

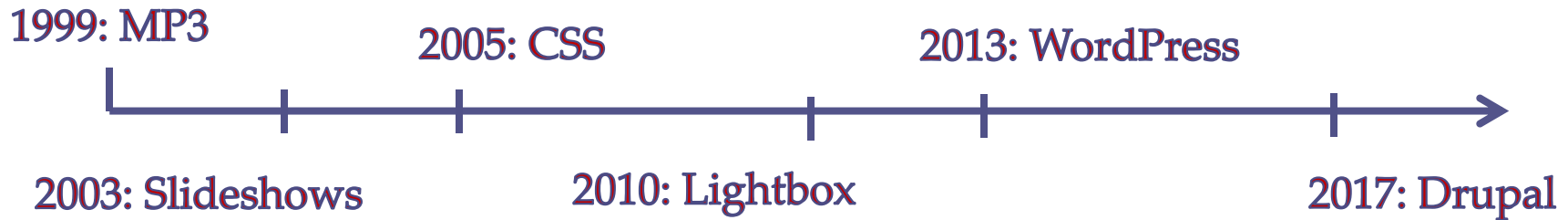


The Past, Present and Future of Online Exhibitions:

**Twenty Years and Counting at the
Library Company of Philadelphia**

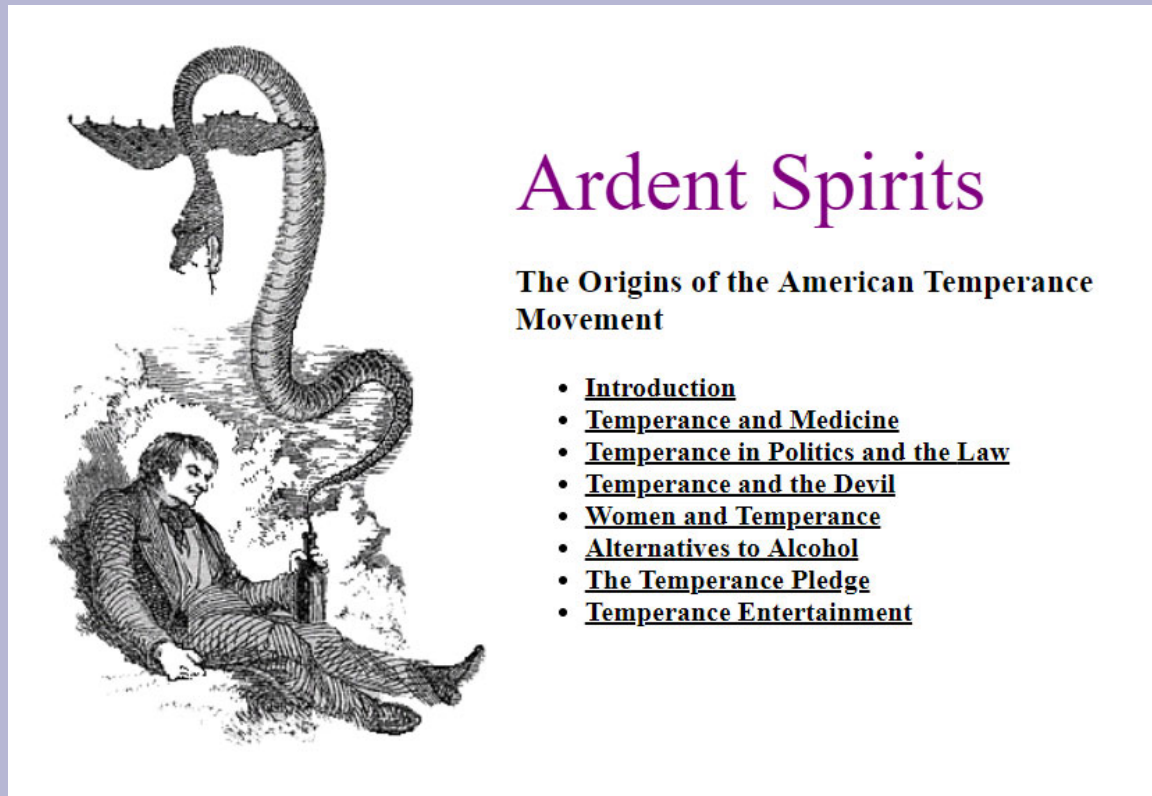


The Past



- **1990s, screen size standard is 640 X 480**
- 1991, first website published by Tim Berners-Lee
- 1994, W3C established
- 1996, Flash introduced by Macromedia
- **1997, Microsoft incorporated MP3 support into Windows Media Player**
- 1998, PHP3 released
- **Early 2000s, screen size standard is 800 X 600**
- 2000, MS IE5 supports CSS1 nearly 100%
- 2002, Nearly all browsers support Javascript
- 2004, WordPress 1.0 is released launching the era of Web 2.0
- **2007, First iPhone released & 960 grid system introduced**
- **2010, Term Responsive Design coined by Ethan Marcotte**
- 2010, Apple restricts use of Flash in iOS
