

THE SEYBOLD

REPORT

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Under the Hood: InDesign Server and Automated Publishing

by Ron Roszkiewicz

The size of the rising market share of Adobe InDesign – the desktop application – is a hotly debated topic. The server version is gaining similar acceptance, challenging Quark’s role as a behind-the-scenes publishing engine. In this report, we examine the options for those looking to build a publishing system with Adobe components and a DAM foundation, including offerings from DPCI, MEI and ADAM Software. We also take a look at the role of InCopy CS3 in the InDesign Server universe.

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We’re Online, Now What? Integrating Web 2.0 Into Newspaper Sites

by L. Carol Christopher

Newspapers grudgingly nudged online are discovering that merely having a Web site for their readers to visit isn’t enough anymore. In the Web 2.0 world of social networking, they’ve got to entice and engage their audience. At Ifra’s recent Beyond the Printed Word conference in Dublin, speakers took on the subject of how to make readers part of their newspaper’s conversation, discussing what they’ve learned in their own companies. (Part 1 of 2)

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Adobe and Yahoo Explore PDF Advertising

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In late November, Adobe Systems and Yahoo announced a joint venture to couple Yahoo advertising with PDF files published on the Web. The program, dubbed “Ads for Adobe PDF Powered by Yahoo,” makes it easier for publishers to garner revenue from online content presented in PDF form.

XMP: Building a Consensus

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At the recent XMP Summit, held on the last day of the Henry Stewart conference, attendees took the first steps towards making Adobe’s XMP metadata specification an actual standard. There’s a long way to go before that happens, however. One of the biggest hurdles: digital rights management.

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XMP: Building a Consensus

By Ron Roszkiewicz

Where do industry standards come from? Sometimes they seem to emerge out of nowhere: A company uses a technology that it has created or licensed as a “standard” on which its products are based and leverages it to gain first-mover advantage in the marketplace. Examples include Adobe’s PostScript and TIFF. While the convenience of delivering a standard fully formed dispenses with the heavy lifting of creating one from scratch, it doesn’t always satisfy the needs of the market. The standard eventually must be opened up to outside feedback.

Sometimes standards are the result of an initiative by industry leaders with contributions from standards professionals, as was the case with ICC profiles. Other times they are the result of voluntary participation of affected companies or organizations. Most contemporary standards in graphic arts emerged from established organizations such as AIIM, IDEAlliance and OASIS, among others.

At the XMP Open Summit, convened on the last day of the November Henry Stewart conference, the attendees represented a cross-section of interested parties from publishing and multimedia and the vendors who serve them. This working group, chaired by metadata guru Andrew Salop, was to act as a liaison between Adobe and industry and to advance XMP technology. The XMP and InDesign product managers represented Adobe.

The first presentation, by GlobalEdit, focused on how to effectively use metadata and XMP technology to build a browser-based repository for images and how to effectively exchange schema data with other digital asset management products, such as the MediaBeacon DAM. The second presentation, by Jeff Sedlik, CEO of the Plus Licensing Universal System (PLUS) Coalition represented the practical, developmental and political issues that must be dealt with to resolve the 800-pound gorilla in the metadata room: digital rights management (DRM), one of the great unresolved issues facing content creators in the near future. Besides being a metadata

implementation problem, it also presents a serious interoperability issue for companies with established DRM servers and processes. Cracking through the protective shell of digital rights departments can only be accomplished with a secure and credible solution, going beyond what can be expected of a standard.

To put DRM into perspective, one must understand where all the components and players fit in. XMP is a technology platform that tells us how to embed metadata in Adobe file formats and Adobe provides toolkits that can be used to build applications that embed and read metadata in files. Establishing XMP as a standard simply means that application developers will use this XML-based approach to read files created in other applications. XMP does not define the data that is embedded, however. Creation of these controlled vocabularies and schema — collections of labels and values specific to a company or institution’s activity — is left to industry and institutional groups, companies and individuals to develop as they see fit. This is also true of namespaces that are unique and identify each and every schema. Schema, which are often created by professional consultants and company personnel, consist of commonly used keywords and values and are regulated only by the company or industry that created them. There is no clearinghouse for namespaces, no centralized repository for controlled vocabularies and no registry that tracks what exists or who created it.

Some critical issues remain to be resolved by IDEAlliance, with Adobe’s support. The recent summit focused on business requirements and use cases and agreed that IDEAlliance will collect use cases for such target application areas as digital rights, archiving and preservation. Once the requirements are understood for each of the target areas, it will be possible to move to the next step and determine the procedures and tools needed. These then will be fed back to Adobe and will result in an expanded XMP Toolkit or changes to the metadata capture mechanisms in Creative Suite applications.

The thorniest areas for metadata are DRM and usage rights. Since XMP is an insecure solution for embedding digital rights, it is not possible to secure embedded metadata and eliminate hacking. Deterring violators is possible, however, and this path is deemed good enough for the present. As content floats around the Web, the need to lock it up with digital rights notices becomes even more important.

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In addition to the basic need for rights management, different countries have different laws, languages and cultural differences that must be considered in any solution. Digital rights themselves are not static and change over time, depending on the emergence of new media and legislation, for example, which raises other questions. How can repositories of images be kept up to date with the latest rights information? What tools can embed and maintain this rights data in a timely way? In addition, rights data must be securely stored in some centralized registry if it is to be useful.

The PLUS Coalition Approach

The **PLUS Coalition** took on this challenge with the aggressive spirit associated with entrepreneurs in high-tech startups. The effort was initially financed by Jeffrey Burke with proceeds from the sale of his stock photo agency, PictureArts, and is now funded in part by Adobe. Sedlik, who is also an investor and founder, has spent three years organizing and implementing the matrix of initiatives and evangelizing the organization globally. These two brought to the effort a combination of sound business practices and patience, resulting in a holistic approach to defining and supporting DRM.

