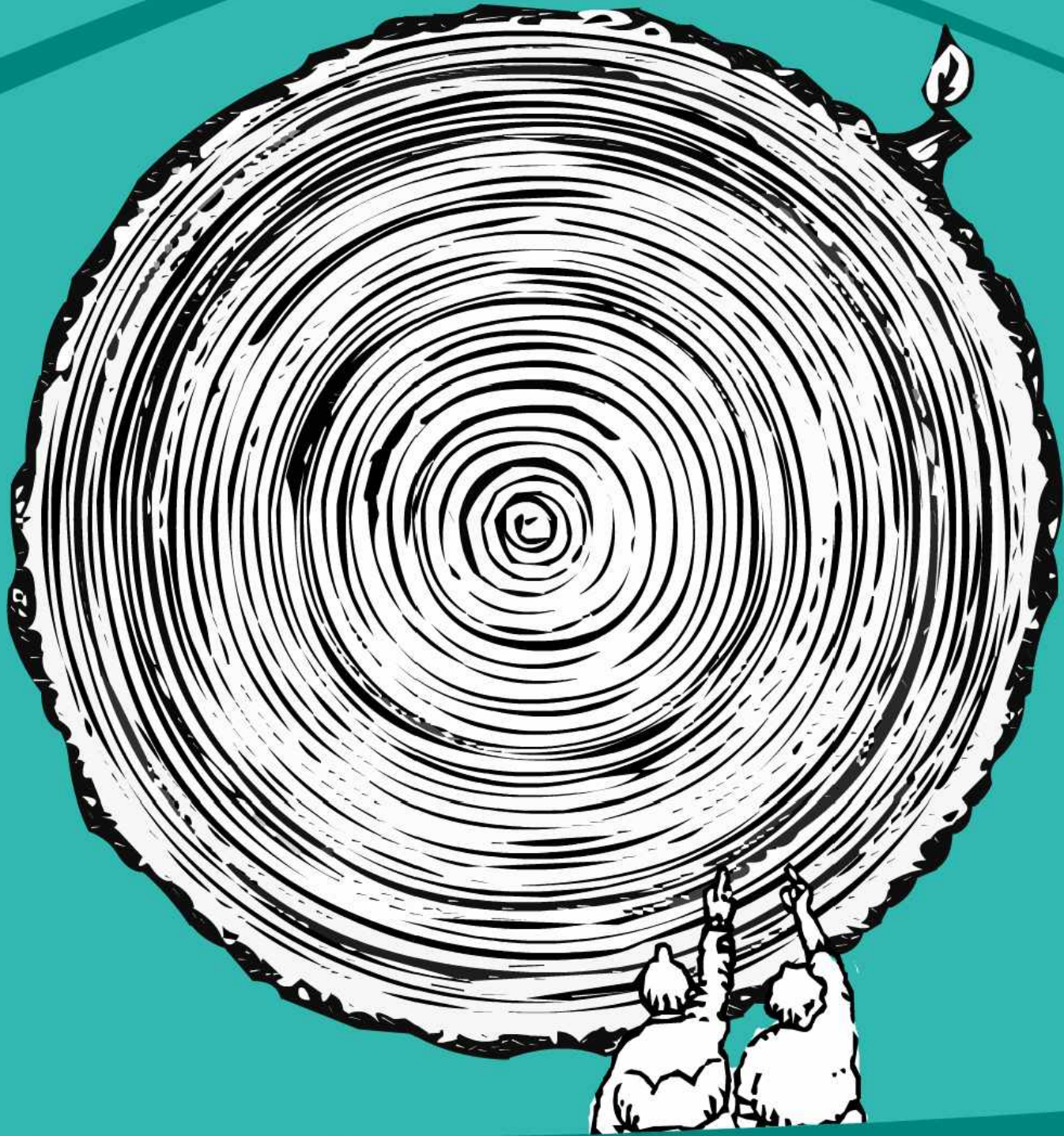
(3) requires students to **complete pre- and/or post-class activities** to fully benefit from in-class work.

