fulcrum

First Reactions, Second Opinions

Library Publishing Forum 2017
March 20, 2017

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Michigan Publishing

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First Reactions, Second Opinions

Introduce Fulcrum to LPF, collect feedback, priorities, and challenges of Library Publishers to inform future iterations on platform designs and features.

- Overview of Fulcrum
- Interactive Feedback Session

Not being recorded.
And please don’t
LiveTweet.

tinyurl.com/lpforum-fulcrum

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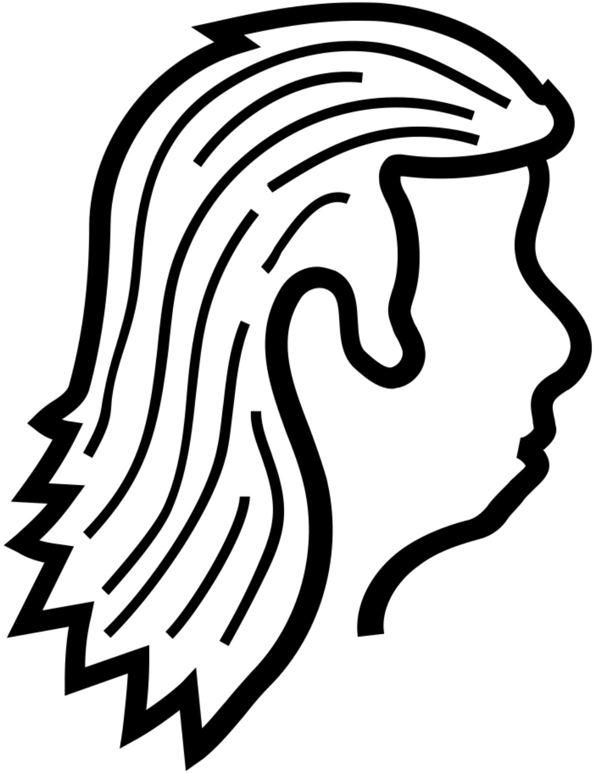

Library in the back!

Press in the front!

in partnership with

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penn state university press

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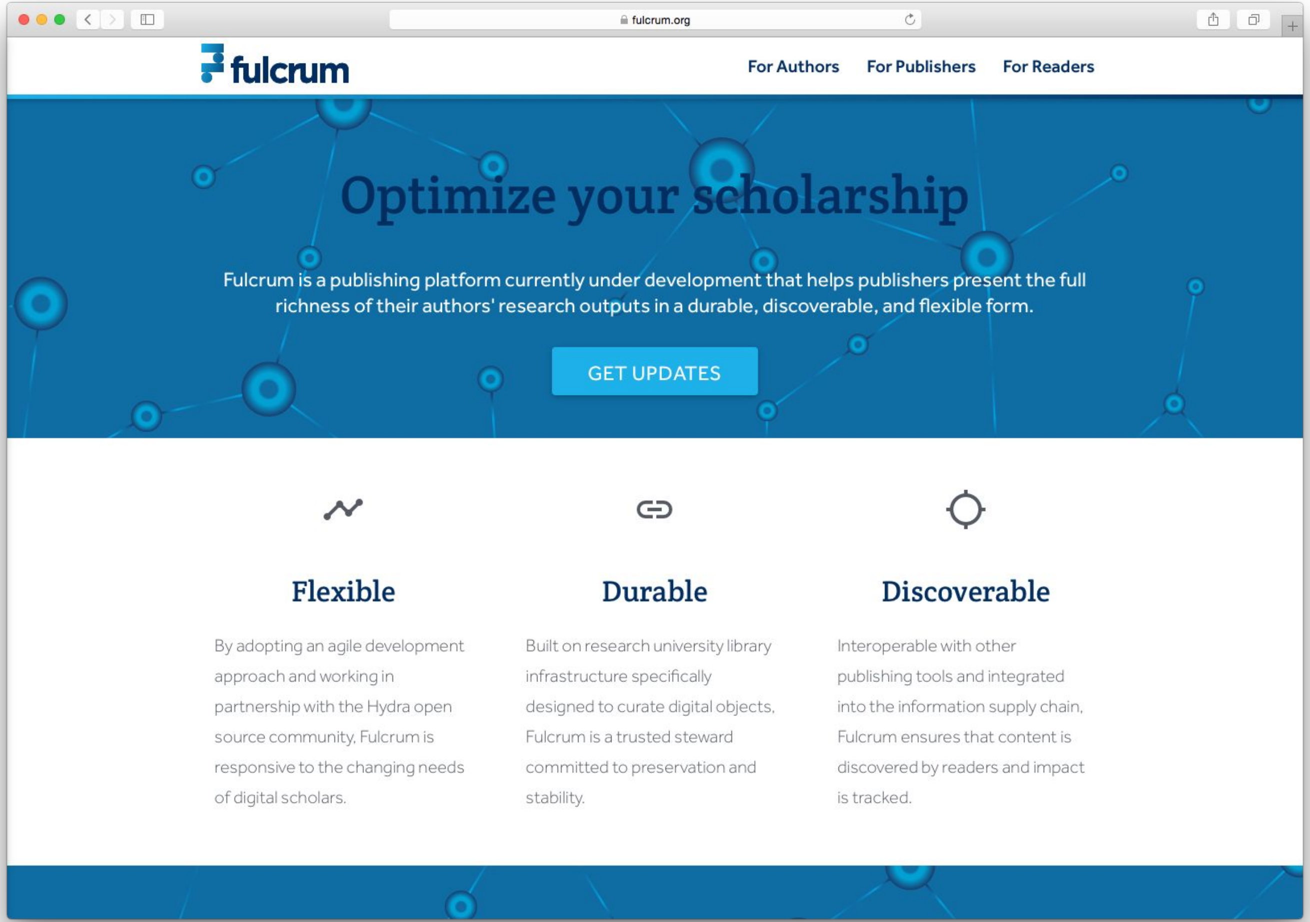
UNIVERSITY OF MICHIGAN PRESS

