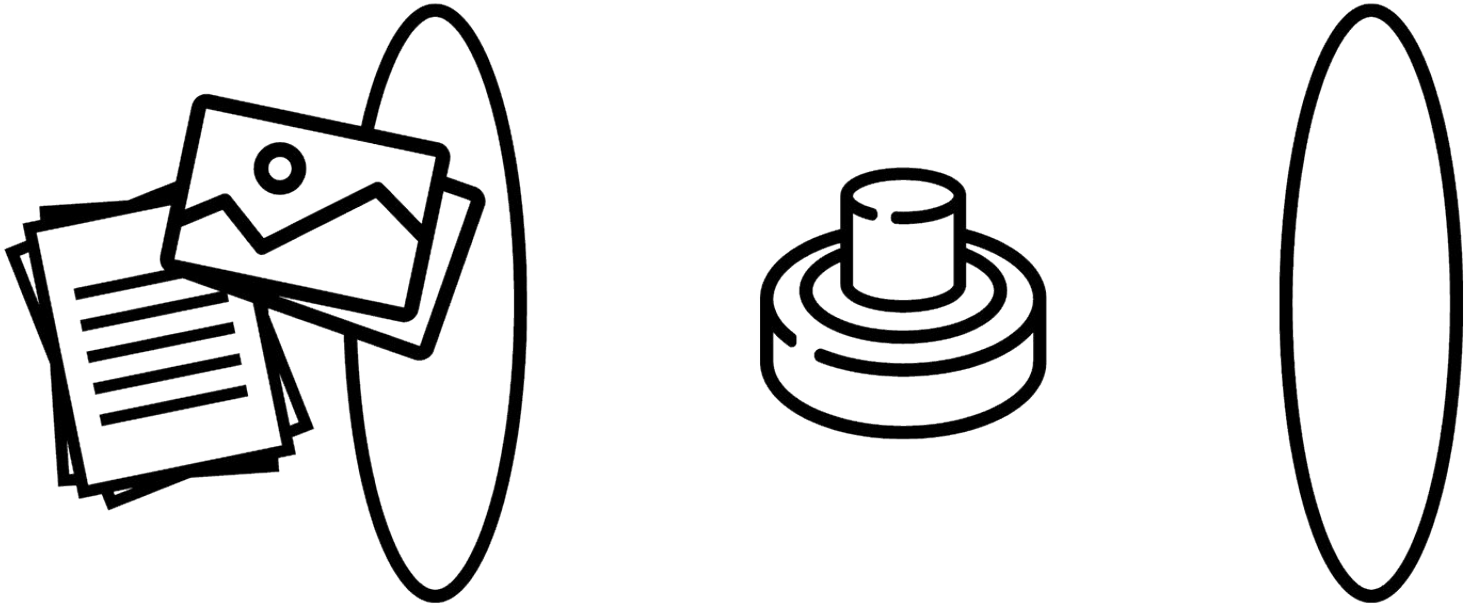
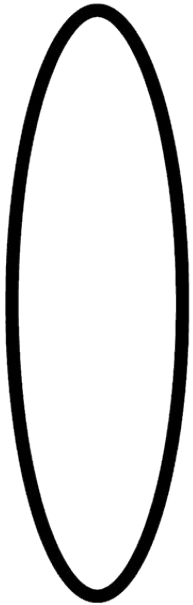
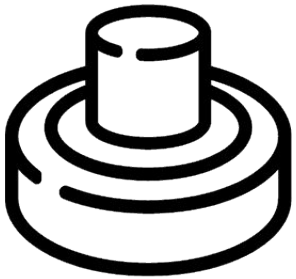
There is No “Publish” Button

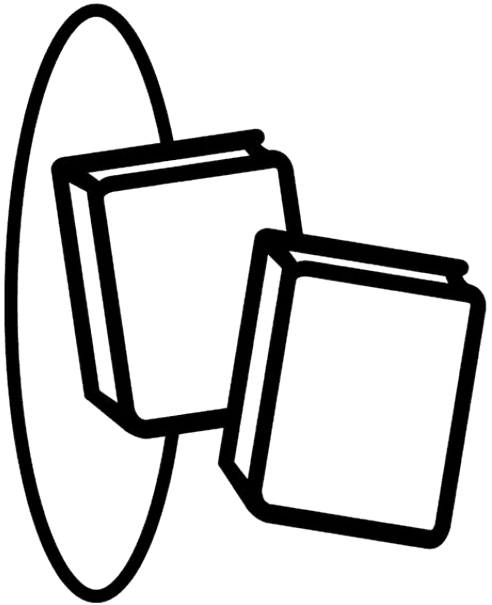
Greg Albers, Joseph Mohan,
Kirsten Southwell, Kris Thayer

National Museum Publishing Seminar 2016









2 years ago…
#NMPS14: Digital Publishing 101

New formats

bit.ly/digpub101

		Distribution		Features						Production Considerations					
		Vendor	Devices	Adaptable Text	Video / Audio	Animation / Dynamic Graphics	Geolocation	Reader Feedback / Participation	Scripting / Interactivity	Technical Skills Necessary	Production Timeline	Cost	Pros	Cons	Speakers
Web Book	HTML5/CSS/JS	Self	Any device with a modern browser	Yes	Yes	Yes	Limited	Yes	Yes	High	1 year	$5–50K	Lots of flexibility; open formats; as universal as a website	No sales venues; difference between website and publication not clearly defined	Greg Albers, Digital Publications Manager, Getty Publications (galbers@getty.edu / @geealbers)
App	Apple iOS	Apple (App Store)	iPad/iPhone	Yes	Yes	Yes	Yes	Yes	Yes	Extreme	1 year	$10–100K	Beautiful product, highly interactive, proven sales channels	High cost of production; a book's place in the app ecosystem isn't clear	Edyta Lewicka, Designer, Potion (edyta@potiondesign.com)
	Android APK	Google	Android smartphones and tablets; many color e-readers	Yes	Yes	Yes	Yes	Yes	Yes	Extreme	1 year	$10–100K			
Hybrid E-Book/App	Adobe DPS	Apple (App Store or Newsstand), Google	iPad and Android tablets	Yes	Yes	Yes	Yes	Limited	Limited	Moderate	6–12 months	$2–5K	Interactive app-like experience; works within existing workflows; moderate cost	Only optimized for reading and distribution on particular devices (walled garden)	Tina Henderson, Digital Publishing Consultant and Production Artist (tina@tpub.net / @tinahender)
	iBooks Author	Apple (iBookstore)	iPad	Limited	Yes	Yes	Unknown	Yes	Limited	Low	3–6 months	$0–5K			
Fixed Format E-Book	FXL	Apple, Amazon, B&N and Kobo (each offers its own FXL option)	Color e-readers; iPad and Android tablets.	No	Limited	Yes	Yes	Limited	Limited	Moderate	3–6 months	$0–2K	Brings print layout design to e-reading devices; low production cost	Not optimized for reading on devices; limited in interactivity	
	PDF	Self; Scribd; Library vendors (ebrary, OverDrive, etc ...)	Nearly any device	No	Limited	No	No	Limited	No	None	1–3 months	$0–500	Truly universal; easy to create	No real interactivity; not optimized for multi-device reading	
Reflowable E-Book	EPUB	Apple (iBookstore), B&N, Google, Kobo, Ingram, and other vendors	Color and b&w e-readers	Yes	Limited	No	Yes	No	Limited	Low	1–3 months	$0–2K	Wide distribution with proven sales channels; low production cost	Only modest design control; limited in interactivity	Elisa Leshowitz, Director of Publishing Services, ARTBOOK / D.A.P. (eleshowitz@dapinc.com)
	MOBI	Amazon	Kindles	Yes	Limited	No	No	No	Limited	Low	1–3 months	$0–2K			

- ✓ New formats
- ❑ New approaches to content
- ❑ New tools & skills
- ❑ New ways of thinking

Greg Albers → @geealbers
Digital Publications Manager, Getty Publications

Joseph Mohan → @cleanroom
Director of Production, Art Institute of Chicago

Kirsten Southwell → @kmsouthwell
Design Strategy Consultant

Kris Thayer → @kristhayer11
Senior Designer, Minneapolis Institute of Art

bit.ly/digpub101-b

New approaches to content

tools & skills

ways of thinking

New approaches to content

We should be …

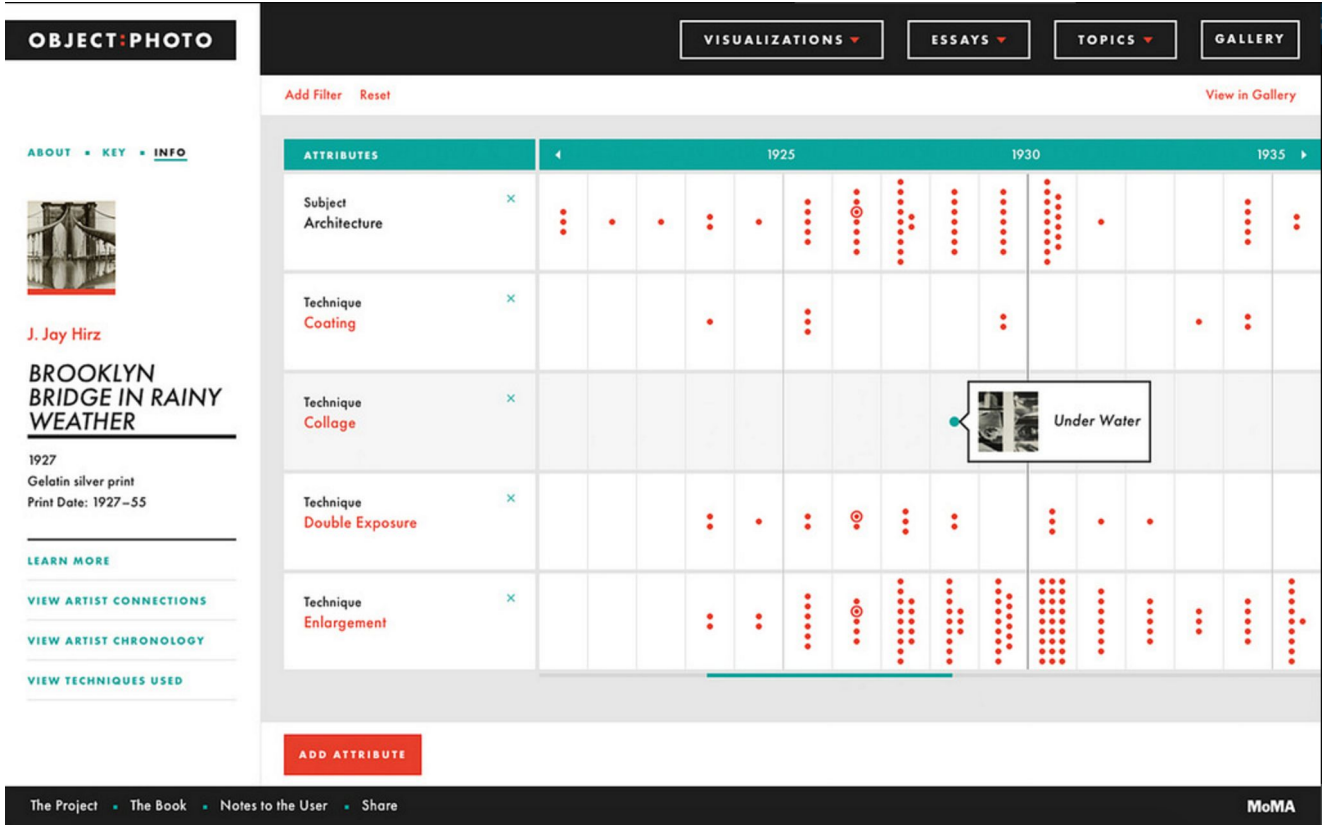
- exploring the difference between narrative experiences and functional tools
- asking ourselves what is the best way to tell the story, not just fit the platform
- thinking long-term from the very beginning
- seeing what a computer sees, and taking advantage

