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## **STRUCTURE OF AN EDITOR'S WORK IN CROSS-MEDIA PRODUCTION OF EDUCATIONAL PUBLICATIONS**

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**Abstract.** Since the COVID epidemic in 2020, the system of educational process in Ukraine has been significantly altered. Using electronic educational resources and communication services has become a commonly employed practice for Ukrainian teachers. Hence, having profitable motives, the educational publishing houses in Ukraine are to shift the publishing workflow to making cross-media products. Cross-media educational editions refer to the paper coursebook or workbook with additional digital resources or electronic platforms. This study aims to describe the structure of an editor's workflow when dealing with an integrated cross-media educational project. To collect qualitative data the case study method was applied. Taking part in the editorial process on multimedia applications for primary school in the "ODM" innovative experimental project in 2022–2023 years, the editor, i.e. the author of this article, has analyzed the new professional issues, coming out of the specific features of cross-media educational editions. It was discovered that the stage of preparing the multimedia scenary became more time-consuming than preparing an edition for printing. During the cross-media production an editor takes on the content-manager role in terms of choosing content objects for constructing multimedia lessons. Mastering knowledge in the fields of layout and design, motion design and animation, UX design, and programming an editor can coordinate the development team and communicate the workflow process to the authors of printed workbooks. The structure of an editor's workflow during the cross-media production process also includes working with teachers' feedback. Receiving each month's recipients' comments on multimedia quality the editor should communicate them to the appropriate specialists to provide technical or design enhancements. At the same time, working with feedback, it can be necessary to convey to the audience the reasons for the inexpediency to implement new solutions. Conclusions state that studying editing workflow in the cross-media production for educational literature should get a more comprehensive approach. Having collected more representative data with the survey method it will be possible to define new necessary editor's qualifications in publishing workflow. Deeper coverage of the cross-media publications' preparation process has the potential to explain unsuccessful experiments in introducing electronic textbooks to Ukrainian schools.

**Keywords:** cross media, publishing workflow, educational editions, cross-media production, cross media publishing, cross media educational editions.

## INTRODUCTION

The digitalization of school education is transforming the product of Ukrainian educational publishing. The educational process in schools now involves various digital educational gaming resources, electronic presentations, and electronic school administration systems. This changes the role of the textbook in the classroom, and consequently, approaches to its conception as a publishing product.

The market for educational literature is rapidly filling with printed school textbooks accompanied by digital educational materials. The realities of school education drive the creation of digital educational content, a trend reinforced by the amendment to the Law of Ukraine “On Education” regarding the definition of a textbook, which now mandates an electronic interactive supplement as an essential component (Zakon Ukrainy vid 5 ver. 2017 r. № 2145-VIII., 2017).

Until this point, the dominant concept in Ukrainian education and science was that of the electronic textbook for schools as a standalone publication. Scientific and legislative bases were formed around this idea: in 2010, a state standard came into force in Ukraine defining the concept of an electronic publication, DSTU 7157-2010 “Information and Documentation. Electronic Editions. Main Types and Output Data”. In 2018, for the experiment on the implementation of electronic textbooks in Ukrainian schools (Ministry of Education and Science of Ukraine, 2018), the Ministry of Education and Science of Ukraine developed the “Regulations on the Electronic Textbook” (Polozhennia pro elektronnyi pidruchnyk: Nakaz Ministerstva osvity i nauky Ukrainy vid 02. 05. 2018 № 440, 2018), which explained the concept of an electronic textbook, and set out the requirements for the content, structural components, and functioning of e-textbooks. The experiment was prematurely terminated in 2020 due to the non-conformity of electronic textbooks to modern expectations (Novosad, 2020). All this prompted the Ukrainian scientific community to actively research the issue of electronic textbooks.