Fulcrum is Agile and Open

- Features added based on real needs
- Two week sprints to build out new features, demo, release new code
- Development tracked and public at GitHub
    - https://github.com/mlibrary/heliotrope



Optimize your scholarship

Fulcrum is a publishing platform currently under development that helps publishers present the full richness of their authors' research outputs in a durable, discoverable, and flexible form.

Flexible

By adopting an agile development approach and working in partnership with the Hydra open source community, Fulcrum is responsive to the changing needs of digital scholars.

Durable

Built on research university library infrastructure specifically designed to curate digital objects, Fulcrum is a trusted steward committed to preservation and stability.

Discoverable

Interoperable with other publishing tools and integrated into the information supply chain, Fulcrum ensures that content is discovered by readers and impact is tracked.

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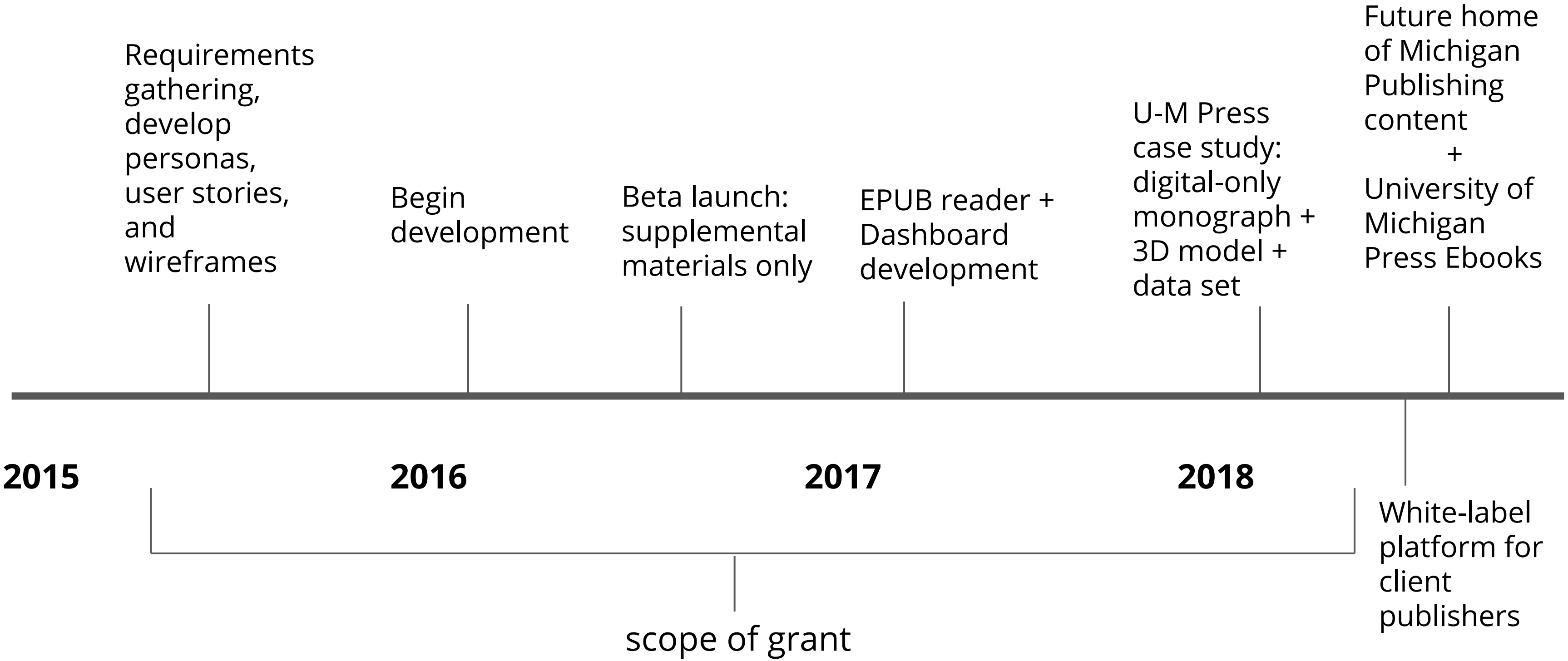
Features List