Sedlik said that when the process began in November 2004 there was an understanding that unless a standardized terminology was defined for digital rights there would be no basis for building rights mechanisms. A year later, the 2,000 international participants had approved 1,500 words and definitions. The final list represented a cross between a taxonomy and an ontology. The next step was to define what would come to be known as the media

matrix, which is made up of an identification methodology that summarizes any kind of media usage. During this same year they defined a license data format (.LDF). Licenses were organized into packs for target industries. By November 2006, they had approval from the industries for the license packs and Media Matrix.

Between November 2006 and November 2007, a technical specification was documented for the items that had already been approved and organizations that were initially hesitant to participate — libraries and museums — were brought on-board. Proof-of-concept applications such as the PLUS Embedder have been released for testing. All of the tools that PLUS has released, such as the Web-based license generator and glossary or the Embedder, are supplied as example tools to test the process and are not intended to represent the final utility used to decode or embed data in the field. These tools are intended as a bridge between the time of the development of the technical specification and the use of the PLUS process in third-party applications. A user guide with use cases for implementing PLUS technology is also scheduled for release.

The current effort is to increase membership and elicit commitments from developers to work with PLUS tools and processes and incorporate the standards into their products. By 2009, they also hope to add video as a supported medium.

Users who buy into the PLUS Coalition process adopt a digital rights workflow with its own rights libraries and tools. These tools include the Picture Licensing Glossary, the License Generator, Media Selector, Plus Packs, Plus Decoder, License Data Format, PLUS Standards Library and Artist and Licensor Registry. Although PLUS provides access to the boilerplate and terminology of digital rights laws, anyone considering using its process would do well to consult with a rights lawyer before committing to a final approach.

Creative Commons

PLUS is not the only player involved in the digital rights processes and tools arena. **Creative Commons** (CC), a non-profit Massachusetts-based organization, is also gaining some traction. According to its Web site, Creative Commons provides free tools that let authors, scientists, artists and educators easily mark their creative work with the

freedoms they want it to carry. You can use CC to change your copyright terms from “All Rights Reserved” to “Some Rights Reserved.” The organization is attempting to bring moderation and compromise to the rights process by bridging the divide between total control and absolute anarchy.

PLUS and Creative Commons are working to serve both the broad and the narrow licensing needs content creators encounter. “This type of collaboration is typical of PLUS. The role of the PLUS Coalition is to bring together diverse stakeholders to collaborate toward a shared goal: to simplify and facilitate the communication and management of image rights,” said Sedlik. “Standards allowing concise, understandable rights statements to travel within images in a format that provides both machine readability and human readability will serve the interests of all creators, distributors, users and archives, regardless of the scope and value of the rights granted.”

The various licensing models can be viewed on a continuum, from broad to narrow. Creative Commons allows rights holders to share their works using broad copyright licensing. These licenses include permissions, constraints, requirements and other terms. CC users are frequently approached with requests to use their works for commercial purposes. PLUS Packs will provide Creative Commons users with a simple means of granting rights that fall outside the scope of CC licenses.

Conclusions

The XMP Open workgroup can be a viable liaison between Adobe and the marketplace. Collecting use cases to determine market requirements and establishing priorities and objectives for moving forward are important exercises. The result will eventually be a rational set of XMP development objectives for Adobe and a new level of market-based legitimacy for XMP technology. Independent of the activities of the IDEAlliance initiatives, the current level of XMP and metadata activity in the marketplace is anything but static; no one is waiting idly by for the perfect solution before adopting metadata. It seems that every company that manages digital assets is using some form of metadata solution supplied by a DAM or CMS vendor, or is stuffing metadata into fields available through Creative Suite applications. Clearly standards are needed sooner rather than later.

Other solutions might arise over time, but for now PLUS is attempting to resolve all of the issues associated with the digital rights conundrum with an end-to-end strategy. Even this holistic approach depends on a platform for embedding the data when it is defined. So far, PLUS relies on XMP as the embedding technology for digital rights data. This is an area where Adobe can act as an enabler or disabler by providing the XMP toolkit support or making changes to the specification that puts obstacles in the way of the PLUS approach. Since Adobe provides financial support to PLUS, the company will most likely be sensitive to its requirements.

Another issue is the resolution of what is known in the industry as *orphan works*. These digital assets float around in the digital cloud without any copyright attribution or rights attached to them. Legislation has been proposed that will make it possible for these assets to be used “if a reasonable effort is made to locate the originator of the work.” One result of this legislation will be additional pressure for tools to manage digital rights. Without standards, tools, procedures and best practices, there will be no response to this outcry. PLUS hopes to be ready with tools, partnerships and procedures to satisfy the digital rights need by 2009. Other organizations, such as Creative Commons, will also figure in the solution.

We hope the relationship between IDEAlliance and Adobe will provide a nimble mechanism for the continued advancement of the XMP specification. It won't be easy. As the description of the PLUS effort shows, defining a standard and having it adopted widely is not a trivial matter. So far, Adobe has given us a technology platform, a toolkit to build on that platform and a suite of example applications (the Creative Suite) that uses the platform and technology. The broad goal of the XMP Open group must be to provide a mechanism for all industries to have their needs heard and reflected in the software they use, not just in graphic arts applications. Just as the PLUS Coalition must take into account languages and cultures, so too must the XMP group extend its use case net beyond publishing and graphic arts and also include industries such as government, pharmaceutical and medical. Only by surveying a broader set of industries will the scope of the requirement reflect metadata realities and give XMP a chance at becoming a true standard. **TSR**