Proceedings e report

87

Proceedings
ECLAP 2012

Conference on Information Technologies
for Performing Arts, Media Access and
Entertainment

Florence, Italy
7 – 9 May 2012

edited by
Paolo Nesi
Raffaella Santucci

Supported by
ECLAP partners
European Commission

ECLAP partners:
Department of Systems and Informatics, University of Florence, Italy, (coordinator)
Axmediatech Srl, Italy
Sound & Vision, Netherlands Institute for Sound and Vision, The Netherlands
Dario Fo & Franca Rame Archive, Italy
Escola Superior de Música e das Artes do Espectáculo do Porto, Portugal
Festival International de Films de Femmes de Créteil, France
Fondazione Rinascimento Digitale, Italy
The Institute of Polish Culture University of Warsaw, Poland
Museu de les Arts Escèniques Institut del Teatre de Barcelona, Spain
La Bellone, House of Performing Arts, Belgium
MUZEUM, Ljubljana, Slovenia
National Technical University, of Athens, Greece
Hungarian Theatre Institute, Hungary
Museum of Archaeology & Anthropology, University of Cambridge, UK
Universidad de Castilla La Mancha,Spain
History of Art Department at the University of Glasgow, UK
Centro Teatro Ateneo, Department of Performing Arts, University of Rome La Sapienza, Italy
Department of Theatre Studies, University of Amsterdam, The Netherlands
ARCHIBRAILLE - Associazione Culturale ArchiBraille, Italy
Fondazione Fabbrica Europa per le Arti Contemporanee, Italy
Grotowski Institute, Poland
The National Audiovisual Institute, Poland
DigiLab - Centre for Research in Digital Arts and Humanities, Italy
Irtem - Istituto di Ricerca per il Teatro Musicale, Italy
Accademia Nazionale di Santa Cecilia, Italy
Teatro Napoletano, Università degli Studi di Salerno, Italy

Table of Contents

Messages from the Chairs

Welcome to ECLAP 2012, the first international conference on Information Technologies for Performing Arts, Media Access and Entertainment.

Information Technologies have made possible many important changes in the field of cultural heritage and continue to provide dynamic and exciting media platforms through which new possibilities perpetually emerge. This wave of change has had particularly significant consequences in the field of the Performing Arts, where a vast array of possibilities for digital content fruition continues to reveal itself, constantly opening the doors to new and as-yet-unexplored synergies. Many technological developments concerning digital libraries, media entertainment and education are now fully developed and ready to be exported, applied, utilised and cultivated by the public.

ECLAP is a best practice network co-funded through the ICT Policy Support Programme of the European Commission. ECLAP's goal is to enable digital access to Performing-Arts resources, while providing guidelines and using metadata standards for searching and browsing. By creating a seamless and centralised online database, ECLAP is providing access to the Performing-Arts collections and archives of its project partners, amongst which are many of the leading institutions in the field. An ever-growing part of these resources is becoming accessible through a common, multilingual, easy-to-use ECLAP e-Library for the Performing Arts. The ECLAP metadata will become part of Europeana, the European multi-lingual online collection of millions of digitized items from museums, libraries, archives and multimedia collections.

The ECLAP 2012 conference aims to function as a forum in which progress-oriented individuals and institutions find a place to collaborate and present results. It also aims to provide an overview of the state of the art for Performing-Arts digital collections within the framework of the following best-practice themes: digital library tools, education and research facilities, IPR issues, cultural heritage and technologies.

The event consists of a set of workshops, sessions and panels that conform to our standard of excellence. We host a keynote-speaker lineup consisting of some of the most salient voices in the field: Marco Marsella, Deputy Head of Unit, eContent and Safer Internet, European Commission, Information Society and Media Directorate-General; Heather Nathans, Professor of Theatre Studies, School of Theatre, Dance and Performance Studies, University of Maryland, USA; Nikki Timmermans, Social Innovator, Kennisland, The Netherlands; Sarah Whatley, Director of the Centre for Dance Research (C-DaRE) at Coventry University, UK.

An international committee selected the best proposals. 36% of the submitted contributions have been accepted as full research papers. ECLAP 2012 features more than 40 presentations, coming from several countries: United States, Israel, United Kingdom, Netherlands, Italy, Spain, Germany, Hungary, etc.

The conference is open to researchers, professionals, industries, institutions, technicians, practitioners in the area of performing arts and information technologies, media-based entertainment, technology-enhanced learning, intelligent-media systems, acoustic systems, cultural heritage.

The ECLAP 2012 conference aims to become a place where institutions, industries, the European Commission and Europeana family projects in the areas of cultural heritage can find plenty of opportunities for networking, debating, sharing ideas as well as best practices.

As general chair, it is a pleasure to express my gratitude to the dedicated program co-chairs, workshop co-chairs, committee members and conference support staff who have contributed to making ECLAP a success. We hope that you will find the conference an exciting moment for exchanging research ideas and that you will also find the time to appreciate Florence, the wonderful location of the conference.

Paolo Nesi
ECLAP Chair

From our work on ECLAP as well as from examining the proposals that were sent in for the ECLAP Conference, it was apparent to us that an interdisciplinary approach to the application of IT to the Performing Arts is still both a need and a challenge. It is difficult, in fact, to meaningfully study all the ramifications of the sometimes troublesome marriage of IT with Performing Arts. On the one hand, the risk is that humanities scholars ignore, overlook or oversimplify technical issues; on the other hand, IT people are not necessarily aware of the problems and of the needs that are specific of the Performing Arts.

The ideal profile in this respect would be that of a person who combines a solid scientific background with considerable experience in the Performing Arts. However, regrettably, people with such an uncommon admixture of skills are still a rare find.

Our hope is that gatherings such as the ECLAP 2012 Conference will further promote dialogue between specialists in the different fields, as well as future fruitful collaborations. Other stated goals of the Conference are the promotion of networking and of knowledge transfer between the various EC projects belonging to the Europeana family.

I wish to thank those who enriched the ECLAP 2012 Conference through their contributions. Likewise, I wish to thank all those who made the conference possible through their dedication and work.

Raffaella Santucci
ECLAP Networking Coordinator

Performing arts are a fundamental facet of our shared European identity. This expression designates a plethora of human activities pertaining to our traditions, which share the common trait of having been usually transmitted orally, or by imitation, and recorded only scantily and/or occasionally, usually by theatre and music historiansor anthropologists: examples include folk tales, traditional music, dance, popular festivities (religious or non religious), all forms of non-text-based performance.

The importance of safeguarding performing arts heritage is now acknowledged widely, and ratified by the latest workprogrammes of the European Commission.

The vast body of knowledge which characterises European performing arts is testament to the variety and specificity of European cultures. However, performing arts heritage is in danger of being lost, due to its ephemeral quality. Thanks to ECLAP the public can now reap the benefits that stem from being able to access to a vast unified repository.

We hope that ECLAP and ECLAP 2012 conference will work as the springboard for starting the digitization of other material in the field of performing arts, thus establishing a best practice example for the gradual future digital ingestion of their whole audiovisual heritage and advancing the Europeana's ongoing expansion by providing a critical mass of content pertaining to the area of performing arts.

Prof. Valentina Valentini
Centro Teatro Ateneo, Sapienza, University of Rome
ECLAP Content Coordinator Partner

Conference Organizing Committee

General chair

Paolo Nesi
DSI-DISIT, University of Florence, Italy
nesi@dsi.unifi.it, www.dsi.unifi.it/~nesi

Local Organization co-chairs

Paolo Nesi (ECLAP coordinator), University of Florence, IT
Ferruccio Marotti, University of Roma La Sapienza, IT
Pierfrancesco Bellini, University of Florence, IT
Alessandro Bernardi, University of Florence, IT
Beatrice Tottossy, University of Florence, IT
Fabrizio Argenti, University of Florence, IT

Workshops coordinator and networking

Raffaella Santucci, University of Roma La Sapienza, IT

Program co-chairs

Emanuele Bellini, Fondazione Rinascimento Digitale, IT
Peter Eversmann, University of Amsterdam, NL
Kia Ng, University of Leeds, UK
Johan Oomen, Institute for Sound and Vision, NL
Pierfrancesco Bellini, University of Florence, IT

International Programme Committee

Ad Aerts, NL
Fabrizio Argenti , University of Florence, IT
Jerome Barthelemy, IRCAM, FR
Emanuele Bellini, FRD, IT
Pierfrancesco Bellini, University of Florence, IT
Alessandro Bernardi, University of Florence, IT
Robin Boast, University of Cambridge, UK
Luciana Bordoni, ENEA, IT
Luigi Briguglio, Engineering Ingegneria, IT
Monica Carfagni, University of Florence, IT
Vittore Casarosa, CNR-ISTI, IT
Donatella Castelli, CNR-ISTI, IT
Tiziana Catarci, Sapienza, University of Rome, IT
ShiKuo Chang, University of Pittsburgh, USA
Martin Doerr, Center for Cultural Informatics FORTH, GR
Nasos Drosopoulos, NTUA, GR
Peter Eversmann, University of Amsterdam, NL
Antonella Fresa, PROMOTER, IT
Mariella Guercio, University of Urbino, IT
Susan Hazan, The Israel Museum, Jerusalem, IL
Geertje Jacobs, Rijksmuseum Amsterdam, NL
Anra Kennedy, Culture 24, UK
Yevgeniya Kovalchuk, University of Essex, UK
Nick Lambert, University of London, UK
Carlo Marinelli, IRTEM, IT
Ferruccio Marotti, Sapienza, University of Rome, IT
Michal Masa, CIANT, CZ
Carlo Meghini, ISTI-CNR, IT
Paolo Nesi, University of Florence, IT
Kia Ng, University of Leeds, UK
Johan Oomen, Sound&Vision, NL
Laurence Pearce, Xim Ltd., UK
Seamus Ross, University of Toronto, CA
Raffaella Santucci, Sapienza, University of Rome, IT
Josefien Schuurman, University of Amsterdam, NL
Jorge Solis, Karlstad University, SE
Beatrice Tottossy, University of Florence, IT
Yannis Tzitzikas, FORTH-ICS, GR
Seth van Hooland, Dublin Core, Université Libre de Bruxelles-ULB, BE
Kara Van Malsen, New York University, USA
Tillman Weyde, City University London, UK
Sarah Whatley, Coventry University, UK
Christine White, Nottingham Trent University, UK

Workshop: Open Access 2002-2012

Chair

Beatrice Tottossy, University of Florence, Italy

Visions and Possibilities of Open Access Publishing in the Dissemination of the Hungarian Performing Arts Heritage

Attila Szabó[(1)], dr. Piroska Ács [(2)]

(1) Hungarian Theatre Museum and Institute, OSZMI, Budapest, Hungary,
szabo.attila@szinhaziintezet.hu
(2) Hungarian Theatre Museum and Institute, OSZMI, Budapest, Hungary, piroska.acs@szinhaziintezet.hu

Abstract—**Thinking over the special nature of open access publication in case of performing arts content the paper investigates the options and difficulties national collections have to face when attempting to disseminate digital copies of their performing arts content. The paper presents a case study of such an attempt, namely the endeavours of the Hungarian Theatre Museum and Institute, the largest theatre, dance and puppet theatre collection in Budapest, to disseminate their content trough the ECLAP digital library. The paper examines the possibilities of how to face the biggest obstacles in this process, the difficult process of clearing of intellectual property rights. Several working solutions are presented which enable similar collections to publish a significant and relevant part of their materials.**

Keywords- performing art representations; intellectual property; open access publishing; theatre history; ECLAP

Theatre records as shadows

The concept of open access publication of performing arts heritage appears as both indispensable for the given artistic field but also significantly different from the publication of other types of content. Stemming from the specific nature of performing arts, it is often argued that the real substance of a performing arts event cannot be reproduced by any technological means, and that the spacio-temporal bounds of a performance cannot be truly broken up by any device, no matter how fast the mechanisms of image and sound capture seem to be developing. Therefore any document of such an artistic event could be no more then a distant shadow of the original and irreproducible work of art. These considerations have very strong bearings on theatre theory and historiography, but they must also be considered as a very pragmatic point when it comes to judging the publication of performing arts records. The different stakeholders of the field (and to some extent also the authors of intellectual property rights legislation) seem to forget about the fact that any published copy of a performing arts event can only be an annotation of the given event, a reconstruction attempt of a bygone spatiality and temporality. Thus the case is very different from the online publication of, e.g. a scientific article or a reproduction of a painting, where a certain public access is given to the original document in its totality, since the online version reproduces a different degree of the experience given by the observation of the original piece. Whereas a photograph of a theatre performance or even a video recording of a theatre play can be no more than some ruinous landmark in the reconstruction of a real-time experience which cannot ever be repeated.

Yet, on the other hand, it is obvious that the performing arts field has no other means than these feeble records to step outside the limits of its spacio-temporal limitations, and spread the news of its existence to a much larger number of people. Some of them might consequently choose to attend the show, if they are lucky enough to live in that very limited timeframe where the given event is performed. For the rest of us it's just history. Therefore it seems reasonable to say that performing arts records can by definition only be considered observations of the second order, that is, observations of other observations, meta-images which refer to other images which can only be captured fully by the memory of the human mind [1]. And of course, these records are excessively subjective, representing the viewpoint of the person (or people) making the recording, which leads to other difficult theoretical insights, testifying of a conspicuous distance between the event and the record. Consequently, records of performing arts events serve either the role of stimuli for historical research or tools for marketing, rather then being entertainment products on their own. In this sense, a video recording of a theatre performance on the internet would more likely increase the number of tickets sold for the particular show, acting more like music records stimulating concert attendance, as people would be interested in the experience of what has been left out from the video recording, of that live touch which cannot be captured. And also very different form the model of films or texts published online, which, to the general belief, tend to discourage purchase of cinema tickets or books. Against the official lobbies against (copyright infringing) peer-to-peer sharing of performing arts content an increasing number of studies give evidence of the 'sampling' use case of the downloaded materials, which precedes and even encourages purchase.[2]

Of course, if the content is available at all in a commercial form. The Hungarian practice shows that the performing arts institutions in our country are not yet fully aware of the benefits of offering records of their present and earlier activity to the public. In most cases video recordings are made but kept locked in drawers, never digitised, never published. And naturally it is also very rare for the theatres to build their own archives, catalogued and accessible, at least for research purposes. This is of no surprise, however, if one looks at the present practice of theatre institutions: usually they are mostly focused on their artistic activities, while the means and personnel are insufficient for a meticulous archive to be kept. Furthermore, they lack the marketing tools and the experience in this field.

Figure 1.   The Allegory of Salvation. (From the Sopron Collection of Jesuit Stage Designs, 1728, Hungarian Theatre Museum and Institute, Secnography Collection)

Open access publication attempts at the Theatre Institute

The Hungarian Theatre Museum and Institute is a government-funded archive which, among its other functions, has the duty to keep all records of the Hungarian theatre life (including puppet theatre and dance). The Institute is a place which could not only take over some of the burden of archiving from the performing arts institutions, but it is also a principal part of its mission statement to make this information accessible to a wide public of researchers, students and very importantly to theatre practitioners themselves. As a central spot dedicated to the Hungarian theatre memory, located in Budapest, our theatre archives not only support academic research on theatre history, but often

make sure that the theatrical tradition is reflected upon and has a certain continuity in the new theatrical output. Before putting up a new show many dramaturges, director's assistants, set and costume designers carry out extensive research in our press archives, library, video archive, scenography collection etc. [3]

Yet even the process of archiving has its substantial difficulties. Some of these stem from the transformation, i.e. expansion of the theatre field, the blurring of genres, the dissolution of the boundary between professional and amateur, establishment and independent forms. In the fifties when systematic collection started all theatres and media could be covered, but after the turn of the Millennium information boom and diversification of performing arts forms made it impossible to achieve a comprehensive and all-embracing collection. A theatre survey issued in 2005 shows that in Hungary the number of theatre venues has been doubled from 1989 to 2005 in Budapest, with an increase of 3500 seats in 32 venues, resulting mostly in an increase of the small playing sites. In the last years the boom in mostly smaller independent companies has been even more intensive and a shortage of space can be perceived today [4].

Conversely, funding for the Institute has been constantly decreased making it virtually impossible for us by today to commission or produce any recordings of our own. It can also be mostly written on the account of the lack of qualified personnel that the Theatre Institute has no (official) channels or power today to collect new materials from the theatres and companies, on a constant, systematic, regular and up-to-date basis. On the other hand, the producers and owners of the recordings and the theatres themselves seem to be holding on to their records – partly for financial reasons, e.g. photographers hoping for revenues for usage rights of their theatre photos. And they cannot be judged so bluntly given that the whole arts field is severely underfinanced, and the situation is only getting worse. And thirdly, there is at stake a certain symbolic power perceived in keeping some records restricted or non-accessible to the widest public, thus protecting the somewhat mystical communion of the theatre experience. When the opening performance of the new national theatre in Budapest was broadcast live in 2002 (*The Tragedy of Man* by Imre Madách) there was significant protest coming mostly from the theatre profession for destroying thus the very essence of a theatre performance.

The real problems, however, arise when we attempt to make this heritage publicly accessible. Looking at most parts of our collections we have to realize that almost nothing we store is owned by us, that is the IPR are not ours or not even cleared for the biggest part of our materials. Although we managed to purchase the rights of some valuable items (for instance many set and costume designs of our scenography collection), using some occasional extra application funding, most of the performance photos belong to individual artists, most of the videos have been recorded by the Hungarian Television or some private companies and we only store

a copy of them – sometimes even not officially. Several hundred audio tapes contain performance recordings from the pre-video times, produced by the Hungarian Radio, and we have thousands of high-value performance photos from the period of 1950-2000 copyrighted to the Magyar Távirati Iroda (Hungarian News Agency). Even if we are both national public archives, and have a hard copy of these performance photos in our collection, we are charged full price by the Agency whenever we wish to publish any of them, as MTI has its own very strict sales policy.