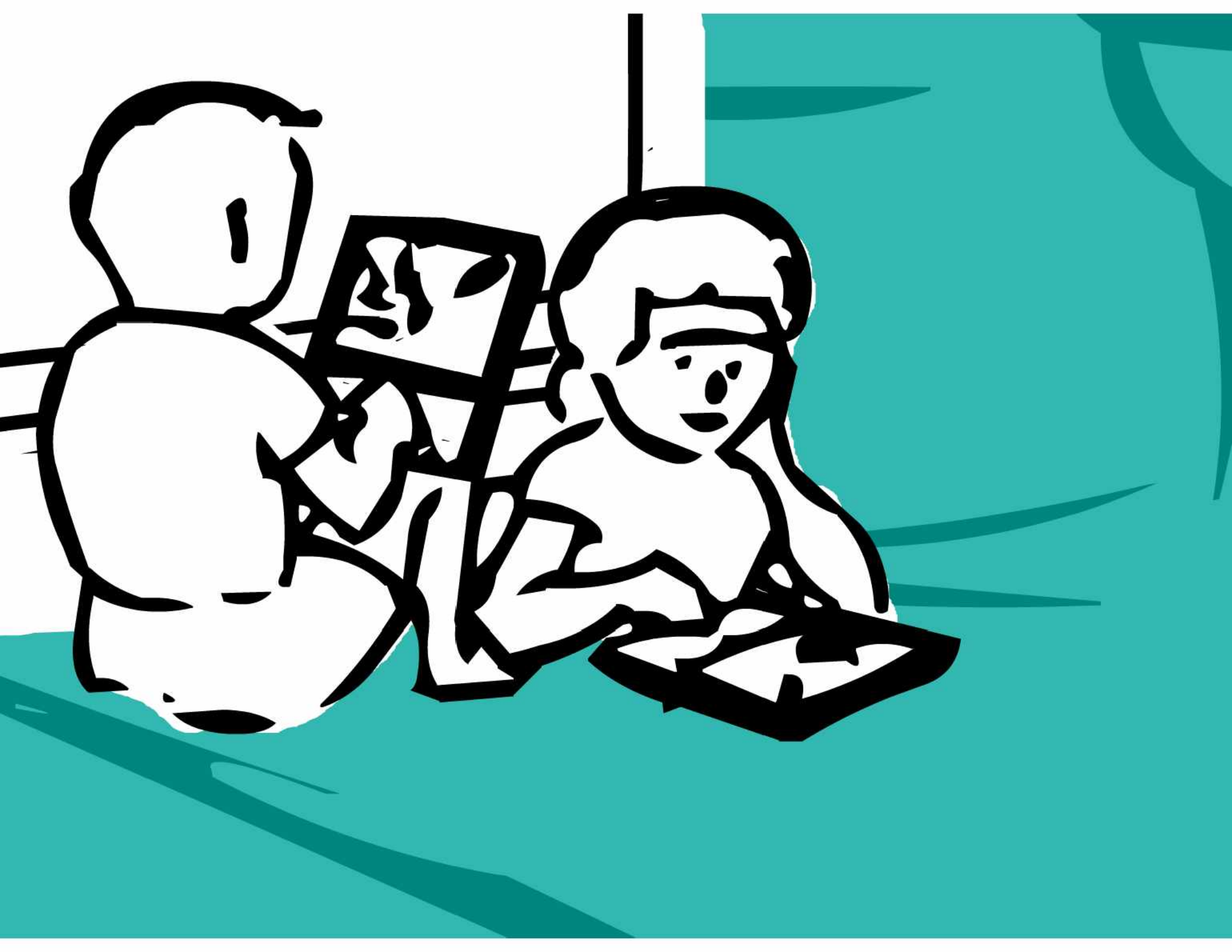
CURATED LEARNING

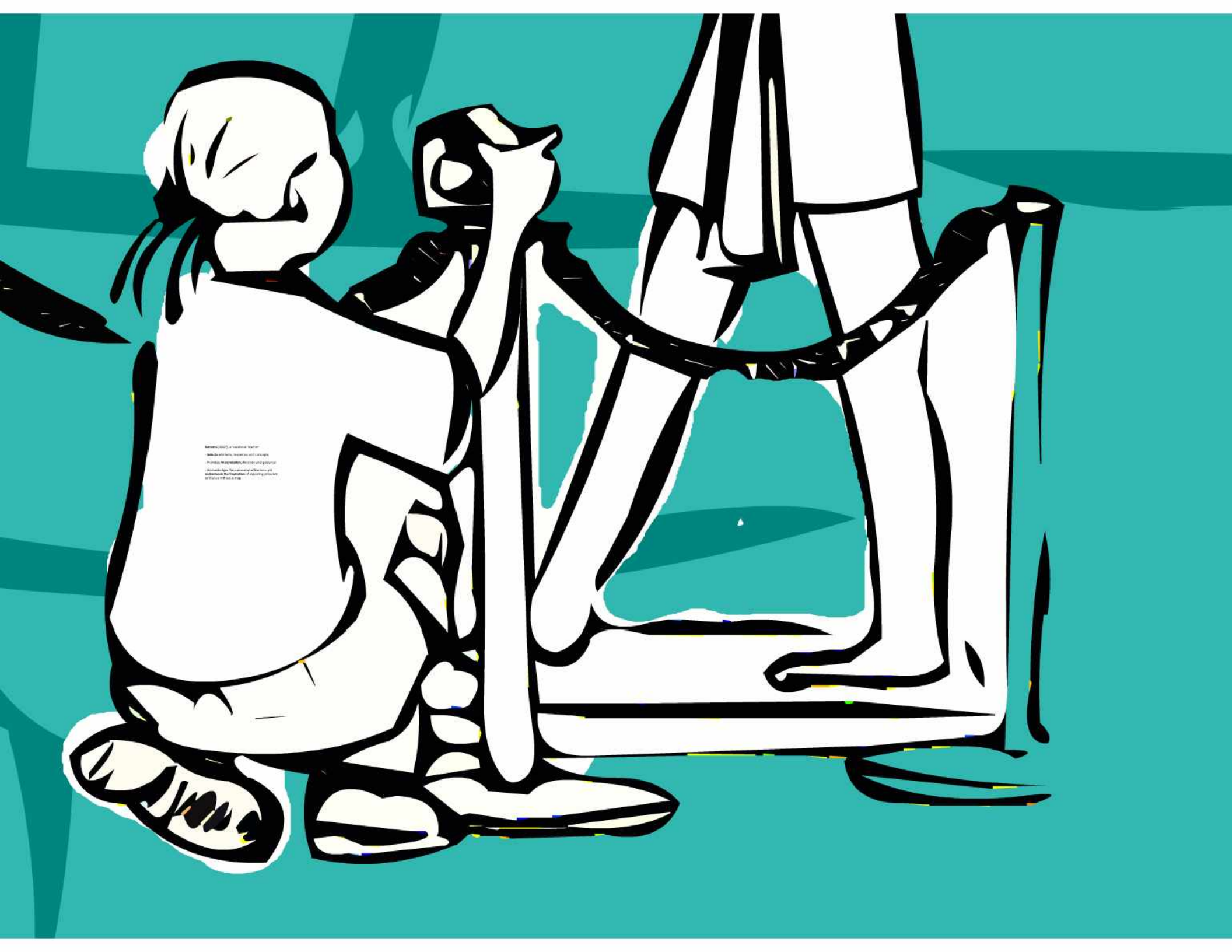










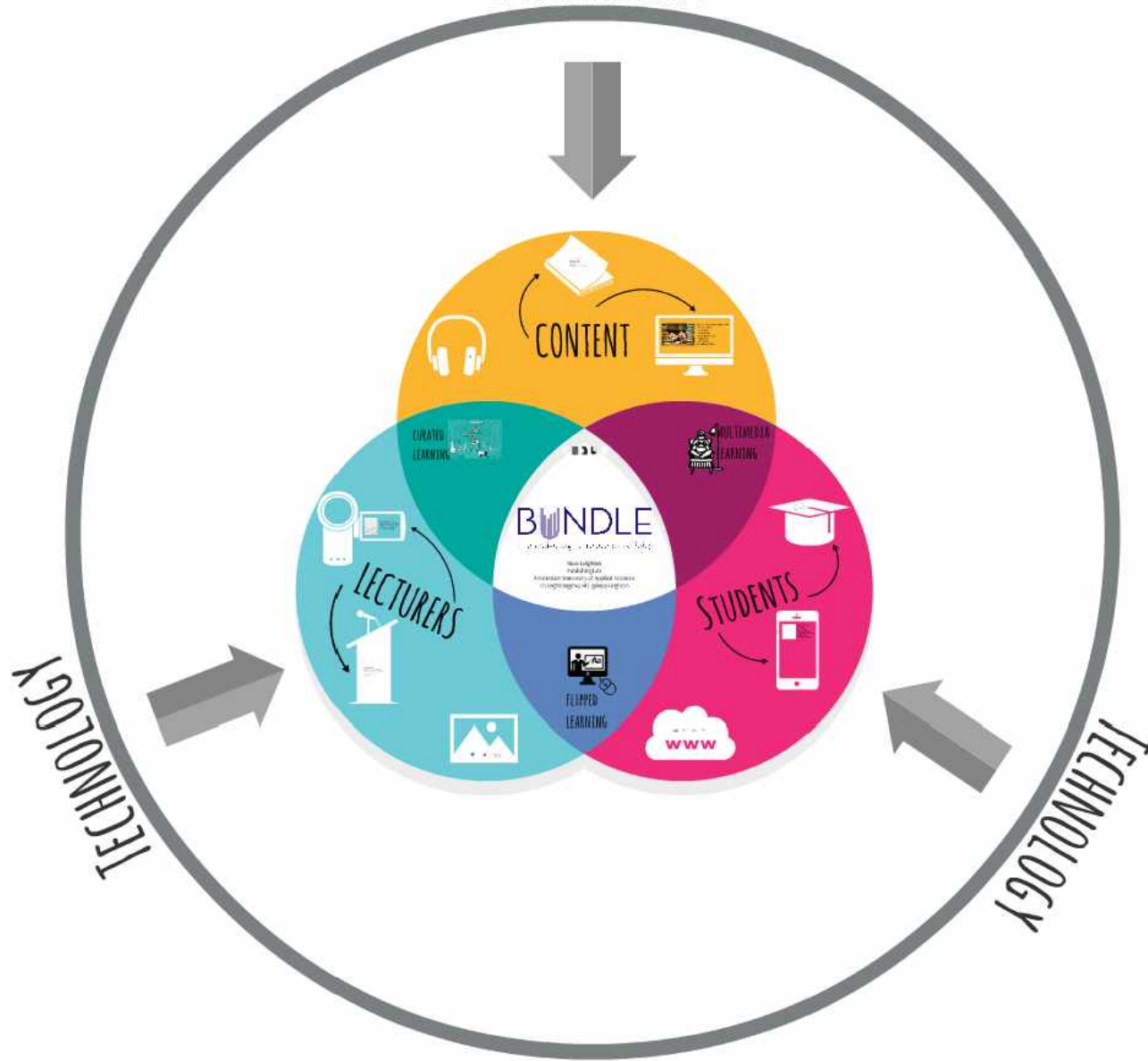


Between 2012, a business leader
- Public affairs, investor and culture
- Project management, director and general