We should be …

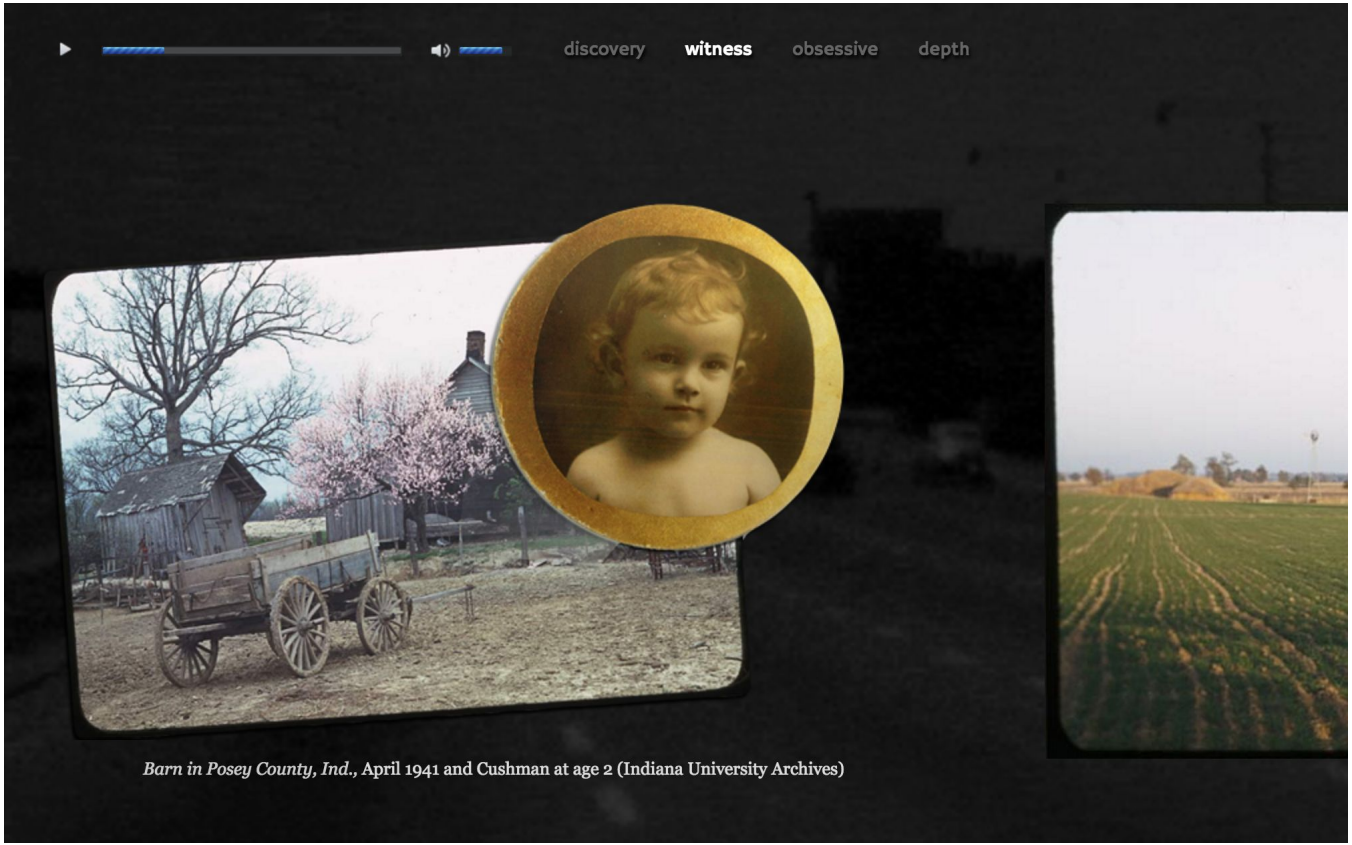
exploring the difference between narrative experiences and functional tools

@kmsouthwell

Function	**Narrative**
Efficient	Engaging
Direct	Immersive
Clicks	Minutes
Thinking	Feeling

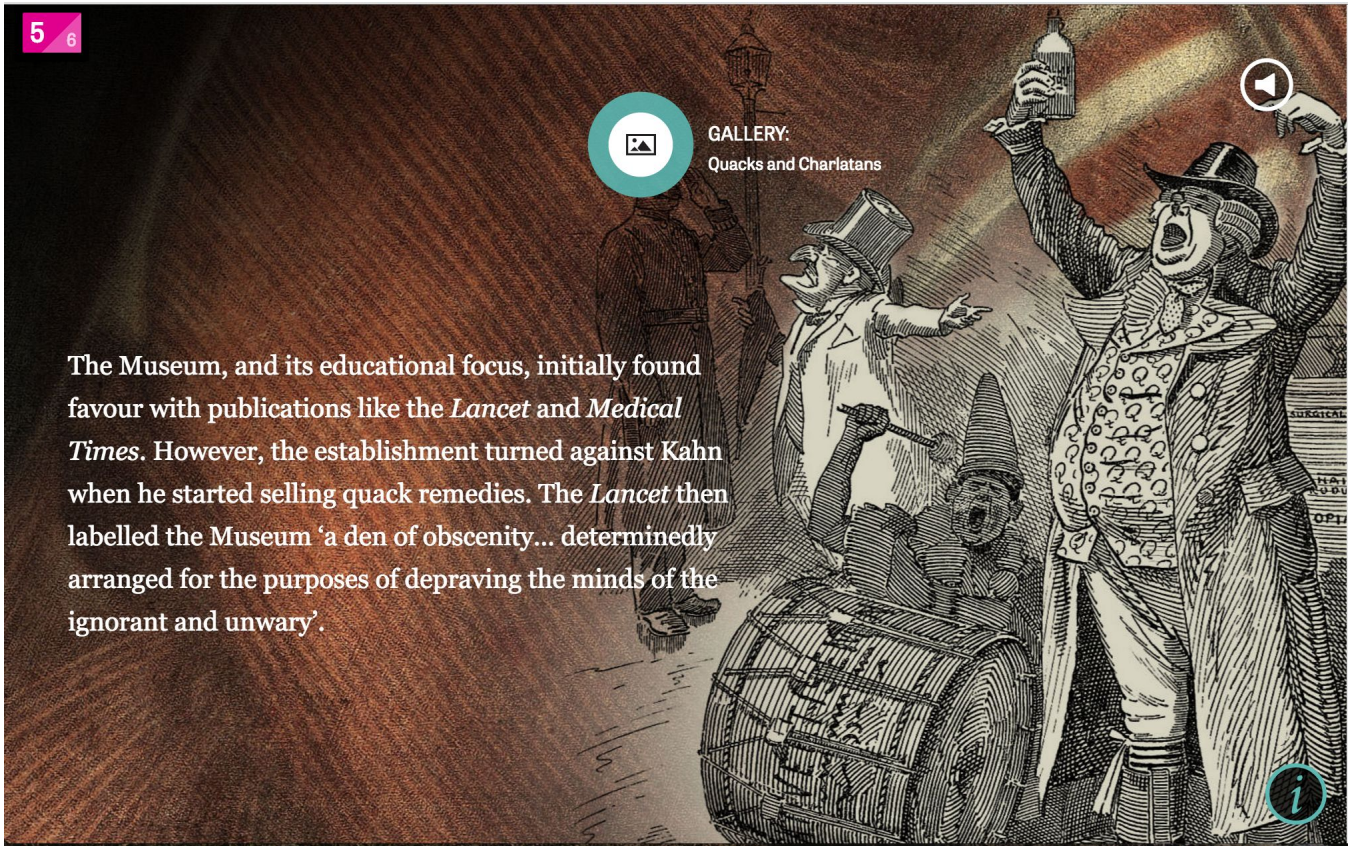


Function
Object:Photo for MoMA
Created by Second Story



Narrative
Lost and Found: Charles Cushman Photographs
Created by NPR

Narrative
Ai WeiWei 360 for the Royal Academy of Art



Narrative
The Collectors for the Welcome Collection

We should be …

asking ourselves what is the best way to tell the story, not just fit the platform

@kristhayer11

Tools: beyond words & pictures, but always in service of the story!

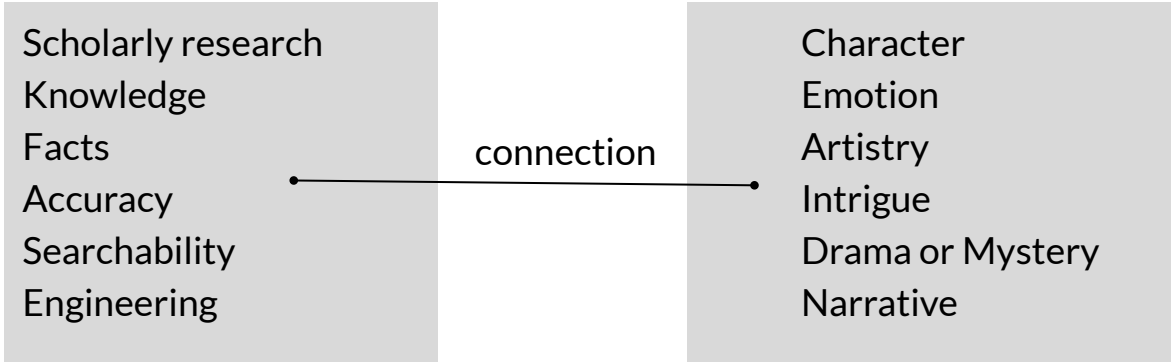
- We want to create beautiful, engaging, authoritative publications
- We want to reach as wide an audience as possible

Great news

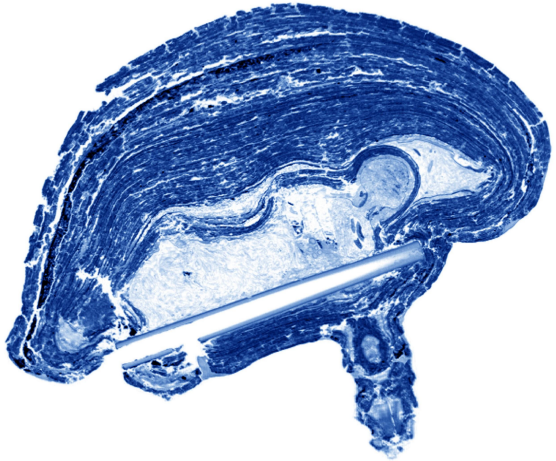
- We have great content
- We have new skills & new tools
- Content creators are born collaborators

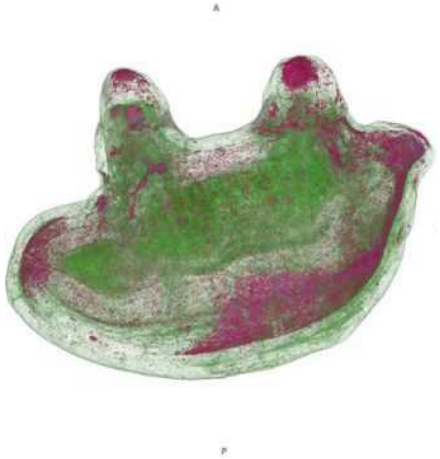
What is the best way to tell our stories?