Even these short examples make it obvious that any attempt from the Theatre Institute's part to build and publish a digital library of performing arts, – which could offer a comprehensive overview of professional performing arts history in Hungary from the 19th century to our days – would be a Herculean task, to say the least. And the biggest challenge would not be the production of the digital copies but the disentanglement of the complicated and dispersed IPR status. And the Hungarian IPR law does not make things any easier. As in most European countries performing arts records activate possibly the most complicated IPR scenario, as the rights are shared between the producers (and actors) of the original show, the composers and performers of the music and the producers of the recording itself. Obviously clearing all these rights for thousands of video recordings is not a realistic scenario.

To publish or not to publish

When considering the spread of open access publication practice in the context of performing arts, it must first be noted that unfortunately this field is still very much dominated by the scientific field, while its spread towards the arts and humanities is a slow and gradual process. As a study from 2008 remarks:

> Readers of journal articles, 18% of arts and humanities researchers (compared with 44% in the life sciences and 32% in the physical sciences) say they are familiar with methods for finding open access material. Just 6% say they use open access journals frequently (compared with the 35% of life science researchers who use BioMed Central journals alone). The proportion of arts and humanities researchers who say that they visit their own institution's repository frequently is in line with the average for all disciplines, however, at 7%. [5]

However, an increasing number of articles, also focusing the field of sciences, seem to provide statistical evidence that publications openly accessible are cited substantially more than those that are not. [6]

On the other hand, with the spread of the internet-based publishing one might ask if there is any need for a public collection to put serious efforts in archiving and publishing theatre-related sources. Most of the Hungarian specialist performing arts magazines have their own digital archives which also work on a delayed open access basis (*Színház, Ellenfény, Critikai Lapok*). Theatre articles in the dailies are available online even sooner, while there is an increasing number of exclusively online, open access cultural journals (e.g. *www.szinhaz.hu*). The large community content portals (like youtube) also store and broadcast an increasing number of data related to performing arts. Despite of all these, several factors still strongly justify our efforts in collecting the records. For instance we are building a database of theatre reviews which aggregates all the different content according to the same metadata. The database is easily searchable along several dozens of criteria, which serves research purposes more than ad-hoc Google search. Furthermore, as the newspaper publishers are not primarily interested in the specific field of performing arts some of the articles become inaccessible after several years, or there is no guarantee that their own archives will still be accessible after an eventual liquidation of a newspaper. Probing at random our press database we found that from 50 articles recorded in 2008, which were originally published online, as many as 24 already have dead links in our database (meaning that the articles had been either moved or deleted), which justifies the need to archive the content itself in pdf form.

On the other hand, public interest constantly urges the Institute to provide an increasing online digital content of the older documentation, which is still only stored in form of paper cuts in thousands of dusty folders. We joined ECLAP with the hope to be able to fulfil some of these needs. Digitisation has been one of our core activities for the past years, also a strong expectation from the supporting ministry, yet without making the virtual contents publicly accessible the whole process is prone to become an end in itself. And some of our hopes seem to have been met so far: we were offered the chance to publish our performing art content alongside with more than a dozen prestigious archives from Europe, also being forwarded to Europeana, which would give a great world wide access also to the most crucial phenomena of Hungarian theatre. This could stimulate further outputs like specialist research publications using our content or exhibitions in a specific field of interest, even using theatre content from all over Europe. Also the content organization, annotation and presentation tools which are being embedded in the ECLAP portal offer cutting edge options, which could not be implemented in our own systems in the near future. [7]

Figure 2. Poster of an operetta performed open-air at the Budapest Zoo, 1959, Hungarian Theatre Museum and Institute, Collection of Posters and Playbills

On the other hand, however, we are meeting strong challenges in the implementation of the ECLAP project. The biggest of these is the issue of IPR limitations, which made us have to fundamentally rethink the content we will be able to offer to the project. Our hopes to find a quick and cost effective way of clearing property rights for a large number of items for the purpose of publishing them on the ECLAP portal seemed to be too naive from our part. The workshops we attended so far on these topics confirmed that the situation in the other European countries is not easier at all. Until some common European agreement will decide to ease the access of public archives to offer some form of online access to the digital items of their collection each country will stay responsible for clearing the rights for their content uploaded to ECLAP for every country of the world. Sadly, the database itself cannot offer the level of protection for the digital content to avoid the necessity to clear rights for each item individually. It also turned out that limiting the access of some restricted content to educational and research users only, within the ECLAP system, could still not guarantee that only these institutes could access this content exclusively from their own premises or staff and that the content could not "escape" to the uncontrollable flow of the world wide web. Also with these limitations the individual clearing of IPR rights for each item cannot be avoided. Generally, programmers argue that content protection methods, no matter how sophisticated they may be, offer no ultimate safety to content once uploaded to the internet. For the skilled and motivated there is always an easily accessible workaround available against all methods of protection. But first and foremost, especially in the context of open access possibilities, it has to be said that the internet is not the place where restrictions are desirable, stimulating or helpful in any way. As content providers we really do not wish to be akin to the lady from the Hungarian folk tale who was asked by the king to visit him on foot yet still on horseback, to bring some present and yet not to bring anything, to be dressed and yet to be naked.

The biggest challenge of ECLAP form our part seems to be the fact that the consortium has undertaken to provide, by the end of the project in June 2013 a very large amount of digital items. This number, however, has not been divided proportionally among the partners. Originally we wished to give a comprehensive selection of the Hungarian performing arts history combining several different types of content (with a natural emphasis on motion picture and sound) which could give a balanced representation of different eras of our theatre history. From 18th century set design, 19th century photos and playbills, 20th century videos, reviews, to the newest trends in director's theatre, post-dramatic and site-specific theatre. We also wish to offer a balanced representation of the different performing arts subforms: drama, dance, puppet theatre. Yet within this time frame and the amount of financial resources available it is impossible to prepare and clear the rights for such a high number of items. This is especially the case with videos, for the reasons explained above. Unfortunately, this way quality seems to fall prey to quantity, a truly unfortunate thing in case of such an audacious project wishing to stimulate the finding of synaptic links, abundant cross references between the performing arts items from so many different countries and cultures of Europe. Especially if these links (annotations, references) should be added by a community of professional researchers, university teachers and theatre students, who will focus mainly on the quality, relevance and ease of access of the content. With a more modest (yet balanced) number of items more effort could have been invested in creating good quality English language translations to the uploaded content and metadata, which would have facilitated access of researchers and increase professional quality against other, uncontrolled social content sites widely used. Generally, we believe that a more meticulous and extended preparatory work on the content to be implemented (types, taxonomy, eras, events, points of focus) and the structure of the portal (obligatory and optional metadata fields) should have been carried out with the involvement of all partners before any uploading or division of item numbers was started.

Figure 3.   László Gyenes as
Lucifer in Imre Madách's The Tragedy of Man, 1883. Photo
Collection, OSZMI

IPR issues and suggested remedies

However, in order to try to fulfil our obligations towards the consortium and still be as faithful as possible to our original open access publishing aspirations we managed to find several workarounds of which the two most important are: a) to focus on content which has already entered public domain, b) to try to invoke the option of free use by selecting excerpts from full representations of performing arts events. According to the 70-years limit specified by Hungarian Intellectual Property Act we can freely publish any item in our collection which was created by an author who died before 1942. Article 33 of same Act specifies which are the instances of free use, which " shall not be subject to the payment of any consideration and to any authorization of the author. Only works disclosed to the public may be used freely pursuant to the provisions of this Act. [8]" The next article specifies that citations and borrowing could be justified as instances of free use, providing that the source is indicated and is not used for commercial purposes. However the Act does not specify any exact length of how long the citation can be, only mentioning that its length should be justified by the nature and purpose of the borrowing work. This way we decided to judge the length of the excerpt bearing in mind the full

extent of the given performance, which is often two-three hours long. Therefore a sample of ten minutes from different scenes could well fall into this category of usage. In the metadata section of the portal we will publish comprehensive data about the authors and recorders of the given performance. The same principles will be applied to the audio recordings.

Act No. LXXVI of 1999 on copyright	
Article 31	The authors' rights shall enjoy protection during the lifetime of the author and for seventy years following his death. (2) The seventy years' term of protection shall be counted from the first day of the year following the death of the author and, in the case of joint authors, from the first day of the year following the death of the joint author dying last. (3) In case the person of the author is unknown, the term of protection shall be seventy years and shall be counted from the first day of the year following the first disclosure of the work. However, should the author become known during this period of time, the term of protection shall be counted as in Paragraph (2).
Article 34	(1) From a work any part may be cited by indication of the source and naming the author indicated therein. Such citation shall be true to the original and its scope shall be justified by the nature and purpose of the borrowing work. (2) Part of a literary or musical work or such a type of an entire work of a minor volume disclosed to the public may be borrowed for the purposes of illustration for teaching and scientific research, with the indication of the source and the author named therein, to the extent justified by the purpose on condition that the borrowing work is not used 13 for commercial purposes.. Borrowing shall mean the use of a work in another work to an extent that goes beyond citation.

Another workaround we try to apply is to publish tri-dimensional content items present in our collections (puppets, costumes, models), which have been purchased by the Institute or given to us free of charge. This would be a very significant step forwards in our own digitisation process too, since these items are usually very difficult to present, as we have no puppet or costume displays and most of these items are stored in special warehouses without any public access. The only downside of this process it the high cost of creating our own digital representations of these objects, which requires an experienced photographer, also familiar with the theatre field. Funding for this work must come from other sources as ECLAP as an ICT-PSP project does not directly fund digitisation, only the dissemination of the already existing digital content.

Finally, we are striving to select the presented content in a way to focus, on the one hand, on the most valuable items of our collections, which are by themselves relevant in an European context, and underline the adherence of the Hungarian theatre life to the stream of

the European theatre history (like the Baroque Jesuit Stage designs from the Storno Collection in Sopron or the work of puppeteer Géza Blattner in Paris, or the first dance performances on Béla Bartók's music). On the other hand, we also try to single out the relevant and specifically Hungarian (or at least Central European) aspects of our theatre history (the operetta tradition, the strong influence of the Romantic dramaturgy on the stage, folk plays, different ways of avoiding censorship during the Communist Dictatorship, the fundamental renewal of the dramatic and theatrical language after 1989 etc. We also try to ingest some of our collections in full (e.g. the graphic posters from the 19th century to our days), thus offering the possibility of a comparative analysis with content from the same era from other partners in the ECLAP project, even using only non-verbal ways of approach (analysis of iconography, design, repertory etc). On the other hand, we try to offer, mostly to our Hungarian readers, full 'source packages' for the reconstruction of the most significant Hungarian performances from the past. Full sets of reviews, video or audio fragments, posters, set and costume designs were selected to complement each other and facilitate research and educational use. This is especially relevant for the great milestone performances of our theatre and dance history, which have had no extensive documentation available online before.

Because soon what is not out there will cease to exist; but turning it inside out: those things which do make it to the public forum will have a good chance to be born again.

Figure 4. Gizi Bajor and Oszkár Beregi as Juliet and Romeo, National Theatre, 1918, OSZMI, Photo Collection

REFERENCES

[1] Luhmann, Niklas, Art as a Social System, (Die Kunst der Gesellschaft) 1995 transl. EvaM. Knodt. Stanford: Stanford University Press.

[2] Andersen, Brigitte – Frenz, Marion, The Impact of Music Downloads and P2P File-Sharing on the Purchase of Music: A Study for Industry Canada, http://www.ic.gc.ca/eic/site/ippd-dppi.nsf/vwapj/IndustryCanadaPaperMay4_2007_en.pdf/$FILE/IndustryCanadaPaperMay4_2007_en.pdf

[3] Our webpage http://szinhaziintezet.hu, also available in English, gives a detailed description of our collections.

[4] Szabó, István, A színházi struktúra helyzete, a jövőre vonatkozó elképzelések, in Színházi jelenlét, színházi jövőkép, NKA kutatások, Budapest: OSZMI, 2005

[5] Heath, Malcolm – Jubb, David – Robey, David, E-Publication and Open Access in the Arts and Humanities in the UK, Ariadne, 2008.01, http://www.ariadne.ac.uk/issue54/heath-et-al/

[6] Hajjem et al, Ten-Year Cross-Disciplinary Comparison of the Growth of Open Access and How it Increases Research Citation Impact, Bulletin of the IEEE Computer Society Technical Committee on Data Engineering, 2005, http://arxiv.org/ftp/cs/papers/0606/0606079.pdf

[7] A partial open access output of our digital databases can be accessed at: www.szinhaziadattar.hu.

[8] Republic of Hungary, Act No. LXXVI of 1999 on copyright, official English translation published at: http://portal.unesco.org/culture/en/files/39703/12519733393hu_copyright1999_Conso2007_en.pdf/hu_copyright1999_Conso2007_en.pdf

The White Road to Open Access: A Proposal by the Open Access Publishing Workshop of the University of Florence

Beatrice Tottossy[(1)], *Arianna Antonielli*[(2)]

(1) Dept. of Comparative Languages, Literatures and Cultures, University of Florence, Florence, Italy,
<tottossy@unifi.it> <bsfm@comparate.unifi.it>
(2) Dept. of Comparative Languages, Literatures and Cultures, University of Florence, Florence, Italy,
<arianna.antonielli@unifi.it>

Abstract—**This paper aims to present the current development of the open access routes within an Italian academic context: the Open Access Publishing Workshop (hereafter OAPW) of the Department of Comparative Languages, Literatures and Cultures of the University of Florence. The OAPW aims to move along the gold, green and platinum roads, and to interrelate them into a third route, which we have called "the White Road" to Open Access. The latter attempts to promote, within a new possible context and social net given and made possible by Open Access Publishing Workshops (both academic and non), three ways of achieving open access: self-archiving (Green Road), author charging and users free (Gold Road) and completely free (Platinum Road). The OAPW, as a White Road, is currently working behind the curtains as a back-end service and facility to the frontline OA roads. It is currently engaged in three main fields: 1) Research: the OAPW is working on a) the identification of good practices in copyright management in Open Access volumes, journals, and websites, in the Humanities Area of Cultural Heritage, with a particular focus on the academic authors' attitudes and viewpoints; b) online literary books (e-books) 'enriched' by reading and interpretation tools). 2) Teaching: the OAPW promotes: a) publishing courses and trainings to university students; b) an introduction to scientific and cultural activities related to the digital book (e-books). 3) Publishing: the OAPW aims to develop an integrated process of editing, producing, archiving, self-archiving, and promotion of new, fully or partly, open access products.**

Keywords-component;

Keywords-component Cultural Heritage in the Humanities; White Road to OA; OA Publishing, Research, Teaching on OA-books; Open Access Publishing Workshops

I. An Introduction to the Open Access

"Promoting innovation through, inter alia, open access to scientific publications, a database for knowledge management and dissemination and promoting technology topics in educational programmes" [1].

A. Editorial Market Strategies (1960-2002)

Ensued by digital technologies, the digital revolution of the twentieth-century has improved literary and communicative systems and enabled the so-called digital preservation of cultural heritage, as well as its expansion in terms of accessibility and availability. Preserving cultural heritage through oa publishing, collecting and archiving, as well as providing open access to data created by 3D laser scanning and digital modeling, is the new frontier to be achieved and improved. The notion of scholarly communication and publishing in the Humanities is deeply connected with the investigation on and preservation of cultural heritage in the past and present. It is currently facing a series of topics and problems sometimes very hard to deal with, mostly related to scholarly and commercial publishing business, to traditional and online publishing, as well as to issues of copyright and copyleft counter-movements, pre-print and post-print standard commercial publisher licenses, subject and/or institutional repositories, and strategies of self-archiving and self-publishing. State-of-the-art technologies and methods have opened up new ways for improving scholarly communication, concurrently, new market strategies have paved the way for its unequal accessibility and transmission. "Beginning in the late 1960s," Jean-Claude Guédon argues, "commercial publishers began to acquire a variety of journals that belonged to the enchanted ISI set with a view to recouping […] investments as quickly as possible through steep price rises". [2] This process provoked the so-called "serial pricing crisis" or "journal crisis" (1990s) in the academy, whereby the rise in journal subscriptions fees applied by commercial publishers led to a decrease in the numer of subscriptions that academic libraries were able to afford [3]. Thus, as reported by CRUI Guidelines (2009), "The current struggling conditions of libraries have worsened [...] as [...] subscriptions are interrupted for on-line journals. There is no guarantee for the regular access to issued under regular subscription, unless this is explicitly mentioned in the libraries' contractual arrangements" [4].

Even though the rise in prices, especially for core journals, was still a favourable way for majors to pay off the investments demanded by the fusion process, this editorial strategy clearly had negative effects on scientific communities at large; to such an extent that, by now, the process accounts to huge sums of money to be paid for the regular circulation and distribution of

knowledge. In addition, this gap between the circulation and availability of information among the different institutions reduced their potential to develop and maintain research within themselves, since authors chose to publish their research in journals linked to leading publishing houses, in order to enjoy the privilege of top refereed publishers.

This vicious circle was also linked to another equally negative and destabilising market strategy, namely, the so-called "circle of gifts" [5], according to which scientific authors hand over their research for free to commercial publishers (losing almost all control on the distribution of their work), and get a wider circulation of their research in turn. Universities were thus forced to purchase the finished product to make it accessible to their own research entourage. These market strategies created a severe inequality between the actors in the publishing field. But they also promoted initiatives oriented towards a greater freedom in the circulation and fruition of knowledge.

