The Trailing Edge (For Now)

The Challenges and Futures of E-Publishing in the Arts

Greg Albers

Digital Publications Manager,
Getty Publications

The **Challenges** and **Futures** of E-Publishing in the Arts

1. Reticence
2. Rights
3. Formats

1. Multiplicity
2. Web-like

Challenge #1

Reticence

(we just didn't want it)

Digital publishing didn't begin with publishers, but with an impish Jeff Bezos peeking around the side of a strange looking device

Eventually, we got tired

We also saw that digital publishing wasn't going anywhere, and that happily, neither was print
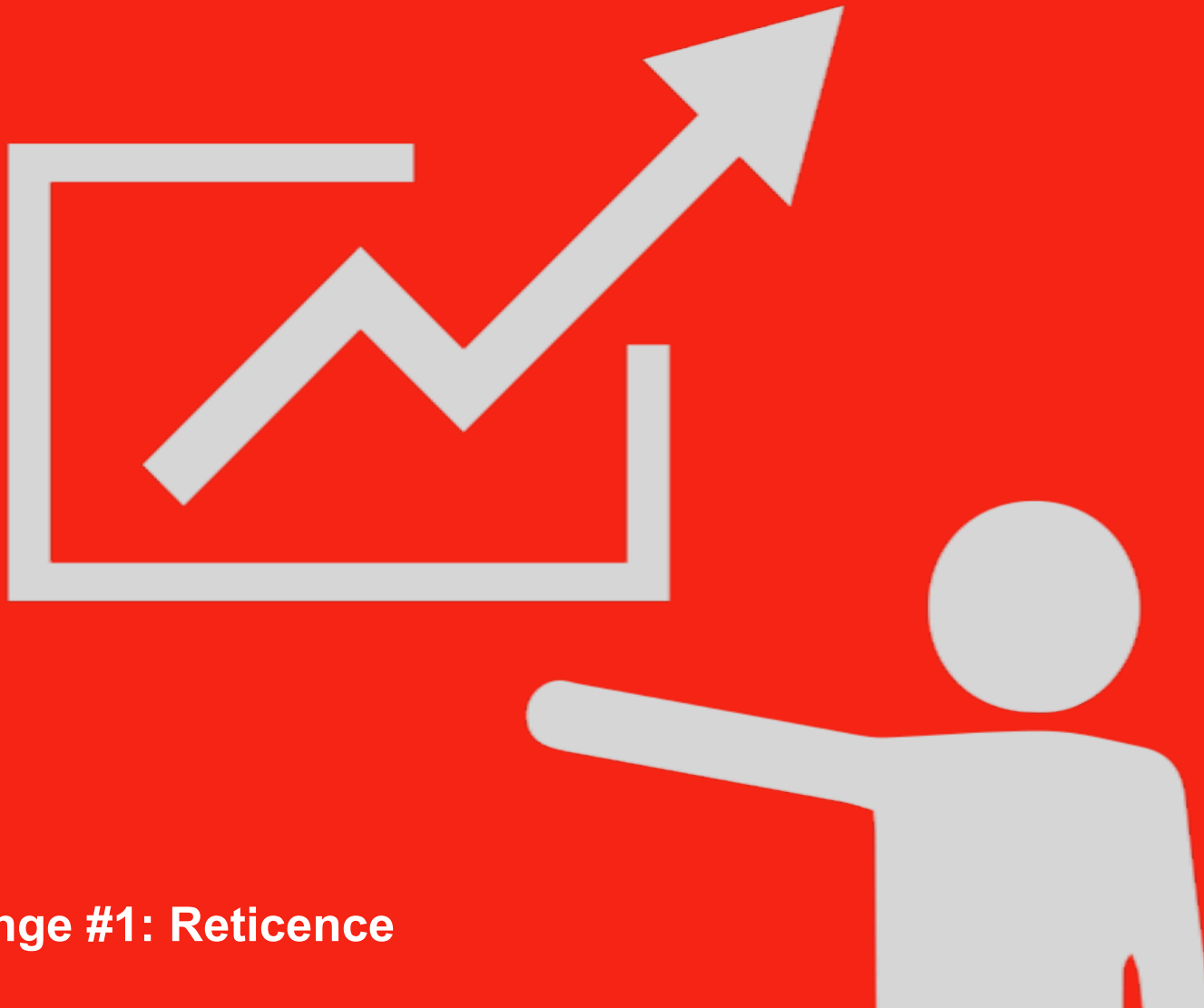
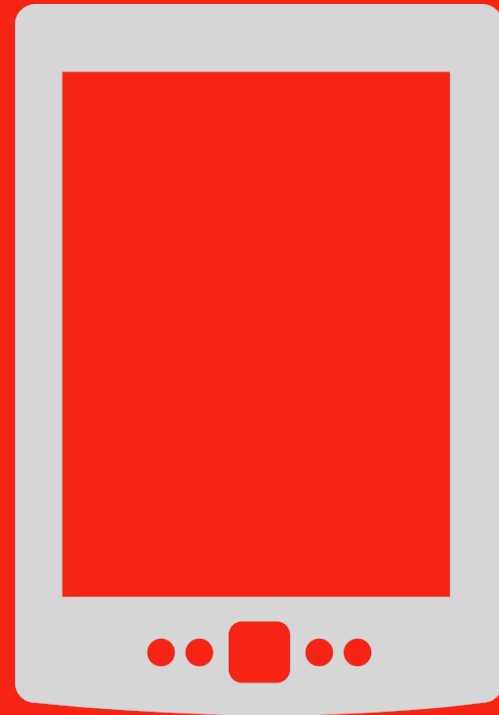**Challenge #1: Reticence**