What is content/functionality is needed to impart accurate & complete information?
What additional content/functionality could to be added to surprise/delight reader, introduce some drama/emotion, and enhance understanding?



What is the best way to tell the story? **Touch?**





What is the best way to tell the story? **Show?**

Is this a story about conservation,
i.e. bug damage?

Or, is this a story about vandalism,
i.e. revenge?

What is the best way to tell the story? **Movement? Audio?**

Object of great beauty but also a marvel of engineering. How best to describe? Traditional tools of words & pictures, but also consider touch, sound, movement, and story.

Who used the ink well? Develop character & story:
Sense of surprise and discovery
Leads of a better understanding of the object and its place in history.

Creative & judicious use of tools reveals, delights, teaches, and focuses

We should be …

thinking long-term from the very beginning

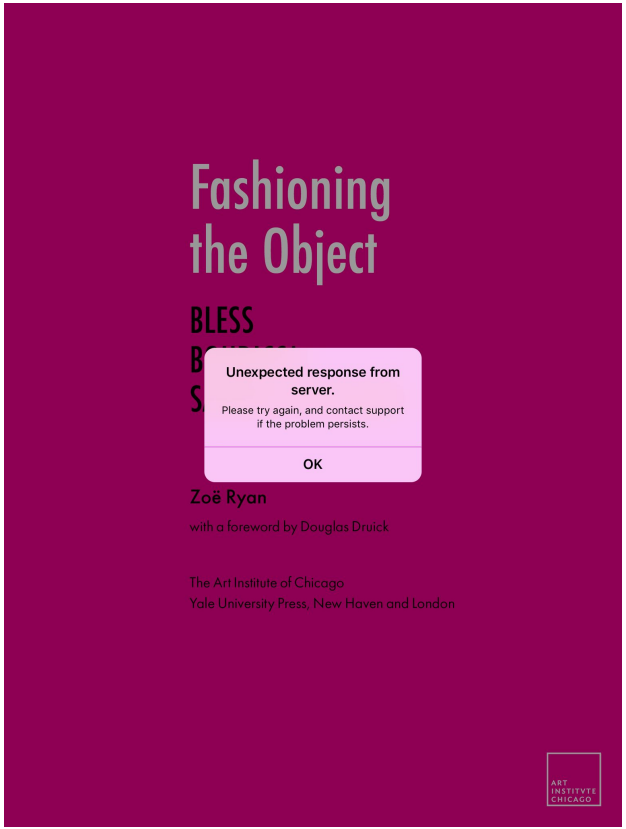
@cleanroom

PERMANENCE

FIGHT FOR THE FUTURE!

Small cautionary tale #1: Fashioning the Object

Uh oh.


Fashioning
the Object
BLESS
Unexpected response from server.
Please try again, and contact support if the problem persists.
OK
Zoë Ryan
with a foreword by Douglas Druick
The Art Institute of Chicago
Yale University Press, New Haven and London
ART INSTITVTE CHICAGO

Small cautionary
tale #2: photographs

Hmm.

Will my content last?

Does it need perpetual monitoring and upkeep?

Does it rely on a system that could fail or be abandoned?

What can I do?

Does it need to last?

Can I preserve it?

Can I build it to last?

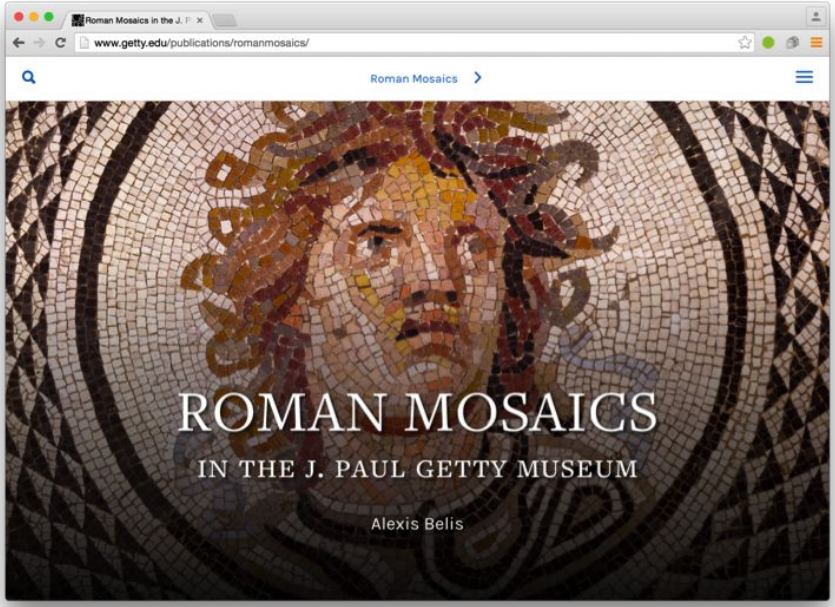
...but what are the downsides?

We should be …

seeing what a computer sees, and taking advantage

@geealbers

getty.edu/publications/terracottas



getty.edu/publications/romanmosaics

ca. 3rd century B.C.

vs.

start: -300

end: -200

38

Bartolomeo Cavaceppi

Rome 1716/17–1799

Bust of Emperor Caracalla

c. 1750–70
Marble
H: 71.1 cm (28 in.)
W: 54.6 cm (21½ in.)
D: 33 cm (13 in.)
94.SA.46

MARKS AND INSCRIPTIONS
Signed on the front, proper right side, at the bottom edge of the cuirass, BARTOLOMEVS / CAVACEPPI / FECIT.

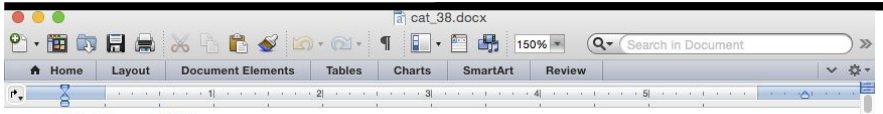
TECHNICAL DESCRIPTION
The bust is carved from a single piece of white marble with very minor inclusions. The socle is carved separately of a similar white marble. There are a few minor chips in the drapery and hair; otherwise, the bust is in excellent overall condition. X rays reveal that the bust and socle are held together by a hand-forged dowel approximately five inches long.

PROVENANCE
Private collection, New York (sold, Sotheby's, New York, 6 June 1994, lot 112); Daniel Katz, Ltd., London, sold to the J. Paul Getty Museum, 1994.

EXHIBITIONS
Art in Rome in the Eighteenth Century, Philadelphia Museum of Art, 16 March–28 May 2000, Museum of Fine Arts, Houston, 25 June–17 September 2000.

BIBLIOGRAPHY
Sotheby's Art at Auction: The Art Market Review, 1993–94 (London, 1994), 194; "Acquisitions/1994," *J. Paul Getty Museum Journal* 23 (1995): 121, no. 100; sale catalogue, Sotheby's, London, 7 December 1995, under lot 96; J. Bassett and P. Fogelman, *Looking at European Sculpture: A Guide to Technical Terms* (Los Angeles and London, 1997), 25; P. Fusco, *Summary Catalogue of European Sculpture in the J. Paul Getty Museum* (Los Angeles, 1997), 15; P. Fogelman, in *Art in Rome in the Eighteenth Century,* exh. cat., ed. E. Peters Bowron and J. J. Rishel (Philadelphia: Philadelphia Museum of Art; Houston: Museum of Fine Arts, 2000), 241, no. 119.

BARTOLOMEO CAVACEPPI'S SIGNED *Bust of Emperor Caracalla* is a copy of an ancient portrait of Marcus Aurelius Antoninus (A.D. 188–217), nicknamed Caracalla, who ruled the Roman empire from A.D. 211 until his assassination. Busts of Caracalla were popular in the eighteenth century, especially among English collectors.[1] The Getty marble is only one of many contemporaneous copies after the antique, for example, those executed for Woburn Abbey, Finchcox, Kent, and Ince Blundell Hall.[2] These copies all derive from the same or similar prototypes. Characteristic of these portraits, in which Caracalla dons the cuirass and toga of a Roman soldier, are the simple, compact volumes; strong turn of the which is exceptional within Cavaceppi's oeuvre. Other versions of Caracalla's portrait by Cavaceppi include a marble bust, possibly identifiable as the Getty bust, in the sculptor's possession when he died;[5] a reduced model after the antique, identified by Carlo Gasparri as one of the "Dodici Cesari in bustini" listed in Cavaceppi's studio and now in a private collection;[6] and a restored antique bust made for Charles Townley, now in the British Museum, London.[7] In this last example the head, purportedly excavated in Rome in 1776, is much more frontal than that in the Getty example, and the modern chest differs in its drapery and truncation.