B. Developments and Reactions: Library Consortia (1990s) and the Open Access Movement (2002)

The creation of library consortia was the first real effort to tackle the situation mentioned above [6]. In the 1990s, libraries increased their ability to afford scientific works and traditional and/or electronic journals, and to retain rates of access through cooperation agreements. As a matter of fact, library consortia succeded in negotiating licence terms for journals subscrption, on behalf of the institutions they represented. Library consortia also helped universities to contrast the big commecial publishers' monopoly on the publication of their research, by supporting the birth of university presses and implementing free access to scientific journals and works *tout court*. University presses nowadays are the primary publishing location of many universities. Their premise is to rationalize expenses so as to guarantee a more influential scientific research as well as a safer working environment for researchers, mainly as regards intellectual property. Moreover, university presses aim to storage scientific data into National Libraries and digital archives and to disseminate them open access on the web. It is worth noticing that publishing policies of many university presses go hand in hand with the philosophical and political concept of the Open Access Movement. The Florence University Press represents an exemplary case of interaction with oa policies and models.

Firstly ratified by the Budapest Open Access Initiative (February 2002), the Open Access Movement was further developed by Bethesda (June 2003) and Berlin (October 2003) Declarations [7]. The Budapest Open Access Initiative reads [8]:

"1) Open access is intended as a comprehensive source of human knowledge and cultural heritage that has been approved by the scientific community. In order to realize the vision of a global and accessible representation of knowledge, in the future Web content and software tools will have to be openly accessible and compatible.

2) This idea is related to Public-funded scientific results, that authors publish for free; many initiatives for OA are promoted by public and private associations as well as Library networks, Academic Institutions and Research Centres, and by the Soros Foundation.

3) "open access" to this literature, means its free availability on the public internet in a wide sense. The only relevant constraint on reproduction and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited."

C. The Three Roads to Open Access

In order to make the academic scientific information openly accessible online and to thwart the politics of copyright, the Open Access Movement first developed, two different strategies to improve accessibility and availability to online scientific knowledge, as well as to change the transfer of the copyright policies: the so-called gold and green roads to open access. Esther Hoorn and Maurits van der Graaf explain that, "The green road refers to (subscription-model) journal publishers that allow some form of the article to be archived in institutional repositories and to be made accessible either directly after publication or with a waiting period of 6 to 12 months. The golden road refers to a change in academic journal publishing: the academic journal itself is an Open Access journal and the business model has to change from the subscription model to the 'author pays' model" [9].

Open access repositories and journals are now a reality and their copyright policies should be considered in the interests of maintaining research quality standards. It is worth mentioning, in this field, the working conference on the management of copyright issues for universities that took place in June 2001 in Zwolle (the Netherlands). An international delegation of participants agreed to collaborate on Copyright Management for Scholarship and to develop a set of principles aimed to improve access to scholarly communication and provide a guide to good practices on copyright policies in universities. A programme was subsequently developed by the Joint Information Systems Committee (JISC) from the United Kingdom and by the SURF Foundation from the Netherlands in order to follow the Zwolle Principles in assisting "stake-holders—including authors, publishers, librarians, universities and the public—to achieve maximum access to scholarship without compromising quality or academic freedom and without denying aspects of costs and rewards involved" [10].

Among disciplinary or subject repositories, it is worth recalling ArXiv, PubMed Central, Cogprints, CSeARCH, RePEc, E-LIS, and NCSTRL. As to institu-

tional repositories, we can mention OpenDOAR, the Directory of Open Access Repositories; the Registry of Open Access Repositories (ROAR); and Pleiadi (<http://www.openarchives.it/pleiadi/>). Open Source softwares, such as EPrints (Southampton, 2000), CDSware (CERN, 2002), DSpace (MIT-HP, 2003); FEDORA (Virginia and Cornell University, 2003) are currently used. They are based on the OAI-PMH (Open Archives Initiative – Protocol for Metadata Harvesting, 2.0, <http://www.openarchives.org/OAI/2.0/open archivesprotocol.htm>).

The number of peer-reviewed OA journals (Gold OA) listed in the Directory of Open Access Journals (DOAJ, <http://www.doaj.org>) as of November 2011 is 7,311; 1,728 the number of CC-licensed journals in the DOAJ; 6,502 the number of peer-reviewed OA journals listed on December 12, 2011 in Open J-Gate. Concerning OA repositories (Green OA), the number of OA, OAI-compliant repositories listed by ROAR (Registry of Open Access Repositories) on November 28, 2011 is 2,584; 3,946 the number of OA, OAI-compliant repositories listed by OpenArchive.edu; and the number of full-text items on deposit at E-LIS, the Open Archive for Library and Information Studies is 12,473 on November 28, 2011 [11].

These figures show how it is possible to assume that open access journals are in rapid growth. Yet, among these, the number of journals charging authors in order to recover publication expenses no longer covered by subscriptions is equally growing, and amounts to less than half the total [12]. According to Tom Wilson (Publisher/Editor in Chief of the electronic journal *Information Research*, <http://informationr.net/ir/>), such tendency might be prevented by the so-called Platinum Road. On April 19, 2007 Wilson posted an item to the BOAI Forum, on the thread: "Re: Independent open-access Canadian medical journal launches". He defines the Platinum Route, in the academic context, as "the voluntary, collaborative, no-charge model that is usually overlooked in the debates on OA. Usually that debate concerns itself with the choice between author charging and open archiving - one restricts access to authors, the other is crucially dependent upon the acquiescence of the commercial publishers. The only true open access, which we can perhaps call TOA, is the Platinum Route […]" (<http://threader.ecs.soton.ac.uk/lists/boaiforum/1078.html>). He also provides links to other case studies of the Platinum Route by Bo-Christer Björk, David J. Solomon and John Willinsky & Ranjini Mendis [13].

On Nov 7, 2007, Wilson posts an additional comment in the blog following the spin-off of the e-journal *Information Research*: *"[…] I distinguish between open access through author charging, which is what the Gold Route is usually promoted as being (and which all official bodies from the NIH to the UK research councils assume as 'open'), and the Platinum Route of open access publishing which is free, open access to the publi-*

cations and no author charges. In other words the Platinum Route is open at both ends of the process: submission and access, where as the Gold Route is seen as open only at the access end" [14].

D. The Open Access in Italy. An Outline [15]

- 4-5 Nov. 2004: Conference on Open Access to scholarly literature held in Messina, promoted by the Library Committee of the Italian Council of Rectors (CRUI), in collaboration with the University of Messina. During the conference more than 30 Italian Univeristies signed the "Messina Declaration" in support of the Berlin Declaration on Open Access.
- 2004: creation of PLEIADI, the Italian service provider. Publishing of the Creative Commons Public Licenses in Italian.
- 2006: the Conference of Italian Universities Rectors (CRUI) decided to create a working group on OA as part of the CRUI Library Committee.
- October 2007: publication of the "Linee guida per il deposito delle tesi di dottorato negli archivi aperti" (Guidelines on Doctoral Dissertations in OA Repositories).
- April 9, 2008: the Italian Wiki on Open Access (<http://wiki.openarchives.it/index.php/Pagina_principale>) was created and is currently managed by a team of OA experts. It includes: OA definitions, history of the movement, the intellectual property rights, FAQ on OA and a rich bibliography on Open Access in the Italian language (<http://wiki.openarchives.it/index.php/Bibliografia_in_lingua_italiana>).
- April 2009: the CRUI OA Working Group published the following guidelines: 1) "Raccomandazioni su Open Access e la valutazione dei prodotti della ricerca scientifica" (<http://www.crui.it/HomePage.aspx?ref=1782>); 2) "Riviste ad accesso aperto: linee guida"(<http://www.crui.it/HomePage.aspx?ref=1789>); "Linee guida per gli archivi istituzionali" (<http://www.crui.it/HomePage.aspx?ref=1781>).

In terms of OA publishing, the Italian situation is quite old-fashioned. Among the few publishing houses which have embraced the OA Movement in Italy, it is worth mentioning Casalini Libri (<http://www.casalini.it/>) with its Digital Division branch and the Florence University Press (<http://www.fupress.com>). Both of them have taken part into OAPEN (<http://www.oapen.org/>), the European project for OA monographs. It is also worth mentioning the project "Libri gratuiti in Ateneo" of the Polimetrica Publishing House (Monza). A project which aims to improve Italian scholarly communication and to provide easy access for free to users (especially students) [16]. The number of istitutional repositories in Italy is 72 (see OpenDOAR). They belong to univerisities, research institutions (CNR, INGV), and postgradu-

ate schools (SISSA, SSPAL). The most widespread software is EPrints, followed by DSpace, CDSWare (now CDSInvenio), and ETD-db.

II. THE OPEN ACCESS PUBLISHING WORKSHOP

A. Foreword

Within the aforementioned three-layered differentiated context of developing open access (gold, green and platinum roads) in Italy and trying to keep high quality scientific research freely accessible, a fourth route to OA has been implemented since 2005 by the Department of Comparative Languages, Literatures and Cultures of the University of Florence: the "White Road" to Open Access. The latter attempts to promote, develop and interrelate, within the context of the Department Open Access Publishing Workshop (OAPW), the aforementioned ways of achieving open access, i.e. self-archiving (Green Road), author charging and users free (Gold Road), and completely free (Platinum Road). The Florence OAPW, based on a new integrated system of research, teaching, and publishing, is also directed towards the creation of a social network of Open Access Publishing Workshops (both academic and non). The Florence OAPW, as a White Road to OA, is currently working as a back-end service and facility to the front-line OA roads.

B. History

In 2000-2005 the OAPW has represented and supported the creation of a digital scolarly community, of its very infrastructure and first projects. Among these projects, it is worth mentioning the creation of a first digital journal, co-edited with the academic-oriented Publishing House Carocci in Rome and the Florence University Press, "LEA – Letterature d'Europa e d'America"; and the organization of a first training and self-training in digital scholarly communication undertaken by all the Department scholars. In 2005, the OAPW was enriched with a research project titled "Projecting and managing online contents in the Humanities: e-publishing and related websites". This project was mainly committed to a first computerisation of literary-linguistic studies and saw the entire Department of Comparative Languages, Literatures and Cultures (with its thirty linguistic areas) collaborating towards the creation of a digital scientific community. With the enforcement of the new law on Education, started in 2000, and with the expansion of the European Community, the Department endorsed a series of new bilateral and multilateral curricula connected with other European Universities (Bonn, Budapest, Paris and Saint Petersburg). For these new curricula, the OAPW proposed the management of a professional training devoted to BA, MA and PhD students in the Humanities, in order to promote professional roles within the cultural work (in particular, online philology; best practice networks; strategies of CCPL; and the post-Gutenberg book).

C. The White Road to OA. Current and Future Projects

On the wake of the aforementioned initial projects, the OAPW can be described as a research and development unit within the Department of Comparative Languages, Literatures and Cultures. The OAPW is devoted to the advancement and accessibility of digital scholarly communication within the academic community. It is currently engaged in establishing a fourth road, the one we have named the 'White Road' to open access, running in the backstage to consolidate the Gold, Green and Platinum Roads by creating a social network of OA Publishing Workshops whereby it will be possible to develop and follow an integrated editorial model which the Florence OAPW is already pursuing within its very infrastructure. This integrated model is based on three main fields: OA research, teaching, and publishing. In the research area, the OAPW is carrying on studies and experiments in 'digital communication' and 'publishing' looking for new models of scholarly publishing where digital literary books can be supported and improved by reading and interpretation tools. Additionally, the OAPW works on the identification of good practices in copyright management in Open Access volumes, journals, and websites, in the Humanities Area of Cultural Heritage, with a particular focus on the academic authors' attitudes and viewpoints. Good practices should contribute to increase awareness and understanding of copyright issues related to open access, among stakeholders in the scholarly communication area, especially among academic authors. The aforementioned research activities mainly follow two different routes: a) a theoretical perspective which conceives the cultural web as focused on literary and linguistic knowledge, as a 'work in progress' to be fully defined, organized, managed and turned to the scholar's needs; b) a practical perspective which ensures its systematic planning, experimentation, and application of OA publishing as a political, cultural and legal entity, as well as an economically sustainable activity [17]. From 2005 to 2010 this double perspective has been consolidated.

With regard to teaching, the OAPW holds cultural-editorial training courses for BA, MA and PhD students, in collaboration with the Faculty of Humanities (by means of an Agreement of Professional Training). Withing the Workshop, students attend a training period during which they are introduced to scientific and cultural concepts and activities related to the digital book (e-books), as well as to the concepts and activities related to the publishing workflow as performed in publishing houses. The training program consists of two phases. The first phase, called 'initial training', involves three types of activities: a theoretical introduction to the publishing world and system; a subsequent approach to writing programs and publishing softwares; a startup to the editorial workflow. During this phase, participants can study the Florence University Press different stylesheets for journals and volumes, in order to learn

how to apply these guidelines to the Department editorial volumes and journals, published within 'Biblioteca di Studi di Filologia Moderna: Series, Journals and Workshop' (BSFM, <www.collana-filmod.unifi.it>). They learn how to edit and proofread a paper, to hear the paper as well as to see it on the page. Students are invited to identify all the problems emerging during the different stages of the editorial workflow and to handle them. They learn how to work individually and as part of a team. During the second phase, called the 'followup training', students can test the knowledge they have previously gained, by editing one of the volumes forthcoming in Biblioteca di Studi di Filologia Moderna. They will work in different publishing teams according to their linguistical and cultural competencies. The followup program is constantly monitorized by the OAPW Advisory Board and supported by its Editorial Board.

As to publishing, the OAPW is engaged in producing new and feasible digital editorial models and products, both experimental and traditional, accomplished and *work in progress*, for individual and/or collective use. All the volumes and journals edited so far by the OAPW within "Biblioteca di Studi di Filologia Moderna" and published by the Florence University Press (thanks to publishing agreements) are fully golden open access as to their content accessibility, and in accord with the Platinum Road since Department authors are never charged. Actually, Department authors, by signing an editorial agreemt, have the chance to enter a specific body called "Collettivo di Autori". By signing this contract, they accept to publish their scientific work under open access Creative Commons Public Licenses (<www.creativecommons.org>) and to undertake the Department peer-review process and procedures; they delegate the editorial management of their scientific work to the Advisory and Editorial Boards of the Department and are allowed to profit by the OAPW editorial services for free. It is worth noticing that the editorial infrastructure expenses are covered by the University of Florence, the digital publishing costs are absorbed by the Department of Comparative Languages, Literatures and Cultures, while printing on demand expenses are covered by scholars' own research funds.

The OAPW is currently aiming to develop an institutional repository for the Department open access green products, built upon an open source software, in order to preserve the entire intellectual output of the institution. Furthermore, by means of a collaboration network of Open Access Publishing Workshops, which the Florence OAPW is attempting to promote and establish, it will be possible to develop a new web of institutional repositories implying that each institution will no longer have to work entirely on its own. The OAPWs consortium will provide an appropriate context for implementing oa editorial products and institutional repositories thanks to a mutual, joint, growth. Actually, the network could make economies, helping the different institutions

taking part in the project and running the White Road to OA, to share expensive technological systems, infrastructures and editorial softwares, as well as to distribute open contents and improve scholarly communication. A new survey on a shared OA publishing model able to enhance each workshop/institution own fields of research might be started, as well as a research project on the improvement of the aggregation between those cultural realities with fully or partly common objectives.

At present, the Florence OAPW is collaborating with weblearning system 'Federica', implemented by 'Federico II' University of Naples; with the Co-Lab of the University of Parma; with the Open Society Archive of Budapest and with Open Edition programme for open access to scientific journals in Paris. The Florence OAPW collaboration agreements are currently aimed to host, sponsor, and participate to a wide-range of European research, educational and cultural projects, and literature, art and media exhibitions and seminars; to promote the adoption of standards and best practices; to rely on proven open source technologies to create a unified digital content repository service; to make metadata and content available through Europeana. Such cooperation network of OAPWs on the model of the Florence OAPW, might prove to be a good road both to the creation of interrelated institutional repositories as well as to the promotion of golden and green products.

D. The OAPW Open Challenges. A Survey

"The existence of the means to create significant change does not mean that change will occur. The fact that electronic media exist has implications for the market. It is up to the players in the market to decide how they will use the means at their disposal. The dominance of the commercial publishers will be challenged only if the other players use the opportunities available to them" [18].

In its attempt to take scholarly communication and publishing in the Humanities towards innovation, the Florence OAPW is still facing a number of open challenges and obstacles while running the open access roads in its research, teaching and publishing services.

The Workshop is based on an open-source-like business model, in which universities, departments and research funds cover all the costs, at the moment. It seems that this model can prove to be successful, above all in the terms of the aforementioned network of workshops, but there is a number of restrictive conditions to consider.

First of all, Open Access Workshops need to be acknowledged by universities and OA bodies at national and international level. Such formal and concrete acknowledgement could catch the interest of various stakeholders, giving them greater confidence to experi-

ment OAPWs alternative publishing models, thus supporting its own research in fields like mobile publishing, e-publishing, and radio-publishing; e-books and e-journals; improved online reading; on-demand communication and printing; advertising profit sharing and database marketing. The type of business model *currently* used is suitable to academic and scientific environments with a moderate number of submissions, published papers, and volumes, and with limited requests for graphical artworks and special layouts, which would require higher levels of professionalization in terms of IT skills. What has still to be proved is whether this business model could equally be applied outside this environment, that is to say in environments with different business dynamics. A research in this field would be of great importance, since it would point out other possible environments that may be able to support this model and its potential needs for customizations.

