

# 13<sup>th</sup>

## **National Museum Publishing Seminar**

Chicago, June 12-14, 2008

### **Cosponsors**

Graham School of General Studies  
at the University of Chicago

Art Institute of Chicago

Chicago History Museum

Field Museum

Museum of Contemporary Art

## Thursday, June 12

Noon-3 pm Registration, Sauganash Ballroom foyer,  
14th floor, Holiday Inn Mart Plaza

3 Buses leave from front of hotel bound for the  
Art Institute of Chicago.

3:30 Second group of buses leaves from front of hotel  
bound for the Art Institute of Chicago.

3-5:30 Attendees may visit the Art Institute of  
Chicago. Free time

5:30 Stock Exchange Room, Art Institute of Chicago

### **Welcome and keynote**

**Susan F. Rossen**, Executive Director of  
Publications, Art Institute of Chicago

**James Cuno**, President and Eloise W. Martin  
Director, Art Institute of Chicago

6:30 Dinner, Stock Exchange Room,  
Art Institute of Chicago

7:45 Buses leave Art Institute bound for the  
Holiday Inn Mart Plaza.

8:15 Second group of buses leaves Art Institute  
bound for the Holiday Inn Mart Plaza.

# Friday, June 13

8–9 am Registration, Sauganash Ballroom foyer, 14th floor, Holiday Inn Mart Plaza

9–9:10 Welcome, Sauganash Ballroom West

**Stephanie Medlock**, Associate Director, Professional Studies,  
Graham School of General Studies, University of Chicago

9:15–10:45 General session, Sauganash Ballroom West

## Who Is Our Audience?

**Greg Britton**, Moderator

Publisher, J. Paul Getty Trust, Los Angeles

**Mamie Bittner**, Deputy Director, Policy Planning, Research, and Communications,  
Institute of Museum and Library Services, Washington, D.C.

**Sara Nelson**, Editor-in-Chief, *Publishers Weekly*, New York

Museums publish a remarkable number of scholarly and popular books every year. We do this as a way of extending institutional missions across time and space. As publishers, we assume that our efforts to convey the work of the museum will reach the ultimate target—that someone, somewhere will pick up our books and read them. However, our day-to-day focus is usually on getting our books made; we give little real thought about who actually wants or needs what we do. The goal of this session is to help us understand the larger context for our work by looking at the character of museum audiences and the wider reading public. With such information, hopefully we can help our institutions become more successful communicators.

10:45–11:15 Coffee break, Sauganash Ballroom East foyer

11:15–12:45 Concurrent session, Sauganash Ballroom West

## Publishing Basics: How to Develop a Budget and Plan for Your First Book

**Kara Kirk**, Associate Publisher, Museum of Modern Art, New York

**Lisa Middag**, Design Studio and Publications Manager, Walker Art Center, Minneapolis

This session will provide practical, detailed guidance on the basics of book publishing, from the big picture (should we copublish?) to the nitty-gritty (how much should I budget for design?). We will review the questions that need to be asked at a launch meeting to give you an early leg-up on planning. We will also cover how to establish specifications and submit them for printing estimates; how to work with printing vendors; how to create a schedule and generate a line-item budget, how to collaborate effectively with trade publishing partners; and how to cope when things do not go according to plan.

There will be plenty of hand-outs, including sample author, freelance design, freelance editing, and copublishing contracts, plus budgets, schedules, and other useful publication planning tools.

11:15 – 12:45 Concurrent session, Western Stage H

## **Get Your Green On: Reduce Your Environmental Impact**

**Sarah Guernsey**, Associate Director of Publications, Art Institute of Chicago

**Nicole Halloran**, Representative, Appleton Coated, Chicago

**Tyson Miller**, Director, Green Press Initiative

Green is the new black—and it's everywhere. From grass-roots, small organizations to gigantic publishing houses, everyone is finally focusing on the environment. In this session, we will try to explain the often-confusing terms and abbreviations used in the printing and paper industry; we will also help you put your program into a larger environmental perspective. We will offer practical ways that you can make your books and brochures much more earth-friendly.

In Part I, "FSC. SFI. PCRF. CoC. TMI\*" (\*too much information), we will try to demystify sustainability and the choices you have when it comes to paper and print; we will address certifications, green energy, soy inks, varnishes, and recycled content. In Part II, "The Green Press Initiative," we will present information regarding the social and environmental impacts of publishing overseas and domestically, and offer solutions for improving your ecological footprint, including the merits of recycled and certified paper. We will examine the signs of change in the industry—from the current number of publishers with environmental policies to how the use of recycled fiber is on the rise. We will discuss goals that you can implement in your program, and how we can reduce our environmental impact, both individually and as an industry.