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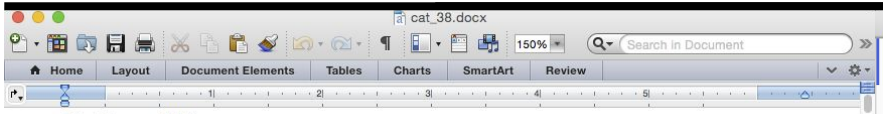

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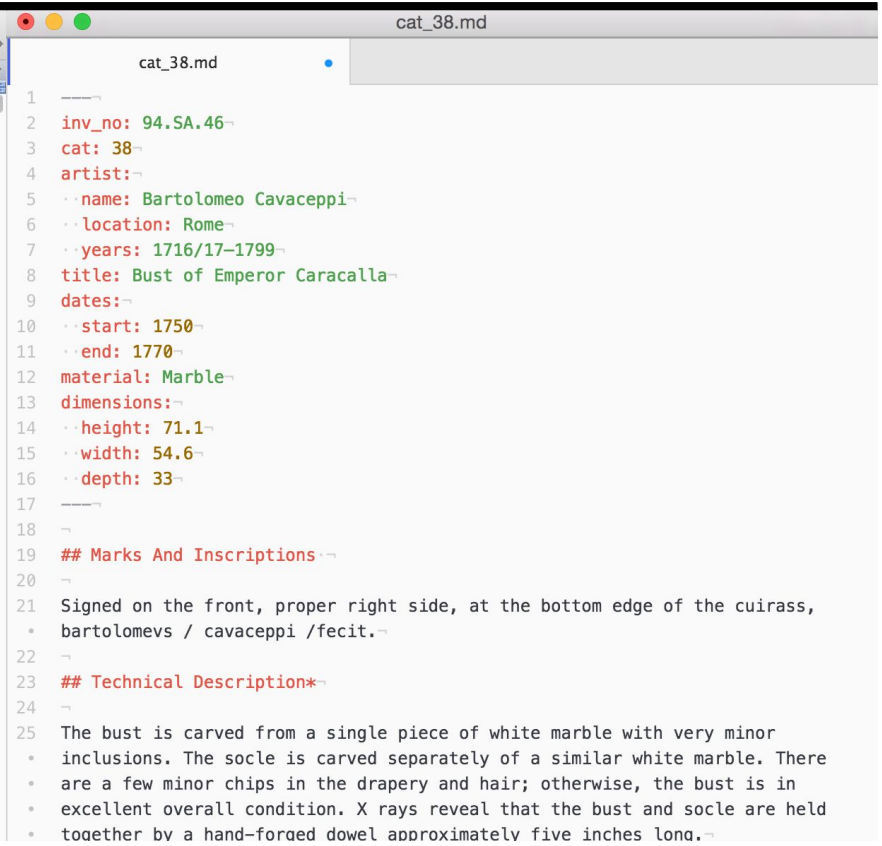


approaches to content

New tools & skills

ways of thinking

New tools & skills

We should be …

- → treading mindfully with proprietary platforms and their temptations
- → considering open source software but aware of its pitfalls
- → remembering non-book platforms and be open to using them
- → coding

We should be …

treading mindfully with proprietary platforms and their temptations

@kristhayer11

Proprietary Platforms: The Temptations

Controlled design
Potential for rich media & interactivity
Powerful, intimate experience
Lure of defined distribution channels
Potential for surprise & discovery
Promise of robust analytics

Proprietary Platforms: The Dangers

Limited audience
Device-dependant delivery
Non-responsive?
At mercy of platform & distribution channel
Can your pub be found?
Multimedia dependent on hardware & software
Movement toward the web?

And worst of all….what happens when you stop paying your license fees?

App disappears from App Store

The issues disappear from devices

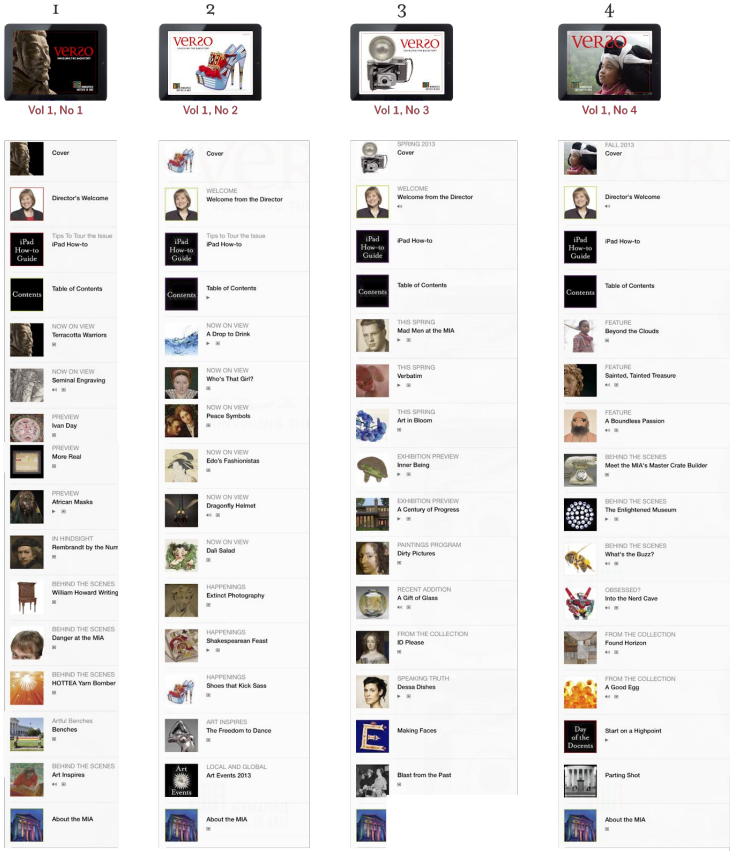
Left with assets, but no story

tools & skills: proprietary platforms

CAUTIONARY TALE

Saving original content from extinction:

- London-based developer (Kerntiff): html
- Archive

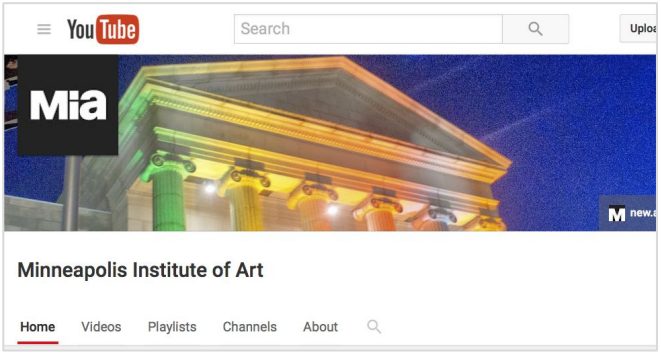


tools & skills: proprietary platforms

@kristhayer11

Develop your content & assets <u>differently</u> moving forward:

- Consider multi-use from beginning of development (eg. video)
- Build in searchability (CMS)
- Build in repurposing/sharing (formats)
  - Social media
  - Museum's video channel
  - Website
  - In-gallery



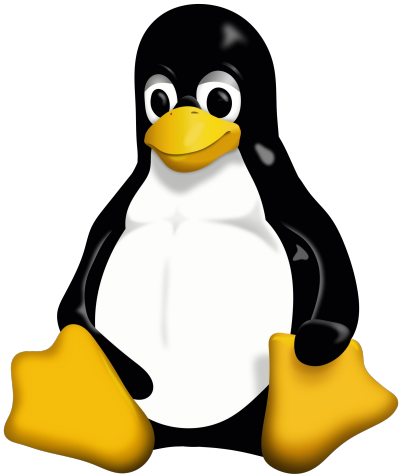
tools & skills: proprietary platforms

We should be …

considering open source software
but aware of its pitfalls

@cleanroom

Why open source?



- It’s free!
- Why reinvent the wheel?
- It creates possibilities we’d never otherwise have
- Unlimited customization
- Rooted in communities
- Robust adoption = sustainability

So what's the problem?

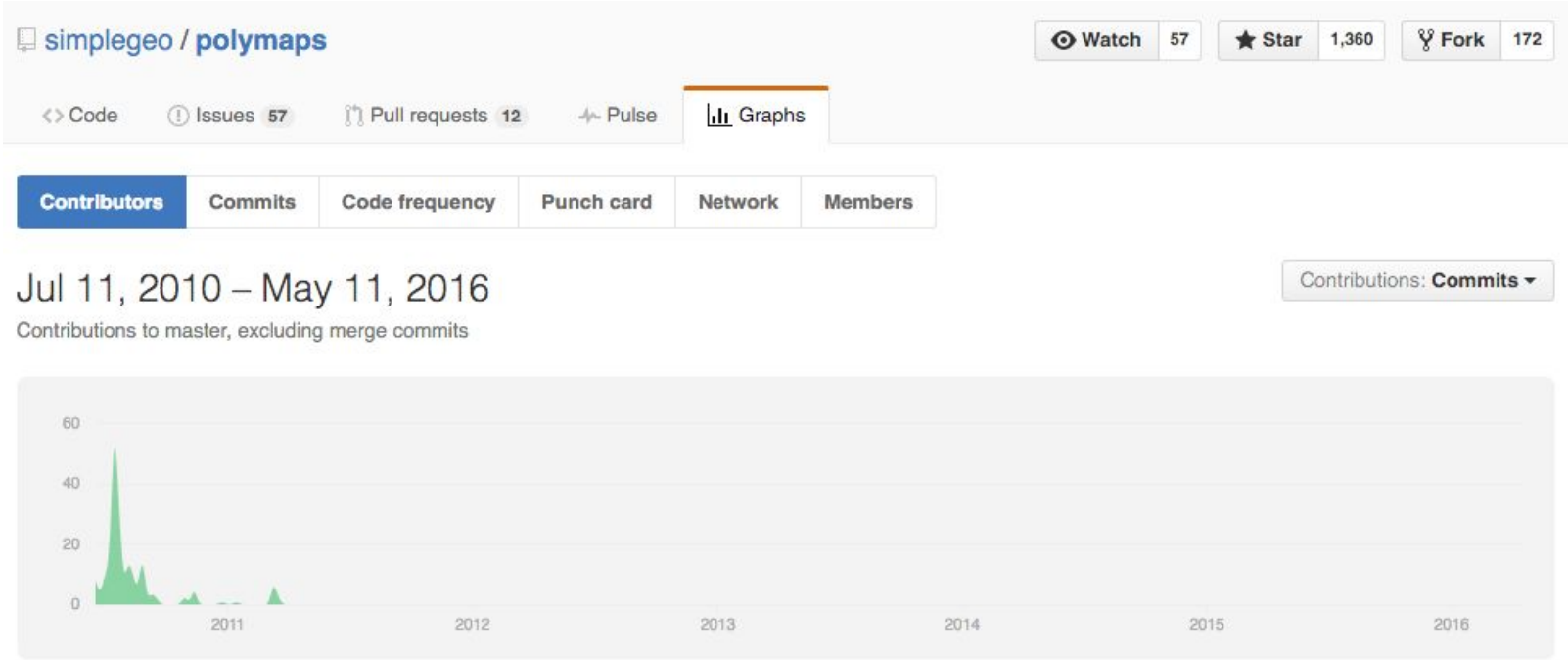
- Oh my, the learning curve
- Time and knowledge are not free
- What if the community moves on?

