Overview

Basic Challenge
Illustrating a concept

Introduction

We took liberty to design this proposal using images and stylization choices from the Photography text. This is to illustrate continuity of the brand in any and all digital production elements. This is solely for purposes of demonstration and is limited to this proposal. Scanned images are borrowed from **Photography** *Eleventh Edition*; London, Stone, Upton; Pearson 2013 as provided by publisher. All images, graphics and design elements are purely representational drafts and are not intended as finished or approved content. While it is obvious that brand continuity is relevant to any successful franchise, it is not always applied to interactive or supplemental content. As creators of such content we strive to build a seamless interface between original content and user interface. This serves to improve both design continuity and usability. Besides enhancing the intent of illustrative, descriptive, and supplemental content, we intend to produce engaging content that integrates directly into the original. Such content will not be add-on, but integral to existing materials and an enhanced learner experience. Our products are always client and user centered.

The textbook industry is in transition due to dramatic changes in technology as well as changes in the way we communicate and receive information. This is also true of media development and production. Some of these changes offer significant opportunity; others are seemingly important trends that have little long-term impact. As publishers of educational materials, we are under the pressure of producing media that is affordable, marketable, deliverable, and sustainable. Digital delivery models afford great potential but with noteworthy risks. Perhaps the most notable is cost. Digital media production is littered with expenses relative to creative choices, locations, talent, technological innovation and the ever-changing delivery platforms. These costs are far more fluid than in print and consequently more difficult to estimate. There is also the limited history of success and failure from which to draw relevant conclusions.

There is also the question of appropriate application. Career and arts specific textbooks have always been innovative. Many have redefined layout, supplemented text with multi-media, and focused on an illustrative rather than descriptive format. We believe the next evolution is a seamless integration of advanced delivery and media models with text and interactive media working in concert to enhance the learning experience. This takes the idea that a picture is worth a thousand words to another level. A virtual experience can also engage the user in practiced application of desired content, possibly in a way no amount of words could explain. This does not lessen the value for text and illustrative elements, but changes the context and employment. Key elements are active engagement of user, real-time user data for instructor and content producers, improved learner performance, improved usability, seamless continuity, enhanced treatment of current and forthcoming content, and integration of user generated content through social networking of peer and instructor feedback and ideas.
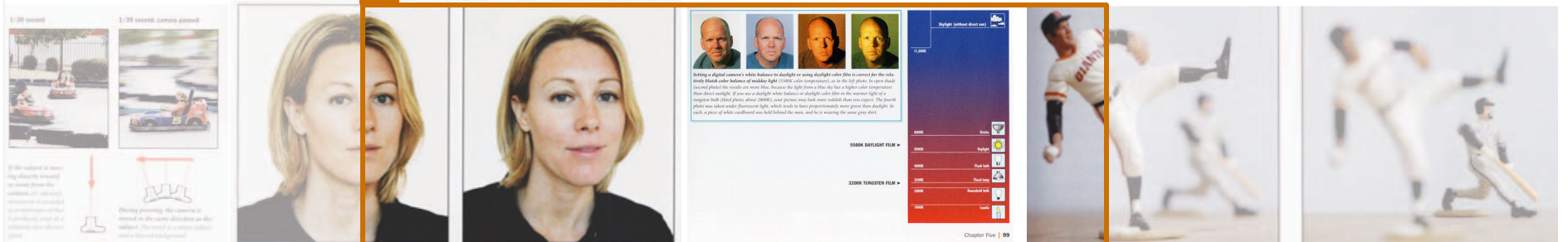
Static, animated, interactive illustration
Today's learner is less likely to interact with static text and graphics. Enhance the effectiveness of important content through dynamic delivery.