- Entrepreneur. The author of the book and
- Member of the National Council of
- Member of the National Council of

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.

TECHNOLOGY



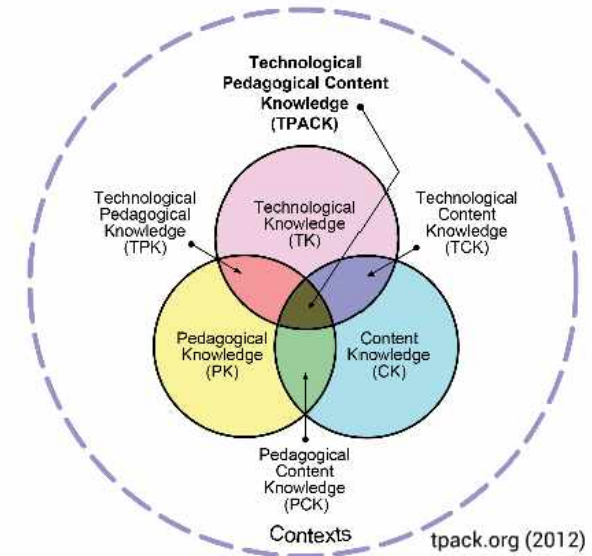
CONTENT



1. Literature review (30 articles)

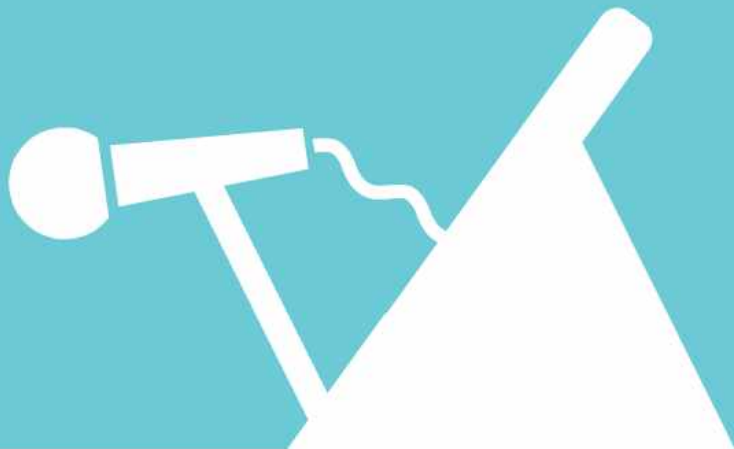
Criteria for good eTextbooks:

- technology
(navigation, notes, highlights)
- content
(multimedia, quizzes, hyperlinks)
- pedagogy
(chunking, multiple sources, conversational style)