On a more technical level, our experience has taught us that academic authors in general and academic authors in the Humanities, in particular, are very likely to rely more on 'traditional publishing'. They seem to be fully satisfied only with printed versions of papers. The challenge here is to promote and increase the value associated to electronic editions in comparison to the legacy printed one. In fact, the latter are usually considered as more trustable and complete than the former due to the presence of well-oiled processes and workflows, as well as to copyright laws. Actually, current copyright laws need to be revised and adapted to digital scholarly communication and publishing, supporting its legitimacy and validity. Another helping task would be promoting author-oriented publishing models where scholars are allowed to be actively participants in the publishing process, as well as in the look-and-feel of their volumes.

Additionally, open access journals and volumes in general have often been criticised for low quality standards of reviewing, low numbers of published papers and poor editing processes. The improvement in the practices and the standardization in both governance and processes promoted by the Florence OAPW is particularly aimed to overcome the aforementioned critics and will be more and more effective once joint to promotional initiatives like research projects, workshops, congresses and meetings focused on the oa topic and its peculiarities. As well, PhD students, post-docs and scholars *tout court*, being an integral part of the Florence OAPW, have to be supported in their editorial learning process and constantly updated in terms of their competencies. At the moment, the aforementioned need still remains partially unsolved due to a severe turnover of BA, MA and PhD students, who are allowed (both for institutional policies as well as for private economical reasons) to study and work within the OAPW only for a limited period.

Concerning research projects, the Florence OAPW has elaborated a number of projects focused on the OA issue. Among these, it is worth mentioning the following projects whose unsuccessful outcome represents for us an open challenge:

1) Monte dei Paschi Foundation, Call for Proposals n. 12 (2009). Title of project: *The Open Access Publishing Workshop at the Department of Modern Philology: Research and Innovation in the Humanities Higher Education: didactic Technologies, multi-language and interactive Publishing, Master*. The project was submitted to Prof. Marinelli, Rector of the University of Florence by the BSFM Head-in-Chief as part of a call for proposal issued by the Foundation Monte dei Paschi of Siena.

2) Rectors Conference: Invitation for submission of university-based cultural projects on copyright (2009). Title of project: *Copyright and the Internet*. The project sees the collaboration of Firenze University Press (Drs. P. Cotoneschi, E. Brilli) and the Open Access Publishing Workshop at the Department of Comparative Languages, Literatures, and Cultures (Prof. B. Tottossy, Dr. A. Antonielli) as project coordinators working on "Copyright culture and the new publishing", also with the support of MICC (Media Integration and Communication Center, <http://www.micc.unifi.it>).

3) FIRB 2010 - "Futuro in ricerca", Action 2. Title of project: *Web and Open Access: Editorial Innovation and Research, and Teaching Humanities* (2010). The project aimed to develop an Integrated Open Access Infrastructure in the three key fields of academic discipline (research, teaching, and training) as well as a series of editorial workshops in cooperation with the Italian Digital Library. Partnerships: Casalini Digital Division, Cilea, ICCU, Univ. "Federico II" of Naples, Universities of Florence, Padua, Parma, and Pisa.

The unsuccessful outcome of the aforementioned projects was mostly determined by their undersized profile with regard to information and technology resources (both of personnel and equipment). Whereas many open access publishing platforms already exist (i.e. the Open Journal System) and are currently used by the Florence OAPW for its new journals (<http://www.fupress.net/index.php/bsfm-sijis>; <http://www.fupress.net/index.php/bsfm-jems>; <http://www.fupress.net/index.php/bsfm-lea>), we require a good work of implementation together with a strong investment in ICT. The greatest number of components of the Florence OAPW are experts in the Humanities and too few ones in ICT Technologies. Our challenge is therefore to overcome this inadequacy of researchers with specific ICT skills, which appears to represent a serious obstacle in achieving our major goals, and to improve ICT technologies and infrastructure. Such attempt to face the current problems by opening the Florence OAPW to ICT resources and scholars also inlcudes another aspect: i.e. to make scholarly communication in the humanities free from its narrow academic circuit and able to achieve and stand

true and fruitful comparison with other disciplines. Such comparison would certainly prove to be very helpful in improving self-evaluation processes.

REFERENCES

[1] Horizon 2020, Proposal for a COUNCIL REGULATION on the Research and Training Programme of the European Atomic Energy Community (2014-2018) complementing the Horizon 2020, Brussels: The Framework Programme for Research and Innovation, European Commission, 2011, p. 21.

[2] See G. A. Chressanthis and J. D. Chressanthis, "Publisher monopoly power and third-degree price discrimination of scholarly journals," Technical Services Quarterly, 11, 2, 1993, pp. 13-36; M. A. Stoller, R. Christopherson, and M. Miranda, "The Economics of Professional Journal Pricing," College & Research Libraries, 57, 1996, pp. 9-21; D. P. Carrigan, "Commercial Journal Publishers and University Libraries: Retrospect and Prospect", Journal of Scholarly Publishing, 27, 1996, pp. 208-221; C. T. Bergstrom and T. C. Bergstrom, The Economics of Scholarly Journal Publishing, Washington: University of Washington, 2001, <http://octavia.zoology.washington.edu/publishing/>; R. E. and D. Shulenburger, "The High Cost of Scholarly Journals (And What to Do About It)," Change, 35, 6, 2003, pp. 10-19; L. C. Van Orsdel and K. Born, "Periodical Price Survey 2005: Choosing Sides," Library Journal, 130, 7, 2005, pp. 43-48.

[3] J. Guédon, "Locating the Information Society within Civil Society: The Case of Scientific and Scholarly Publications," in Communicating in the information society, B. Gerard and S. Seochru, Eds. Geneva: United Nations, pp. 165-194 (here pp. 170-171).

[4] CRUI-Commissione Biblioteche, Gruppo Open Access, Riviste ad accesso aperto. Linee guida, p. 6. My translation. Accessible online at: <http://www.crui.it/HomePage.aspx?ref=1789#>.

[5] A. Okerson, "The Missing Model: 'A Circle of Gifts," Serials Review, 18, 1-2, 1992, pp. 92-96.

[6] For further information on library consortia, see the Italian National Forum Electronic Resources (INFER) webiste, edited by Paola Gargiulo and Domenico Bogliolo: <http://www.infer.it>. Concerning consortia is also available an Italian and international Bibliography at the webpage <http://www.infer.it/strumenti.html>, titled "Gli strumenti: Bibliografie, discussioni, repertori, riviste, terminologia."

[7] P. Suber, Open Access Overview, <http://www.earlham.edu/ peters/fos/overview.htm>, 2004; S. Harnad, "Post-Gutenberg galaxy: the fourth revolution in the means of production of knowledge," Public-Access Computer Systems Review, 2 (1), 1991, pp. 39-53. Retrieved 20 July, 2007 from <ftp://ftp.princeton.edu/pub/harnad/Harnad/HTML/harnad9/post gutenberg.html>.

[8] Budapest Open Access Initiative, <http://www.boai.org>, 2004.

[9] E. Hoorn, M. van der Graaf, Towards good practices of copyright in Open Access Journals. A study among authors of articles in Open Access journals, Pleiade Management and Consultancy BV, Keizersgracht, Amsterdam, p. 12. Retrieved 10 February, 2011 from:

<http://micro010.ensp.fiocruz.br/~ensp/acessoaberto/attachments /104_Towards%20Good%20Practices%20of%20Copyright%20i n%20Open%20Access%20Journals.pdf>.

[10] The Objectives of the Zwolle Group 7 Principles can be consulted at:

<http://copyright.surf.nl/copyright/zwolle_principles.php>.

[11] C. Tenopir, "Online Scholarly Journals: How Many?," Library Journal, 1 February 2004. Available at

<http://www.libraryjournal.com/article/CA374956.html>.

[12] See "Economic implications of alternative scholarly publishing models: Exploring the costs and benefits", JISC EI-ASPM Project. A report to the Joint Information Systems Committee, 2007, p. 143. Available online at:

<http://www.jisc.ac.uk/publications/reports/2009/economicpubli shingmodelsfinalreport.aspx>

[13] For other in-depth analysis and reports on the Platinum Route, see: Bo-C. Björk, Ž. Turk, "The Electronic Journal of Information Technology in Construction (ITcon): an open access journal using an un-paid, volunteer-based organization," Information Research, 11, 3, 2006, paper 255. Available at <http://informationr.net/ir/11-3/paper255.html>. J. Willinsky and R. Mendis, "Open access on a zero budget: a case study of Postcolonial Text", Information Research, 12, 3, 2007, paper 308. Available at <http://InformationR.net/ir/12-3/paper308.html>.

[14] Available at: <http://info-research.blogspot.com/2007/11/green-brass-and-platinum-three-routes.html>. Here are a few examples of commercial authorpays models: Elsevier Sponsored Articles, Wiley Interscience Online Open, Oxford Open Journals, SAGE Open, Springer Open Choice, Taylor & Francis Journals: iOpenAccess. On the SHERPA/RoMEO website can be found a list of publishers using the hybrid models.

[15] For an in-depth overview of the Open Access Movement in Italy, see: S. Mornati, Open Access e repositories istituzionali, corso Cilea, 2008. P. Gargiulo and M. Cassella, "Open access in Italy," Open access in Southern European countries. LluiÅLs Anglada, Ernest Abadal, Eds. Madrid: FECYT, 2010, pp. 63-82. M. Guerrini, Gli archivi istituzionali: open access, valutazione della ricerca e diritto d'autore, a cura di A. Capaccioni. Milano, Editrice Bibliografica, 2010. M. T. Miconi, "L'Open Access in Italia: progressi e prospettive," Rapporto sulle biblioteche italiane, Associazione Italiana Biblioteche: Roma, 2011, pp. 149-158. G. Vitiello, "Open access, biblioteche e strategie italiane per i commons della conoscenza," Biblioteche Oggi, 28, 2, 2010, pp. 62-77. Availbale at:

<http://www.bibliotecheoggi.it/content/20100206201.pdf>.

[16] P. Galimberti, Il progetto "Libri gratuiti in Ateneo" della casa editrice Polimetrica, AIB Notizie, 6-7, 2008. Available at: <http://www.aib.it/aib/editoria/n20/0616.htm3>.

[17] On this topic, see J. Houghton et al., Economic Implications of Alternative Scholarly Publishing Models. Exploring the Costs and Benefits. A report to the Joint Information Systems Committee (Jisc). Available at:

<http://www.jisc.ac.uk/media/documents/publications/rptecono micoapublishing.pdf>.

[18] W. Trust, Economic Analysis of Scientific Research Publishing: A Report Commissioned by the Wellcome Trust, Histon, Cambridgeshire: SQW Limited, 2003, p. V.

Two sides of the same coin

Access to archival collections, a case study on HOPE

Gabriella Ivacs[(1)]*, Kathryn Mathe*[(2)]

(1) Central European University, Open Society Archives (OSA), Budapest, Hungary, ivacsg@ceu.hu
(2) Central European University, Open Society Archives (OSA), Budapest, Hungary, mathek@ceu.hu

Abstract—**Short and long-term access to archival records is socially and culturally significant in the digital environment. New licensing frameworks and austere policies can often make conditions for the re-use of material unmanageable for archival curators. Legal uncertainty and restrictive regulations may jeopardize the knowledge ecosystem by limiting access to information; a thorough analysis of the new environment has become increasingly imperative. The challenges to developing and implementing policies with appropriate levels of control must be identified and debated by an array of stakeholders. Institutional and national settings differ significantly across the archival domain and so do the challenges and barriers that have emerged. These processes are complex and, in parallel with the advancement of technical expertise and investment in digitisation, require serious rethinking as they affect the role of archives and their relationships with citizens.**

long-term access; short-term access; copyright; rights management

I.   OPEN SOCIETY ARCHIVES AND THE HOPE BEST PRACTICE NETWORK

The Open Society Archives (OSA) at Central European University functions as a research institute, an archival laboratory, and a historical repository in the traditional sense. While actively collecting, preserving, and making openly accessible documents related to recent history and human rights, OSA continues to experiment with new ways to contextualize primary sources, developing innovative tools to explore, represent, or bridge traditional archival collections in a digital environment. Our approach to acquisition is increasingly proactive and inclusive, and we actively seek out non-traditional material, material previously marginalized based on its content, social origin, or form. Through all of these endeavors, OSA advocates: open access and transparency; equal rights to information; the ethical use of private data; open formats and open standards; and broad access to cultural heritage.

OSA is currently participating as a research partner and content provider in the three-year European Union project entitled the Heritage of the People's Europe (HOPE). HOPE is a Best Practice Network of archives, libraries, and museums across Europe that aims to improve access to highly significant but scattered digital collections on social history. It will achieve this goal by promoting the adoption of standards and best practices for digital libraries amongst its partners, by ensuring that the metadata and the content become available through Europeana and LabourHistory.net, and by implementing a full scale discovery-to-delivery model. HOPE meets Objective 2.2 of the European Digital Library ICT-PSP programme–i.e. to increase the quantity of quality content available through Europeana.

II.   ARCHIVES IN THE DIGITAL LANDSCAPE

It has been more than decade now that Open Access (OA) has been successfully dismantling the restricted domain of scientific publication in order to enable free, online access to scientific knowledge and make it available to a wider audience. (Here, the word "free" does not mean gratis, it suggests rather liberty; as Richard Stallman defined Free Software: "free" as in "free speech", not as in "free beer".) The OA movement has rightly highlighted technological, legal, and administrative constraints on the accessibility of research literature and has defined copyright as the primary barrier to distribution and reproduction. The movement has reduced radically the role of copyright in an attempt to give authors control back over their works, the right to be acknowledged, cited, and republished. As we mark the 10th anniversary of the Budapest Initiative, it is time to consider the limitations of the model: primarily why the model fails in the case of unpublished primary source material. Archival collections, manuscripts, public or private records on recent history–often digitized but still locked in institutional repositories—are not being researched and reused in the broad sense of the term.

In some sense, we are all prisoners of a paradigm in which archives are confined to the role of trusted custodians of proprietary records, guardians of history, curators of provenance, whose interests lie in preserving authenticity and integrity in a paper environment. Access, with or without the internet, is not an imperative. It is true that, with a few notable exceptions, archives have been reluctant to take advantage of new digital technologies, creating comparatively little digital content and few tools to provide meaningful resource discovery within their collections. It would be easy to characterize archives as "secret chambers of government files" and dismiss archivists as "gatekeepers of information", but this belies the very real efforts made by archives over the past decades to respond to changing needs and expectations [1]. The rising demand for alternative stories, private histories, and documents of everyday life, saw archives broaden collecting policies to include ephemeral artifacts, grey literature, sociological data, and

ordinary objects. Many, like OSA, expanded their mission, moving away from a strict focus on provenance, instead seeking to proactively document social phenomena.

So, archives have shown a general readiness to expand their mission to fit changing circumstances. Then what are the obstacles they currently face when endeavoring to provide access to their collections in the new context? Does lack of use signal a broad lack of interest in content increasingly seen as irrelevant or have archivists simply been unable to manage access when confronted with the networked models of work, transnational technologies, and obtuse licensing frameworks?

III. HOPE AND ACCESS: THE FEDERATED MODEL

In the terms of the OAIS Reference Model [2][3], HOPE is a Federated Archives. In the Federated Archives model, "several OAIS archives provide access to their holdings via one or more common finding aids." Archives provide dissemination information packages to a Common Catalog. (The Common Catalog may serve solely as a finding aid or may also provide common dissemination of locally stored Products—i.e. including digital content.) In more prosaic terms, this means that each of the thirteen institutional content providers, including OSA, has agreed to submit descriptions (with or without digital content) in a standard format to a common system, which in HOPE is called the Aggregator. In HOPE the model is more complex than the standard OAIS federated model in that the Aggregator cannot be accessed directly through a search portal by end users. Instead, the Aggregator, based on D-NET [4] technology, pushes descriptive information and content to the various discovery services and portals listed above.

The OAIS Federated Archives model is at its essence a model for increasing and enhancing access to dispersed collections by increasing interoperability among disparate systems and data sets. In HOPE this is accomplished through: a data model which maps and integrates several domain standards (library/MARCXML, archival/EAD, and visual/LIDO) into a common descriptive schema; the normalization of key value types, e.g. country, language, date, content type, and digital rights; shared authority files for names, places, and topics; and the support and management of multilingual data (a content provider may provide the same metadata in several languages to enhance access to multilingual material). Access is further enhanced by a content policy that calls for the creation of HOPE Themes, a common set of social history thematic terms that can be assigned to aggregated collections, as well as of collection descriptions based on DCCAP, which provide a uniform entry point to items described according to various, and often quite opaque [5], domain standards. Finally, long-term access and interoperability are both facilitated by the mandatory use of PIDs for all digital content and descriptive records. Through the above measures, the project has confronted many of the access issues inherent in cross-domain and cross-

language thematic collections, such as that proposed by the HOPE consortium.

The actual dissemination of content to discovery services is controlled through general dissemination profiles for each discovery service. Dissemination profiles allow the Aggregator to filter content to selected discovery services based on data already present in submitted descriptions, e.g. content type, available formats, and access and use rights. As envisioned, content providers will eventually be able to fine tune the dissemination of their collection metadata by overriding default dissemination values at institution-, collection-, or item-level. For example, an institution could decide against providing any of its content to YouTube; or to provide thumbnails but not access copies of a certain collection to Flickr; or to supply metadata only to the LabourHistory.net portal for a selection of items. In the context of HOPE, the dissemination profiles have the potential to express refined institutional dissemination policies—but this is not equal to regulated access.