Focused…enforced engagement…expanded franchise…enhanced delivery

Overview

1000ft view:

As a former Academic Chair over the Photography, Film, Visual Effects and Web programs I was responsible for creating or managing the creation of all curricular content. This included the choosing of appropriate required textbooks. Obviously of first concern was compatibility of text to course competencies and outcomes. Following closely was price, availability, and student interests. College bookstores are reticent to warehouse textbooks and instructors are often uncomfortable with enforcing required textbook compliance. As an institution we began to move away from textbooks and towards subscription based resources because it was easier to build costs into lab, resource, or program fees. These resources are also immediate at student registration eliminating the "I don't have my book yet" excuses. We purchased seats or site based licenses and in essence leased instructional resources. A rep I worked with from Lynda.com didn't even try to sell print books knowing that approximately 20% of the subscribers would also buy a printed version through our Journey Ed site. We had a similar arrangement with VTC, Peach Pit, and Focal Press.

The drawback to this arrangement is that **most subscription based textbooks are predominantly skill based, such as tutorials for computer applications**. For example a course might be called "Image Manipulation", while a significant outcome for the course is to learn basics of Photoshop and Lightroom; other competencies included composition, printing, data storage, file management, proper execution of photo capture verses post production repair, and so forth. Most Lynda.com tutorials address technical rather then creative and conceptual choices. For this reason I and many of my contemporaries view such resources as valuable but supplemental to canonical texts. The dilemma, getting these texts in the hands of students and getting them to actually use the text. This is especially true for students learning applied arts. These are very hands-on fields of study and I believe that technology allows us to improve the delivery of such relevant content by making that content more engaging and experiential. The following example might help illustrate the catalyst for this proposal.

While serving as Academic Chair for Film and Photography in Charleston, SC my team of instructors voiced concern over moving away from requiring what we considered as vital texts for program specific courses. The administrative argument was that we already provided Lynda.com subscriptions for all Film and Photography majors, text books were expensive and students were reluctant to make purchase, and most importantly we had developed most of our own curriculum resources. This did not sit well with myself or my colleagues so we generated a list of required program textbooks. These texts were purchased with their required "program kit". We were allowed only three books which we believed were most beneficial to student success. For the Photography program it was the Tenth Edition of **Photography**. We agreed that this text served as a comprehensive resource for any student of photography. This speaks to the integrity of the franchise considering that we were all experienced and successful photographers as well as teachers. This text also served as a required text for multiple program specific courses as it addresses more then simple technique. This solved the problem of accessibility and use among staff and students but didn't resolve the growing push for digital resourses. This was compounded by the transition of most of our curriculum to blended and entirely online delivery.

Basic Challenge

Market
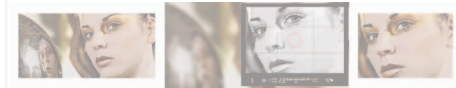
Companion site

Market is rich with interactive content.
Application based tutorials are easy to produce and quality varies widely. Great for introductions and as reference or refresher exercises. Often the most current are free and readily accessible.

Companion DVD

Many eBooks and online texts are minimally interactive and amount to digital print books with linked media content. This is suitable for user convenience but falls short of potential.

Ubiquitous telltale media player.
This recognizable pane brands the player more then the product. A franchise benefits from brand continuity and content integration. All pane and inserts should exhibit the brand. Production value should be consistent with voice talent and quality audio tracks. Many authors have a better voice for print then for recording.

Companion cites/media are usually supplemental enrichment tools. Such important content should be integral to text and user experience.
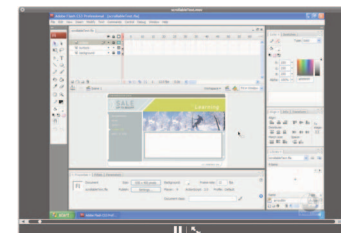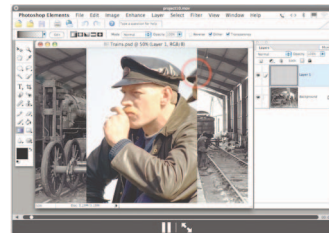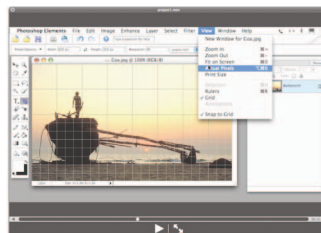
Contemporary producers