- Fully branded for press/publisher collections
- Audio, video support, including embedding and transcripts
- Optimized for accessibility
- Automated DOI registration at the asset level
- Linked data for interoperability and sharing
- Sharing tools
- Asset level web analytics

Future Features List

- Sub-domains for press/publisher collections
- Automated DOI registration at the asset level
- Altmetric integration
- EPUB Reader integrating media uploaded to Fulcrum project
- Publisher dashboard supporting:
  - Intuitive workflows for ingest and management of content
  - Analytics tools and reporting features for authors and publishers
- Hosted solution
- Open source bundle



Requirements gathering, develop personas, user stories, and wireframes

Begin development

Beta launch: supplemental materials only

EPUB reader + Dashboard development

U-M Press case study: digital-only monograph + 3D model + data set

Future home of Michigan Publishing content
+
University of Michigan Press Ebooks

2015

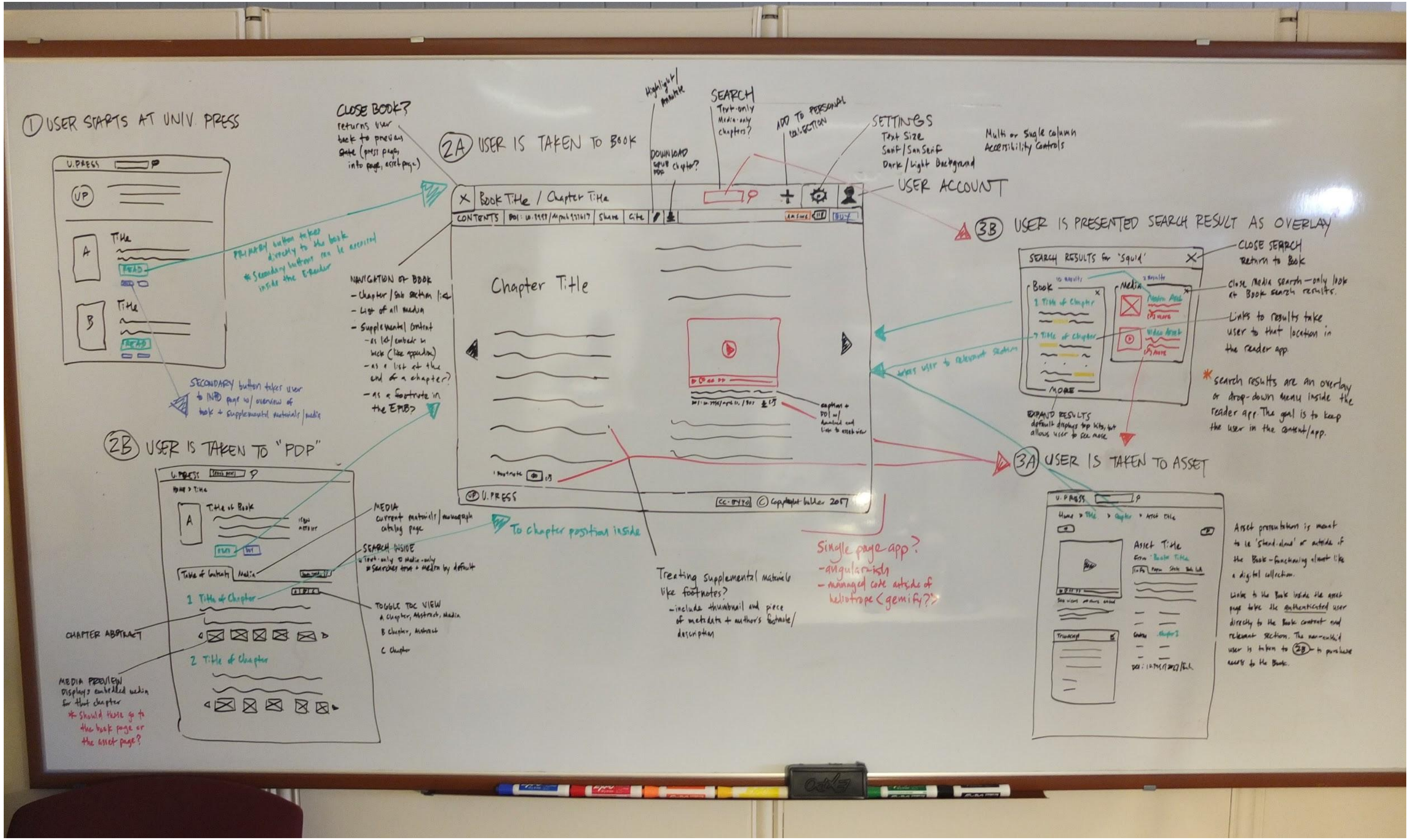
2016

2017

2018

scope of grant

White-label platform for client publishers


① USER STARTS AT UNIV. PRESS
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UP
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B
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READ
PRIMARY button takes directly to the book