Scientific discussions on electronic textbooks have been emerging in Ukraine since the 2000s. Researchers are actively studying the concept of electronic educational publications from the perspective of teaching methods in schools and the educational-methodological requirements for such products. In the collective monograph “Means of Information and Communication Technologies of the Unified Information Space of the Education System of Ukraine”, V. Lapinsky, A. Pylypchuk, and M. Shyshkina classified all requirements for electronic educational tools into three groups: 1) general didactic, special methodological, 2) ergonomic, 3) technical requirements and parameters of software packages (Lapinsky, Pylypchuk, Shyshkina, 2010, pp. 89–102). Their views are continued by V. Demyanenko and H. Lavrenteva, who further develop this issue, emphasizing the necessity for teachers to acquire new competencies (Demyanenko, Lavrenteva, Shyshkina, 2012, p. 48). By outlining the system of requirements for the selection and use of electronic educational tools, the researchers highlighted, in addition to methodological and

didactic criteria, also psycho-pedagogical indicators (Demyanenko, Lavrenteva, Shyshkina, 2013).

Among the representatives of the pedagogical scientific community, the topic of comparing electronic and printed textbooks is also being developed. In her article “Educational and Methodological Requirements for Electronic Textbooks”, V.Vember establishes criteria for evaluating electronic textbooks based on the system of requirements for printed educational publications (Vember, p. 51). This makes the electronic textbook seem secondary to the printed one. The author also provides a thorough analysis of the terminology related to electronic textbooks, emphasizing the divergence of opinions among scholars regarding a unified definition of an electronic textbook.

A. Antokhova's analysis of electronic textbooks submitted to the e-textbook competition within the 2018-2020 experiment is based on the methodological and ergonomic requirements mentioned earlier, but does not consider the compliance with psychological requirements for information perception (Antokhova, 2018, pp. 17–20). This approach generally aligns with the “Regulations on the Electronic Textbook” (2018), but conflicts with the views of other researchers on the importance of the psychological potential of electronic educational resources (EER). These views are emphasized by H. Lavrenteva (Lavrenteva, 2010, p. 8), L. Naidyonova (Naidyonova, 2014, p. 247).

All the outlined requirements for electronic textbooks are presented as if they were for a comprehensive publication that does not require supplementary printed materials, meaning they are considered standalone publications. The evaluation of individual components of the digital content of an electronic textbook has not been addressed in Ukrainian scientific literature. Although most publishing products for the educational market are printed publications with individual digital content units created for them, such as online games, exercises, tests, simulators, video and audio support, etc., there is no scientific exploration of the editorial evaluation of materials for electronic textbooks or electronic educational resources for schools. Issues related to the digital content of school publications were investigated by O.Herasymova, M. Zhenchenko, and Ya. Prykhoda, highlighting several subtle points that publishers should consider when creating electronic educational products (Herasymova, 2021).

Interestingly, the experiment on implementing electronic textbooks for schools, launched in 2018, failed due to the unacceptable quality of the electronic publications, and the 2011–2014 “Open World” project was partly abandoned due to a lack of electronic textbooks. However, no scientific studies have been found that investigate the reasons or limiting factors of electronic textbooks that might have hindered the successful progress of both projects.

Ukrainian educational literature publishers are focusing their efforts on creating cross-media projects. This is evidenced by the textbook competitions submitted for state-funded printing from 2018 to 2024. In the article by M. Zhenchenko and O.Herasymova, “Cross-Media School Textbooks: Concepts, Classification, Problems of Editorial and Publishing Preparation”, it is suggested that the term

“cross-media textbook” be used to refer to printed textbooks with digital supplements, by analogy with cross-media production of journalistic content (Herasymova, Zhenchenko, 2021). The researchers also identify two types of cross-media textbooks: 1) printed textbooks with separate digital files, and 2) printed textbooks with a web platform. For either type of publication, the editorial team deals with a single publishing product consisting of several interconnected parts in both electronic and paper formats.

Working with digital content requires new skills and competencies from editors. However, this issue is not covered in discussions on the concepts of electronic supplements to textbooks or electronic educational resources (EER), which are essentially the digital files and online exercises that complement printed textbooks. Their preparation is viewed from pedagogical and teaching perspectives, rather than from an editorial and publishing standpoint.

## METHODOLOGY

**Research Objective** of this study is to determine the structure of an editor’s work when dealing with electronic and printed publications that are part of an integrated cross-media project. The structure refers to the components of the editorial process that organize the sequential flow of the editorial and publishing stage.