LECTURERS





Hogeschool van Amsterdam

Canon

PublishingLab

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





Hogeschool van Amsterdam

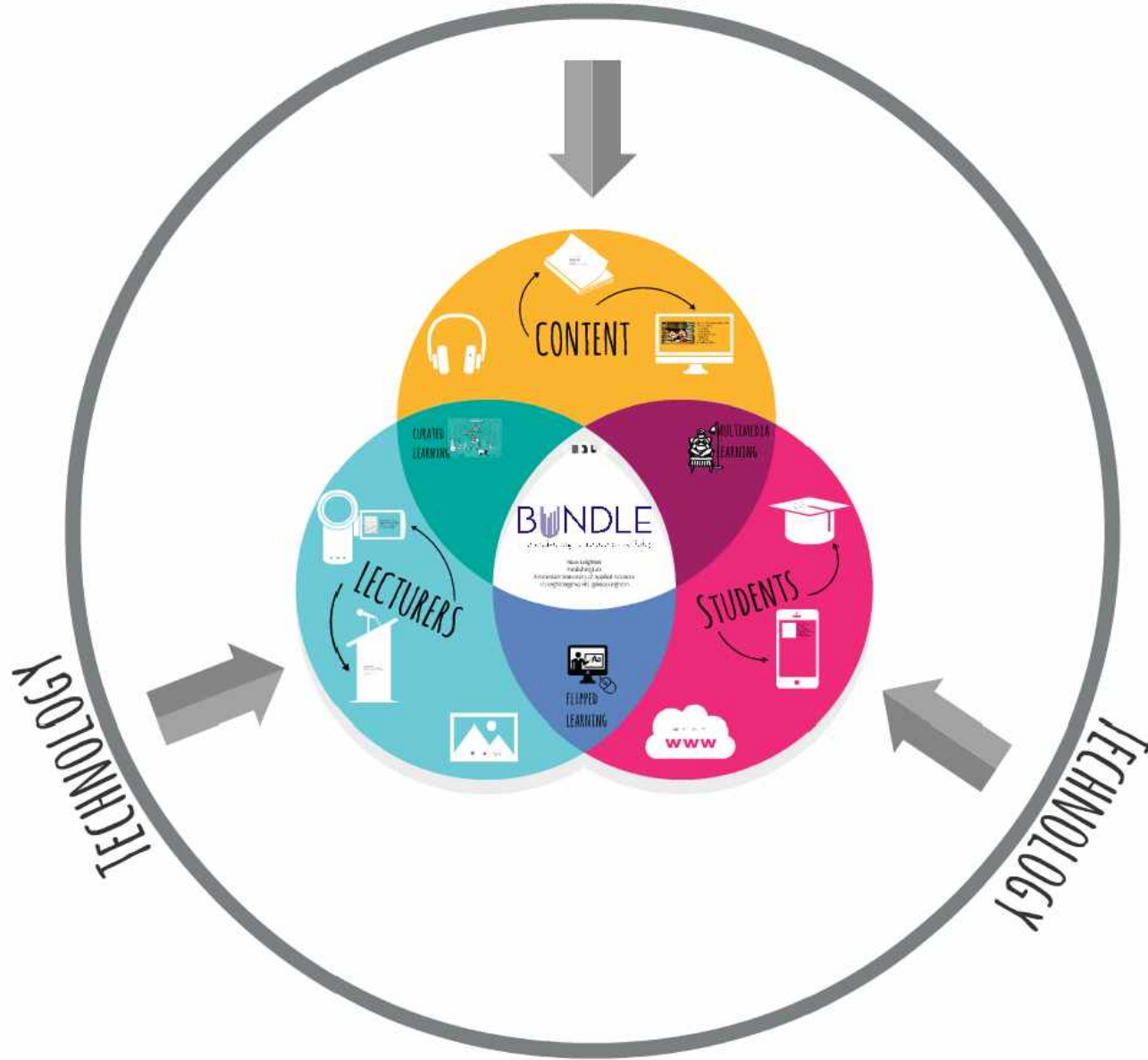
Canon

PublishingLab

3. Students: pdf → questionnaire (n = 149):

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

TECHNOLOGY



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 AIMS & COMPETENCIES

Chapter progress:

67% completed

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.

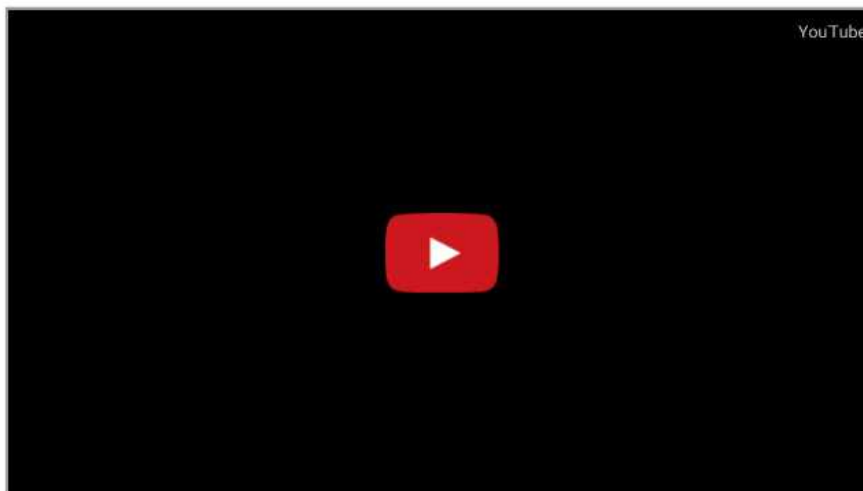
Quiz: Who is who?

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.

Source: *Random House Group. (28 March 2013). Inside Random House. [YouTube.com](https://www.youtube.com/watch?v=...).*



Tick this box when you have watched the video



Publishing fields

What is a field? I borrow this term from the French sociologist Pierre Bourdieu and freely adapt it for my own purposes.¹ 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 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



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

Tick this box when you have read the article

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

c ✓

2. Economic capital

b ✓

3. Social capital

d ✓

4. Intellectual capital

e ✓

5. Symbolic capital

a ✓

Right! Good job!