How then does the network propose to administer the rights to access and use submitted material through its service? In the case of HOPE, the situation would seem relatively straightforward. The current content policy stipulates that digital collections submitted to HOPE should already be "freely accessible" (in practice, this means that the institutions must make available a so-called access copy, suitable for viewing or listening but not for high-quality reproduction) and copyright cleared (content should be either in the public domain or cleared via licensing). The Aggregator simply accepts all submitted descriptive content, including links to access copies and thumbnails of digital content, under a policy of open access. Copyrights and other use rights over digital content are expressed by content providers through an array Europeana controlled rights values [6]. These include creative commons (CC) licenses and other rights statements that can be interpreted by the Aggregator and/or exported and expressed directly by discovery services such as Europeana and the LabourHistory.net portal. As is clear, the current content policy was developed primarily to meet the requirements of the Europeana discovery portal. This was a necessary starting point that allowed the project to focus on relatively simple aims: the creation of default policies on freely accessible content with relatively clear sets of rights held and granted.

IV. HOPE AND ACCESS: LOCAL PRACTICE

From a local standpoint, the situation as it currently stands would also seem simple. HOPE institutions need only pre-select freely accessible content for inclusion into HOPE and assign Europeana rights values. Users wishing to see content will follow links back to local sites, where institutions may regulate access to digital content and deliver as they do for local users. The scenario is true to a point. The seed content submitted to HOPE under the terms of the three-year project is by its very definition of limited quantity and clear of complex rights-related issues. Satisfying HOPE requirements is simply a matter of hand-picking and supplying the

promised content with appropriate digital rights statements—added most likely at the point of export to avoid the additional complexity of storing and managing these values internally.

This scenario, however, belies the underlying realities which archives and other repositories now confront—realities that will also encroach upon content providers as they set up their systems for HOPE compliance over the long term. While such informal procedures may be perfectly appropriate for ten or so digital collections, how would these procedures scale as submission of content to HOPE is integrated into an institution's internal workflow? How could such procedures be adapted if the institution opts to join other federated archives? As awareness about data protection and use rights grows among creators, donors, service providers, researchers, and the general public, how could informal procedures help archives make sense of and balance the needs and rights of various stakeholders—including but not limited to HOPE and Europeana—in their collections?

In fact, HOPE (and other such federated archives) may prove to be one of many forces compelling archives to regulate access and use in a manner that is at once more granular and less "concrete", less based on the physical control of analog originals and more in tune with new realities where content must be managed in several formats, migrated, and made available over the long term. Yet several obstacles still remain.

Number of stakeholders: In contrast to academic and public libraries, which participate in fairly routine publishing, licensing, and distribution chains, the sheer number and varied types of stakeholders for a given archival *fonds* or document is an added burden for archives attempting to assess and express rights over their content.

At the heart of the matter is the fact that many institutions are hesitant to stir up trouble—suspecting, probably rightly, that most stakeholders are either uninformed, uninterested, or simply impractical to negotiate with. The donors themselves are often unaware of full range of stakeholders and fail to provide adequate legal provisions in donation/deposit agreements. This is particularly true for content that was created when copyright was less monolithic and proscriptive. And the issue is further complicated by concerns, both legal and ethical, for the privacy of individuals mentioned in non-published works. The digitization and online publication of content has only brought these problems to light.

Lack of legal provisions: Related to the above, many archives function under outdated donation/deposit agreements, which lack the provisions needed to support the archival mission to preserve and provide access over the long term. As archives struggle to update older agreements and develop new ones, they feel the lack of standard legal clauses empowering them to curate data under the new technological norms—migrating formats, creating derivatives tailored to use, and actively disseminating, rather than passively "giving access to", content.

Archival workflow: Covering a wide range of material of varying type, quality, and provenance, archival description must strike a delicate balance between the whole and the parts. Donation/deposit agreements generally apply to a whole set of donated materials and can be difficult to apply in a granular manner. This is exacerbated by the accumulative nature of archival accession; agreements may cover large sets of ill-defined and heterogeneous material that will not be in the possession of the repository for many years.

The need to maintain integrity between the various levels of hierarchical description proves an added obstacle. And inheritance rules, which pull data to higher levels, have worked against a high level of specificity—even for data related to access and rights. By shifting the focus to individual documents, digitization is beginning to upset established practice.

Domain standards: The widespread adoption of domain-specific descriptive standards (ISAD(G), MARC, VRACore, etc.) has been one of the success stories of recent years and has been viewed as a boon for access to archival and other cultural heritage content. Yet archival descriptive practice is still motivated by the physical control and ordering of the analog "carriers" of content. In the past, the formidable physical and financial barriers to accessing original analog content *in situ* made robust access and use management unnecessary. As a result, domain standards require limited structured metadata on access and use rights; even today machine-readable data is scarce.

Here too, digitization and online publication have presented a challenge to the *status quo*. In recent years, the digital repository community has made moves to redress the situation. Digital content standards such as METS and PREMIS have been developed with special sections dedicated to digital rights management, filling the void left by descriptive standards. This has unfortunately created a false dichotomy between digital and non-digital formats of the same work that only complicates attempts at full-scale rights and access management.

Licensing options: The current options for licensing content for sharing and re-use are primarily designed to serve traditional publishing and scholarly communication networks. Thus far, there has been very little work to develop standard licenses to fit the needs of archives and other custodians of unpublished non-proprietary content. As more material is presented online, the need for such licenses will surely increase.

When taken together these obstacles, several rooted deeply in archival practice, have hindered efforts at full-scale rights and access management—particularly in small- and medium-sized archives and repositories. Federated archives like HOPE offer new possibilities for integrating and connecting collections, broadening the user base, disseminating and exploiting content, and delivering materials in a range of formats and quality through a suite of fully automated procedures. But in order to fully realize these possibilities, local content

providers must first tackle the challenges at their doorstep.

The HOPE project has skirted such issues thus far by accepting content that is clear of legal complication, suggesting that beyond this content providers are responsible for their own access policies. But as the initial phase of development comes to a close, seed collections are harvested, and basic project requirements have been met, the HOPE content policy is sure to expand. HOPE should be prepared to guide content providers through best practices which support robust rights and access management. These may include: model legal clauses empowering institutions to carry out preservation, dissemination, and delivery activities; a broad-based "opt out" policy enabling institutions to disseminate "orphan" works (including those where stakeholders are numerous or unclear); guidance on the full-scale application of Europeana rights metadata in local systems; and an analysis of existing rights and access schema as they apply to analog, digital, and multi-format collections.

From their side, HOPE's content providers should move to introduce robust access and rights management into their repositories. The issue should be addressed through the entire archival workflow. First, donation agreements and other licenses should be updated to ensure that archives can actively curate and disseminate the content in their care over the long term. Legal clauses should focus on function rather than form to support unforeseen technological innovation. Local copyright and privacy legislation should be clarified and an attempt should be made to pin down stakeholders in all collections. Internal policies on access and content sharing and re-use should be drafted and collections with exceptional status identified. Institutional "opt out" policies should be considered and, if necessary, applied. Second, the rights thus established should be captured, ideally, through the use of existing rights standards such as METS RightsDeclarationMD or PREMIS Rights—though these would need to be extended to cover the full range of analog and digital content and derivatives. Permissions along with embargoes and use constraints (e.g. non-commercial, attribution, etc.) should be captured at the highest level possible but stored at item-level granularity. Finally, such permissions should regulate the transformation of "archival information packages" to "dissemination information packages" (in OAIS terms), ensuring that content is disseminated in an appropriate form to different systems and services. Standard licenses and rights statements with attribution clauses, such as the Europeana Rights values, should be exported for display near descriptive metadata and thumbnails. Only by undertaking such full-scale rights and use management, can the HOPE mission to create a full-scale discovery-2-delivery model be realized.

V. CONCLUSION

The term *access* has been heavily inflated over the past few decades; its connotation varies through disciplines, domains, expertise, culture, and institutional settings. Archives have a rich tradition in managing access within their domain [7], but institutional practices nowadays tend to be measured against external baselines: legal regulations, digital technical standards, and transatlantic professional community practices, which do not respect geographical borders or domains. Archives are interdisciplinary by nature, and are at becoming more and more explicitly so.

Access to cultural heritage collections across the spectrum has been hampered by the complexity of copyright licensing, a lack of legal certainty about educational and other non-commercial use, tedious procedures regarding works of unknown origin, and the prevalence of deep-seated cultural and linguistic barriers. Donor agreements, contractual provisions, statutory frameworks, and ethical concerns can overshadow research interests even in case of public domain materials [8]. The appearance of digital technology has brought these matters to the surface by threatening to dismantle the formal and operational methods hitherto used by archives to regulate access to and use of collections.

In this paper, we have endeavored to link high level policy concerns about access to and and reuse of digital archival collections with concrete access management issues. Current economic realities and the drive for long-term sustainability compel medium and small archival institutions to use common cyber infrastructures in order to reduce technical costs. Access to archival material increasingly rests upon the active dissemination of content to the services frequented by target users. In both respects, HOPE is an exemplary model. However, as HOPE pushes archives beyond the state of the art, it also exposes underlying problems related to access and rights management. Archives themselves must respond.

REFERENCES

[1] T. Cook, "Viewing the World Upside Down: reflections on the theoretical underpinning of archival public programming," in Archivaria 31 (1990/91), pp.123-134.

[2] Consultative Committee for Space Data Systems, "Reference Model for an Open Archival Information System (OAIS)", CCSDS 650.0-B-1 Blue Book, January 2002.

[3] B. Lavoie, "Meeting the challenges of digital preservation: the OAIS reference model," in OCLC Newsletter, No. 243:26-30 (January/February 2000).

[4] P. Manghi, M. Mikulicic, L. Candela, D. Castelli, P. Pagano, "Realizing and Maintaining Aggregative Digital Library Systems: D-NET Software Toolkit and OAIster System", in D-Lib Magazine 16:3/4 (March/April 2010).

[5] E. Yakel, "Encoded Archival Description: are finding aids boundary spanners or barriers for users?" in Journal of Archival Organization 2:1– 2 (2004), pp. 63–77.

[6] Europeana, "Guidelines for the rights in objects submitted to Europeana: selecting a value for the europeana:rights and edm:rights metadata element", 9 February 2012.

[7] International Council on Archives Committee on Best Practices and Standards, Working Group on Access, "Principles of Access to Archives", 2011, unpublished.

[8] I. Hargreaves, "Digital Opportunity: A review of Intellectual Property and Growth", 2111, available at www.ipo.gov.uk/ipreview-finalreport.pdf

The Co-Laboratory: a tool for research and education at the University of Parma

Anna Maria Tammaro(1), Sara Valla(2) Elisabetta Longhi(3)

(1) University of Parma. Department of Language, Parma, email: annamaria.tammaro@unipr.it
(2) University of Parma. Co-Lab, Parma, email: sara.valla@unipr.it
(3) University of Parma. Department of Language, Parma, email: elisabetta.longhi@unipr.it

Abstract— **Co-Lab proposal at the University of Parma is meant to create a virtual organization, starting from Humanities and Social Science Faculties, to foster quality concerning education and research through a collaborative approach. The problem is not about IT tools, already available to use, but the creation of a mindset and stimulation of the existing infrastructure to improve results. Collaboration and the development of a project ground for everybody might upgrade learning performances inside the University. Educational frameworks such as Masters and courses have been reinterpreted as collaboration experiences and methods to gather actors have been designed through an experimental environment. Interviews to teachers and students are used to tune up the type of service needed. Organization, technology and knowledge are considered as entangled and all necessary to Co-Lab development.**

Collaboration laboratory; educational resources; problem solving; experience sharing

I. BACKGROUND AND PURPOSE. THE PROBLEM.

In present knowledge society learning and educational methods and ways of thinking are basic and important elements, together with techniques for knowledge creation.

We are facing a situation that shows a spontaneous and widespread use by citizens of network and technologies such as dialogue and social environment, for confrontation and opinion exchange.

It is necessary to consider at the same time technologies, knowledge and culture for learning [1].

The University of Parma invested human and financial resources in the education- and research-supporting infrastructure following the current national trends, and made services and tools available for professors and researchers to innovate or improve education and research.

Such an infrastructure facilitates the creation of digital contents and the access through user interfaces.

The University of Parma was one of the first ones to adopt distance education by adhering to the Progetto Nettuno since its beginning. Nowadays there are two organizational structures devoted to the technological support to the University professors: SITA and CEDI. SITA, formerly Centro di Calcolo, includes a Service for the Support to Education and E-Learning that maintains Moodle (LEA) and webinar software, and manages YOUnipr video server for video files produced by University personnel and organizational structures.

The CEDI, Centro Didattico di Ingegneria, was born from a previously existing Laboratory and aims to satisfy specific needs concerning services for Faculty professors.

The University of Parma also offers an Open Archive performing on a web server hosted by CILEA and uses DSPace, with policies defined by the University Senate that make the insertion of the results of research compulsory as far as doctoral thesis are concerned.

Educational experiences have been already carried out in the last years at University of Parma to create educational resources exploiting technologies in order to support and enrich lectures with innovative methods for individual study, review and knowledge verification.

Literature on e-learning and open access underlines that some obstacles for online or blended learning diffusion can be teachers' lack of technological expertise, sustainability and shortage of resources, including sometimes the quality of products, lack of awareness of the infrastructure, copyright issues and persistence of a conservative approach. Such problems are also present at the University of Parma; in spite of the availability of some updated IT applications and tools, resources are often not enough to supply an organizational support to teaching.

II. THE POSSIBLE SOLUTION

The proposal of Co-Lab rose up inside the Faculty of Arts and Philosophy among a group of teachers and experts, sensitive enough to information technology innovation and willing to solve precise teaching problems: it was to give birth to a sort of informal co-operation which took the name of the digital Co-Lab Unipr (Co-Laboratorio Digitale dell'Università di Parma).

The project inspiration lies upon Licklider, Engelbart and Borgman's work, and aims to explore all possible opportunities to increase the quality of research and University educational activities by using computer technologies for professor driven activities.

Literally, the Co-Lab is a laboratory created to foster collaboration, in order to experiment the qualitative extension that technological tools allow, and increase student learning and the quality of research.

The Co-Lab focus is therefore on students, who are part of the Laboratory as real actors and not only passive characters; the range of activities also includes support for digital publishing, starting from an investigation on the evaluation of the results of research.

Data updated at July 2011 show that professors and experts from the Faculty of Arts and Philosophy are those, together with Faculty of Engineering ones, who are mostly using learning environment at the University of Parma (35,70% of the total online courses).

The team assumes that listening to needs and the evaluation of educational experiences made online by students and experts can bring significant improvements of teaching and research performance without necessity for particular investments.

Digital Co-Lab has been founded upon 3 basic principles (3C): COLLABORAZIONE (Collaboration and Co-Operation), CONDIVISIONE (sharing of techniques and methods, environments, software and contents - Open Access), CREATIVITA' (creativity and creation) [2].

Our purpose is using e-collaboration style to discover and exploit opportunities offered by IT tools, the Internet and network to reach goals together with others [3].

III. METHODS, MATERIALS AND PROCEDURES

Co-Lab activities are graphically portrayed in Fig. 1; the Agenda lies upon an experimental methodology. We start from the problem to be solved, or the activity to be fostered through a sensible use of the available technical tools. We then agree on purposes to be reached, that are definite and measurable, in order to carry out a step-by-step monitoring during experimentations.

For each activity professors and technicians keep an updated diary.

At the end of each activity the evaluation of the results leads to a collective reflection on all aspects to be improved.
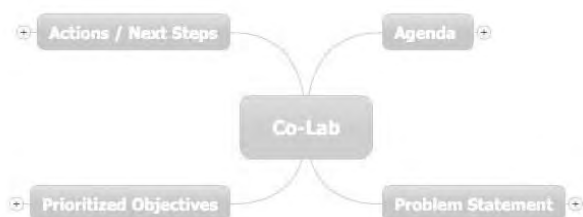

Figure 1. Co-Lab methodology

Our team started laboratories and seminars to involve students, professors, teachers, experts and researchers.

The activities carried out until now include: two international Masters (the Master DILL, the Master METAV), the Seminari di Informatica Umanistica, the Workshop Futuro del Libro.

We observed activities and events during their sequence, trying to give advice and support in real time. Observation was carried out both through tutor presence and the use of different methods of communication (Facebook groups and pages, use of Moodle forum activities).

As an example of the CoLab activities, we can describe the Co-Lab support given to the METAV Masters. We carried out qualitative interviews asking for the feedback of professors who were involved in METAV Master, concerning pros and cons of the experience, their idea of course structure, possible improvements and a creative use of activities and resources they would suggest.

We made proposals for a creative use of tools and systems in order to give professors the opportunity to choose some activities and methods that could be used.

The proposals included a creative usage of user roles and features inside Moodle Learning Management System, in order to create an ideal environment for interactions and the birth of a community.

Interviews to Master course professors.

Structured interviews were very useful as a qualitative methodology, to determine the satisfaction degree of professors concerning the currently installed Moodle Platform, and their ideas concerning best practices and future creative educational activities.

Most professors asked for additional tools to show things to students and interact with them; that shows that they were not aware of webinar services at University.

Many of them asked for applications that are in fact already available on the platform; this means that they are not conscious of all the possibilities that available platforms offer and that it will be necessary and useful to pursue a slightly different point of view concerning service level and approach.

All interviewed experts underlined the importance and effectiveness of the social format for Moodle courses, and an active participation in forum activities. This can give evidence that a social approach inside courses can help to reach student better involvement.

The majority of professors asked for a more functional and flexible version of the platform, as concerns file management and tools to increase interactivity and co-operation.

The opinions we gathered from interviews convinced and led us to the installation of an alternative version of the LMS platform for Co-Lab team, in order to test, together with teachers and students, the advantages of Moodle 2.x releases.