Overview

1000ft view: continued

This and similar dilemmas are shared by instructional colleagues, institutions, and students across the country. Noel Levitt's surveys put textbook and instructional resource costs and effectiveness among the top dissatisfiers among college students. Schools can't afford to ignore this data with competition for students being paramount. Today's students and institutions also demand greater interactivity, accessibility, reliability and **production value.**

Some big questions:

How do we stop loosing money stocking un-purchased texts? Do we push to Amazon or Journey Ed?
Can we require texts? How do we enforce?
Which texts are best suited for varied delivery modes? Are subscription based texts technically stable and of suitable quality?
What are the costs?
Will new media enhanced texts enrich instruction and student engagement????????? What about quality/brand integrity?

While this debate rages on and will not be easily resolved I am certain of one important development; textbooks must evolve or perish. I am convinced that the evolution of successful brands and products can be more effective then starting from scratch. This requires innovation, collaboration, and most of all willingness.

Building on the existing model:
This proposal suggests a plan built on a collaborative effort between Pearson, authors, developers, and media producers. A venture intent on producing content that enhances and reinforces an existing franchise; what we would refer to as the "production master". We come to this project as educators, designers, curriculum developers and media producers. Our comprehensive experience ideally suits the multifaceted challenges inherent to this project. Our experience with and respect for the Publisher and this particular text motivates our interest in such a collaboration. Developing an interactive workplace prototype for **Photography** also opens the door for product expansion.

Basic Challenge

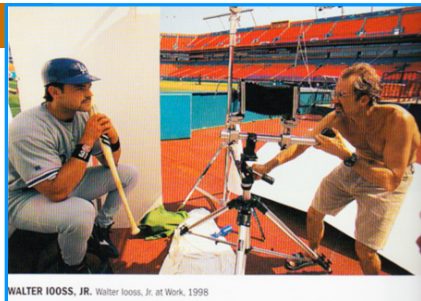Text book evolution

interactive dynamic accessible engaging
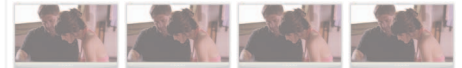
Engaged learner experiences content.
Format is sophisticated, engaging, informative, and familiar.

Focal Length

Photographer
at work

WALTER IOOSS, JR. Walter Iooss, Jr. at Work, 1998

Photographer
at work

Behind the scenes video documentary
On location
Interviews
Inside look
Experience an actual shoot

Overview

1000ft view: continued

Digital Workspace:

We refer to the interactive or online subscription based text as a workspace because this environment becomes the workbook for the comprehensive text. Rather then a passive or supplemental additive to the text this truly becomes the student and faculty workspace. Print content focus is concept, theory, purpose, exemplary images, and authors perspective. Online focus is application, technique, simulation, demonstration, practice, assessment, networking, online gallery, and communication, to name a few.

Example: Modern photography and graphic design printed texts often approach software demonstration with screenshots of the applications such as Photoshop in use with red circles and arrows to illustrate actions. These static panes with exhaustive textual dialogue are slow and often ineffective strategies. Most students will learn faster and more effectively watching a brief tutorial. Static images also become dated very quickly as the software updates. This also taxes authors with the "how to" rather then "why". As an expert with Photoshop I can also say that there is usually a dozen or more techniques for achieving a desired outcome. Static examples are noteworthy for reference not detailed demonstration. **Specific illustration: slide 8, Tutorials**
An online workspace would provide current tutorials relevant to illustration in print text with numerous links for deeper technical skill development. This also provides downloadable files to engage students in achieving the outcome illustrated in the print text. Updates can be immediate to the online content and the text can avoid being dated by the chosen image of a pane from software two generations old. **The subscription based content is integral to the print text and mandatory for course work.**