Zoomable images in the OSCI Toolkit

tools & skills: open source

@cleanroom

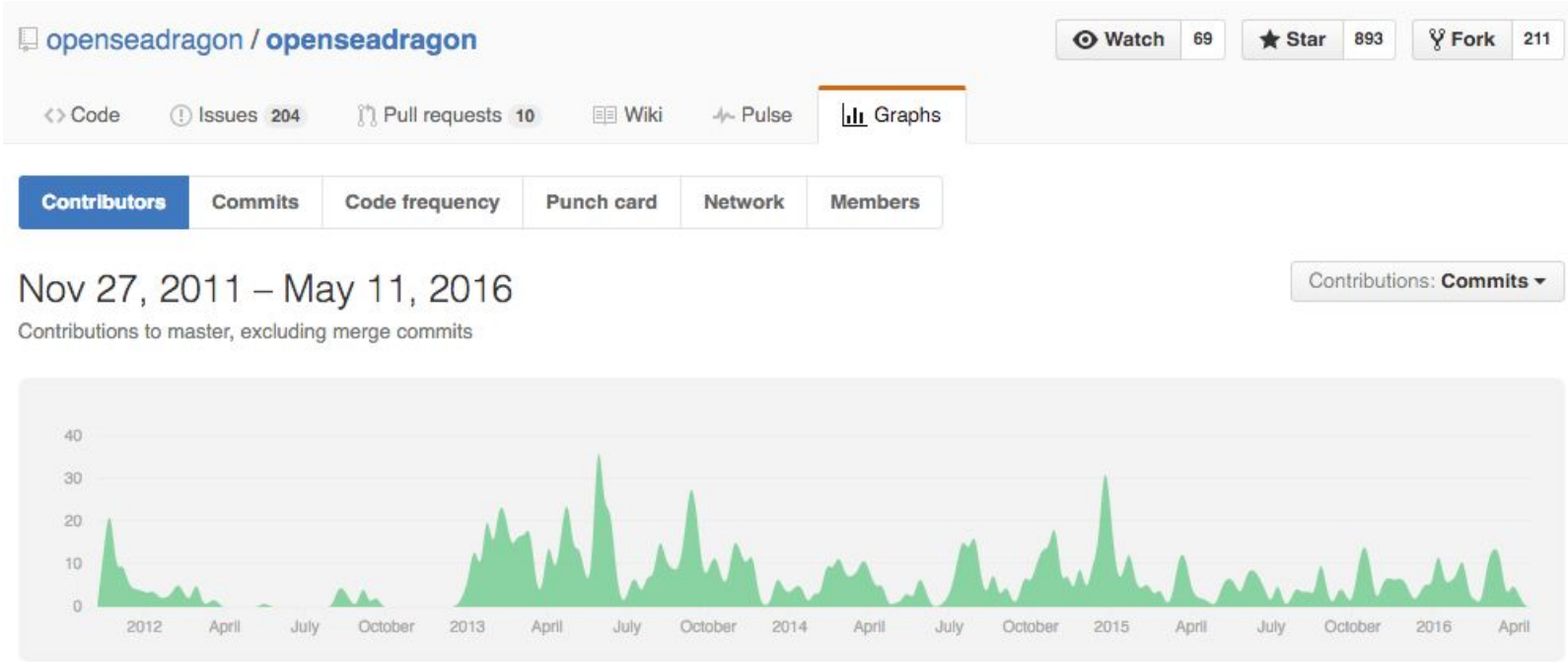
Contributors to Polymaps mapped over time



tools & skills: open source

@cleanroom

Contributors to OpenSeadragon mapped over time



tools & skills: open source

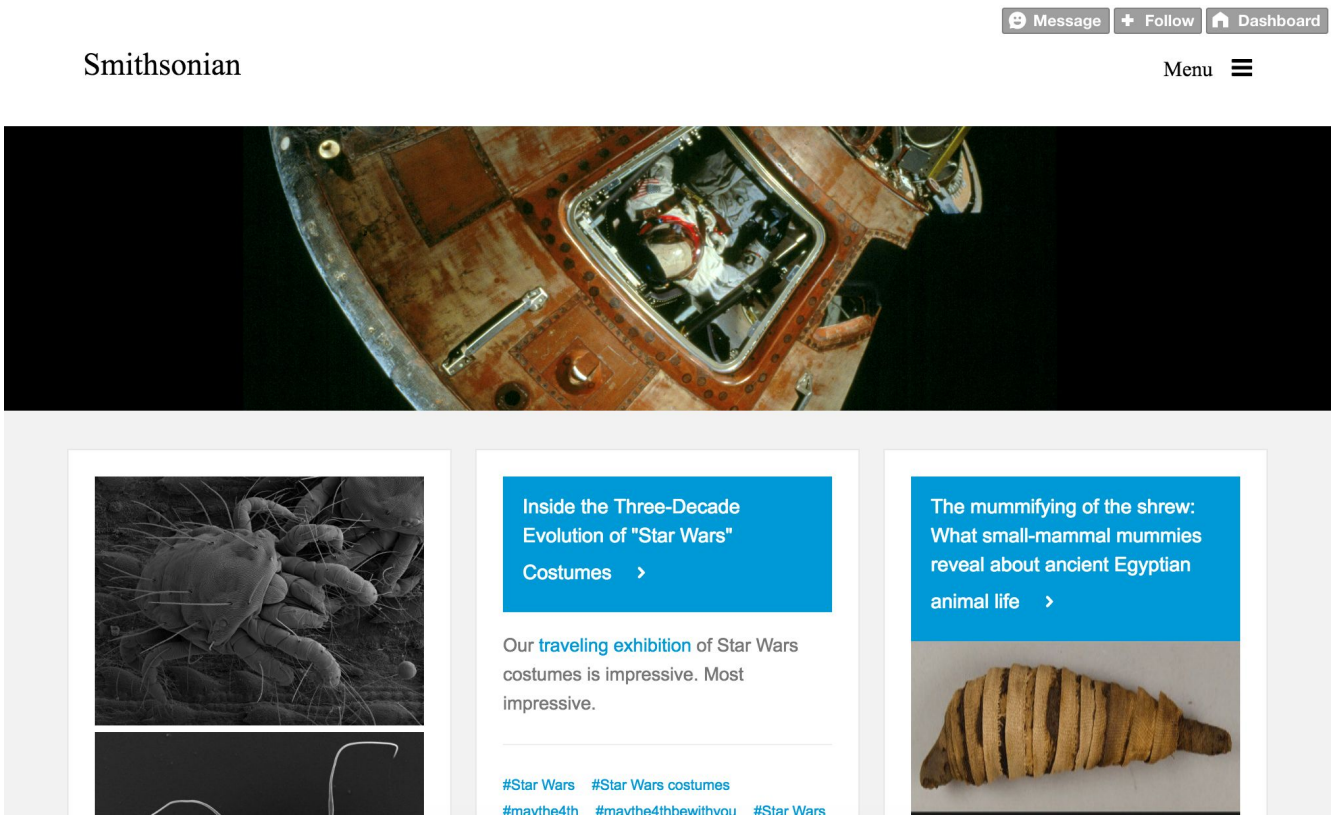
@cleanroom

We should be …

remembering non-book platforms and be open to using them

@kmsouthwell

Tumblr
Smithsonian



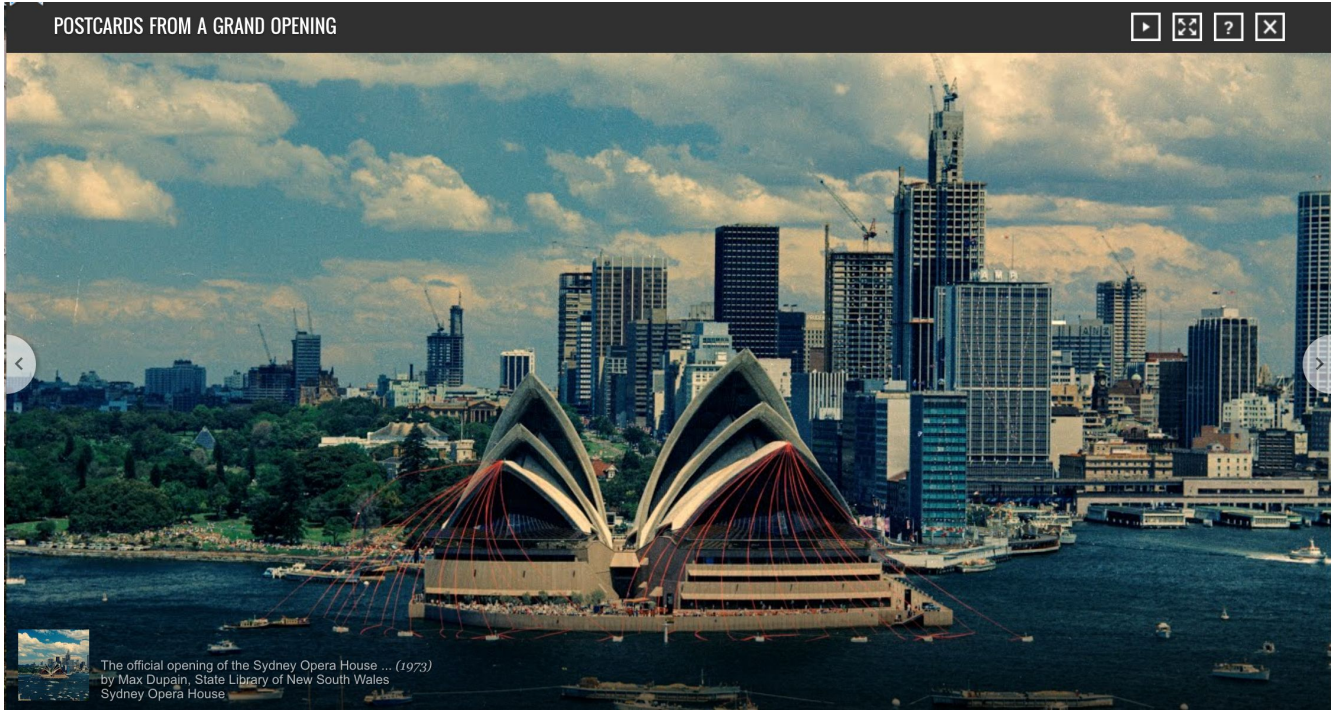
tools & skills: non-book platforms

@kmsouthwell

Tumblr
100 Years, 100 Treasures
Beaty Biodiversity Museum

tools & skills: non-book platforms

@kmsouthwell



Google Cultural Institute
Postcards from a Grand Opening by the Sydney Opera House

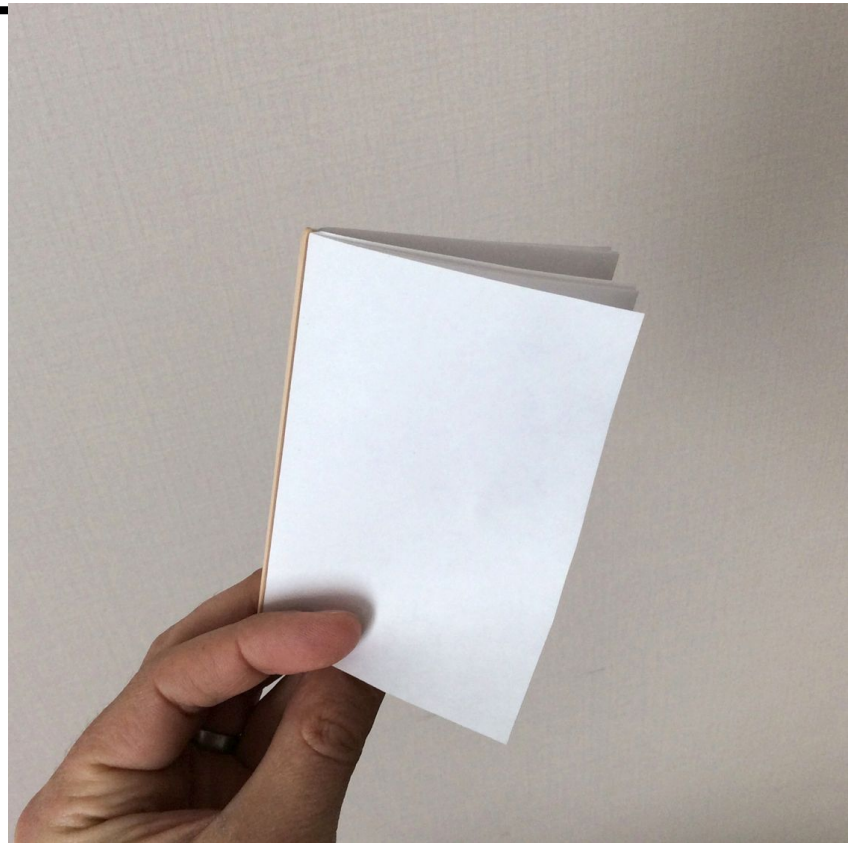
We should be …

coding

@geealbers

Why does coding matter?