But how we could get this …

But how we could get this … onto this?

Challenge #1: Reticence

Challenge #2

Rights

(the problem with art books, is the art)

Most publishers could go about their business happily converting print books to e-books …

Challenge #2: Rights

Most publishers could go about their business happily converting print books to e-books … art publishers stumbled

Challenge #2: Rights

The problem for art publishers, was their art

Rights holders want to protect their content

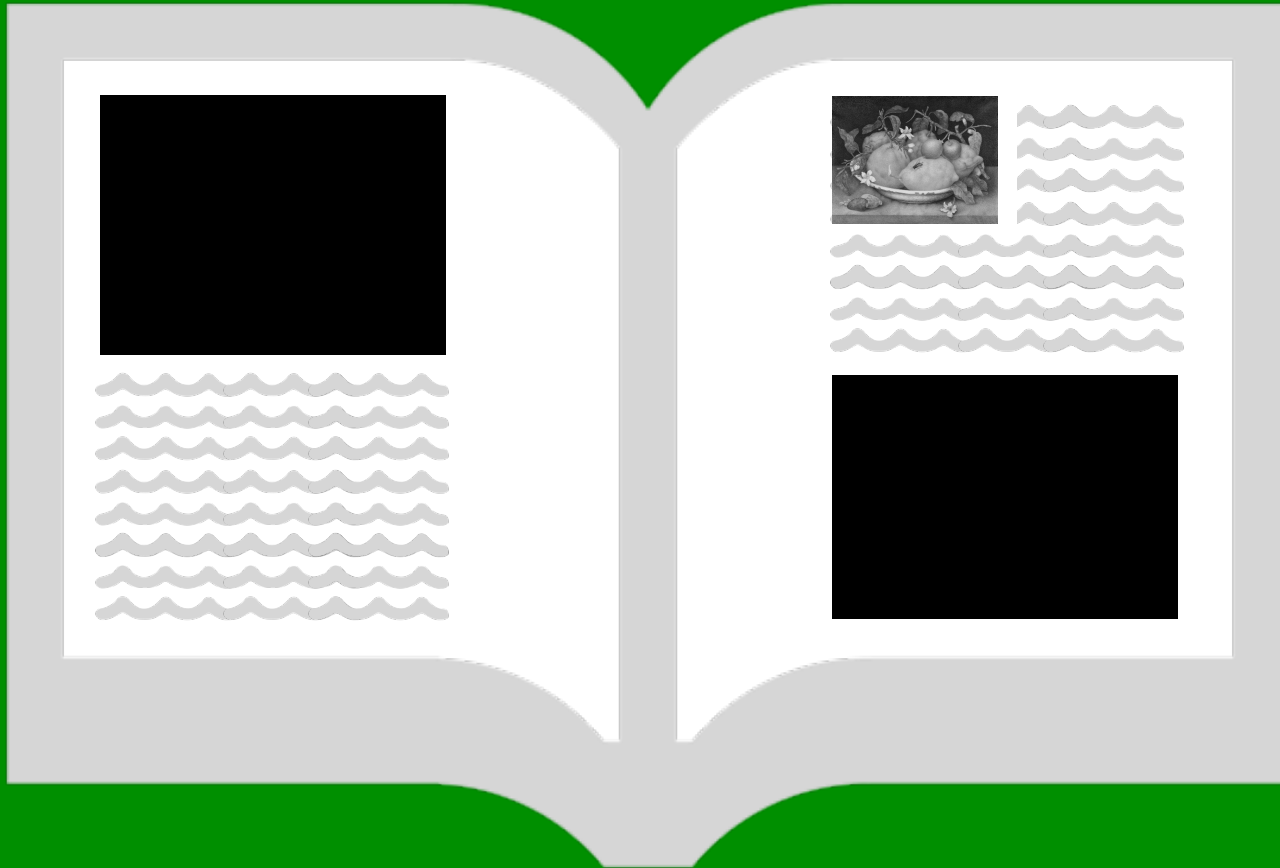# So instead of seeing this

Readers were more often seeing this

Most rights holders are now comfortable with durational and sales quantity restrictions on image licensing for digital publications

Challenge #2: Rights