We first develop online interactive elements (concepts in following slides) for each chapter. Such products properly branded and integral to text become the model for developing digital expansions of the franchise. Just as "A short Course in Photography: Digital" is a printed workbook that expands the original text with a focused perspective on content. Digital workspaces could become a series of franchised based products offered entirely online via subscription.
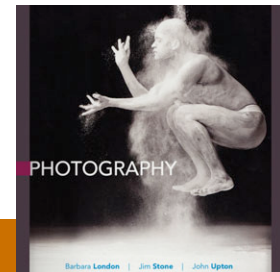
Digital workspaces would be designed to focus on and enhance specific content of the comprehensive text. For example subscription based interactive texts focused on Photography: Digital Darkroom, Photography: Lighting, Photography: Camera and Tools, Photography: Advanced Technique, Photography: Print and Printmaking, and Photography: Digital Filmmaking. **They would be produced with the quality, sophistication, and integrity currently exhibited by the brand.** There are publishers well on there way to producing such products. Most are disjointed, redundant, poorly produced, technical as opposed to conceptual, tutorial based vs. truly interactive, and not as well known except in niche markets. Our goal is to move a respected brand ahead of the pack.

Franchise

PHOTOGRAPHY
Barbara London | Jim Stone | John Upton

PHOTOGRAPHY
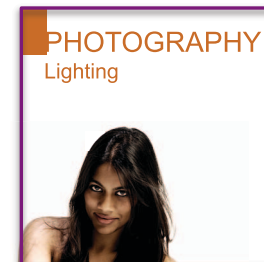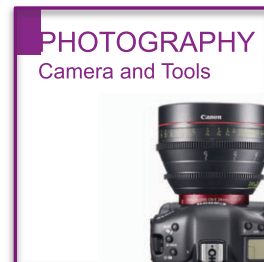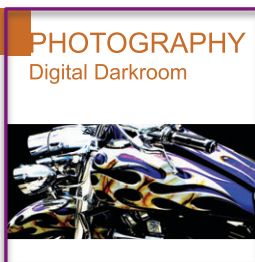Barbara London | Jim Stone | John Upton

Digital Workspace

Possible workspace titles

Each digital workbook is a subscription based interactive text that can be leased individually or as a package.

PHOTOGRAPHY
Digital Darkroom

PHOTOGRAPHY
Camera and Tools

PHOTOGRAPHY
Digital Filmmaking

PHOTOGRAPHY
Lighting

PHOTOGRAPHY
Commercial_Product

Concept

Virtual Learning Space: Virtual Studio

Virtual Studio:

A Virtual Studio is an interactive venue that can be programmed to simulate a studio or location set. User can practice environmental control, lighting, subject/product photography, and other photographic techniques.
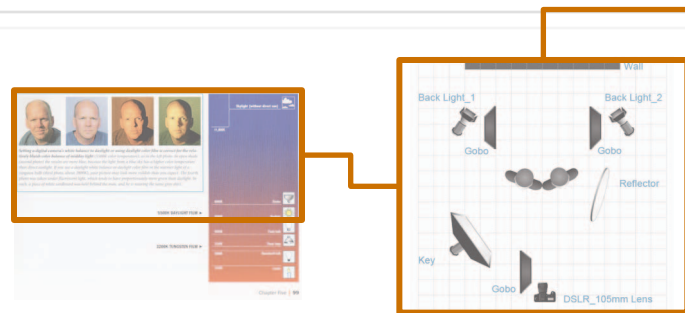
For example Virtual Studio could be encoded to illustrate three-point lighting by simulating user lighting choices in real time. User can change settings on the fly, move light and subject position, change light source or light quality, and immediately see results. This feature enhances static image samples targeted to illustrate concepts addressed in chapter 10 of **Photography** text. Virtual Studio can also illustrate through interactive simulation, exposure, focus, shutter, selective focus, and other techniques. Just as with the VSLR, Virtual Studio can address numerous concepts in a user controlled interactive environment with field and studio exercises for hands-on application and practice.