* Secondary buttons can be accessed inside the E-Reader
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1 Title of Chapter
7 Title of Chapter
Media Asset
Video Asset
MORE
Close Media search — only look at Book search results.
Links to results take user to that location in the reader app.
takes user to relevant section
EXPAND RESULTS
default displays top hits, but allows user to see more
* search results are an overlay or drop-down menu inside the reader app. The goal is to keep the user in the content/app.
3A USER IS TAKEN TO ASSET
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Home > Title > Chapter > Asset Title
Asset Title
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Transcript
Chapter 1
Asset presentation is meant to be 'stand-alone' or outside of the Book — functioning almost like a digital collection.
Links to the Book inside the asset page take the authenticated user directly to the Book content and relevant section. The non-entitled user is taken to 2B to purchase access to the Book.
2B USER IS TAKEN TO "PDP"
U.PRESS
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Media
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2 Title of Chapter
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C Chapter
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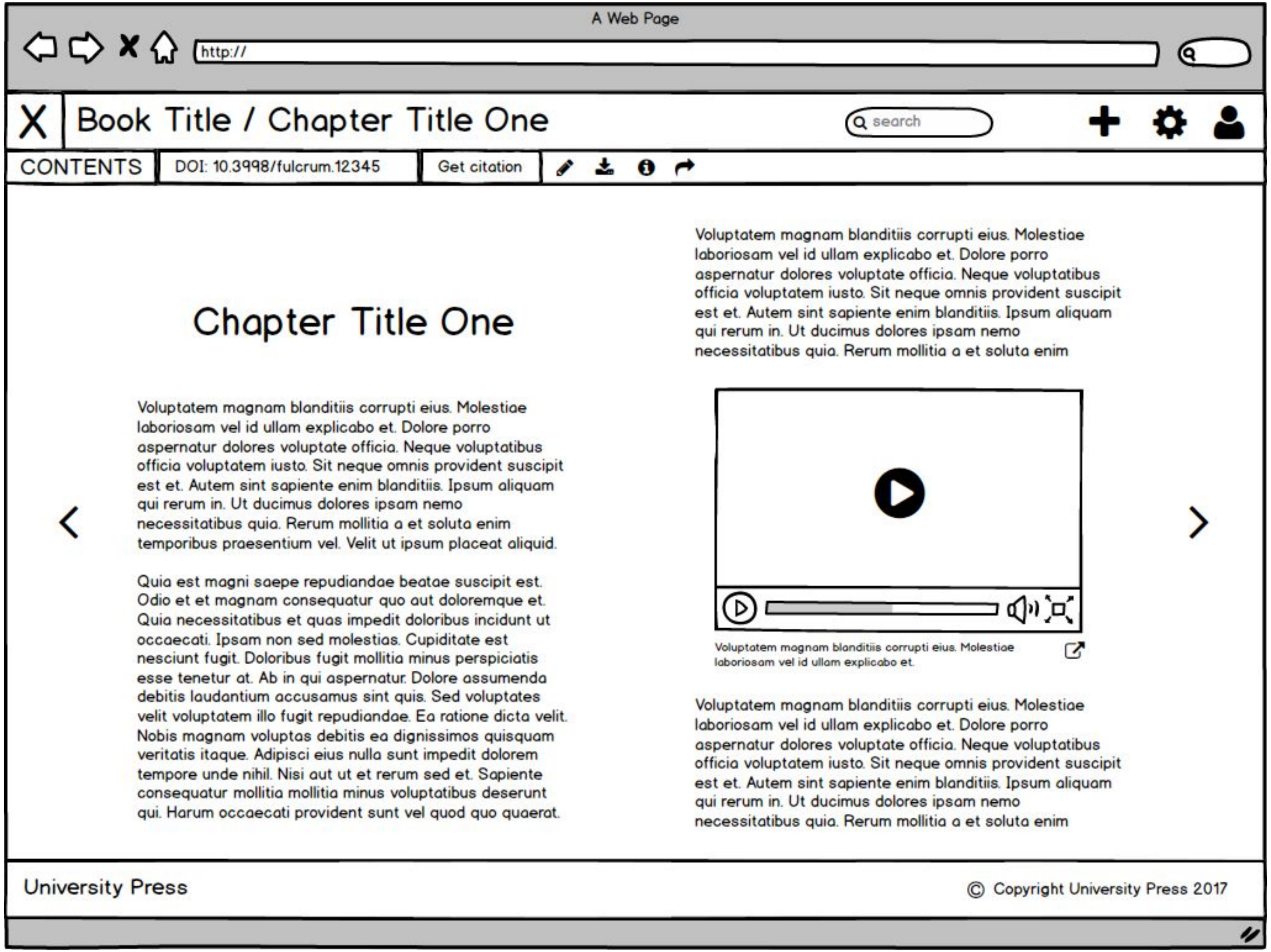