Another example of the Co-Lab support activities can be evidenced by the openEyA laboratory.

We started a laboratory for the creation of online educational competences and the development of specifical methodologies and contexts, as the use of multimedia contents is concerned, and a new way of co-operation with Science Dissemination Unit of International Centre for Theoretical Physics; we are testing openEyA (www.openeya.org), that is their open source solution for lecture and events recording [4]. Co-Lab team organized some tutorials for experts, teachers and students, in order to spread the voice and get users' opinions. Tutorial sessions were also practical so that participants could join and test the solution immediately.

Both teachers and students showed great will to learn how to use such tools and students started recording lessons and seminars together with teachers, and interviews to professors.

Next steps will involve experimentation on mobile devices (Apple iPad), and the investigation to find alternative suitable solutions to experiment, in order to offer open resources obtained by recordings carried out with EyA system.

An other important activity of Co-Lab is a continuous training support: MIXMeS laboratory, an uncourse to co-operate on real projects

Considering the unconference model, where meeting are driven by participants, we proposed a project driven learning event, a learning by doing and cooperative learning experience, where voluntary experts, teachers and researches can join and decide together the projects they want to work upon; after a survey to investigate attitude and concepts on IT tools and their usage level among future participants, a brainstorming session to identify interesting topics and projects and a training period on the Co-Lab online Learning Platform, participants start working on educational and research projects, acquiring competences and skills concerning the right choice for the specific context and needs. We decided to adopt a plurality of methods and tools, to be coherent with project purposes: in order to choose the best tools and methods participants will have to test and verify them in specific situations and contexts. Participants are going to use and test webinar and chat tools, as Adobe Connect, Google+ hangouts and Skype. They will use social and e-collaboration environments, such as video and image sharing platforms (iTunes-U, YouTube, YOUnipr, Moodle, Vimeo, Flickr), online scheduling tools (Doodle, Google Calendar), Social Bookmarking and Social Reading activities to pursue social learning and will explore the opportunities offered by mobile learning in order to understand if students and teachers are ready for mobile learning and teaching [5] [6].

The laboratory has started in January 2012 and is on the way. The pilot project is involving participants from the Department of Foreign Languages of Faculty of Arts and Philosophy.

IV. FINDINGS AND RESULTS AT THE PRESENT MOMENT

The starting idea sprung up last year and nowadays, after a one-year activity, the Digital Co-Lab managed to make the most of some existing initiatives and aggregate professors by spreading criteria and teaching innovative methods; the Co-Lab team gave all those who were interested in experimenting in a specific education and research field, an effective support to enhance teaching. We are now gathering further data concerning experimenting in educational frameworks as Master degrees and proficiency courses, as the Digital Librarianship Learning Program and the Master degree in audio-visual media translation.

The Co-Lab is showing efficiency in the solution of the starting problem the idea arose from, that is stimulating the use of the existing infrastructure to improve results concerning education and research carried out at the University, starting from Humanities and Social Science Faculties.

The challenge is starting from where the professors are, taking as a base for activities daily problems to be solved, and stimulating collaborative work and the sharing of experiences as a method.

The methodology chosen by the Co-Lab team, that starts from problems to reach defined and evaluable objectives, is the one that can keep the promise of technologies and make it real, that is an extension of human possibilities to foster an overall improvement of the quality of the University as a whole.

REFERENCES

[1] C. Hutchison, Cultural constructivism: the confluence of cognition, knowledge creation, multiculturalism, and teaching. Intercultural Education, Volume 17, Issue 3, 2006, pp 301 – 310

[2] E. Longhi, F. Monaco, A.M. Tammaro, M. Valero, S. Valla, "Un Co-Laboratorio presso l'Università degli Studi di Parma per la creazione e l'accesso di contenuti didattici multimediali", in Minerva T., Colazzo L. (a cura di) Atti VIII° Congresso Sie-L (Società Italiana di E-Learning) 2011, Connessi! Scenari di Innovazione nella Formazione e nella Comunicazione. Reggio Emilia, 14-16 settembre 2011, Edizioni Ledizioni LediPublishing, pp. 561-566

[3] S. Sancassani, F. Brambilla, P. Menon, P. Marenghi, e-Collaboration - Il senso della Rete - Metodi e strumenti per la collaborazione online. 2011, Milano: Apogeo s.r.l.

[4] E. Canessa, C. Fonda, M. Zennaro, Webcasting of Traditional Chalkboard Lectures: The EyA System, EURODL European Journal of Open, Distance and E-Learning, 2007, Retrieved November 25, 2011, from http://sdu.ictp.it/eya/papers/Canessa_Fonda_Zennaro.html

[5] S. Valla, I. Comelli, YOUnipr: a 2.0 video server. A video distribution experience at Parma University, Research, Reflections and Innovations in Integrating ICT in Education - Vol 3, 2009, pp. 1508-1512

[6] J.R. Corbeil, M.E. Valdes-Corbeil, Are You Ready for Mobile Learning?, EDUCAUSE QUARTERLY, Number 2, 2007, pp 51-58

Opening up culture may not be sufficient: looking for a policy

Rosanna De Rosa [(1)]

(1) Department of Sociology, University of Naples Federico II, Naples, Italy, rderosa@unina.it

Abstract— **Starting from the experience of Federica - the weblearning platform of University Federico II - this paper aims at promoting a general debate around the open education practices moving from some critical points: the lack of a strong political and academic commitment, the limiting effects of the copyrights laws, the still difficult access to scientific and cultural resources. Last, we will show – for the first time – the 3D Federico II Campus with its historical architectures and information, cultural resources and educational material. A new immersive environment for resource discovering which will be soon available for the whole public.**

Keywords: weblearning; Open culture; Federica web learning

I. INTRODUCTION

Distance learning programs have taken on a more significant role in the way educational institutions deliver their courses, and have become an integral part of university planning strategy.

After an initial experimental phase, the introduction of new technology into educational processes gathered momentum thanks to three main factors: the development of broadband, the evolution of the consumer market with low-cost high technology products, the expansion of the digital contents market. In 2011, 77% of the 1000 American universities and colleges were already offering distance learning courses. Online courses are offered not only to make learning more accessible to certain types of students, but also as an integral part of degree courses. And of these three-quarters of American campuses offering online courses, over 58% offer ones which are completely distance learning. 71% of these are profit-making institutions. Growth forecasts in the sector are very positive, based on the exponential development of electronic publishing (tablets, ebooks, digital libraries) [1]. In Europe in 2011, 32% of the population consulted the web for self-study. Which is ten per cent more than in 2007. 23% used the web to get information and guidance on courses and study opportunities, which is 4% more than in 2007. The use of Internet to actually follow online courses is still in its infancy, though even this group presented an increase of 2% compared to 2007. Finland, Spain, Lithuania, Sweden and Great Britain lead the way with the highest percentages with 14% in Finland and 7% in Great Britain [2]. In Italy, online self-study stands at 35.5%, study orientation at 26 % and following online courses at 4%. The number of people who use the web "to look for information about learning opportunities and courses in general" is 36% overall, and 51% in the 18 – 24 age range [3].

These figures say a lot about how young people use the web to aid their learning. And their approach clearly indicates that where they learn is now more important than how. OER are central to this scenario.

II. OER: SO MUCH POTENTIAL, SOME LIMITATIONS

Accepting the principle of OER means implies a complex idea of an integrated media and information ecosystem that is created when ICTs are developed as part of knowledge transfer. This ecosystem was designed as a seamless environment for access to open content and, as such, should encourage and guarantee the use of OER for learning and teaching. Nonetheless, despite huge efforts on the part of institutions, the scientific community and professional organisations to open up the bedrocks of knowledge and make them available to everyone, there is no empirical evidence from the world of learning to show how these resources are actually used.

One report from the *Open eLearning Content Observatory (Olcos)* [4] suggests that fundamental weaknesses mean that few people actually make use of available OER. Three factors in particular are thought to have a negative effect on the creation, development and use of OER.

The most significant factor is the lack of formal recognition for the educator. In more general terms this can be ascribed to the absence of any real political or institutional commitment to OER and the absence of a real incentives system. In other words, Academic Authorities do not see Open Educational Resources as a priority where investment is concerned.

A second important factor, which may or may not be connected to the first, is the lack of funding for OER projects and more generally speaking, the lack of any long-term plan that sees the development of OER as a strategic move for improving any university or cultural institution's reputation and position on the international stage. OER's lack of a business model and its poor institutional uptake is something everyone is aware of.

The last crucial, critical factor identified in the report is the failure to concentrate on organisational aspects, especially where support (logistic, technological and financial) for the community of practice is concerned.

The creation of educational repositories is not an end in itself. In fact it only serves to highlight the difficult relationship that exists between communities of practice – educators – and making use of available cultural and organisational resources. It also opens up debate about the interaction between OER and the educational context they belong to. One of the most important things, therefore, is the relative competence of educators, and how willing they are to include materials written by others in their own learning pathways, motivated by the simple desire to help people learn. This is not something that can be taken for granted. It requires new types of competencies and a special kind of mindset. [5]. As the Olcos report points out: «open access to resources is an important element in educational innovation, but not the only solution per se. The decisive factor is that open educational practices are fostered by the appropriate institutional culture and mindset and supportive environment, including easily accessible and shareable tools, services and content» [5].

In other words, OER has enormous potential to change the way things are, but this remains largely unexpressed. They could contribute to making educational processes more transparent and improving the quality of education, as they lead to a real re-definition of the role of the teacher and their ability-opportunity to co-construct knowledge, within a policy framework designed to encourage their use and institutionalisation. The role of the institutions is crucial in this regard, as is illustrated in the recent Unesco-Col *Guidelines for Open Educational Resources in Higher Education 2011* [6]. The guidelines suggest supporting the use of OER through revision of policies regulating higher education, aiming to increase awareness of key issues in OER, and then reshaping connection strategies to enable schools and their operators to successfully access online resources before finally adapting national legislation to fit in with open licensing. Adopting open standards, as is already the case in public administration, in conjunction with specific investment to make sure that people have the right training to produce learning support, can lead to the creation of institutional repositories at all levels. The Italian path towards Open Educational Resources continues to be blocked by an over-cautious legislation which, while allowing for the use of "downgraded" images and videos from the net, then gives the groups representing the publishers the power to grant permission to use their images or not, thereby nullifying the principle of openness inherent in the law.

III. THE FEDERICA MODEL

The most common approach in university e-Learning projects is to focus on the development of software packages and ICT/Web platforms, leaving out of count the importance of re-engineering human resources and organisational processes. As a consequence there was a proliferation of very expensive ICT/Web platforms at the forefront of innovation, which neglected to take into account several cardinal points, such as: didactic organisation, human resources and the overall educational offer. As a result, many projects remain at a prototypical stage, simply because they have failed to develop working models that are easy for the main target audience to manage: professors and students. As an initiative systematically and organically structured brought online in 2007 - supported by FESR (ERDF) funds of the European Commission and managed by University of Naples Federico II – Federica (www.federica.unina.it) is the only web-learning platform that, in the framework of the Italian university system, is completely open access[1].

The Federica project arises as a response to a systemic vision of pathways for change undertaken by cultural, educational and research institutions. A general reduction in available resources, coupled with the possibility of accessing enormous cultural wealth through today's web infrastructure has led to a reduction in the academic publishing supply chain, inciting many stakeholders to experiment with sustainable models and original publishing initiatives. «Academic publishing is undergoing a major transformation, with authorship (the sanctuary of scientific communication) facing the challenges of open access and open culture (Lessig, 2004; Willinsky, 2005). While the death of the book, as the bulwark of traditional knowledge, may be one of those apocalyptic forecasts that never takes place, the circulation of ideas is nonetheless taking unprecedented forms and channels» [7]

As a result, e-learning and distance-learning models which based their success on in-house content have been outclassed by commercial platforms which were able to harvest and distribute content packages on a larger scale. The scenario changes even further when educational reforms led public schools to compete with those in the private sector, which are always more aggressive and more receptive to innovation in teaching and vocational training.

This is the scenario which made us want to invest in open knowledge as a way of promoting the educational processes within a large public university and making them more transparent.

---

[1] The project is managed by Softel (Servizio per l'Orientamento, la Teledidattica e il Weblearning). The scientific direction of the project is held by Mauro Calise, while Monica Zuccarini is in charge for the executive management and Tania Melchionna for the communication planning. The team is composed mainly of young experts in digital content development, accessibility and web design that I wish to thanks.
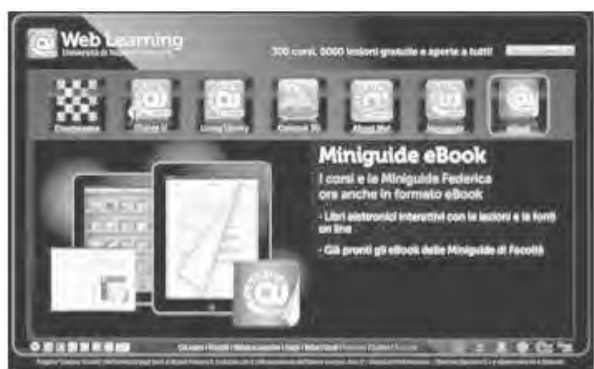
The Federica project takes its inspiration from the weblearning paradigm. This means that it uses the web itself – along with its infrastructure – as a decentralised platform which allows for the creation of an efficient relationship between the scientific web, the teaching web and the cultural web. This kind of model requires an environment where the research materials and educational resources are open access and – more importantly – can be included as part of highly-personalised learner pathways.

Openness, therefore, is one of the important conditions for web learning. Federica has created an innovative learning and organisational project out of awareness of the intimate relationship between the different forces in a knowledge society (convergence, integration, interconnection) and the way they radically change our perspective.

The decision to offer academic content in open source without using a special learning management platform may appear strange at first. Actually, this choice was made on the basis that separate platforms with restricted access intimidate students who consider these initiatives a limit to their freedom; and teachers, who have no opportunity to compare the quality and quantity of the content across courses, nor to learn from other teachers. By contrast, an open access model empowers both students and teachers, improving internal cooperation and collaboration, and enabling the creation of joint projects and integrated courses etc. Finally, open access provides countless functions supporting the operation of this very large university, such as: orientation for students; lifelong learning and education for professionals unable to attend the university; learning support for foreign students; internal communication to create a common university culture; and external institutional communication to improve the overall image of the university (corporate identity).

For Federica, therefore, open access has meant that many of the technical and organisational problems that acted as obstacles to the development of e-learning in Italy have been overcome. For example, content that is accessible without a password has enabled many more students to enter a world of knowledge which was formerly restricted to academic lecture halls or at best to

complicated databases. It has also meant that quality materials are included in search engine selection procedures. Reflecting on the *Amazoogle* phenomenon, i.e. students' tendency to use very few sources to find the information they need, it appears that the web has already become a knowledge management platform and that any new initiative should be based on the increasing power of search engines on the one hand and on the growing desire of cultural institutions on the other – especially libraries – to make the incredible resources embedded in the deep web come to the surface. «In the beginning, everything was "deep" – information was secluded within each proprietary archive. […] Then the internet arrived, and all sorts of material started being made accessible through hypertext pages and links crawling all over cyberspace. At first it looked like chaos, with information overload the curse of early cybernauts. Soon, however, some kind of order was (re)introduced thanks to all-powerful search engines. The amount of resources available at a mouse click was such an unprecedented bonanza that it seemed as if any information anywhere now belonged to our desktop. […] Yet, we were (and are) only starting to scratch the surface of the web» [8].

The project for developing the platform thus formed part of an overall vision of the way electronic environments should be used for teaching and research, of the way information retrieval strategies were changing, and of cognitive frameworks for accessing and organising knowledge.

At the same time, the decision to opt for content structure based on web language and Dublin Core metadata has allowed for previously unthinkable developments in terms of interoperability and conversion of the content into other formats (for example, eBooks). Last but not least, in-depth study of the way user interaction design organises the graphical interface, combined with sociological awareness of how young people's consumer habits are changing, formed the background to the creation of the Federica format. A syncretic mix of power point presentation technology and a touch interface within a frame that looks like a popular smartphone. In other words, a format which is self-consistent, has good internal coherence, is user-friendly and recognisable, and is capable of bringing the idea of a public university within everyone's grasp. The close connection that was established between the user space, the visible space and the logical space [9] translates into semantic iconography with well signposted routes enabling users to navigate freely between lesson content and knowledge resource links. Completeness and depth were guaranteed by a post-production team with a background in the humanities and a methodology that many would not hesitate to define as *agile*, i.e. one that adapts the structure of the project in response to external stimuli, especially where teachers needs and developments in e-publishing are concerned. The main asset of the project is that Federica is not its content (or at least not only) but its format. It is

based on the idea that the contents are inextricably linked to the way they are organised and presented, as five centuries of newspaper history has taught us [10]. At the same time we feel that University content cannot be separated from its authorship, as it is the author who guarantees the quality of the work and its survival over time. The author's choice of concept and linguistic devices position the work in a specific disciplinary context, as do the references to scientific sources. In this sense «Federica still has a few reservations about interweaving content from different educational, social and technological environments to take full advantage of the learning environment as a complex, comprehensive information ecosystem, where formal and informal learning, cultural and social background, and the potential of the knowledge web and academic resources are all organically interwoven. This is why the project, despite being covered by the Creative Commons licence, does not encourage the commercial or "derivative" use of the OER available on Federica» [11].