Better yet, many institutions are releasing images of as many of their artworks as they can in Creative Commons or other open content programs

Challenge #2: Rights

Publishers, professional organizations, institutions and scholars are also becoming more comfortable in understanding and asserting <u>fair use</u>

Challenge #2: Rights

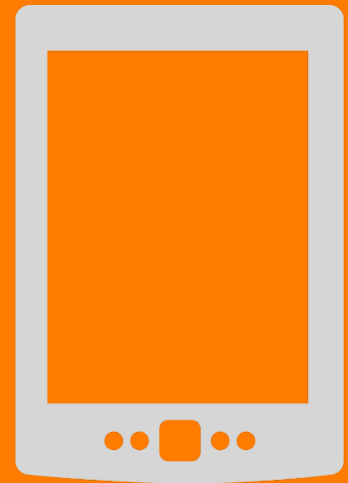**Challenge #3**

Formats

(that darn art again!)

While we're finding ways to get over our reticence and rights issues, format remains an open question
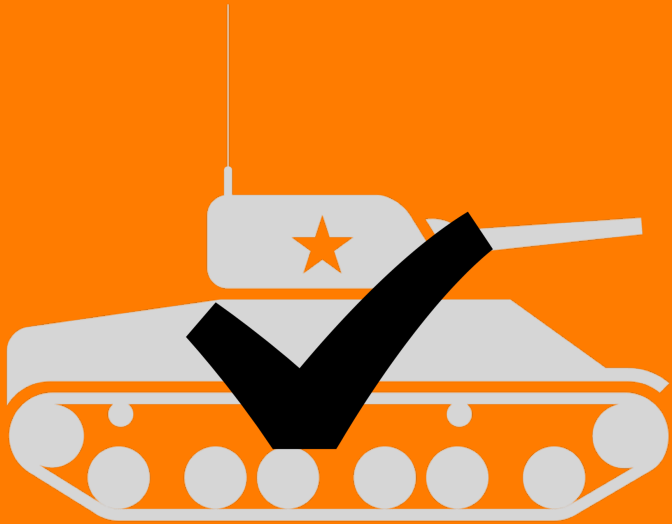
Challenge #3: Format

The answer for most trade publishers has been the reflowable e-book

"Reflowable" because just as a water can go in an endless array of containers, a reflowable e-book can go in an endless array of e-reading devices.