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Chapter Title One

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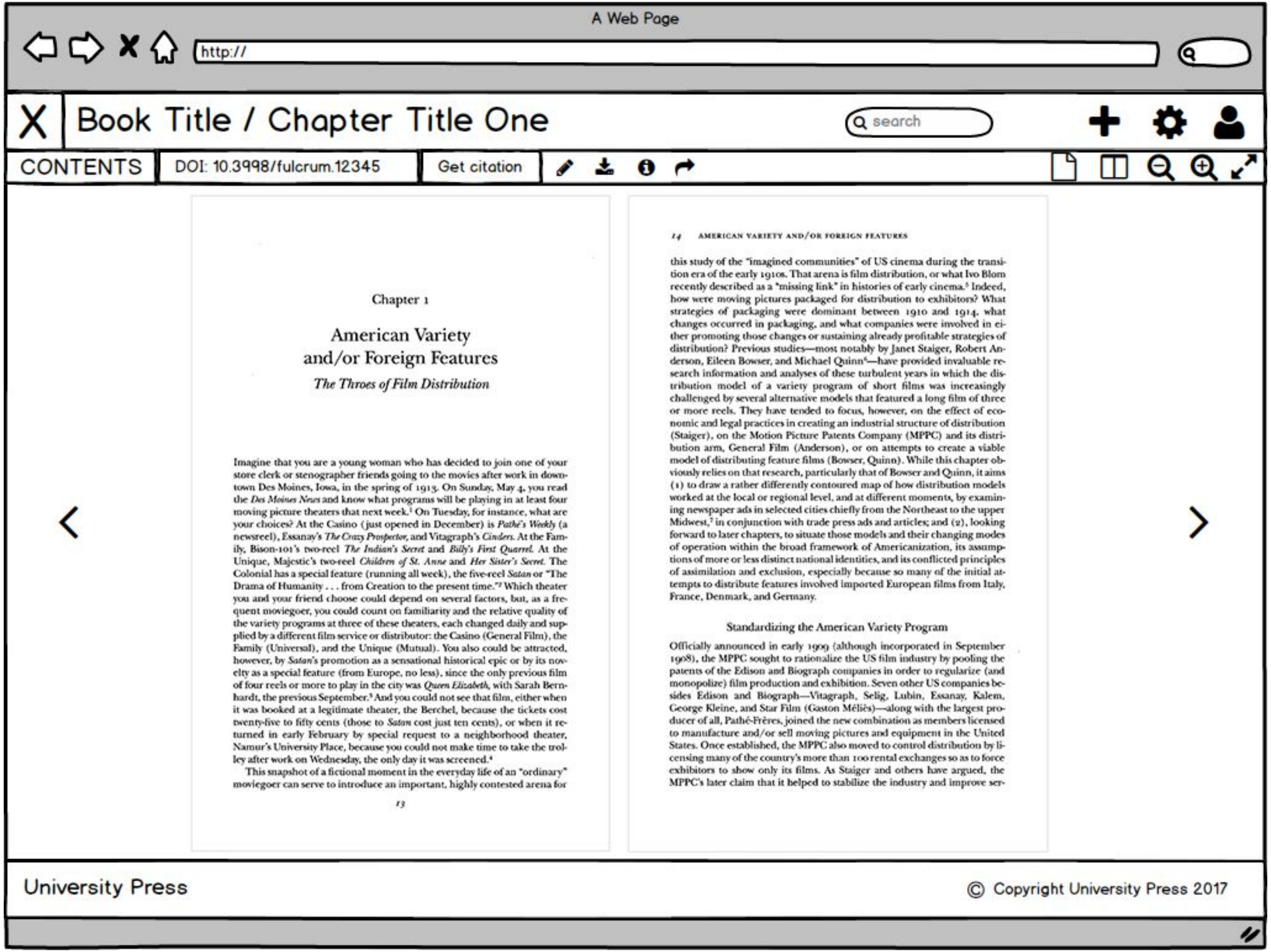
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Chapter 1