Sample Controls:

    Light source and location
    Light intensity, quality, and ratios
    Camera subject distance
    Camera type, controls, and lens choice
    Reflectors, Gobos, and stands
    Thumbnails, preview, and view modes
    Library of options, settings, images, and features

The possibilities are limitless. In my experience as a photography and lighting instructor, lighting is one of the most difficult concepts to understand and master. Such a tool would be invaluable. Again virtual practice improves confidence leading to field practice and mastery.

Digital Workspace
Real time simulation

Virtual Studio allows user to create and experiment with concepts illustrated in text through real-time simulation.

Studio: Sim_03   Mode A

Preview
Light Sources
Light Settings

Camera Settings   Modes   Options   View Options

PHOTOGRAPHY

Concept

Virtual Learning Space: VSLR

Virtual Single-Lens Reflex (VSLR):

A VSLR (virtual single lens reflex camera) which can be re-skinned as a point and shoot, 35mm, compact, medium, or large format camera would offer the learner the opportunity to practice concepts and techniques in a simulated environment. The VSLR can be programmed to simulate all the functionality of a digital or film camera including newer audio and video options. The VSLR can also be programmed to simulate camera types from large format to cell phone. Mode selection changes the views and features, and can be programmed for timed exercises and assessment. Just as a game console can be designed to offer multiple functionality so too can the VSLR. This becomes a very realistic real-time simulation of camera use and control. Concepts illustrated in the first 5 chapters of the book covering lens, camera, focal length, shutter, aperture, and focus can be enhanced as interactive user experiences. MyArtsLab already extends some of these concepts, this would extend it further and tie directly to text content and text examples (in look, feel, design, and detail). Any example or description regarding camera use in the text could become a virtual experience.

Practicing skills in a simulated environment encourages confidence for execution in the field. It also provides an instructional opportunity to correct technical mistakes. This tool can be used to introduce, practice, and refine technique and comprehension.

Once the virtual tools are fully functional, a library of images, actions, features, exercises, and accompanying field exercises and projects can de developed. This library can grow continuously with the development of new photographic technologies and tools keeping the virtual experience contemporary. New features can also be used for ongoing marketing plans.

Field Exercises and Projects:
An obvious goal of learning photography is to become a practitioner. We will work with the authors to create field exercises and projects directly related to text content and the virtual tools. This will also establish a library of options for instructors, a library that could be added to continuously.

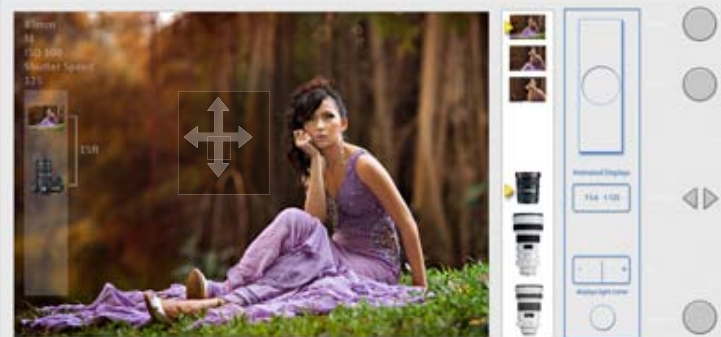**This** library could also include user generated content submitted by faculty and students. More on slide 9.