IV. NUMBERS ON FEDERICA

Three years into its working life and Federica supports over 300,000 visits per month, an average of 10,000 unique visitors per day from 198 different countries. These numbers are clearly related to the fact that Federica ensures immediate control of all stages of content production and navigation, which is crucial for users with low knowledge of network technologies. The methods of iconographic representation of the academic content and cognitive organization scheme of the teaching materials, designed on the basis of students' common level skills, allow easy and immediate interaction with the lessons. In addition to these developments Federica presents some specific functions (e.g. Living Library, Campus3D, eBooks) connecting the university courseware units with cultural offerings available on the web, and effecting integration into the educational paths of both primary and secondary scientific sources, experimental research data, and academic production.

Federica is a modular environment comprising four main subsections:

Courseware: Federica hosts the Federico II courses, presented in the same format, through a flexible and user-friendly interface: syllabuses, lessons, research materials, images, audio and video files, as well as links to web resources. (Currently it is made up of 6,000 lessons, 600 podcasts, 6,000 links, 40,000 images, 700 videos and 3,000 documents.) The contents are protected under Creative Commons License. In the next release of Federica, English translations of some technical courses will be available, responding to

demand for scientific knowledge from Mediterranean countries.

Podstudio: Federica's course lessons are also available as podcast files, easy to use on latest-generation multimedia devices, to browse and read the study materials anywhere and anytime. Federico II was the first Italian University to launch an iTunes U channel, with more than 700,000 visitors and 125,000 downloads in only seven months.

Living Library: is the Federica digital library. A gateway to electronic resources, selected and reviewed to facilitate free access to learning materials. An authoritative guide to hundreds of online libraries and archives, journals, e-books, encyclopedias, and databases aimed at improving information literacy and awareness.

Campus 3D: Federica is a 3D interactive environment bringing all university buildings together in a virtual square. It's a scenographic representation that reproduces the strong analogy between the virtual and the real world. A multimedia pyramid helps students find their way through all Federica's resources for open access to higher learning. Thus, it is an ambitious pilot project that will provide access to specialised multimedia resources, but it already represents a strong element of recognition for the University of Naples Federico II and the educational opportunities available on Federica. Federica also offers a range of orientation support functions: something which is crucial when the pace of change is so fast and information to explain it is not always up to speed. The miniguides – which are also available in eBook format – provide useful, straightfoward information, designed for the average student who has little knowledge of the complex academic world. The online courses and miniguides enable students to have hands-on experience of the subjects they intend to study, and thus make a much more informed choice about which faculty and degree to go for. This is definitely one of the most interesting aspects of open access academic content. It had never been possible before to offer such a deeply structured kind of orientation, one which is able to publicise and

clarify the range of learning opportunities available, that even people in the field are not always aware of.

V. CAMPUS3D

It was originally known as *Piazza Federica* and started life as part of a regional project entitles *Modem. Elearning pathways for distance learning*, with FSE funding. It formed the nucleus of what would later develop into *Campus3D*.

Developed in LUA code, Piazza Federica included some of Federico II's most representative buildings, like the facade, the reception hall, the "Minerva staircase" and the facades of all the historic buildings in every Faculty, all brought together in the one striking Virtual Piazza. Piazza Federica is not only innovative. In the way it uses iconographic but photorealistic representation it provides a response to Second Life and offers an overall view of one of the oldest public universities in Europe.

One of the main ideas behind the project – and which later became its leading asset – was that of returning Federico II to its old Campus status, integrating teaching and other services in a single location. Development of the University over time has led to the forced relocation/dislocation of the different faculties and services over the whole city and, in some cases, to other towns. The photorealistic reproduction of some of the most beautiful of Federico II's buildings within a fairly restrained, recognizable and esthetically quality space could help reinforce the University's identity while providing an entry point to functions of the site: orientation; academic content in an innovative format; integration of University's cultural, teaching and knowledge resources.

The continuation of the project termed "Virtual Campus" with FESR 2007/2013 funding from the Regione Campania, (Operational Objective 5.1) involved the development and integration of additional architecture so that further services relating to the University's teaching operations could be developed. Interactive three-dimensional views of the interiors of the thirteen University faculties were thus created, comprising three-dimensional polygonal models complete with textured surfaces and organised into scenes within a hierarchical framework. For the moment, Campus 3D represents a visual strategy for

resource discovering. The holograph panels positioned inside the University buildings (lecture halls, cloisters, corridors and gardens) enable students to discover Federico II's cultural and scientific resources, many of which are costly and rarely used, browse around the living libraries, take advantage of online courses, read the main news headlines from around the world or access the University's net libraries. They can also enjoy some of the events at *The Court of Federico,* a special collection of popular science lectures given by well-known personalities in the field, from both Italy and abroad. A format which has proved very appealing but which – for reasons of time and space – is accessible only to a limited audience.

Information on the historical architecture, personalities, interiors and on Neapolitan and international knowledge and culture is presented in a new way, using hypertext as a strategy for visual discovering, leading to the creation of an immersive learning environment.

Once it is fully operational, Campus3D will have its own astronomy station connected to a telescope positioned near the Faculty of Science (Ruggiero De Ritis Public Observatory) which can be moved using a virtual three-dimensional console. This offers students an amazing opportunity to learn more about science through observation of the sky and through simulation, in line with what Antinucci pointed out in 1999 when he wrote that schools «are based on a particular type of learning that can be termed "reconstructional-symbolic" which is upheld by a specific type of technology, that of the printed word. Knowledge is formulated as text, a totalising and self-sufficient extended form of language that typically takes the form of a book. The text is made up of linguistic symbols which need to be decoded before the objects and situations they refer to can be understood. This kind of reconstruction takes place solely within the mind, and it is within the mind that people work on these constructs to further elaborate them. Schools, in fact, do not take other forms of learning that we are capable of into consideration. There is no room for what is termed "perceptive-motor" learning, whereby students work with the real world rather than with symbols, and do not elaborate knowledge inside their own heads but outside, through feeling and doing. […] Knowledge is gained through experience» [12].

Campus 3D represents a first step towards the development of immersive environments in which students are able to act and interact with a recreational and challenging space to acquire new experiences. This is why we hope to be able to increase the number of interactive simulation activities on Campus3D, successfully bringing together printing literacy and digital culture.

CONCLUSION

Open Educational Practice (OEP) can therefore be defined as the use of Open Educational Resources to improve the quality of the educational experience. While OER focus on content and resources, OEP concentrates on the way an educational method can be employed to create an environment where OER can be used or created as learning resources [13]. Having said this, however, it is time to start reflecting in a non-ideological way about Open Educational Practices and questioning, in a pragmatic way, how we should go about increasing the use of this kind of innovation in educational processes, starting with a concrete approach which recognises the importance of technological and organisational support. In other words, if the creation of OER is closely linked to the politics of an information society in terms of big numbers and long-term projects, so the use of OER is linked to their reception by the teaching world in general and by the organisational culture of educational institutions.

In its current state, the impact of OER would seem to be fairly poorly defined and there would seem to be little empirical evidence regarding people's perception and use of open resources in University learning. Research in the field refers only to rather small samples or exploratory studies. Larger-scale projects, and more of them, would help workers in the field, providing them with a useful tool for analysing and measuring the impact of OER on educational processes.

REFERENCES

[1] K. Parker, A. Lenhart, K. Moore, The Digital Revolution and Higher Education, Pew Internet Survey 28 aug. 2011.

[2] Eurostat, Eurostat Community Survey on ICT usage in households and by individuals, Brussel, 2010

[3] Istat, Cittadini e nuove tecnologie, 2011, http://www.istat.it/salastampa/comunicati/in_calendario/nuovetec/20101223_00/testointegrale20101223.pdf

[4] G. Geser (ed.), Open eLearning Content Observatory Services, Open Educational Practice and Resources, OLCOS Roadmap Salzburg, 2012, 17.

[5] L. Masterman, J. Wild, JISC Open Educational Resources Programme: Phase 2 OER Impact Study: Research Report, london, JISC 2011.

[6] Unesco-Col, Guidelines for Open Educational Resources in Higher Education 2011, draft report.

[7] M. Calise M., R. De Rosa, "Electronic publishing, knowledge sharing and open access: a new environment for political science", European Political Science, 9 (3), p. 598, 2010

[8] M. Calise M., R. De Rosa, "Electronic publishing, knowledge sharing and open access: a new environment for political science", European Political Science, 9 (3), p. 596, 2010.

[9] G. Bettetini, B. Gasparini, N. Vittadini, Gli spazi dell'ipertesto, Milano, Bompiani, 1999.

[10] J. D. Bolter, R. Grusin, Remediation. Competizione e integrazione tra media vecchi e nuovi, Milano, Guerini e Associati, 2002.

[11] R. De Rosa, M. Zuccarini, "Federica: la via italiana alle risorse educative aperte". TD Tecnologie Didattiche, 19 (2), pp. 96-101, 2011.

[12] F. Antinucci, "Con il computer nelle scuole simulando (e giocando) s'impara", Quaderni di Telèma, Primavera 1999, http://baldo.fub.it/telema

[13] U. Ehlers, "Open Educational Practice - approaching a definition for a new concept", Discussion paper, URL: http://www.icde.org/?module=Files;action=File.getFile;ID=610, 2010.

Aggregation as a Model for a Sustainable Economy?

The Case of Cultural Journals

Author Rosario Garra[1]

(1) General Secretary of the Coordinamento Riviste Italiane di Cultura (Cric) –
Coordinating Committee for Italian Cultural Journals, Roma, EMAIL rosario.garra@gmail.com

Abstract—**Cric was created to represent interdisciplinary Italian Journals. It is meant to create agreements among the participating journals in order to develop cultural projects with common goals, as well as to promote dissemination and reading of the cultural journals and to develop the relationships with all the other media and libraries. Condition of possibilities are investigated, also in agreement with the Monti Government. Aggregation projects such as Cric should be economically supported in order to be able to develop new communication and distribution models.**

Keywords-component; CRIC; aggregation; sustainable economy; cultural journals

I. CRIC: WHY THIS PROJECT?

The "Coordinamento delle riviste italiane di cultura" (Cric; Coordinating Committee for Italian Cultural Journals) was founded in Rome in April 2003, on the initiative of the directors of a group of journals and thanks to the help of the "Consorzio Baicr Sistema Cultura" and of the "Associazione delle Istituzioni di Cultura Italiane" (Aic), who followed the idea of Federico Coen – director of the journal *Lettera Internazionale* who later became Cric's first president – of realising in Italy an experience similar to those which were successfully realised by Arce ("Associación de Revistas Culturales de España") in Spain and by "Ent'Revues" in France. The project of aggregation and coordination among different cultural journals was developed after two important meetings: "Le riviste culturali oggi" (Cultural Journals today), during Bibliocom meeting on October 17th, 2002, and "Idee in cerca di lettori" (Ideas in search of readers), during the National Fair of small and medium size publishers on November 30th, 2002. The project involved other associations which already existed and which shared common interests and activities in the fields of research and cultural production such as the Consorzio Baicr and Aici (both represent the leading Italian cultural foundations) and the Writer National Corporation. However, since its creation, Cric always led its project in full autonomy, organizing and financing its activities and gradually extending its offer to new journals and publishers.

Cric's profile, as described in its statute, was originally meant to represent an area of Italian journals characterized by an interdisciplinary approach to contents and by its academic independence within the publishing market. Then, it included literary and cultural general-interest journals, which do not refer to specialized boards and which are mostly sold by subscription or can be bought in bookshops or newsstands and are more and more published on the web. I will come back to this aspect later on. I am insisting on the association's original profile because it played and still plays an important role in the evolution and in the future outlooks of the association's action and coordination in the field of cultural journals. That field, although it represents a 'niche' in the publishing sector, is very heterogeneous.

I would like to talk about two initiatives among those which were organized by universities and by research centres because they can be considered the most similar and interesting experiences of an aggregation of cultural journals aiming at promoting their role in the reflection on contemporary themes, debating their problems and reflecting on their future. The "Biennale europea delle riviste culturali" (Berc; European Biennial of cultural journals) was organized by the cultural association "Passaggi" in Genoa for two succeeding years in 1999 and in 2001. From the 9th to the 11th November 2001, the Bianciardi Foundation organised the exhibition-meeting "Riviste di cultura e industria della comunicazione" (Cultural journals and communication industry) [1], starting a series of seminars on some literary and cultural journals, many of which are published in Tuscany. Both initiatives encouraged the contact and dialogue among small publishing houses and cultural projects, which otherwise can hardly aggregate because of their fragmentation. As a matter of fact, they were (and still are) limited by the smallness of their distribution chain, even if they would be able to have a European dimension.

The main aims of the new coordinating committee (Cric) were immediately clear: catching an area of readers potentially bigger than the one journals can reach by using "levers" which, until that moment, had seldom been used by publishers and by journals' editorial offices. The programme provides for reaching agreements among journals and among other subjects in order to develop common interest cultural projects, to promote the diffusion and reading of cultural journals, especially in education courses and universities, to develop relations with other media and libraries, to improve the knowledge of national and foreign publications through the participation to book fairs and

using the web's communication potentialities, and to improve cultural journals' distribution.

II. THE RELATIONSHIPS WITH THE INSTITUTIONS: AN UNSOLVED PROBLEM

When I was involved in the foundation of Cric and I was named general secretary of the association, I had been working for some years for the "Istituto per il Libro e la Lettura" (Institute for the Book and Reading of the Ministry for Art and Culture), after being a functionary of the "Associazione Italiana Editori" (Italian Association of Publishers) for 15 years. My cooperation with the Institute for the Book represented a new opportunity for combining, among the Institute's activities of public interest, some projects and contents of cultural journals. The Institute was born under the impulse of the "Progetto Libro – Linee d'intervento per lo sviluppo del libro e della lettura" (Book project – guidelines for the development of the book and of reading) [2], presented in Turin in 1997 by Walter Veltroni, who was Minister for Art and Culture and Vice-President of the Cabinet. It was a project for a framework-law planned by the National Commission which included some experts of known repute such as Cesare Garboli and Luigi Malerba, the representatives of all the associations of the book and reading supply chain (authors, publishers, booksellers, librarians), and other Ministries which might have supported that project (for instance the Ministry for Foreign Affairs through the Italian Cultural Institutes abroad).

Although the project never became law, during the following years it boosted many initiatives of the Institute for the Book. I remember two of them, of which I personally took care: the creation of the website <http://www.ilpianetalibro.it> and the survey which brought to the "Primo Rapporto sui periodici culturali in Italia" (First Report on cultural journals in Italy) [3].

The website of the Institute for the Book "Italia Pianeta Libro" was created in May 2005 with the objective of increasing the knowledge and synergies in the book's world and was meant to become a national crucial reference point for the whole community of staff and readers. The services dedicated to the publishing production are gathered in the portal of the Biblioteca Digitale Italiana (the Italian Digital Library) and Network Turistico Culturale (Cultural Tourism Network) called "Internet Culturale" – opened during the same year by the General Direction of the book of the MiBAC – that provides access to the archives of libraries and cultural institutions and to the national library service search engine Opac. The website "Il pianeta libro" was active in that same version until 2008 [4], allowing access to important information on the world of books and of publishing: the data bases "Case Editrici" (Publishing Houses), monthly updated inventory of more than 7.000 publishers working in Italy; "Libri del Mese" (Books of the Month), a survey of the 4.000 new books and journals published every month in Italian bookshops; the service "Aiuto agli operatori" (Help to staff), to apply for subsidies given by the Ministry; the online version of

the journals "Libri e Riviste d'Italia" (Books and Journals of Italy) and "Accademie & Biblioteche d'Italia" (Academies and Libraries of Italy), on professional and service culture in their respective fields. In the website there are also "L'Italia del libro", a guide to the institutions and associations operating for promotion; "Editoria e Regioni", an inventory of the laws on culture and libraries, and the guide "Premi letterari". The site hosted the data base of "Ottobre, piovono libri" (October, it's raining books), a campaign for reading promotion which took place for five succeeding years until 2010 and which involved the peninsula's territory for the duration of a whole month; the site had links to hundreds of happenings organised by different Italian Town Councils, such as meetings with the authors, book launches, readings for adults and children, music or theatre shows, guided visits to libraries, exhibitions and cultural itineraries.

The site opened specific communication spaces about journals' contents: the guide "L'Italia delle riviste di cultura" (Cultural journals in Italy) presents about one hundred journals and a survey of this sector; the "Laboratori di lettura" (Reading workshops), that is an hyper-textual investigation on the themes examined in journals; the blog <http://www.lamialetteralmondo.com> is dedicated to students and secondary school teachers who participate to the project "Dalla carta al web" (From paper to the web). With the "Laboratori online" (Online workshops), we experimented a first series of reading courses dedicated to the main themes of the cultural debate [5]; those workshops were organized around some articles given by the journals' editing staff, other research and information resources (book reviews, multimedia, web resources), documents, authors' biographical and bibliographical profiles. The workshops are available on the site "Il Pianeta libro" (Planet book) and represent a gathering of knowledge, experiences and cultural contents that can be freely increased and shared by the readers' community and used in projects for schools and libraries.