Check Answer

Reset

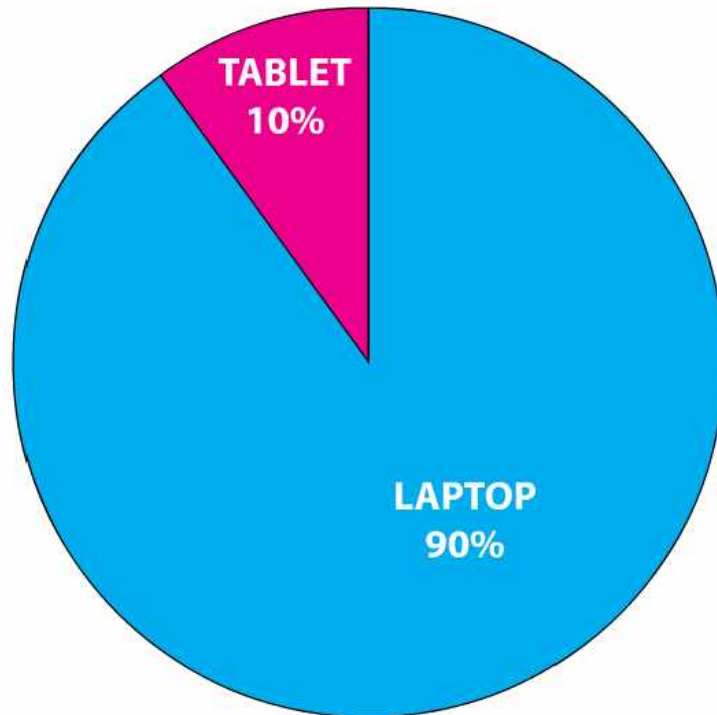
STUDENTS



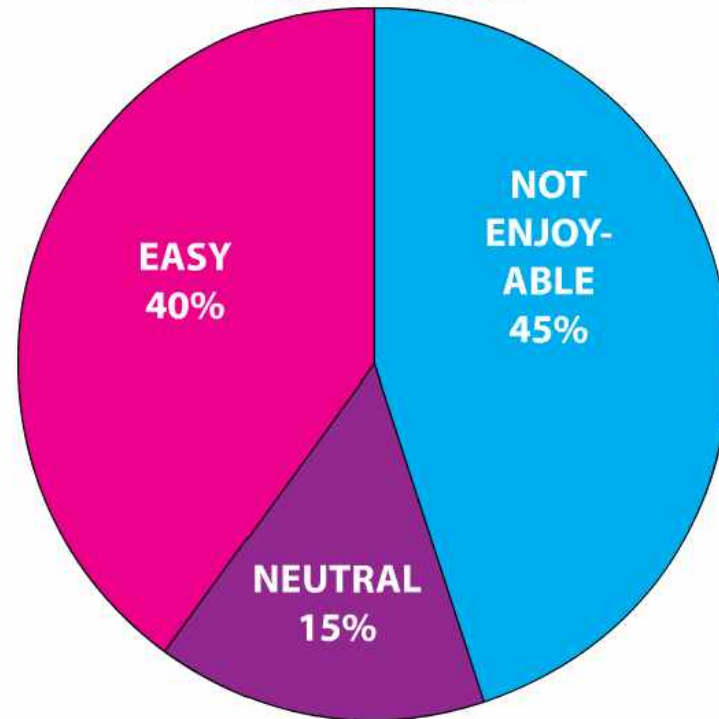


Findings from pilot: students (n=20)

ON WHAT DEVICE DID YOU MOSTLY USE BUNDLE?



HOW WAS YOUR EXPERIENCE USING BUNDLE?





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.



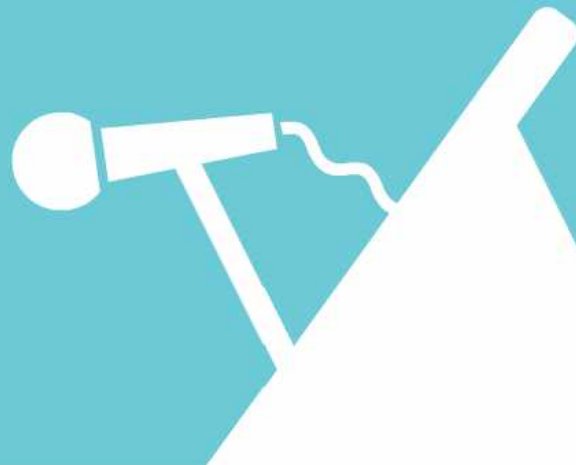
Benefits digital:

- all sources organised in one place!
- video & quizzes
- progress bar is motivating
- make, share and copy highlights

Even
both a p
distributor of
(Anderson, 2006).