VSLR: Sim_02   Mode A

PHOTOGRAPHY
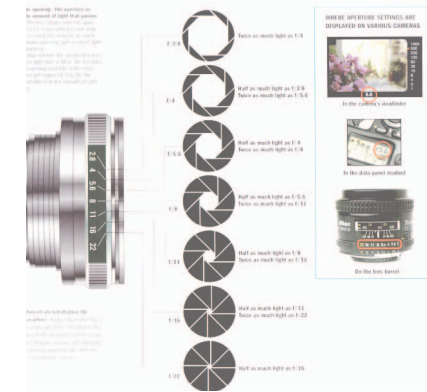
True user interaction and controls

The VSLR will offer multiple modes much like a video game allowing user various views, various actions, and access to an ever growing library of virtual experiences.

Library Examples:
- Focus
- Composition
- Lens choice/Focal Length
- Shutter/Aperture
- Camera operations
- Creative controls
- *Any camera simulation imaginable*

Options and new functions can be added as needed or requested.

VSLR: Sim_04   Mode B

PHOTOGRAPHY

Concept

Multi mode virtual tools:

Learning Engines: Content knowledge and assessment

A Virtual Learning Engine (LE) is an interactive game-like environment. It engages the learner with the content via game like competition. These engines can also be programmed to create virtual practice environments for developing process, procedure, and technique. For example, a virtual viewfinder could be programmed to teach, practice, and test composition, focus, depth of field, and numerous other techniques. The left concept (A) illustrates an LE programmed to address terms and concepts, with corresponding images and equipment. The user must complete in a set amount of time or by a percentage of accuracy. Such virtual devices could be used as assessments or comprehension checkpoints throughout each chapter. The instructor could modify these checkpoints for frequency, difficulty, desired content, and minimum progress score. These tools can be continuously updated with new content.

The right concept (B) illustrates an LE programmed to test content knowledge in a multi-level competition against time and score. For every correct answer a tile turns over to reveal the underlying image. For every incorrect answer the tile turns back over to conceal the image. The goal is to uncover the image as fast as possible with the fewest incorrect answers. The underlying image is a hint to move the user to the next level. The content and number of tiles per image can be set by instructor. Instructors can view student results for formal or informal assessment of comprehension or set the LE to practice mode for review and rehearsal of content knowledge. All Learning Engines will draw content from expandable libraries. The types, styles, and variables are limitless. These tools are significant innovations and will enhance both engagement and comprehension.

Digital Workspace

Learning engine

Most similar products used canned imagery purchased as pluggins for PowerPoint.

Learning Engines will be very visual, branded with text content and offer multiple modes, settings and features.

Both the VSLR and Virtual Studio can be programmed as Learning Engines.

All are for practice and assessment.

Check Point 05   Session 06   PHOTOGRAPHY

Time   Attempt   Score   Level ● ●   Reset

Questions: Options:

B

Check Point 02   Session 09   PHOTOGRAPHY

Match description:

large feild of view

used for close up and panoramic appliction
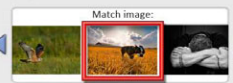
fixed focal length

fast lens

long focal length

best for portraits

472

17-40mm Zoom Lens

Match image:

Random test

Mode: Options: A

Concept

Demonstration:

Tutorials:

Sometimes it is simpler and more effective to demonstrate a new or complex concept or technique . This is particularly true when teaching digital techniques with proprietary software. Video tutorials focused on complicated techniques can improve comprehension as well as demonstrate best practices. Properly produced tutorials deliver significant amounts of detailed content in an efficient and engaging manner. However the Internet is full of such tutorials and many are free. Why produce tutorials for this text?