Thanks to those and other initiatives, a condition of possibilities for a sustainable economy was being outlined. The importance of cultural journals and their synergy with the big institutional projects for cultural promotion and digitizing of book legacy and national publishing was more and more taken into account. The Institute for the Book, born within the general direction of the book Legacy, aimed especially at supporting creativity and high quality in already existing publishing productions, exactly as other organizations were doing in France, Greece and other advanced European states. It was then possible to start a collaboration between the Cric and the Institute for the Book very similar to that between Ent'Revue and the Centre du Livre in France and between Arce and the Ministry for Culture in Spain. That kind of relationship with institutions, which involved libraries and reading promotion, was interrupted in 2009 when the Institute for the Book was replaced by the Centro per il Libro e la Lettura (Cepell; Centre for the Book and Reading) which radically cut the funding for these projects already in progress. Cepell

changed its organogram and its agenda and got a totally new profile. Its new director was Gian Arturo Ferrari, a very renowned figure in the publishing industry who had guided Mondadori Book Division for years. Strategies changed and, as to the aims outlined by the decree regulating the Centre's services, it is mostly growth and book consumption, which were increased. So Cepell looks like a sort of 'hircocervus' because of the way it operated in the administration of culture during the last years. When, in 2011, contributions for high cultural value journals were stopped, we had another discontinuity element with the tasks assigned to the MiBAC and foreseen by law n. 416 /1981 on book trade. Cric has tried to make up for the absence of an institutional reference point for Italian cultural journals. During the session at the Cabinet's VII Commission for Culture on the 18th of July 2011, Cric's president Valdo Spini clearly denounced: "now we need a strong relationship with a precise national reference point. That could be the Centre for the Book and Reading or, if it is believed that that one still ought to be the Ministry for Culture, then there should be a true Journal Project at the Ministry agreed with associations like ours".

The "Journal Project" should aim at the solution of some structural problems in the sector (i.e. access to bookshops and libraries, digital divide, distribution, etc.). So, we have two possibilities: either establishing a dialogue with the new Government headed by Mario Monti, whose profile is strongly characterised by innovation, to endeavour the survival of the existing contributions, or focusing on a radical reform of the set of rules in order to achieve a series of interventions more in accordance with our times (that is activating a sort of spending review). For instance, we could follow the model of the "Support to journals" of the Centre national du Livre [6], and also get some useful ideas from a very advanced law of the Tuscan District (n. 21/2010, art. 48) [7], which is presently being enacted. Both models provide for a distinction in financial aids. The attitude is: "I give you a contribution for something that you are going to do, in order to help you reach your objective". A significant financial support could still be given to a small group of journals whose cultural contribution is considered unique, that is a much more selective attitude than before should be applied (as I'll show later, the problem of evaluation criteria of cultural journals is still very debated). Other and new journals should be given the necessary economic support helping them to renew and experiment communication and distribution models in order to reach new readers and allow self-financing.

III. A VERY FRAGMENTED ARCHIPELAGO

The field of culture periodicals is composed by many networks – of an institutional, associational, editorial, academic nature – in which different corpora characterizing Italian culture and society join up. An approximate estimate could include: about 400 publications issued by the 10 major publishing companies; about a hundred journals issued by foundations and cultural institutions; 250 journals related to the voluntary sector [8]; 681 humanities and social sciences journals [9]; 58 theology and religious culture publications [10]; and an indeterminable number of literary reviews, including several hundreds printed and on-line publications.

It is difficult to fully understand the system in its complexity because of the significant lack of data, information and analysis. Cric has started a research – which would need further elaborating, extending and updating – on a sample of 100 publications chosen in accordance with the identity of the association [11]. Some of the results of the research are meant to identify the specific and critical traits characterizing the economic structure of the sector. Cultural journals show critical aspects that are typical of smaller publishing, such as the difficulties in distribution and the troubles concerning organization and management, that add up to some problems having to do with finding a place for the review as product within the publishing panorama. The field of cultural journals includes different professional figures and legal entities (graphic 1): on one hand the founders/owners and on the other hand the publishers of publications. 72% of publications are issued by publishing companies proper, that have a catalog which includes, in addition to book series, a section with one or more journals; while in 28% of the cases, journals are published directly by the director and the editorial staff or by the institution to which the publication is linked, which can be organized as many different kinds of legal entities (association, society, cooperative).

By analyzing the information regarding the ownership of publications, one can understand in further detail the economical-financial and organizational structure of the sector (graphic 2). The owners of publications – foundations, associations, natural people or institutions, that are often also the founders and the curators of the publications – frequently turn to publishers for the management of the publishing and marketing processes. So, even if the publications issued by official publishing companies are prevalent (72%), it is also necessary to specify that, in the sample at hand, only 42% of the publications are owned by the publisher, while in 30% of the cases the publisher and the owner are two different figures. 58% of the publications are indeed owned by associations and foundations (34,6%), natural persons (17,3%), public institutions (5,7%). The separation between the editorial staff and the publishing company, which is often also physical and geographical, does not in many cases leave time to the staff to effectively develop the product (communication, marketing, Internet, promotion, European projects, etc.), if these aspects are not taken care of by the publisher.

The third indicator to consider is the distribution channel for publications (graphic 3).

The choice of the marketing channel is a crucial factor to reach and select the audience of a publication, and is therefore an unavoidable variable in the editorial line and in the cultural project of the publication. In the organizational chain of a cultural journal, the distribution and self-financing nowadays depend almost entirely on

subscriptions. These represent the main, and often almost exclusive, marketing channel for periodicals (77,7% for monthlies; 67,5% for other periodicals). Companies publishing political and cultural interdisciplinary periodicals capable of the necessary investments to actually sell their product in newsstands do in fact exist, but there are few of them (for instance, you can buy Micromega and Limes, from the L'Espresso publishing group, and Aspenia from Il Sole 24 Ore group on newsstands). The difficulty in distributing the product in libraries is, as known, a further problem, because of the shape of the book market and of the increasingly serial and selective dynamics regulating publishing distribution. The publications that cannot make themselves available in other circuits also have, as a consequence, less subscriptions.

The large and varied constellation of cultural projects, publishing initiatives and networks makes it almost impossible to identify a standard profile for a cultural journal, a single model of economic and productive management, a consolidated and shared circuit for the distribution and diffusion of journals. The diversity in strategies in the current system of information production – according to Yochai Benkler's [12] analysis – allows the dialectic coexistence of management models followed both by commercial and non-commercial participants, both based on the assumption that information is a "public good".

IV. DIGITAL CONTENTS:
PRODUCTS AND COMMON GOODS

The question that must be answered now is if, in digital networks, the necessary provisions are forming for the opening of new spaces to help journals strengthen both their communication with the readers, and their offer of digital contents, evaluating how this is related to the issues of Open Access. The other aspect to investigate is how the aggregation of periodicals – also through, and by initiative of, Cric – may evolve and offer an effective contribution to this perspective.

In the past years the number of on-line reviews – both those migrating content from paper to digital form and those stemming from original realities in the Internet – has increased. A significant part of the journals, especially when made or fueled by young editorial staffs, have already embraced the participative philosophy of the Internet, and have used the interactive and multimedia tools of social networks and web 2.0. In particular, book-related websites and literary blogs (such as Nazione Indiana, Lulu.com) and on-line political journals (like Tamtam democratico, LaVoce.info) have followed the Open Access model, prompted by their spontaneous and innate vocation to build, together with the readers, a strong community on the basis of common interests.

In the field of humanities and social sciences journals, that were once referred to as "militant" and nowadays still intend to keep the cultural debate alive and foster new ideas, there is a persistent attachment to printed paper, in other words to writing as intended in the modern age. Such attachment is strong and understandable, and needs not be explained, because it is full of practical and symbolic implications. However, such sensibility is also capable of adapting to the general context and to the changes that crucially affect scientific communication and functional communication. It is harder to understand and to accept the fear, and perhaps the prejudice too, that the widespread availability of digital information, and the digitalization of articles and essays from journals, will inevitably cannibalize the printed version and even end it. Both the protection of traditional marketing channels and the safeguard of copyright in the digital realm and on the Internet cannot be narrowed down to a merely defensive strategy. The matters concerning intellectual property and the identification of new possible models for a sustainable economy are of primary importance in the publishing world and in the field related to all of the contradictory transformations investing the complex sphere of authorship. I am obviously referring to the Google phenomenon, which is still relentlessly growing; to the risks deriving from the formation of international publishing concentrations, at the hands of global publishing groups such as Thomson, Pearson, Elsevier [13]; to the stances of the Open Access movement, which finds widespread consensus in sectors of the scientific community, of universities and libraries. There is a variety of models and solutions, also for open access publishing, that can be experimented in the author-publisher-reader chain, and that can be traced back to the so called gold road and green road.

This past September, the Italian newspaper "Repubblica" [14] hosted a debate on the new criteria for the evaluation of academic research (passed by the Government in July 2011), bringing the subject to the attention of the public, outside of the academia. The debate focused in particular on the issue of the internationalization of the results of research in the fields of humanities and social sciences, and more precisely on the Government's choice to assign a different value to articles whether they are published in English or in Italian, on international or Italian periodicals.

The idea of science as reliable and well-grounded expertise which characterizes the various fields of knowledge is, in the field of Humanities and Social Sciences (Shs), structured into a larger domain than that of the so called "hard sciences" community, for which the assumptions and the results of research must necessarily be validated. The cultural role of journals in the field of humanities and social sciences is emphasized by the interpretative and interdisciplinary nature of knowledge, by the ability to create judgments and to assign a meaning to their own object. In this field, "cultural paradigms" are created and renewed by pursuing consensus in the public sphere and in the value sphere, and are grounded in the technical and practical realm and in "narrations", that are determined within society in its historical development, and that have special links with the national tradition and language.

In the sphere of humanities and social sciences, the situation is considerably varied among the different disciplinary areas. According to comparisons made by the French publisher NecPlus on 2,500 international journals, both in and out of the Isi impact factor list, the impact-factor classified Ssh journals are 49% of the total, and in particular: Sociology 47%; History 42%; Philosophy and Religion 43%; Art 36%; Literature 11%; Political Sciences 50%; Psychology and Pedagogy 65%; Economy 67% [15].

The national agency for university evaluation and research (Anvur) has stressed the need to prompt the best Italian journals to become part of the most important national and international databases (Isi-Thomson, Scopus Elsevier), by matching the requirements of Peer review and Impact factor.

The lower significance of bibliometric indicators in the validation of humanistic and social studies has however been acknowledged by Anvur, that has adopted, at least temporarily, the number of publications as the main parameter in the evaluation of research, while still taking into account the different diffusion of the works published in Italy and those published abroad. SHS publishers and journals are required to submit each product to fixed ex-ante evaluation processes, through Peer review, editorial committees and such. However, the Anvur document specifies that "no consolidated, validated indexes are available for Italian language journals and monographs, which would allow a precise assessment of the respective scientific value".

V. TOWARDS A NET COOPERATION

There are several elements interconnecting issues of digitalization and the evaluation of the quality of publications, and these are now affecting the circulation of journal networks. To begin with, publications in the fields of the Humanities and Social Science need to be acknowledged in terms of identity, respectability, and the conditions of dissemination. But there is also an area within cultural publishing with no clear distinction among scientific and professional, didactic, documentary, and popular texts. These publications literally weave a productive and critical relationship between science and society, as they also circulate outside the confines of the academy, or else, they enter the academy from the outside world, when they are produced through cooperative cultural and study projects or editorial initiatives by scholars and academics alike.

To sum up, a consideration can be drawn as regards the potential of the Net in order to strengthen the dissemination of published texts and to foster the exchange between academics along clearly defined editorial guidelines, copyright systems, models of economic sustainability, communicative strategies, with their differences and similarities.

Recently, some leading publishers in the Humanities have joined Cric, with a full catalogue of refereed journals that in most cases have been conceived of as a result of cooperations between universities, foundations, and academic institutions. Within this framework, some editorial directors and editors have started their own association following the indications contained in the Statute. Circ now consists of the following members/partners: Fabrizio Serra Editore, Le Lettere, Olschki, Storia e Letteratura e Casalini Libri. All partners involved in the project are also playing a fundamental role for the promotion of Italian culture abroad, as well as functioning as leading expert at a national level. Through "Online Italian Editing/Publishing", that is, the main digital archive in Italy, Casalini Libri works to develop complementary elements in line with the scope and objectives of Circ; it functions as a trait d'union for the publishing of online journals subscribing to the association and archived in the monographs and articles database, which in turn is made available to libraries and academic institutions in Italy and abroad.

Cric can also benefit from the support of other associate members, namely, leading publishers of journals and relevant publishers in the interested areas. A broader spectrum of this particular field of the publishing sector at large is thus offered for the different institutions, at many levels and in spite of the current economic crisis. Recent cutbacks in public expenditure have worsened the neglect suffered by cultural journals in the publishing industry and the dissemination of such works. On the other hand, the impoverishment of library collections is putting the survival of national heritage at high risk.

A cooperation aimed at strengthening the infrastructure of knowledge by the different parties – mainly schools, universities, Research, cultural institutions, archives and libraries – seems a cogent issue at present. This should entail the adoption of a point of view able to grasp and to valorize the interconnectedness of cultural and research politics and socio-economic development politics.

Within this perspective, some lines of contact emerge which may lead to a possible alliance of the "academy" (meaning, the Humanities sector) as it moves towards the self-management of its own scientific heritage in Open Access systems and cultural professionals (both in the public and the private sector), in keeping with the scopes of the Open Access 2002-2012 programme.

Anvur has provided some relevant comments, adding that: "great effort shall be undergone in order to catalogue journals published in Italy … the scientific communities have to be involved in the classification of scientific products, so as to improve their comparability and transparency" (issue 25th July 2011). Were the cataloguing process realized though a cooperation between all partners involved, it would allow for complete and correct archived information, as well as conforming to requirements of objectivity and "third-ness/terzità" of the different selecting criteria in their rapport to the features of each relevant category. Cric would then play a fundamental role for the creating of a collection of library information, using the Net and its

own relationships with publishers and editorial offices of each single journal unit.

The role played by private publishers in the editing of journal is much wider in Italy than Spain or France. The French model, often taken as example, is based on the cooperation between the private and the public sectors for the development of a navigation space that may include the whole set of scientific documents in the fields of the Humanities and Social Sciences. The building of partnerships consisting of different actors working in the commercial field, in universities and Research has made it possible to take their digitalization and archiving at a really advanced stage. The case of journals in France clearly demonstrates that "there is great concern on the part of private institutions to publish online both current and back issues of their journals, since university publishers and, to a lesser extent, public institutions, seem more likely to use the Internet to propose the archive of the materials they publish" 16. The time has come for our own National Agenda that may give way to a series of reflections on the future of cultural journals, one in which different stakeholders of the digital offer may discuss and interact.

FIGURE

Home Page del sito <http://www.ilpianetalibro.it>
Graphic 1 – Publishing structure
Graphic 2 – Journals ownership
Graphic 3 – Selling channel

REFERENCES

[1] W. Lorenzoni (ed.), Riviste di cultura e industria della comunicazione, Firenze: Società editrice fiorentina, 2005.

[2] "Progetto Libro. Atti della Conferenza Nazionale del Libro", Quaderni di Libri e Riviste d'Italia, n. 40, 1998.

[3] "Guida all'Italia delle Riviste di cultura", a cura del Cric, Quaderni di Libri e Riviste d'Italia, n. 55, 2005.

[4] Important parts of the project were used in versions of the site <http://www.cepell.it>, after 2009.

[5] Two online workshops were realised in 2006: the journal "Lettera internazionale" edited "Noi, cittadini d'Europa", a journey within themes and readings about contemporary Europe "in search of a new and authentic common culture of the European Union member countries"; the journal "Confronti" created "Percorsi fra culture: le religioni", which presented reflections and studies on the role of religion in contemporary societies "for an authentic dialogue between different cultures and faiths".

[6] <http://www.centrenationaldulivre>.

[7] <http://www.regione.toscana.it/cultura/editoria/index.html>.

[8] "Catalogo delle Riviste specializzate italiane sui temi dell'emarginazione, politiche sociali, volontariato, terzo settore", in Rassegna stampa Informazione e marginalità, n. 15-16, Regione Emilia Romagna, 1998.

[9] Giuseppe Vitiello, Il mercato delle riviste in Scienze umane e sociali in Italia, "Biblioteche oggi", gennaio-febbraio 2005.

[10] <http://www.associazionesantanselmo.org>.

[11] "Rapporto sui periodici culturali in Italia", in Guida all'Italia delle Riviste di cultura, quoted.

[12] Y. Benkler, La ricchezza della rete, Milano: Università Bocconi Editore, 2007.

[13] Thousands of scientists and scholars have joined, since the beginning of 2012, the platform The Cost of Knowledge, <http://thecostofknowledge.com>, created by the American mathematician Timothy Gowers, which aims to boycott the major publishing company Elsevier. Elsevier is accused of charging exorbitant prices for subscriptions to its journals; of only selling journals in large packs, so that libraries are forced to buy also titles they are not interested in; of supporting laws that aim to limit on-line access to the data from publicly funded researches and studies.

[14] The contributions published in "La Repubblica" are by Carlo Galli (20.09.11), Andrea Graziosi (24.09.11), Michele Ciliberto (29.09.11) e Roberto Esposito (7.10.11). The matter was also tackled by Adriano Prosperi in his brilliant report at the convention "Le riviste italiane di cultura e il loro ruolo nel XXI secolo" (Italian cultural journals and their role in the 21st century), organized by Cric during Florens 2010 (Palazzo Vecchio, Florence, 29 October 2010), now on "Quaderni del Circolo Rosselli", n. 1-2/2011. Please also see my essay "Le riviste politico-culturali o SHS e la "coda lunga" della comunicazione", published on "Queste istituzioni", n. 157-157/2010; that contribution was based on comparative research carried out in France and little known in Italy, which was made available thanks to Cric's participation in the Paris Salon de la Revue, which takes place each year in October.

[15] In 2009 a study was published in France, titled L'édition scientifique française en sciences humaines et sociales. This study was carried out by GFII, an association of information industries, for CNRS as part of the ADONIS project "Accès unique aux données et aux documents numériques des SHS". The results of this study show quite evidently the level of internationalization of electronic journals in the SHS field. The data are gathered by the French publisher NecPlus, which makes them available on the website <http://necplus.eu>.

[16] "Etat des lieux comparatif de l'offre de revues SHS. France – Espagne – Italie" (2005).

Author Index