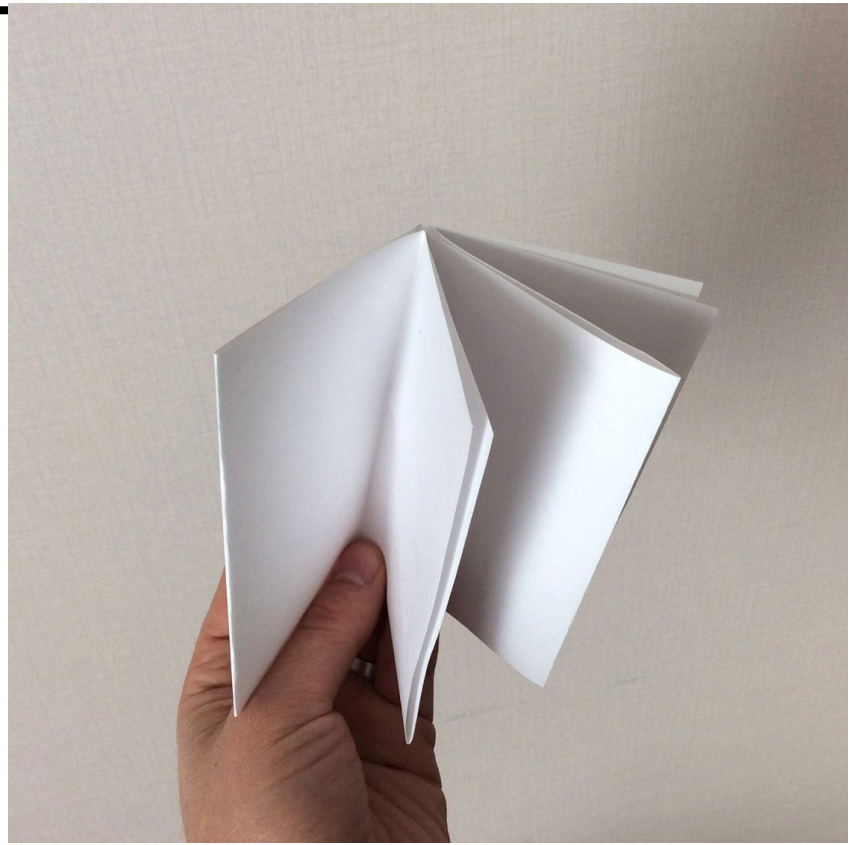
Code is what books are made up of now



tools & skills: coding

@geealbers

Understanding code, means we can innovate on what digital books are



tools & skills: coding

@geealbers

- ❏ Read and write HTML
- ❏ Manipulate CSS
- ❏ Recognize and wonder at JavaScript

approaches to content

tools & skills

New ways of thinking

New ways of thinking

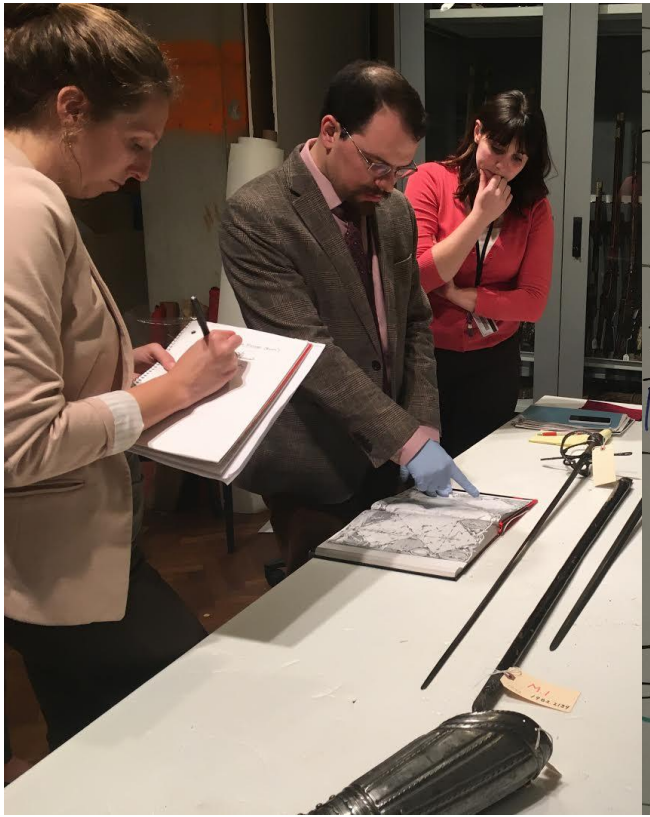
We should be …

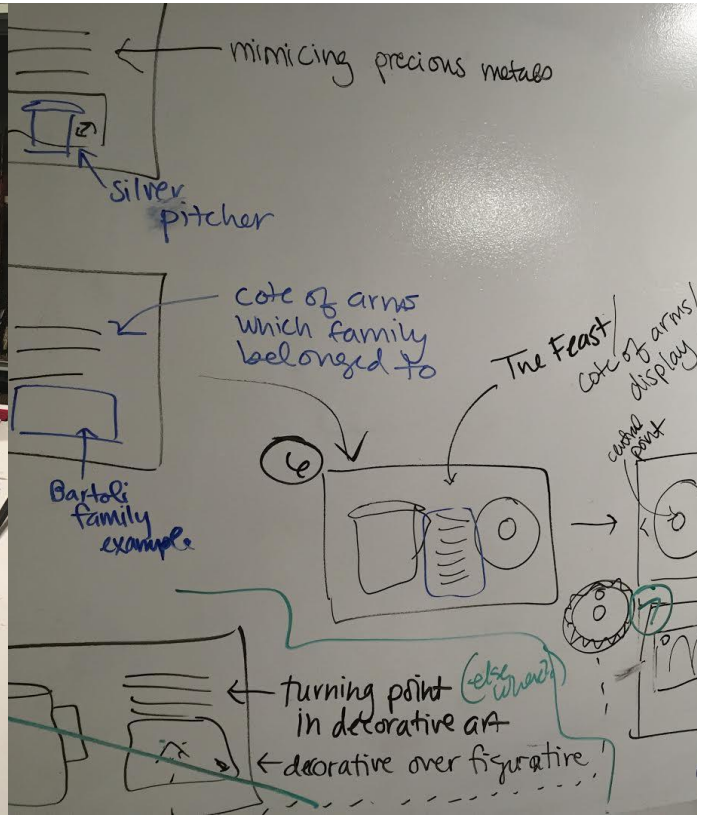
- growing content skills within our teams
- expanding the definition of publishing beyond books and magazines
- looking to our users
- sharing with one another