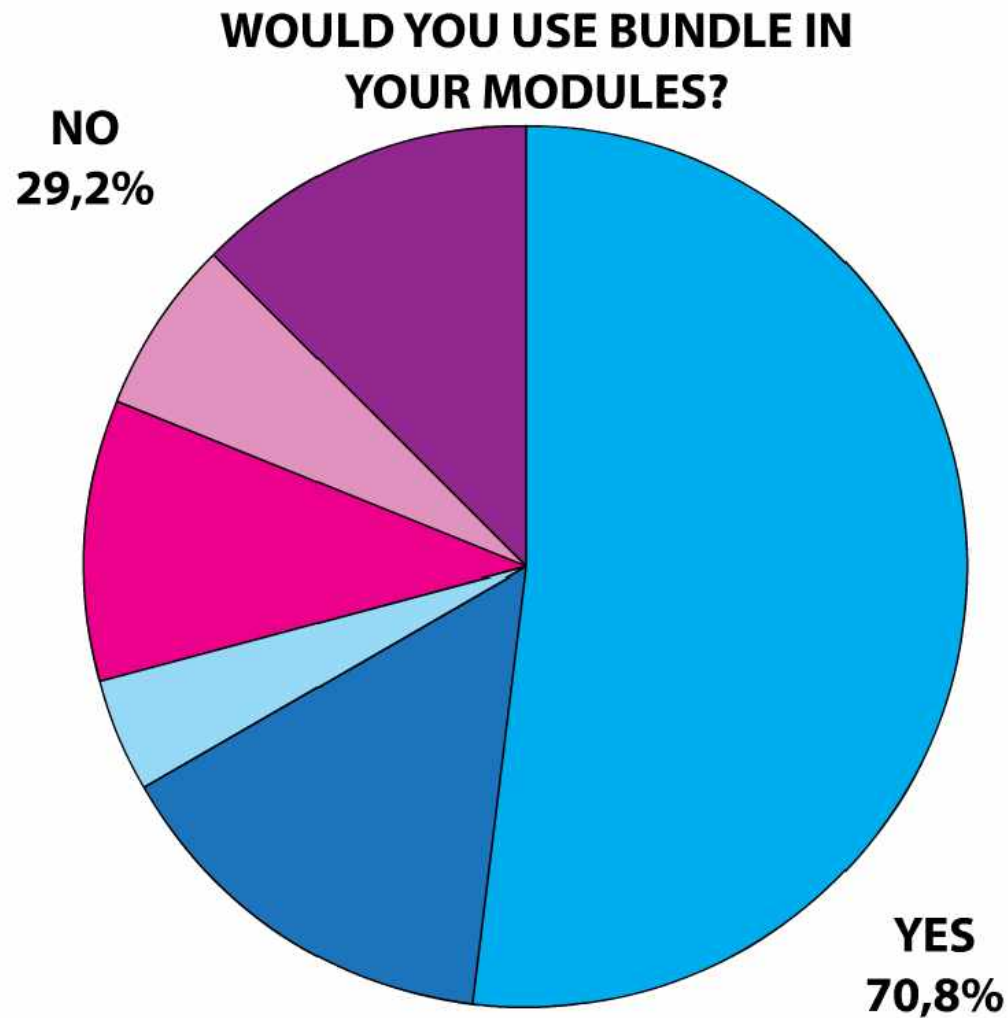


LECTURERS





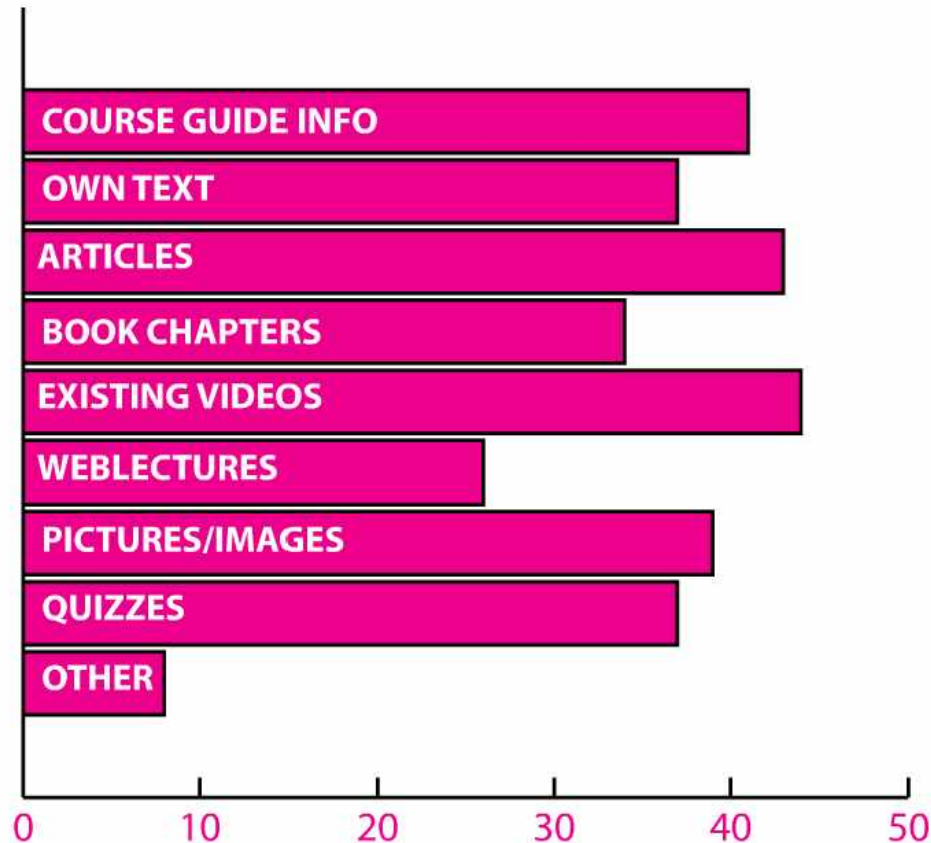
What do lecturers think? (n=48)