12:45 – 2 pm Lunch on your own

2 – 3:45 General session, Sauganash Ballroom West

## **Publishing Online: Opportunities and Pitfalls**

**Jack Perry Brown**, Moderator

Executive Director, Ryerson and Burnham Libraries, Art Institute of Chicago

**Allan Adler**, Vice President, Legal and Government Affairs,  
Association of American Publishers, Washington, D.C.

**Lynne Withey**, Director, University of California Press, Berkeley

The session will highlight what the public would like to see in online publishing, focusing on what has worked and what has not from a practical point of view. It will also frame the present and future state of the art within the legal context.

3:45 – 4:15 Coffee break, Sauganash Ballroom East foyer

4:15 – 5:45 Concurrent session, Western Stage H

## **Love at First Write: Building Author-Editor Relationships that Work**

**Greg Nosan**, Moderator

Associate Editor, Art Institute of Chicago

**Susan Allan**, Managing Editor, *American Journal of Sociology*, University of Chicago Press

**Katie Reilly**, Freelance editor, Pittsburgh

**Martha Tedeschi**, Curator, Department of Prints and Drawings, Art Institute of Chicago

In museum publishing, conversations about authors often sound like war stories, celebrating editorial pluck and resilience in the face of curatorial arrogance, weak manuscripts, and missed

deadlines. While acknowledging the unique challenges of a museum environment, this panel aims to strike a different tone, exploring a number of techniques that can be used to create clear, collaborative relationships which help defuse misunderstandings before they begin.

The panelists, who are drawn from the ranks of both editors and curators, consider a wide range of issues. These include how editors can turn to *The Chicago Manual of Style* for a refresher course in diplomacy; how editors and authors can work to clarify their respective roles and work styles sooner rather than later; and how curatorial departments can adopt new, more inclusive ways of planning complex projects—all with the goal of creating the best possible publications with a minimum of confusion and strife.

4:15 – 5:45 Concurrent session, Sauganash Ballroom West

## **Defining Good Design**

**Hal Kugeler**, President, Hal Kugeler Ltd., Chicago

This session will propose objective criteria for a critical assessment of graphic design and introduce a vocabulary for a grown-up discussion about it. Can we put the question of taste aside? Must we agree to disagree? Is "I'll know it when I see it" really the best we can do? Centered around ten rubrics—functionality, economy, clarity of intent, transparency, integrity, play, timelessness, craft, resonance, and value added—the session will at best help us to understand why we like what we like, and at worst provide tools to use when we must evaluate, discuss, or give direction about design.

- 7 Dinner with colleagues. Sign up at the registration desk to go to a restaurant with nine fellow attendees.

# Saturday, June 14

9 – 10:30 am Concurrent session, Sauganash Ballroom West

## **Yours, Mine, and Ours: Discussions of Intellectual Property Rights**

**Susan Bielstein**, Executive Editor, Books Division, University of Chicago Press

**Jennifer Draffen**, Director of Collection and Exhibition Services,  
Museum of Contemporary Art, Chicago

In this age of appropriation art and heightened critical discourse, fair use has become the mechanism favored by artists, scholars, and legal experts for squaring freedom of expression with intellectual property rights. But how are our rights of free speech impacted by the public domain, that vast wealth of intellectual and cultural material presumably shared by all? Just as the exercise of fair use is growing, our ability to access and use material in the public domain is dwindling rapidly as a result of the proprietary efforts of collectors and institutions to lock it down. The effect has been to render the very idea of a public domain nearly obsolete.

Susan Bielstein will examine the health of the public domain in light of recent debates and case law about originality and the legal status of "the slavish image," the digital or photo reproduction that is the workhorse of museum publishing. Jennifer Draffen will present an overview of U.S. copyright law (including fair use) and will discuss how the Museum of Contemporary Art, Chicago, handles artists' rights and intellectual-property concerns that affect all museum collateral, both printed and digital, from catalogues to websites.

9–10:30 am Concurrent session, Western Stage H

## **How to Publicize Your Books**

**Erin Hogan**, Director of Public Affairs, Art Institute of Chicago

**Levi Stahl**, Publicity Manager, Books Marketing, University of Chicago Press

This session aims to explain the mechanics of book marketing and publicity for museum publishers. The panelists will take participants through a season of book publicity, from the initial presentation of the list in a sales catalog to working with other forms of promotion—such as advertising—through both standard and nonstandard channels. Also discussed will be the pros and cons of working with a distributor and how the promotion of museum books intersects with the promotion of a museum as a whole.

10:30–11 Coffee break, Sauganash Ballroom East foyer

11–12:30 Concurrent session, Sauganash Ballroom West

## **The Museum Book: All Dressed Up with Nowhere to Go**

**Christopher Lyon**, Moderator

Executive Editor, Prestel Publishing, New York

**Sean Halpert**, Senior Book Buyer, Museum of Fine Arts, Boston

**Marilyn Jensen**, Manager and Trade Book Buyer, Metropolitan Museum of Art, New York

**Michelle Marozik**, Assistant Buyer, Barnes and Noble, Inc., New York

Retail outlets are the conduit through which museum books flow to those who buy them. It has become increasingly constricted in the past two decades, despite the growth of online sales in recent years. With the virtual demise of the independent bookstore, superstores and museum shops have become the primary brick-and-mortar outlets in the U.S. where book buyers may actually see and handle new, high-quality, illustrated publications. A worsening economy and online competition now threaten many of the remaining stores. Titles not carried by superstores, whether because of high price, limited print run, specialized subject, or other factors, have become increasingly difficult to find in much of the nation.