- 2014, HTML5 was released as a stable W3C Recommendation

First LCP Online Exhibition: 1999



Features:

- Formatted for 640 x 480 screen settings
- Netscape compatibility
- Alt Tags with bibliographic data
- Custom Design Headers
- Mouse over effects
- Embedded MP3
- FusionBot Search

First Site to use CSS: 2005



1999-2005 All sites were designed using Dreamweaver templates because of browser compatibility concerns.

Features:

- Formatted for 800x600 screen settings
- Image Maps
- Alt Tags with bibliographic data
- Only one image per section.

First Use of Lightbox via JQuery: 2010



PHILADELPHIA ON STONE
THE FIRST FIFTY YEARS OF COMMERCIAL LITHOGRAPHY IN PHILADELPHIA 1828-1878

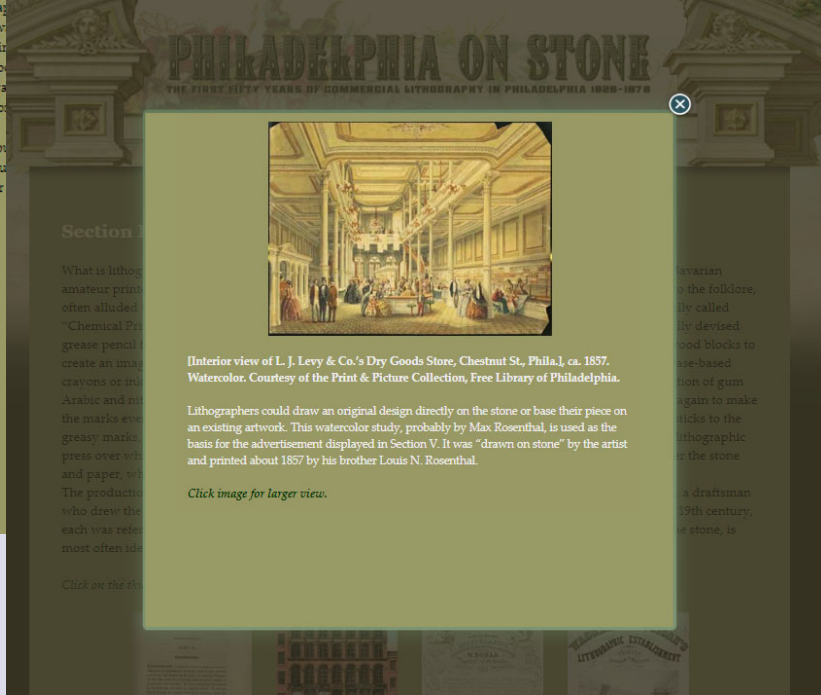
Exhibition Menu

Section III. "Spirit and Freedom of Execution": Lithography Arrives in Philadelphia