This is good for art writers
like John Dewey,
Heinrich Wölfflin, and
Dore Ashton

Challenge #3: Format

This is good for art writers
like John Dewey,
Heinrich Wölfflin, and
Dore Ashton

This is good for art writers like John Dewey, Heinrich Wölfflin, and Dore Ashton

But not always good for art makers like Turner, Corot and Giovanna Garzoni

This is good for art writers like John Dewey, Heinrich Wölfflin, and Dore Ashton

But not always good for art makers like Turner, Corot and Giovanna Garzoni

Again, the problem for art publishers, was their art

But then, along came the iPad

The iPad made art publishers feel comfortable turning this …

… into this

Challenge #3: Format

… into this

But is <u>this</u> enough?
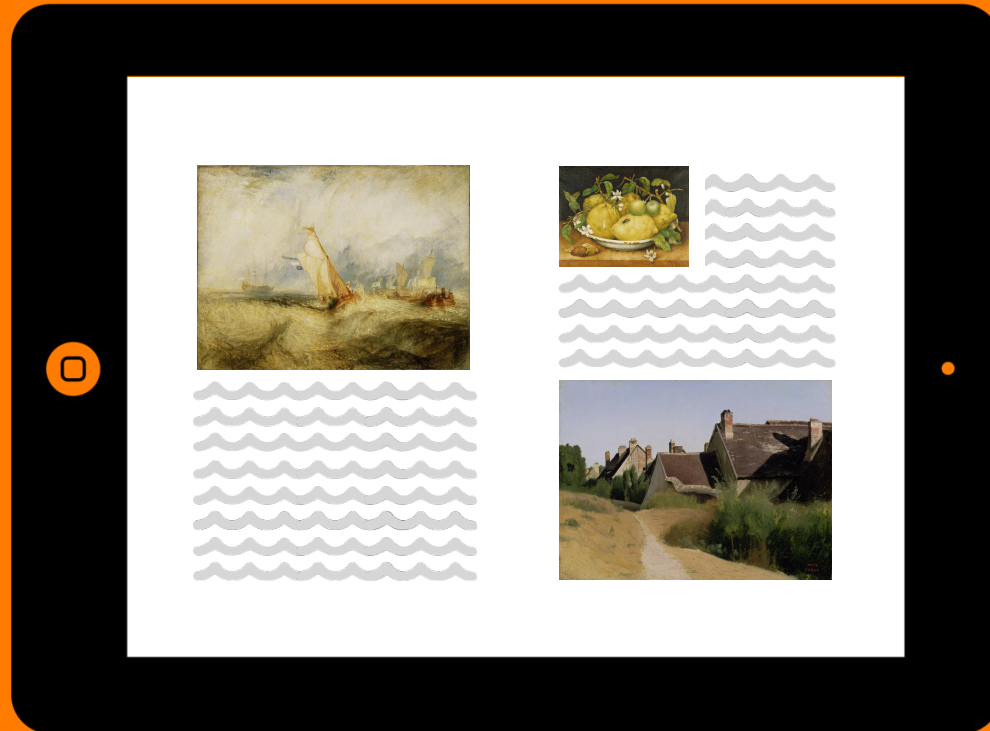
Challenge #3: Format

And what happens to books' role as meaningful and lasting cultural objects when they're built primarily with only one of two tools, and accessed on only a single device?

Adobe

Future #1

Multiplicity

(so much it hurts)

Trade publishing is marked by a certain format homogeneity and this carries through to their digital counterparts as well

Future #1: Multiplicity

Art publishing, on the other hand, encompasses a notably wider territory
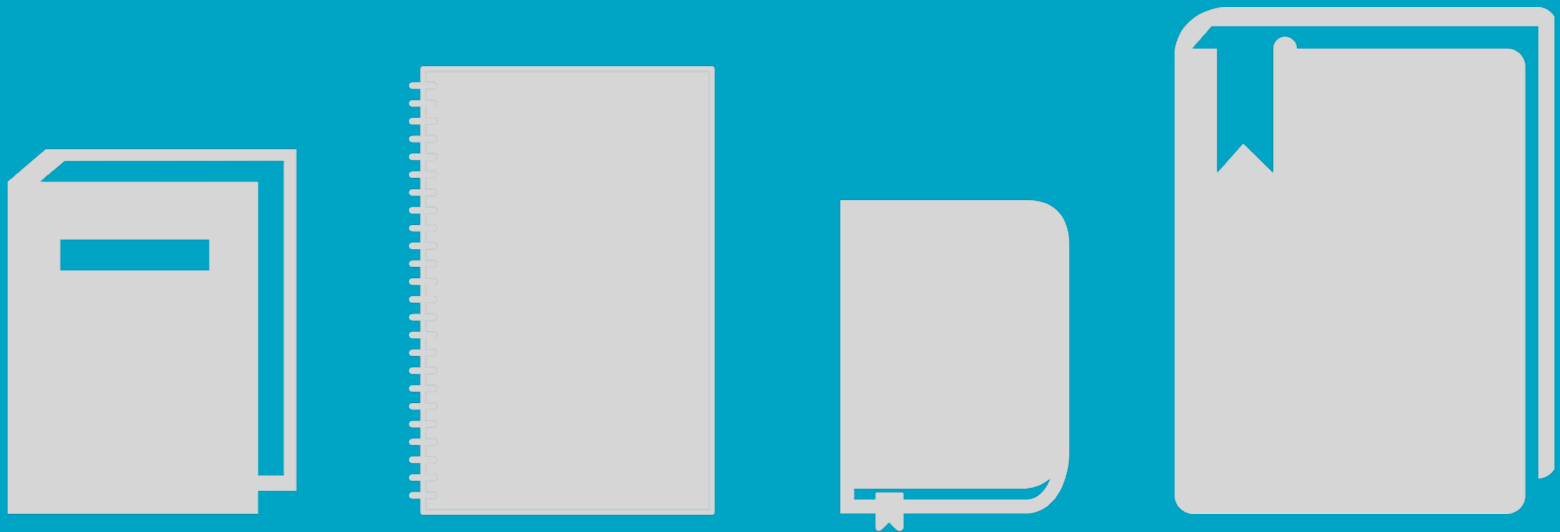
Artists and art publishers are in a unique position to transcend the usual formats and really do something as interesting in digital as they do in print