 Tutorials provide enhanced delivery of authors' intended message featuring important demonstration and instruction
 Tutorials engage learner in author/instructor directed content specific to text and coursework
 Updated tutorials allow authors and editors to focus print content on concept and theory instead of changes in tools and technology
 Tutorials are seamlessly branded to text using same or **very** similar content, graphics, layout design, images etc.
 Example Content pp.124 **An Image Editing Workflow** *Step-by-Step Process* produced as a tutorial would provide image files so user can participate with tutorial using same images referred to in text and achieving authors desired outcomes
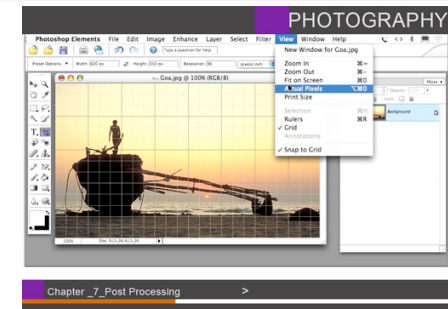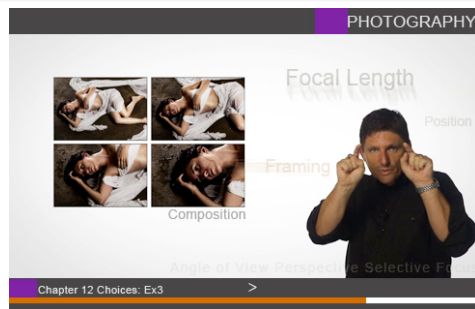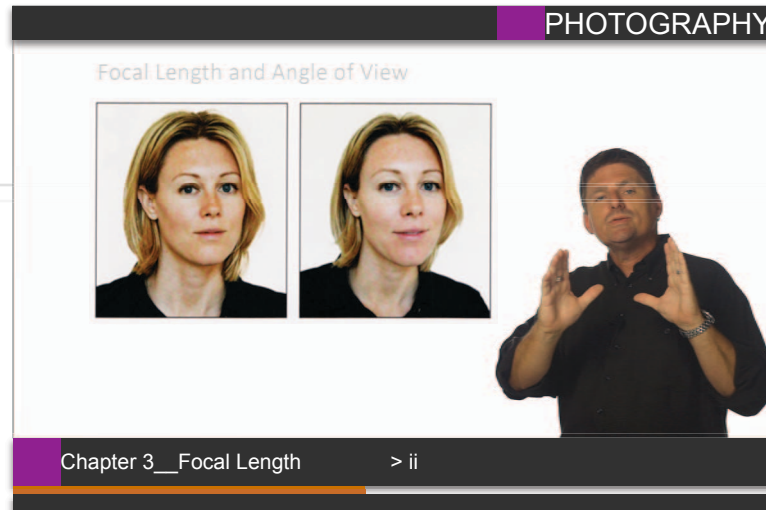 Authors will recommend illustrations, concepts, examples, techniques best suited for video
 Production value is consistent, use of professional onscreen and voice talent
 New segments can be produced for updates and revisions eliminating the need for print revisions specifically for new technologies

All the tutorials developed for **Photography** will be specific to authors' content. Supplemental tutorials like those referenced in the bibliography are recommended as resources and are indirectly related to content. Flying Cardboard will produce video tutorials with higher production value, engaging hosts and voice talent and sophisticated technical and creative expertise. These tutorials will be directly related to the **Photography** text.

Tutorials should exemplify brand continuity with utmost standards in technical and design quality
 Tutorials integrate enhanced motion graphics and visual effects

Digital Workspace

Tutorials

Static illustrations in text introduce a concept. Tutorials provide in-depth instruction and user interaction with provided files.

PHOTOGRAPHY

Focal Length and Angle of View

Chapter 3__Focal Length   > ii

PHOTOGRAPHY

Focal Length
Position
Framing
Composition
Angle of View Perspective Selective F

Chapter 12 Choices: Ex3 >

PHOTOGRAPHY

Chapter _7_Post Processing >

Concept

Social interactivity:

A further enhancement of the brand is to offer social networking opportunities for the subscribers. This users' space would look and feel like a social media venue with a content management system for the providers' editorial control. An open forum could be as detrimental as beneficial. We suggest a specific forum or forums with detailed user guidelines and limitations. Including an understanding that all commentary is subject to screening, editing, and rejection. Just as sites such as Facebook rights and permissions regarding submitted content would need to be published and agreed to by users. This venue could be an exciting opportunity for fellow users to share ideas, experiences, give feedback to each and to authors. Large scale group projects could be orchestrated as well as contests and networked events. This could be accomplished through existing social sites, but offering such a venue for subscribers targets the specific audience of students and teachers of photography. The authors as well as other partners in the project could also suggest interactive projects and opportunities.