American Variety and/or Foreign Features

The Throes of Film Distribution

Imagine that you are a young woman who has decided to join one of your store clerk or stenographer friends going to the movies after work in downtown Des Moines, Iowa, in the spring of 1913. On Sunday, May 4, you read the *Des Moines News* and know what programs will be playing in at least four moving picture theaters that next week.[1] On Tuesday, for instance, what are your choices? At the Casino (just opened in December) is *Pathé's Weekly* (a newsreel), Essanay's *The Crazy Prospector*, and Vitagraph's *Cinders*. At the Family, Bison-101's two-reel *The Indian's Secret* and *Billy's First Quarrel*. At the Unique, Majestic's two-reel *Children of St. Anne* and *Her Sister's Secret*. The Colonial has a special feature (running all week), the five-reel *Satan* or "The Drama of Humanity . . . from Creation to the present time."[2] Which theater you and your friend choose could depend on several factors, but, as a frequent moviegoer, you could count on familiarity and the relative quality of the variety programs at three of these theaters, each changed daily and supplied by a different film service or distributor: the Casino (General Film), the Family (Universal), and the Unique (Mutual). You also could be attracted, however, by *Satan*'s promotion as a sensational historical epic or by its novelty as a special feature (from Europe, no less), since the only previous film of four reels or more to play in the city was *Queen Elizabeth*, with Sarah Bernhardt, the previous September.[3] And you could not see that film, either when it was booked at a legitimate theater, the Berchel, because the tickets cost twenty-five to fifty cents (those to *Satan* cost just ten cents), or when it returned in early February by special request to a neighborhood theater, Namur's University Place, because you could not make time to take the trolley after work on Wednesday, the only day it was screened.[4]

This snapshot of a fictional moment in the everyday life of an "ordinary" moviegoer can serve to introduce an important, highly contested arena for

this study of the "imagined communities" of US cinema during the transition era of the early 1910s. That arena is film distribution, or what Ivo Blom recently described as a "missing link" in histories of early cinema.[5] Indeed, how were moving pictures packaged for distribution to exhibitors? What strategies of packaging were dominant between 1910 and 1914, what changes occurred in packaging, and what companies were involved in either promoting those changes or sustaining already profitable strategies of distribution? Previous studies—most notably by Janet Staiger, Robert Anderson, Eileen Bowser, and Michael Quinn[6]—have provided invaluable research information and analyses of these turbulent years in which the distribution model of a variety program of short films was increasingly challenged by several alternative models that featured a long film of three or more reels. They have tended to focus, however, on the effect of economic and legal practices in creating an industrial structure of distribution (Staiger), on the Motion Picture Patents Company (MPPC) and its distribution arm, General Film (Anderson), or on attempts to create a viable model of distributing feature films (Bowser, Quinn). While this chapter obviously relies on that research, particularly that of Bowser and Quinn, it aims (1) to draw a rather differently contoured map of how distribution models worked at the local or regional level, and at different moments, by examining newspaper ads in selected cities chiefly from the Northeast to the upper Midwest,[7] in conjunction with trade press ads and articles; and (2), looking forward to later chapters, to situate those models and their changing modes of operation within the broad framework of Americanization, its assumptions of more or less distinct national identities, and its conflicted principles of assimilation and exclusion, especially because so many of the initial attempts to distribute features involved imported European films from Italy, France, Denmark, and Germany.