We should be …

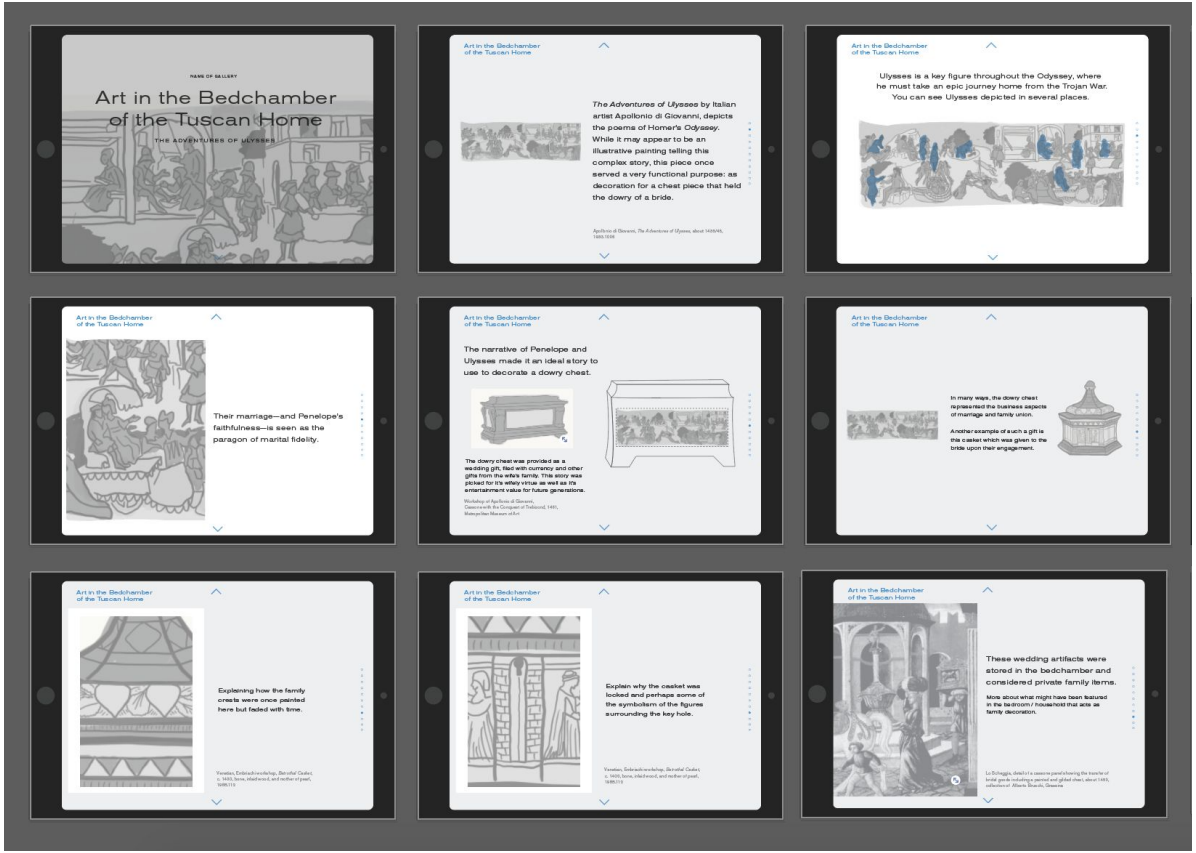
growing content skills within our teams

@kmsouthwell

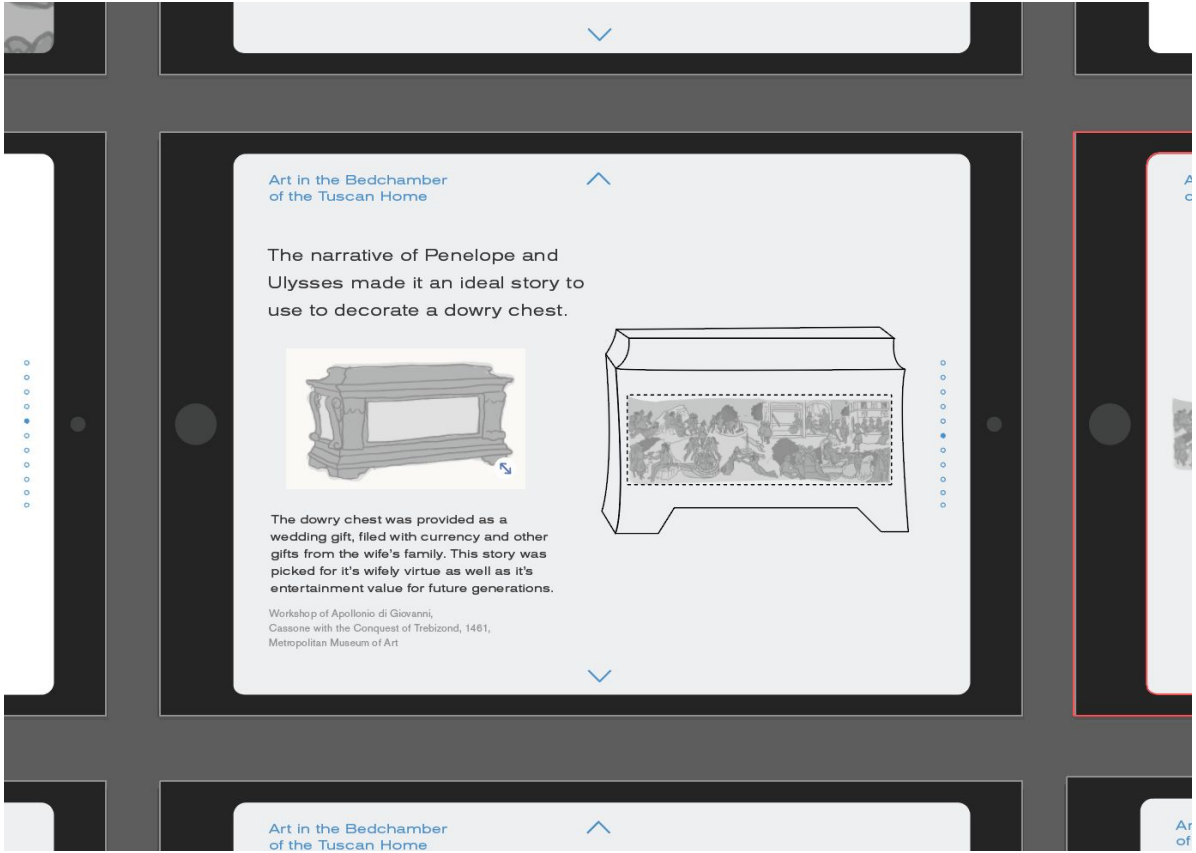




Content Strategy
Content strategy work session with curators at the Art Institute of Chicago



Storyboards
Content strategy work session with curators at the Art Institute of Chicago



Storyboards
Content strategy work session with curators at the Art Institute of Chicago

We should be …

expanding the definition of publishing beyond books and magazines

@kristhayer11

Beyond books & mags

New ways of thinking: expand definition of publishing, credit: Douglas Hegley, Mia

@kristhayer11

Period Room Re-imagined: waaaaaaay beyond books & mags

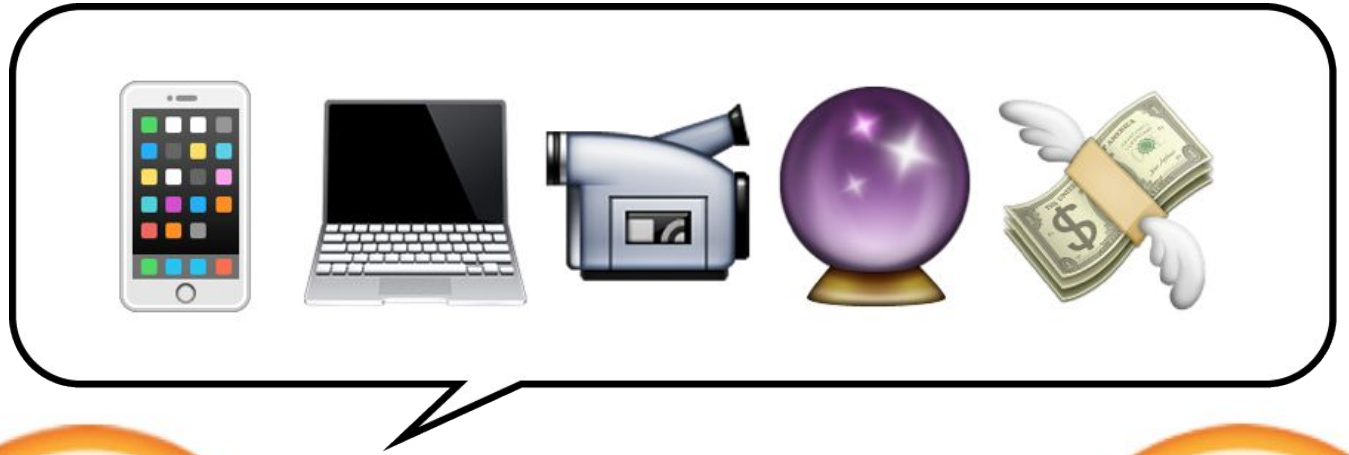
- Goal is to inspire, intrigue, expand knowledge
- Help visitors understand something new about the people, history, and place
- Develop characters, a narrative?
- Don't underestimate the power of emotions!

Small teams of creatives working collaboratively are powerful creative forces, let them loose!