The research methodology is based on the utilization of the case study method. The research object is the electronic multimedia support for the experimental project “Education. Children. Future” for grades 1 and 2 (NMC “Education. Children. Future”, 2024). The subject of the research is the work of the editor on the electronic multimedia support. The author of this research worked in the editorial team of the multimedia support project “ODM” from 2022 to 2023. All the results of this research are formed from her included observations and comparisons of practical activities with theoretical developments of researchers in the field of electronic educational content.

The choice of qualitative research methods is associated with the novelty of the topic of developing digital educational content in scientific sources. The complexity of such research may be related to the reluctance of technological developers and publishers to disclose their methods of preparing electronic publications. Furthermore, it should be noted that any publishing product in the school literature market has a number of peculiarities regarding audience interaction, concepts, perceptions of the educational process, etc. Therefore, it is challenging to find common categories that could frameworkly describe the structure of an editor's work across different cross-media projects: obviously, they will encompass different scopes of work, operational processes, goals, formats, etc.

The selection of the “ODM” project as the research object is associated not only with the openness of information for the research author. Several criteria can be identified by which it fits within the scientific discourse on cross-media educational publications: 1) the multimedia support is created for each lesson of the printed educational manual, and there is a close semantic connection between them, although

there are no linking points, such as QR codes; 2) the project has an experimental nature, and the electronic support underwent changes in both interface and principles of semantic content organization over two years; 3) the project's audience consists of elementary school teachers and children, so creating digital content involves many formats of electronic information presentation; 4) the "ODM" project involves 42 classes with a total of 130 teachers (from Rivne, Ternopil, Cherkasy, Vinnytsia, Mykolaiv, Dnipropetrovsk, and Kyiv regions).

## **RESULTS AND DISCUSSION**

The structure of the editor's workflow on a school publication containing both printed and electronic components undoubtedly undergoes changes compared to traditional editorial processes. In the work of the editor on a printed educational publication, operations are necessary to build the architecture of the publication, structure its content, but they do not go beyond the printed form. In contrast, the editor of digital educational content for a cross-media publication must think about a form that can link electronic content units both among themselves and with the printed publication.

The printed journal "ODM" is organized by months, weeks, and lessons. Each lesson is accompanied by its multimedia lesson extension. All digital content units are linked into one product — an interactive lesson on a web platform. The multimedia in the project is structured in such a way that it cannot be considered or implemented as an independent publishing product. Without the printed manual, it has many semantic gaps. The editor does not deviate from the topic outlined in the paper manual but can explore its separate aspects.

Since the editor does not necessarily have a pedagogical education, their professional competencies are insufficient to structure multimedia materials for each lesson. Therefore, for editorial work in a cross-media project, methodological materials accompanying the printed publication are important. They guide the editor in the processes of creating meaning and selecting electronic resources. The accompanying methodological materials may be authored by the authors of the printed part of the project or by methodologists.

In multimedia applications for the "ODM" project, the editor partially takes on authorial responsibilities. The editor consults with methodologists and authors; however, the responsibility for the idea of content, form, and substance lies with them. The experience of working on a multimedia project shows that adherence to educational and methodological requirements for content creation is insufficient. The editor must be knowledgeable about many technical aspects: understanding how to organize space on the page with a certain number of elements, how different types of digital content are interconnected, what principle to apply to differentiate static and interactive elements of the scene, what amount of memory the device or cloud resource can accommodate for certain content units. All these technical or ergonomic limitations will affect the editor's decisions on how to populate multimedia applications.

This role of the editor as a content manager in the creation of electronic educational resources requires new approaches in communication with authors and project methodologists-scriptwriters. In this role, the editor must limit certain ideas or, conversely, encourage development, according to the technical capabilities of development. In many development processes, the editor becomes a bridge between authors and IT specialists, explaining the optimal ways to implement ideas.

Working on multimedia applications for education, the editor maintains a closer connection with the audience. In the “ODM” project, feedback from teachers about the project as a whole and the multimedia in particular is received weekly. Each month, multimedia content developers analyze them and draw conclusions. The editor must respond not only to various linguistic errors, semantic gaps, or factual deviations but also to user convenience (user flow), all technical errors (e.g., links not working, buttons not performing the required action, inadequate visual material format, etc.). Upon receiving feedback from two teachers about the too pale color of uppercase elements on the screen and the non-contrasting display on a large screen in the classroom, the editor, together with the designer, had to find a way to make these images more contrasting and clearer without changing the white background and letter size. It is worth noting that the editor's work with feedback heavily depends on the ability of teachers to correctly assess multimedia educational materials — to pay attention to important elements of the quality of this material (interface, number and purpose of content units, adaptability, accessibility, etc.). Currently, teachers' comments on the project indicate their unpreparedness to become full participants in the testing and development process since the comments lack a structured format and are not based on reasoned justifications.