Although Bass Otis produced the first American lithograph in Philadelphia in 1819, it would be another nine years before the establishment of the first commercial lithographic firm in the city by looking glass and print store proprietors Kennedy & Lucas. By 1829, the trade had increased to three firms. Soon thereafter, eight lithographers entered Philadelphia. The next decade proved an era of fluctuation for the trade in a city that was still recovering from the war for printing. Proprietors, artists, lithographers, and printers entered and departed the city. By the end of the 1830s, job work for merchants and businessmen, portraits, periodical and book illustrations, and views (often of the Fairmount Water Works) steadily issued from the city's lithographers. By the mid-1840s, lithographers had firmly established a niche for themselves within the local printing community.

Instructions, often vague, for the lithographic process had been disseminated in this country by the mid-19th century. Treatises, including a description of etching on stone in chemist James C. McManis' *Manual* (1814), were published and circulated in Philadelphia, an established center for the printing industry.

Click on the thumbnails below to browse the items in this section of the exhibition.



PHILADELPHIA ON STONE
THE FIRST FIFTY YEARS OF COMMERCIAL LITHOGRAPHY IN PHILADELPHIA 1828-1878



Interior view of L. J. Levy & Co.'s Dry Goods Store, Chestnut St., Phila., ca. 1857. Watercolor. Courtesy of the Print & Picture Collection, Free Library of Philadelphia.

Lithographers could draw an original design directly on the stone or base their piece on an existing artwork. This watercolor study, probably by Max Rosenthal, is used as the basis for the advertisement displayed in Section V. It was "drawn on stone" by the artist and printed about 1857 by his brother Louis N. Rosenthal.

Click image for larger view.

Philadelphia On Stone

JavaScript, a programming language was supported in nearly all browsers by 2002. JavaScript was first used at LCP for slideshows in 2005.

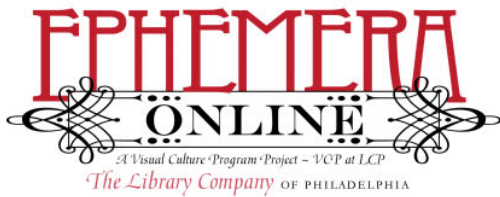
JQuery, a library of JavaScript code, was released in 2006. JQuery provided a lighter weight option to manipulate html.

Philadelphia on Stone Features:

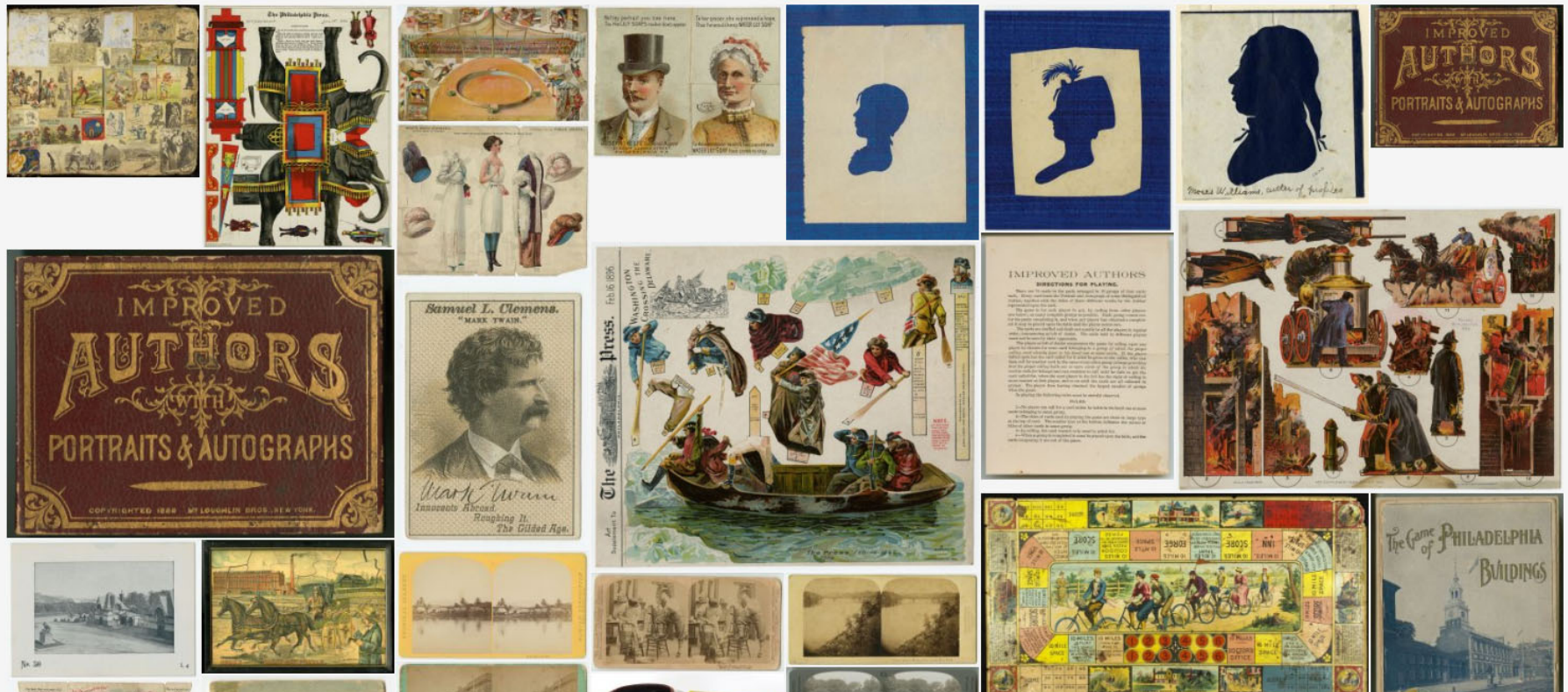
- Formatted for 800x600 screen settings
- Lightbox effect
- Alt Tags with bibliographic data
- Google Custom Search
- JavaScript Menu
- First time a grant project website combined with an online exhibition

**Before Lightbox was implemented images used <target="_blank"> to view a larger size in a new window, or were coded to open in a frame.*

First Use of WordPress: 2014



[HOME](#) [ABOUT](#) [WHAT IS EPHEMERA?](#) [TOUR THE EXHIBITION](#) [VIEW BY THEME](#) [SEARCH](#) [CURATORS](#)



Ephemera Online: 2014

Why Now?

- From 1999 through July 2012 LCP used website hosting that was very restrictive. Once we moved to a new host with a CPanel dashboard we had the control needed to set-up, design, and preserve WP.

Unique Design Needs:

- Site must embody both the visually compelling and transient nature of ephemera allowing visitors to explore at their own pace guided by their own interests.
- Make it interactive and engaging.
- Extensible

Feature Highlights:

- Fully Responsive
- Pinterest Style Gallery
- Guided, themed, and browse options to view collections.

First Use of WCAG Guidelines: 2015

**common
touch**
the art of
the senses
in the history
of the blind



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"I am going to recommend this to all 475 of my Facebook friends."

**The
PewCenter
forArts
&Heritage**

Common Touch: The Art of the Senses in the History of the Blind was a multimedia exhibition that looked at historical embossed and raised-letter documents for the visually impaired as a starting point for a multi-sensory exploration of the nature of perception. Inspired by her research in the Library Company's Michael Zinman Collection of Printing for the Blind, artist-in-residence Teresa Jaynes's exhibition was on display April 4 - October 21, 2016. *Common Touch* combined her own original works with historical collections that document the education of the blind in the 19th century.

Common Touch: 2015

Unique Design Needs:

- Make it accessible to wide audiences, including people who are visually impaired.
- Make it interactive, encourage community engagement.