We should be …

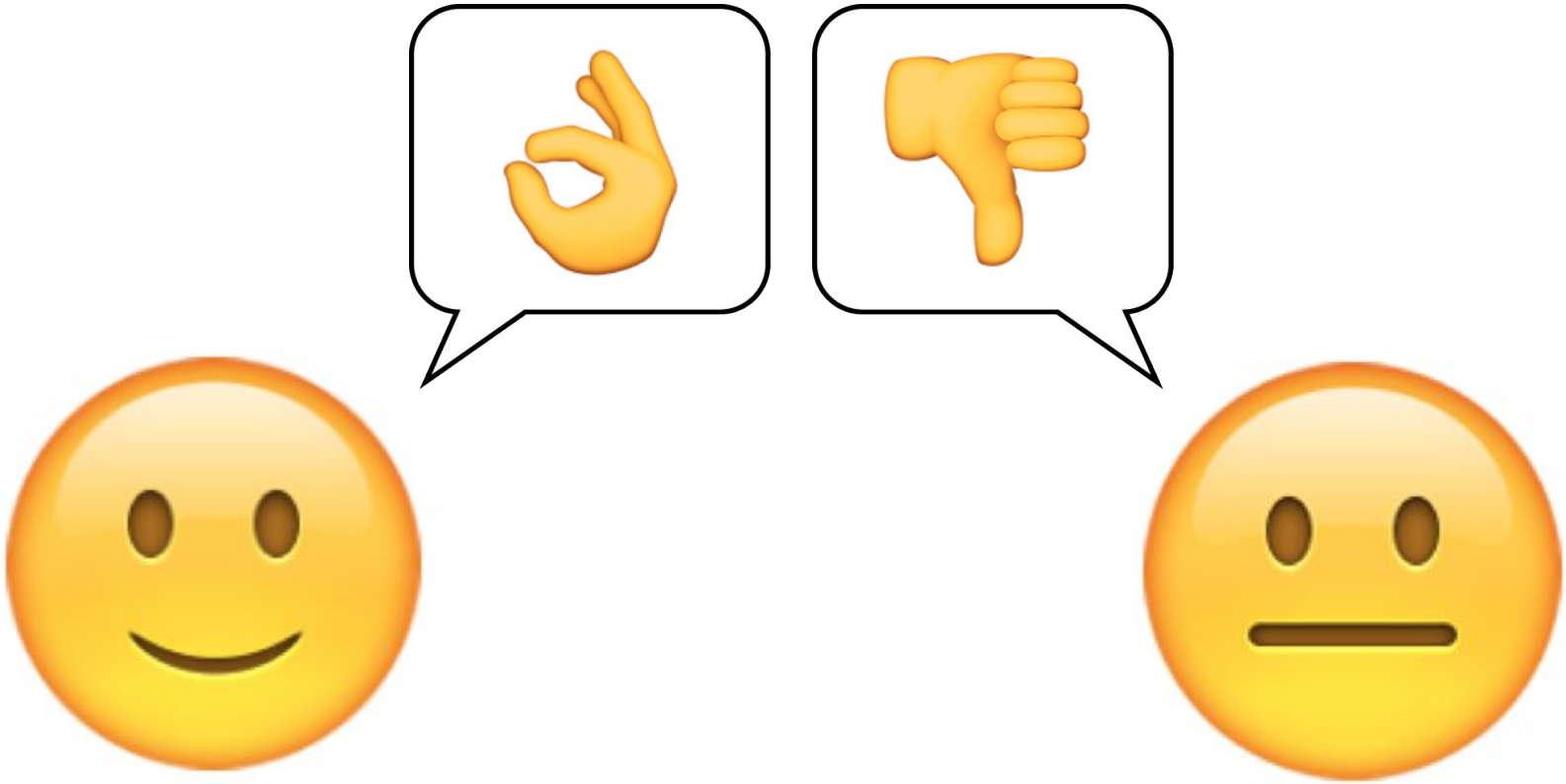
looking to our users

@cleanroom



ways of thinking: user feedback

@cleanroom



UNDERS 🤔 TANDING

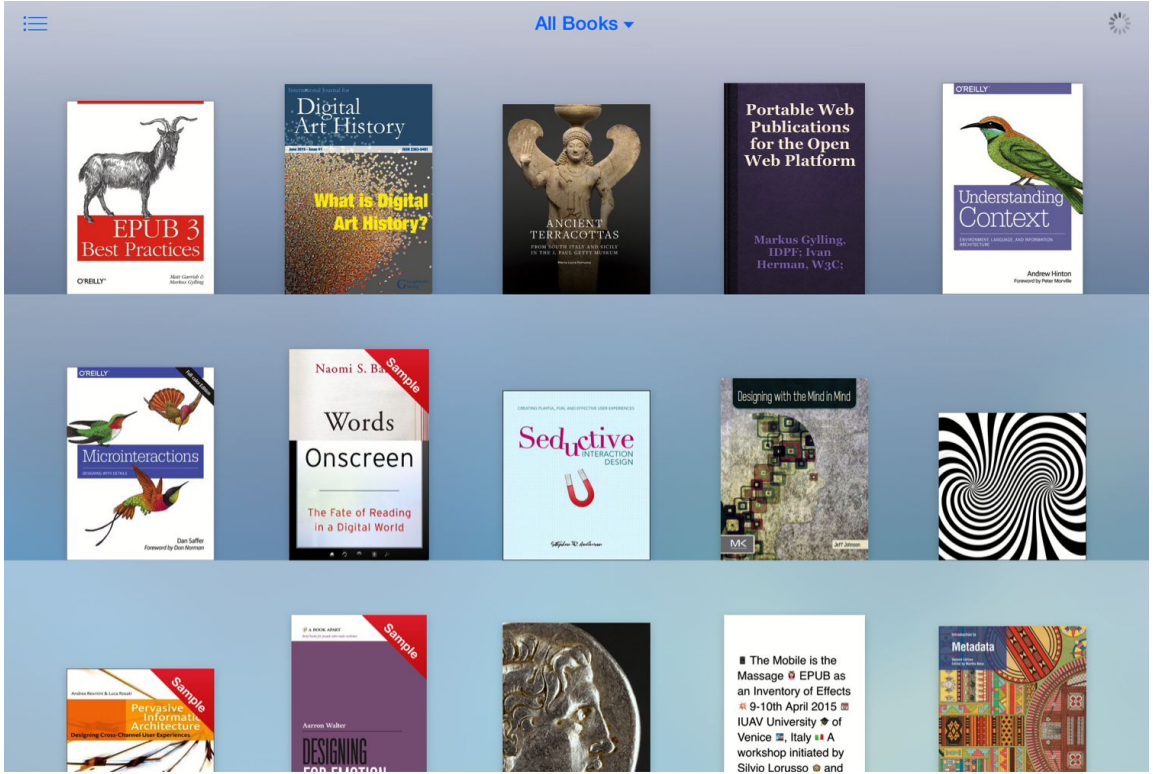
INTE 🤔 REST

We should be …

sharing with one another

@geealbers

Today, books are
just cover thumbnails
on screens



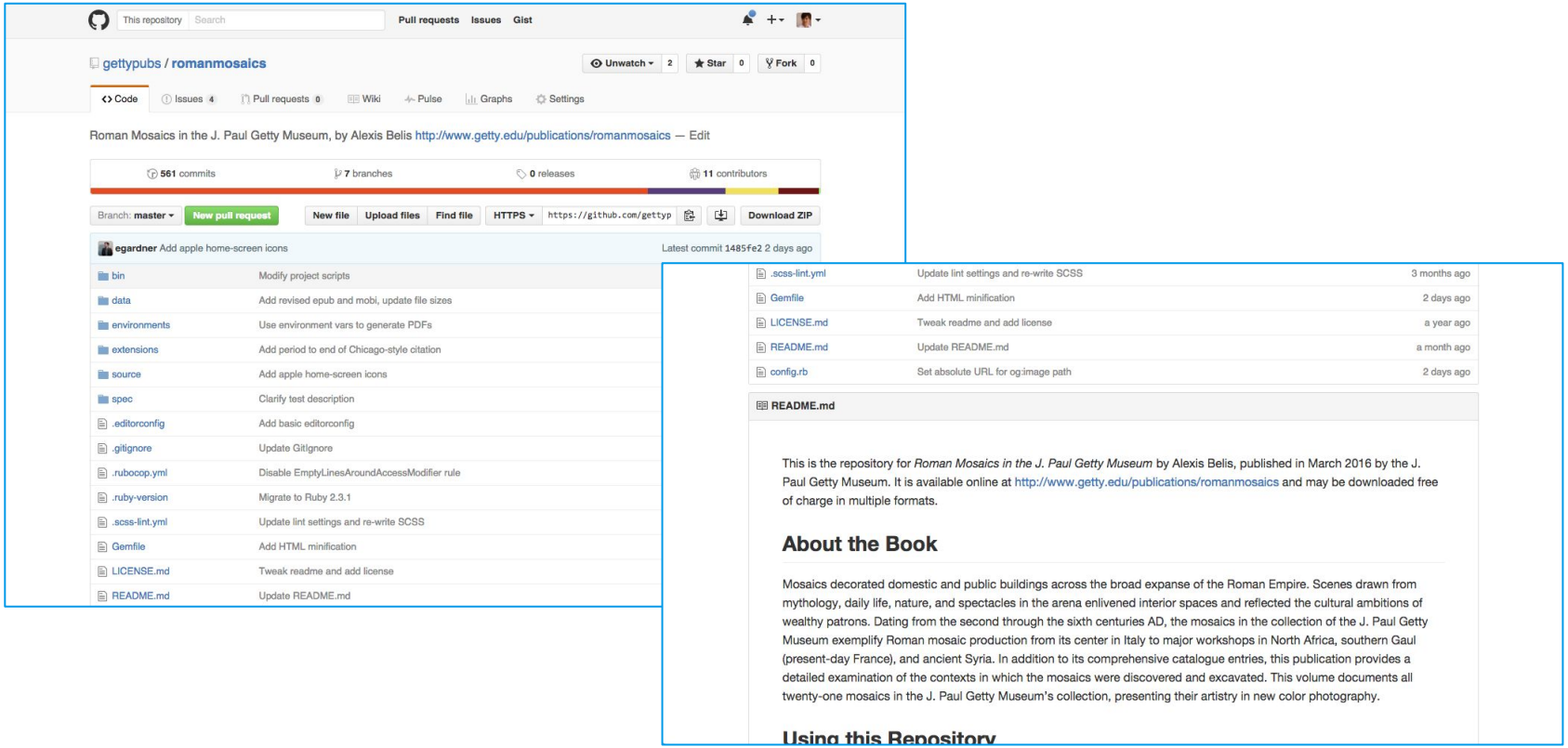
ways of thinking: sharing

@geealbers

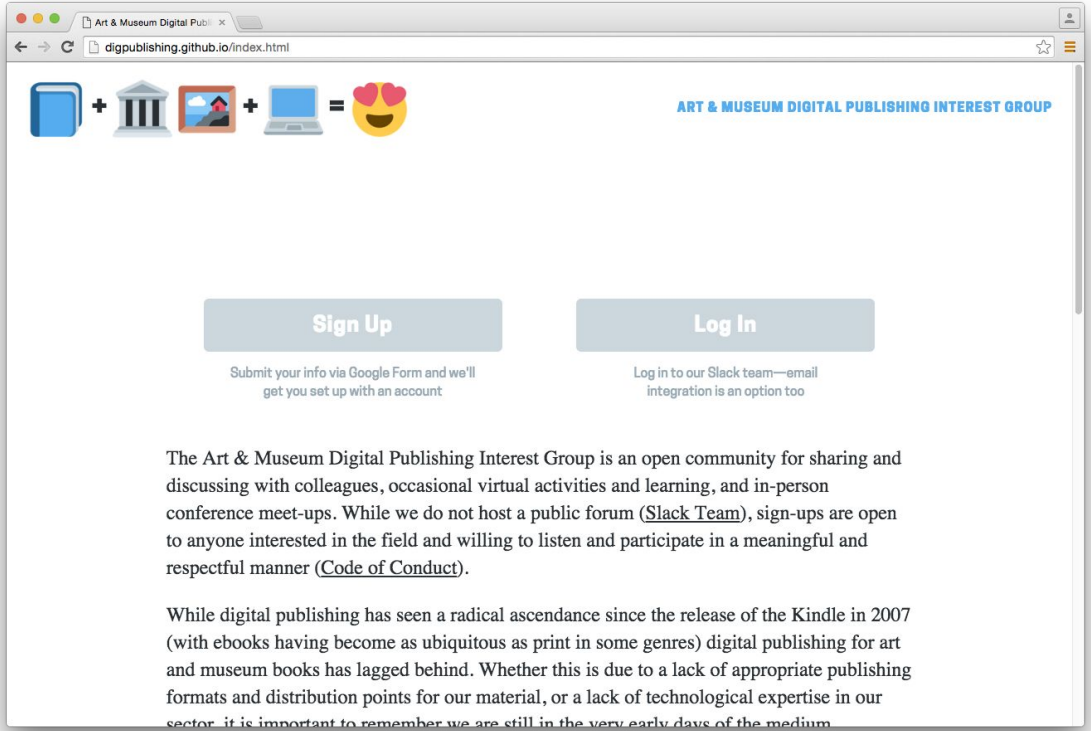
The first edition of this book was printed by John Smith of the White Arrow Press in September of 2013. This edition is limited to 500 copies, plus 20 numbered and signed copies with a small, vaguely amusing drawing of a cat by the author. The cover is by Nina Arneson. The typefaces used in this book are Adobe Garamond designed by Robert Slimbach based upon the original designs of Claude Garamond and ITC Franklin Gothic originally designed by Morris Fuller Benton.

Colophon

Typeset in Octavian, by David Kindersley
by Dr. Donald Knuth's TEX system.
Printed on Crane's Crest paper
with a NeXT Laserprinter
by an '040 NeXT Cube.
Converted to .pdf
by pStill.app.


This repository
Search
Pull requests
Issues
Gist
gettypubs / romanmosaics
Unwatch 2
Star 0
Fork 0
Code
Issues 4
Pull requests 0
Wiki
Pulse
Graphs
Settings
Roman Mosaics in the J. Paul Getty Museum, by Alexis Belis http://www.getty.edu/publications/romanmosaics — Edit
561 commits
7 branches
0 releases
11 contributors
Branch: master
New pull request
New file
Upload files
Find file
HTTPS
https://github.com/gettyp
Download ZIP
egardner Add apple home-screen icons
Latest commit 1485fe2 2 days ago
bin Modify project scripts
data Add revised epub and mobi, update file sizes
environments Use environment vars to generate PDFs
extensions Add period to end of Chicago-style citation
source Add apple home-screen icons
spec Clarify test description
.editorconfig Add basic editorconfig
.gitignore Update GitIgnore
.rubocop.yml Disable EmptyLinesAroundAccessModifier rule
.ruby-version Migrate to Ruby 2.3.1
.scss-lint.yml Update lint settings and re-write SCSS
Gemfile Add HTML minification
LICENSE.md Tweak readme and add license
README.md Update README.md
.scss-lint.yml Update lint settings and re-write SCSS 3 months ago
Gemfile Add HTML minification 2 days ago
LICENSE.md Tweak readme and add license a year ago
README.md Update README.md a month ago
config.rb Set absolute URL for og:image path 2 days ago
README.md
This is the repository for Roman Mosaics in the J. Paul Getty Museum by Alexis Belis, published in March 2016 by the J. Paul Getty Museum. It is available online at http://www.getty.edu/publications/romanmosaics and may be downloaded free of charge in multiple formats.
About the Book
Mosaics decorated domestic and public buildings across the broad expanse of the Roman Empire. Scenes drawn from mythology, daily life, nature, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. Dating from the second through the sixth centuries AD, the mosaics in the collection of the J. Paul Getty Museum exemplify Roman mosaic production from its center in Italy to major workshops in North Africa, southern Gaul (present-day France), and ancient Syria. In addition to its comprehensive catalogue entries, this publication provides a detailed examination of the contexts in which the mosaics were discovered and excavated. This volume documents all twenty-one mosaics in the J. Paul Getty Museum's collection, presenting their artistry in new color photography.
Using this Repository

http://digpublishing.github.io



ways of thinking: sharing

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Thank you!

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