Multimedia educational materials are often presented as a means to motivate children to learn, encourage exploration. Interactive elements of multimedia indeed have significant potential to enhance interaction with children (Ivanitska, Sukhatska, 2022, p. 205). As a result, to enhance the attractiveness of the digital product, it may be saturated with systemic improvements, technological hooks, which according to some studies may harm information perception and social interaction of the child with other people/children during reading (Reid Chassiakos, Radesky, Christakis, et al. 2016, p. e5). Therefore, knowing the trends of game design, it is important for the editor not to go beyond the boundaries of education and not to blur the lines between entertaining content and educational content.

Recent research on the method of working of the editor on electronic educational resources to textbooks by surveying editors of the “Orion” publishing house has shown that the workload on editors has increased. Five out of six editors surveyed at the “Orion” publishing house believe that digital content for textbooks/manuals should be worked on by a separate editor or a separate team (Herasymova, 2023, p. 86). When creating multimedia lessons for the cross-media “ODM” project, the editor notes an increase in the duration of text checking until layout (content formatting into technical design). If during the classic editorial and publishing process, a large number of edits to text or pictorial material at the stage of the designed layout is normal practice, then when working with digital content, the

editor must minimize the number of all corrections after reviewing the project in the finished application. Accordingly, the majority of the editor's work lies in the preparatory stage of the original for layout. Because making changes to video or audio, the algorithm of interactive interaction is a laborious process that sometimes requires the participation of more than two specialists.

Creating and maintaining a cross-media project also requires the editor to have knowledge of many processes in the field of layout and design, motion design and animation, UX design, and programming. Mastery of these knowledge and skills allows the editor to control the publishing process, maintain communication within the team of specialists. The overlap of the publishing business concept with the IT sphere is discussed by Christoph Bläsi in his scientific work. The researcher reflects on the fact that it is difficult to give a definition of the publishing business today since publishers provide services for the development and implementation of software, and release such complex products as educational platforms (Bläsi, 2021, p. 10). A relevant comment on the development of the transformational theme of educational book publishing is the opinion of Yuehan Duan that the wave of digital transformations “requires digital thinking [from publishers] to ensure survival and growth after the end of the COVID-19 pandemic” (Yuehan, 2022, p. 500). To confirm these words, it is worth looking at the job listings of leading educational publishers worldwide (McGraw Hill, Oxford University Press, McMillan Education). Publishers are looking for specialists in academic design, product designers, metadata managers, product owners, customer marketing specialists, content solution product managers.

## **CONCLUSION**

The editorial practice in the “ODM” project served as a model for the editor's work on a cross-media educational project, where multimedia content in applications together with a printed manual form a cohesive educational project. The research made it possible to determine the structure of the editor's work in the cross-media project.

The first stage of the editorial and publishing process is the interaction with methodological materials from authors or methodologists to search for ideas that can better reveal the lesson topic through the printed edition. The selection of appropriate content units depends on the technical limitations of technological development. In the process of generating and implementing ideas, the editor must facilitate the exchange of information between specialists in technological development and authors of printed manuals. The preparatory stage of the editorial and publishing process requires more time than creating printed editions. This can be explained by the fact that creating dynamic samples of educational content requires the work of several specialists and creative processes in different software products. Using educational video work as an example, all processes can be illustrated as follows: writing a script for the video, editing text, ordering visual material, ordering audio material, creating images and audio files, receiving these materials, editing frames

and sound, and accepting the finished product. If the editor fails to properly check all texts according to the technical specifications for the editing process, making even the smallest changes at the final stage will result in time and financial losses.

The stage of selecting and creating content units depends on the editor's understanding of the technical side of the entire project. The editor must balance the requirements for adapting the project to children's perception and the technical capabilities of various software in school classrooms.