What do lecturers think? (n=48)

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





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

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

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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!



Scan code to view or enter url in your browser

<http://goo.gl/32OMNB>



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.

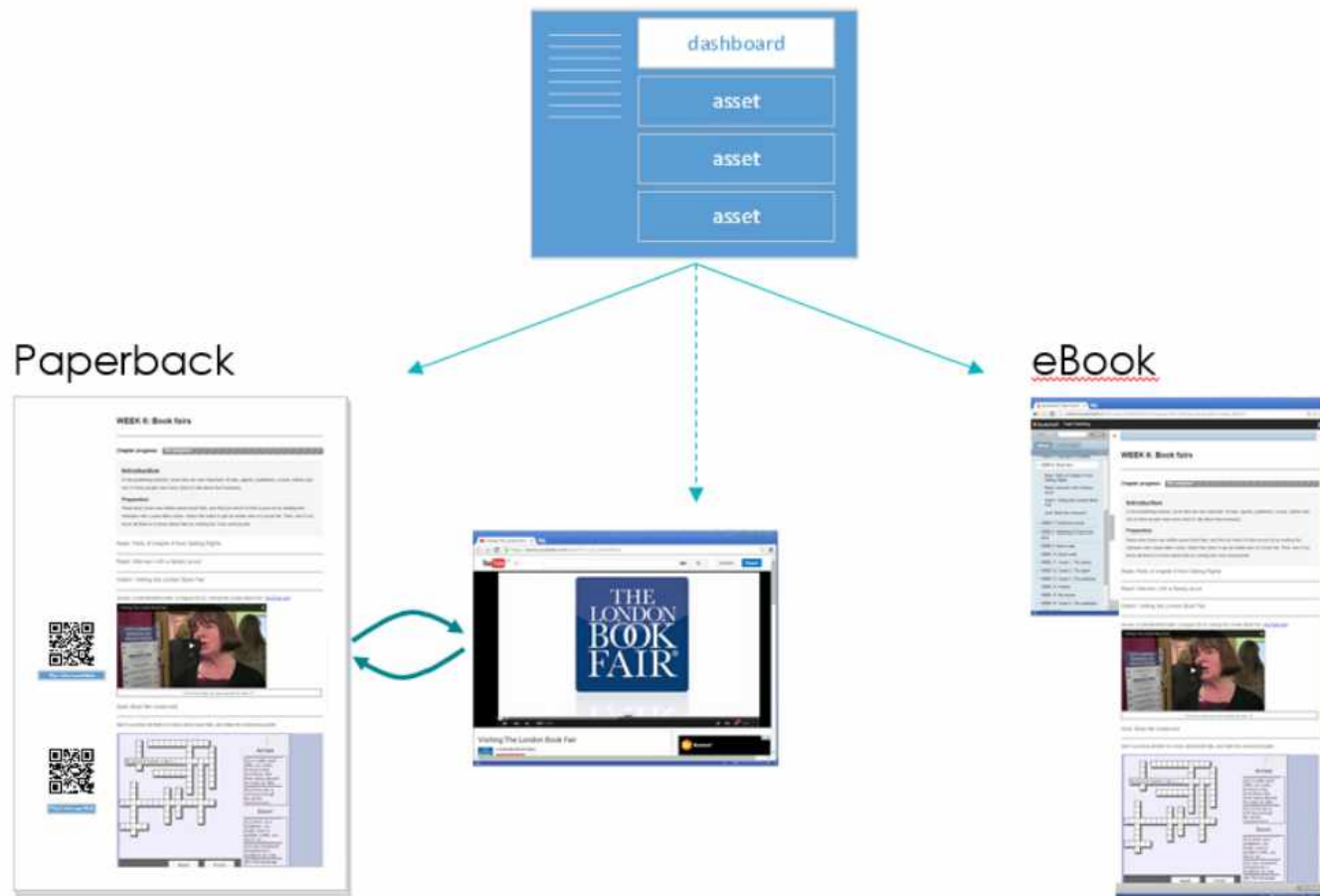
Source: Marleen Reimer. (1 December 2010). Bigger isn't always better: Independent publishing in the Netherlands. PublishingPerspectives.com.

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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