Features:

- Fully Responsive
- WP Accessibility Plugin
- Alt Tags with bibliographic data and descriptive tags for all images
- Blog posts
- Social media
- News links
- Video
- Slideshows
- PDF printables (Large font Exhibition labels and Gallery Floor Plan)
- MP3 Gallery Tours
- Colors & Fonts tested to meet WCAG requirements (see WebAim.org)

**WCAG 1.0 released in 1999, WCAG 2.0 2008, and WCAG 2.1 2018*



The Present

The Online Exhibition Life Cycle

- The Curator edits the gallery label copy to remove directional guides and other physical contexts.
- The curator codes each label with a section and order number.
- All items are scanned or photographed prior to being installed in the gallery. Each item is named to match the section and order number code in the label copy.
- The Digital Initiatives Librarian saves all archival scans in the Digital Asset Archive.
- The Digital Initiatives Librarian creates jpg derivatives in a staff accessible folder on the shared drive.
- The Digital Collections Archivist determines what items have been cataloged and develops a plan for inclusion as a collection in the Digital Asset Archive Islandora.

The Online Exhibition Life Cycle

- Static links to items added to Islandora are added to the curator's edited label copy.
- The CIO is provided with all label and image content as well as any print marketing design files (brochure, poster, postcards).
- The CIO meets with the Curator to determine audience, features, and platform.
- The CIO designs the website in line with gallery designers brand.
- The Curator reviews the website content and submits edits.
- The Development department reviews the website for appropriate recognitions.
- The CIO completes any requested edits.
- The CIO adds a link to the exhibition on the LCP website and includes links to all associated resources (subject guides, Islandora collections, projects, programs, lesson plans, publications etc.).

The Online Exhibition Life Cycle

- The social media team promotes the exhibition through item level posts with links to the DAR and website (Tumblr, Instagram, Facebook, Twitter).
- The curator may write blog posts for the main LCP News page to promote the exhibition featuring its contents.
- If Blog posts are published the CIO adds short code to have those posts appear on the online exhibition website as appropriate.
- The CIO backs up the exhibition in its entirety monthly. In the case of WP, DBs are backed up weekly.
- Site is edited or updated as needed.

The Living Book

NEW PERSPECTIVES
ON FORM AND FUNCTION



People love books. They are essential artifacts of human culture. Think about their physical and symbolic presence in our lives, not to mention the knowledge they contain. Books have evolved, and continue to evolve, in form and function. They are shaped, modified and adapted by those who hold, read, or otherwise interact with them.



The Future

Measuring Impact to Ensure ROI & Sustained Support for Future Projects

- Website analytics
- Email Response Rates
- Surveys
- Gallery Attendance
- Event Attendance
- Online Engagement

Measurable Marketing Goals

- 17% increase in LCP website unique visitors between January 2019 and January 2020.
- 15% increase in social media engagement between January 2019 and January 2020.
- Increase email open rate from 38% to 43% and decrease bounce rate by 2% between January 2019 and January 2020.
- Reach maximum attendance/occupancy for the exhibition opening: 150 attendees.
- Reach maximum attendance/occupancy for the Symposium
- Exhibition attendee, Symposium participants, and seminar student feedback that demonstrates in-depth understanding of the project and engagement in polarized, zero-sum views of race, class, and cosmopolitanism.

LCP Website Statistics

January 1 – October 1, 2018*

These statistics show the positive impact of having an online exhibition available concurrently with a gallery exhibition.

Digital Resources Statistics	<u>2016</u>	<u>2018*</u>	<u>2017</u>
Unique Visits	397,022	362,830	637,519
Total Visits	665,880	596,712	1,041,348
Total Page Views	2,152,415	2,816,294	3,462,385

2016: Fashioning, no online exhibition

2018: Birch: Online exhibition after gallery

2017: The Living Book & Together We Win (concurrent w/gallery)

Thank You!

Nicole H. Scalessa, MBA

Chief Information Officer

The Library Company of Philadelphia

215-546-3181 ext. 144

nscalessa@librarycompany.org

@nscalessa | <https://www.linkedin.com/in/nicolescalessa/>

www.librarycompany.org

Resources used for this presentation are available upon request.