Meanwhile, museum stores have increasingly backed away from selling books for a variety of reasons (which we will attempt to uncover). Three veteran book buyers, whose experience spans both museum stores and superstore bookselling, will review how and why books are chosen for sale and then examine the array of factors affecting museum book selling today.

11–12:30 Concurrent session, Western Stage H

## **The Evolving Museum Magazine**

**Sarah Marcus**, Moderator

Historian and Managing Editor, *Electronic Encyclopedia of Chicago*, Chicago History Museum

**Kamilah Foreman**, Editor, Museum of Contemporary Art, Chicago

**Nancy O'Shea**, Public Relations Director, Field Museum, Chicago

What should our member magazines accomplish, and what strategies can we use to ensure their success? How are museum publications evolving to meet the changing needs of membership and of an increasingly online audience? In a roundtable format, representatives from three types of museums—art, natural history, and history—will demonstrate and discuss changes in publications targeted primarily at their members. As museums cut funding to publications departments,

editors are expected to integrate the often incongruous functions associated with membership publications. Our panelists will consider these various goals and tasks as well as discuss how editors can use membership magazines to market the museum, announce events, publicize research, and direct readers to the institution's website.

12:30 – 2 pm Lunch, Wolf Point Room, 15th Floor

## **Readerships as a Model of the Public: Toward a Moral Economy of the Museum**

**Sharon Gallagher**, President and Executive Director, Distributed Art Publishers, New York

Dominant in museum discourse over the last two decades (and with a long history before that) is the concern to justify or "make a case" for the museum to the public. But what happens if we change the way in which we frame the debate? Instead of defending the museum to the public, shouldn't we desire a public that defends the museum?

In searching for actionable contemporary models for creating, sustaining, and nurturing such a public, this talk will suggest that the concept of a readership as understood by publishers has a special relevance and pragmatic applicability to museums. It will provide specific suggestions for building an audience conceived of as a public by looking at characteristics of readerships and discuss how we can create, nurture, and sustain a public that would defend the museum as our museum. If museums embrace their public by respecting and nurturing their own moral economy rather than responding only to the market, that public may well speak value to price.

2 – 3:30 Concurrent session, Sauganash Ballroom West

## **Cooking a Book: How to Produce Museum Publications**

**Pat Goley**, CEO, Professional Graphics, Rockford, IL

**Sarah Guernsey**, Art Institute of Chicago

**Hal Kugeler**, Hal Kugeler Ltd., Chicago

"My museum wants to produce a book, and I just don't know what I'm doing!" Sound familiar? This session will walk through the basic steps of making a book, including creating a viable schedule and budget; establishing specifications and materials; sorting through supplied photography and commissioning new photography (both conventional and digital); and printing. We will leave plenty of time for an in-depth Q & A session with our panel, which includes a designer, a prepress guru, and a production person.

2 – 3:30 Concurrent session, Western Stage H

## **Museum Book Distribution and Copublishing Arrangements**

**Ed Marquand**, Moderator

President, Marquand Publishing, Seattle

**Christie Henry**, Senior Editor, Sciences, Book Division, University of Chicago Press

**Christopher Lyon**, Prestel Publishing, New York

Museums rely on the services of trade publishers, university presses, and book producers to create and distribute a variety of publications, including exhibition catalogues, guides, handbooks, and collection books. Business, editorial, and production arrangements between museums and publishers can vary widely in the details, but a few basic models exist. These will be discussed, as well the ways publishers evaluate and acquire different kinds of publications, participate in

the development of content, help shape the material, produce the books, and distribute them to a broader public.

Some museum publications are not appropriate for broad distribution, and the panelists will offer their perspectives on them. Finally, they will share tips on ways to improve museum/publisher relationships.

3:30–4 Coffee break, Sauganash Ballroom East foyer

4–5 End piece, Sauganash Ballroom West

## **Back to the Future: A Long View on Museum Publishing**

**Susan F. Rossen**, Art Institute of Chicago

As we face the economic and market challenges of today, and we debate the future of reading and the book, a look back at the evolution of the museum catalogue might actually help shed light on where we should be heading. Many of the issues that concern museum publishers—identifying and reaching our audiences in appropriate ways, pleasing too many cooks who feel the need to be in the kitchen while a book is being made, trying to keep publications within budget and on schedule—have existed since the late eighteenth century, when palaces opened to new audiences and royal collections began to be redefined as museums that collected, preserved, exhibited, published, and edified the public. With help from Francis Haskell's book *The Ephemeral Museum: Old Master Paintings and the Rise of the Art Exhibition* (2000), we will take a quick trip through our history.