Reflowable e-book, fixed-layout, mobile app, pdf, web book …

Future #1: Multiplicity

And with increasing technical savvy, and an inherent creativity and disregard for the practical, they're beginning to

Collecting these books, whether as a reader or a library, will require sourcing from a wide range of vendors, even direct from small presses and individual artists

Future #1: Multiplicity

For now, they will also often require special devices, storage and access solutions as well

Future #2

Web-like

(books and browsers)

Think of art digital publishing as like the web circa 1995: simplistic, of limited access and difficult to navigate

Future #2: Web-like

But the web has evolved, and has adopted technologies languages book publishers will be wise to embrace

Future #2: Web-like

The web has become more <u>dynamic</u>, more <u>universal</u> and more <u>open</u>. Soon …

Future #2: Web-like

The web has become more <u>dynamic</u>, more <u>universal</u> and more <u>open</u>. Soon … so will art digital publishing

Future #2: Web-like

Thanks!

Greg Albers

Digital Publications Manager,
Getty Publications

galbers@getty.edu

🐦 @geealbers

Icons created for The Noun Project:

Luis Prado

Friedemann A

Simon Child

Lorie Shaull

Ben Syverson

Dmitry Baranovskiy

Jonathan Li

Juan Pablo Bravo

Jerry Wang

Dan Hetteix

M. Martin-Smucker

Haik Dettmann

Chris Evans

Ahmed Sagarwala

Paul Stevens

Nicholas Ramallo

Anshul Mathur

Alexander Bickov

Ugur Akdemir

Charles Riccardi

Berglind Hauksdottir

Dmitriy Lagunov

Theresa Berens

Proletkult Graphik

Marie Leblanc

Naomi Atkinson

Gilad Fried

Ian Bass

Philip Joyce

James Keuning

mona aljahdali

GETTY ®

Greg Albers

Digital Publications Manager,
Getty Publications

galbers@getty.edu

@geealbers

Artworks from the Getty's Open Content Program:

Joseph Mallord William Turner
(British, 1775–1851)
Van Tromp, Going About to Please His Masters, 1844, Oil on canvas
Unframed: 92.4 x 123.2 cm
Framed: 130.8 x 161.6 x 20 x 8.9 cm
The J. Paul Getty Museum, Los Angeles

Giovanna Garzoni
(Italian, 1600–1670)
Still Life with Bowl of Citrons, late 1640s,
Tempera on vellum
Unframed: 27.6 x 35.6 cm
Framed: 35.6 x 43.8 x 3.5 cm
The J. Paul Getty Museum, Los Angeles

Jean-Baptiste-Camille Corot
(French, 1796–1875)
Houses near Orléans (Maisons aux Environs d'Orléans), about 1830,
Oil on paper mounted on millboard
Unframed: 28.6 x 38.6 cm
Framed: 42.9 x 53.7 x 4.8 cm
The J. Paul Getty Museum, Los Angeles