After the publication of the digital educational application, there comes a stage of processing feedback from the audience. The editor's role at this stage is to correct all semantic and technical deviations (or explain the impossibility of doing so) and take into account the received comments or suggestions in further work on the applications. The editorial process suffers from the weak participation of teachers in reacting to multimedia educational materials, with assessments of low quality. Perhaps editors need to collaborate more with teachers in Ukraine towards constructive criteria-based evaluation of digital educational resources. High-quality feedback, revealing all interface, design, and content problems, could improve the market for digital offerings for schools.

In working on the creation of cross-media projects, editors face many organizational functions. In particular, compiling and providing technical specifications and searching for or creating digital educational materials, controlling their quality, and coordinating work between various specialists.

During the stages of editing cross-media educational publications, such debatable issues were identified: the creative and non-creative nature of the editor's work at the stage of thorough reading; what the structure of a cross-media publication should be; shifting durations and order of editing processes.

This study cannot represent the entire publishing experience in Ukraine regarding the creation of cross-media educational publications. However, the qualitative data obtained from the case study of "ODM" allows for the development of editorial activity within the framework of creating cross-media educational projects for children. The described processes within the "ODM" case study address the question of whether editors have sufficient competencies to work with multimedia content. The question of the stages of preparation and creation of electronic educational materials can be further elucidated through structured interviews with editors of educational content for children, questions for which can be drawn from the presented research results. Studying the editorial stages in creating electronic educational content for children has the potential to explain the reasons for unsuccessful attempts to launch the use of electronic textbooks in schools in Ukraine.

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**Герасимова, О.** (2024). Структура роботи редактора за умов кросмедійного виробництва навчальних видань. *Дитяча література: інтердисциплінарний дискурс*, 1 (1), 98 – 108.

Від початку епідемії COVID 2020 року система освітнього процесу в Україні зазнала значних змін. Використання електронних освітніх ресурсів та комунікаційних сервісів стало звичною практикою для українських вчителів. Тому освітні видавництва в Україні, маючи прибуткові мотиви, змушені переорієнтуватися на створення кросмедійних продуктів. Під кросмедійними навчальними виданнями розуміється паперовий підручник або робочий зошит з додатковими цифровими ресурсами або електронними платформами. Це

дослідження має на меті описати структуру робочого процесу редактора, який має справу з інтегрованим кросмедійним освітнім проєктом. Для збору якісних даних було застосовано метод кейс-стаді. Беручи участь у редагуванні мультимедійних застосунків для початкової школи в інноваційному експериментальному проєкті «ОДМ» у 2022–2023 роках, редакторка, а також авторка цієї статті, проаналізувала нові професійні виклики, що впливають зі специфіки кросмедійних освітніх видань. З'ясувалося, що етап підготовки мультимедійного сценарію став більш трудомістким, ніж підготовка видання до друку. У процесі кросмедійного виробництва редактор набуває ролі контент-менеджера, вибираючи об'єкти контенту для побудови мультимедійних уроків. Володіючи знаннями в галузях верстки та дизайну, моушн-дизайну та анімації, UX-дизайну та програмування, редактор може координувати роботу команди розробників і доносити інформацію про робочий процес до авторів друкованих посібників. Структура робочого процесу редактора під час кросмедійного виробництва також охоплює роботу з відгуками вчителів. Отримуючи щомісяця зауваження реципієнтів щодо якості мультимедійних матеріалів, редактор має передавати їх відповідним фахівцям для технічного або дизайнерського доопрацювання. Водночас, працюючи зі зворотним зв'язком, може виникнути необхідність донести до аудиторії причини недоцільності впровадження нових рішень. У висновках зазначено, що вивчення робочого процесу редагування в процесі кросмедійного виробництва навчальної літератури має набути більш комплексного підходу. Зібравши більш репрезентативні дані методом опитування, можна буде визначити нові необхідні кваліфікації редактора у видавничому процесі. Глибше висвітлення процесу підготовки кросмедійних видань може пояснити невдалі експерименти з упровадження електронних підручників в українських школах.

**Ключові слова:** кросмедіа, видавничий процес, навчальні видання, видавничий процес, кросмедійне виробництво, кросмедійні видання, кросмедійні навчальні видання.

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