Other possibilities:

    User generated content suitable for interactive texts (criteria for submission)
    Student/Instructor gallery of exemplary works (criteria for submission)
    Photographer at Work submissions by student/instructor/professionals (criteria for submission)
    Online promotional contests (criteria for submission)
    Peer review and critique (criteria for submission)
    Expanded classroom for online or homebound learners
    User feedback and suggestions (criteria for submission)
    Extended field exercises, practicum, and projects (criteria for submission)
    Collegiality and collaboration

User feedback can lead to innovations, updates, new media, and new options and features for virtual tools.

User generated content could be used to create an online gallery of images, exercises, projects, and samples.

Digital Workspace

Beyond the text

PHOTOGRAPHY

Image Gallery

Summary

Project Development:

This proposal does not address technical, production, and development challenges, focus is on concept, purpose and implementation possibilities. Flying Cardboard has extensive experience producing interactive content and is confident in this project's success. Such a project is however, unique in scope, it is far more comprehensive then similar attempts at creating a fully interactive textbook. This project could be groundbreaking for us as well as Pearson. It also has the potential to become a model for other titles and the growth of user centered learning. This is after all our primary objective. To create better learning tools that reach contemporary and future users. Resources that are always current, accessible, and relevant. Doing so with a critically accepted, highly respected, and established franchise and brand demonstrates that you can achieve quality and innovation. We hope that you will choose us as partners in this endeavor and that our collaboration will raise the bar in all respects.

Cost estimates are in keeping with the "mini proposal" previously submitted. As suggested in prior correspondence there are numerous ways to begin the production process. We could create fully detail preproduction elements for every chapter in collaboration with the authors. We could pick a specific chapter to produce as a template and prototype. We could do both simultaneously. Flying Cardboard also understands that along with existing images and illustrations we will be responsible to work with author to generate additional images and media content relevant to the authors' wishes and intent. This is included within the proposed project estimates. Additional options can be discussed as project proceeds.
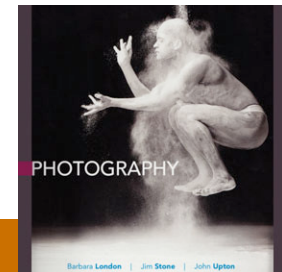
Thank you,

Doug Wynn and Alicia Martinez
Flying Cardboard

Please do not hesitate to call for clarification. We attempted to give a project overview with illustrated examples, but this is a complicated project with numerous variables and options.
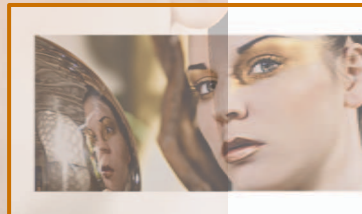
Frontier
Project inception

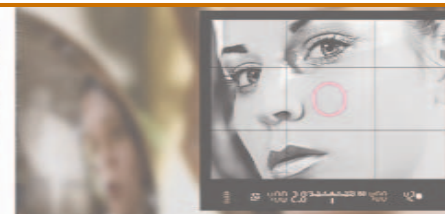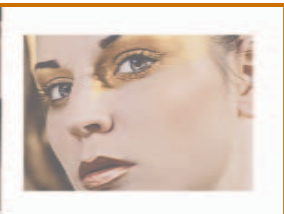### Franchise

Digital Workspace

VSLR: Viewfinder Sim_01   Mode C

PHOTOGRAPHY

Scene   Interactive viewfinder   Final composition