Standardizing the American Variety Program

Officially announced in early 1909 (although incorporated in September 1908), the MPPC sought to rationalize the US film industry by pooling the patents of the Edison and Biograph companies in order to regularize (and monopolize) film production and exhibition. Seven other US companies besides Edison and Biograph—Vitagraph, Selig, Lubin, Essanay, Kalem, George Kleine, and Star Film (Gaston Méliès)—along with the largest producer of all, Pathé-Frères, joined the new combination as members licensed to manufacture and/or sell moving pictures and equipment in the United States. Once established, the MPPC also moved to control distribution by licensing many of the country's more than 100 rental exchanges so as to force exhibitors to show only its films. As Staiger and others have argued, the MPPC's later claim that it helped to stabilize the industry and improve ser-

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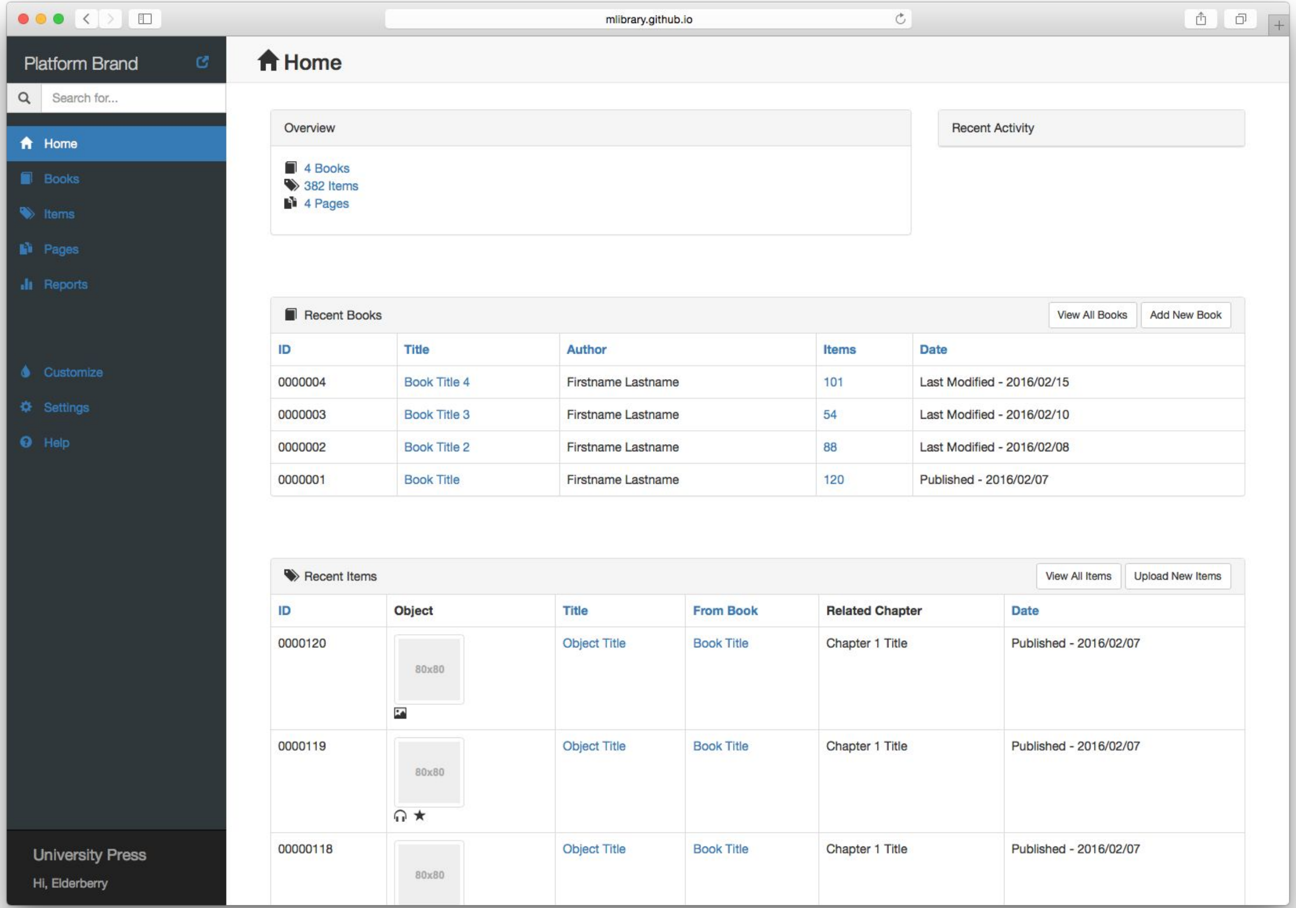
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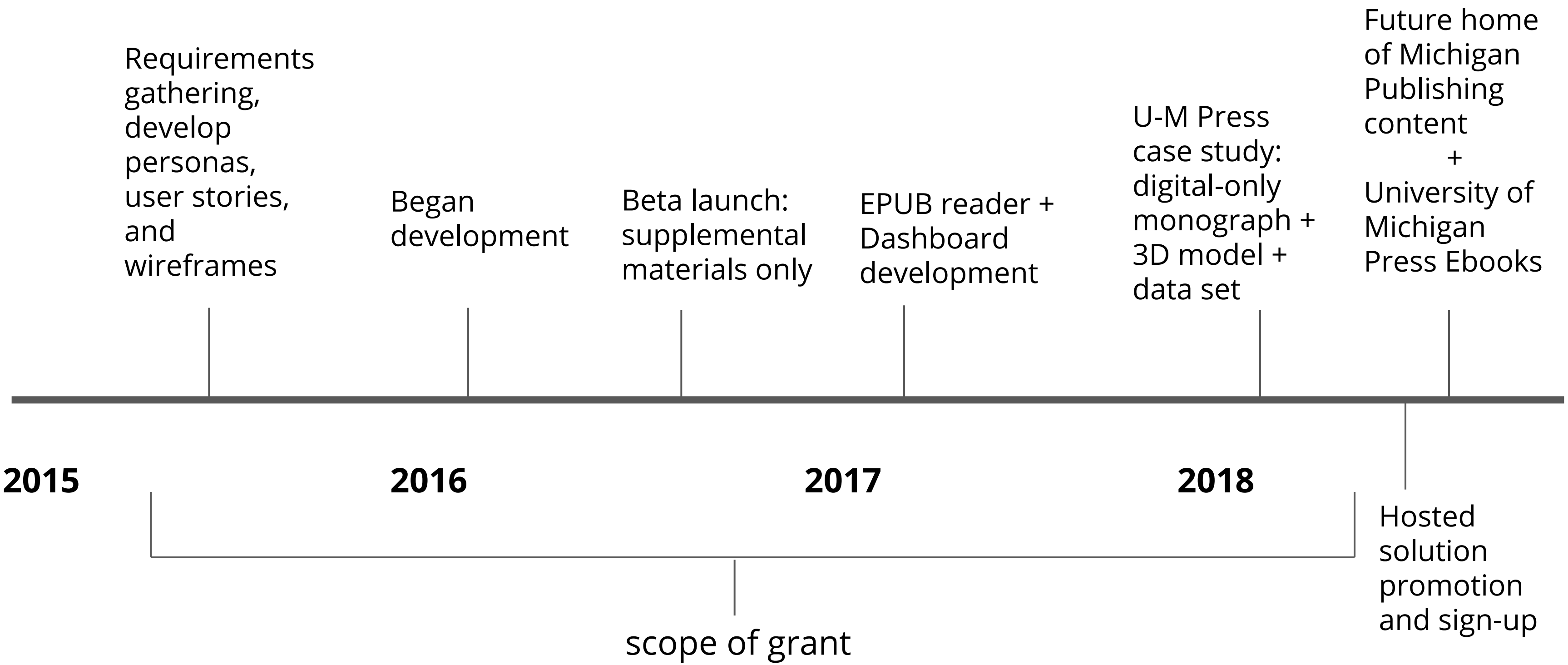

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+
University of Michigan Press Ebooks

2015

2016

2017

2018

Hosted solution promotion and sign-up

scope of grant

What challenges do you face or needs do you have that were not addressed by Fulcrum?

If you were in our shoes, how would you prioritize your time and resources in the final year of the grant?

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