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IP and Europeana Space Pilots:
Case Studies

**The Open & Hybrid Publishing
Pilot and Hackathon**

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Open & Hybrid Publishing

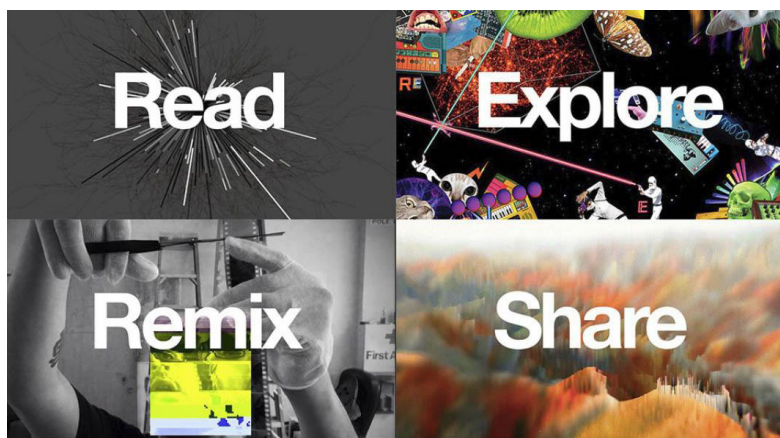
The aim of the OHP pilot was to explore the possibilities of developing and embracing different forms and modes of publishing at a time when the traditional publishing model is being challenged by different ways of reading on portable reading devices such as Kindle and iPad, the wide digitisation of cultural resources, and the increased ease and speed of their electronic distribution.

The model for open and hybrid publishing was presented via two key outcomes:

- “Photomediations: An Open Book”, a creative online experience of a traditional coffee-table book, available in printed version as well as online;
- PDF brochure “A Guide to Open and Hybrid Publishing”, to outline possibilities and offer technical and business advice on how to put the model into practice.

Around these two outcomes, a series of educational activities were organised, ranging from university classes to an online contest and exhibition, and the Hack the Book festival-cum-hackathon.

The Open and Hybrid Publishing Pilot and Hackathon



A Guide to Open and Hybrid Publishing

Introducing the Open and Hybrid Publishing Pilot and its Approaches to Intellectual Property

The focus of this work was on exploring increasingly open and hybrid forms of publishing, thereby disrupting traditional publishing structures and giving people the opportunity to become publishers themselves, and not just consumers of published content. This is especially relevant at a time where

new devices and technologies are available to rapidly spread the ever-increasing amount of digital cultural content. The main goals of the pilot, which was led by Joanna Zylińska (Goldsmiths, University of London) and also included Coventry University, were to make more people familiar with the available open cultural content, as well as to explore a new business model for open and hybrid publishing and share this model with others.

The model for open and hybrid publishing is demonstrated through the production of “Photomediations: An Open Book”¹, a creative online experience of a traditional coffee-table book filled with openly licensed images relating to different aspects of photomedia, as well as academic and curatorial texts. There is also an offline printed version of the written texts available, in the form of a scholarly reader. The second outcome of the pilot is the downloadable PDF brochure “A Guide to Open and Hybrid Publishing”², which uses the open book as an example to outline possibilities and offers technical and business advice on how to put the model into practice. The Guide includes a chart entitled “How to create an image-based, open access book in ten easy steps”. Around these two outcomes, a series of educational activities were organised, ranging from university classes to an online contest and exhibition, and the Hack the Book festival-cum-hackathon. This case study explores how the pilot dealt with openness, with a special focus on the hackathon and its follow-up.

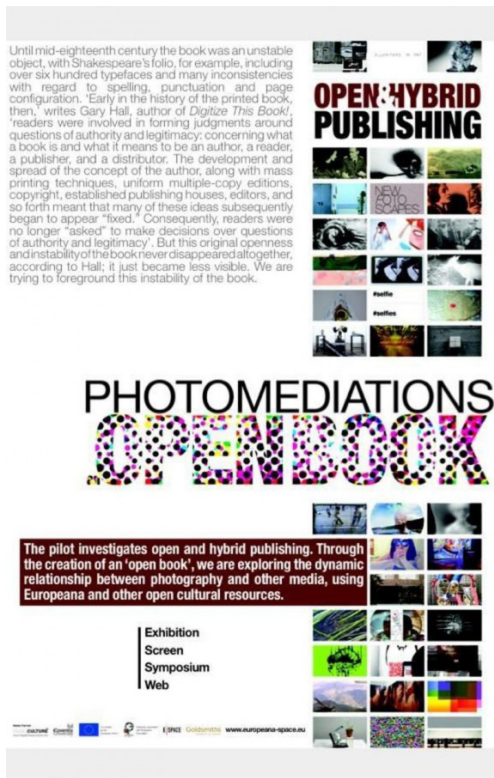
Approach to Openness

Openness was a core aspect of this pilot. The online version of the book was built with open source code, and the images drawn from various online repositories of open access material, such as Europeana, Flickr: The Commons, and Wikimedia Commons³. Of the total of 207 images, there

1 <http://www.photomediationsopenbook.net>

2 Available through <https://goo.gl/boRPII>

3 For additional information on the image search process see the article ‘A Curated Object and a Disruptive e-Anarchive’ by Kamila Kuc, October 2015: <http://photomediationsmachine.net/2015/10/20/a-curated-object-and-a-disruptive-e-anarchive>.



were 68 images (around one third of the total) with more restricted licences, containing NC (Non-commercial) or ND (No Derivative Works) clauses. During the making of the book, an opportunity arose to partner with open access academic publisher, Open Humanities Press, and an online reader of twenty relevant texts was published as a stand-alone book (thus illustrating the pilot's hybrid nature). Since many of these texts had a non-commercial restriction, the paper version of the book is being sold at cost, while the PDF version is made available for free, on an open access basis.

Work also focused on promoting the social and cultural value of openness, and the idea of open access, especially in educational contexts. With the hybrid aspect in mind, possibilities for generating value or revenue were explored as well, such as making the book freely available online, but selling a paper edition next to it. Another major focus was organising the hackathon, the Hack the Book festival (22–24 January 2016) in Athens, which focused on creating a “phygital” (physical + digital) book from scratch by remixing and building upon open content from Europeana, and was preceded by educational demonstrations as well as an evening symposium on open book cultures.

Finally, the pilot is curating an exhibition, both online and physical, a celebration of the possibilities of remixing open digital culture. Through

an open call (Spring 2016), people have been invited to submit still and/or moving image works that creatively reuse – in the form of mashups, collages, montages, tributes or pastiches – one or more original image files taken from Europeana. In this way, different user groups such as students, educators, artists and independent publishers become familiarised with Europeana content and encouraged to get involved in reusing this content in a creative way. Winners were announced in Summer 2016. The real-life “pop up” exhibition launched at the 3rd Europeana conference in November 2016, in Berlin. It also contains instructions for partners and other interested parties on how to re-assemble the exhibition in other places. The online version of the exhibition has taken the format of an open and dynamic online educational space, where images from the pilot can be remixed by all users: <http://photomediations.disruptivemedia.org.uk/>

Information about image licensing and IP was part of the call for exhibition works and is also part of the educational exercises.

Additional material was added to the online exhibition site by December 2016, featuring an online thematic display of the images around the topic of Photomediations.

Hack the Book

The pilot’s hackathon, Hack the Book festival⁴, was organised by Onassis Cultural Centre (OCC), in cooperation with Goldsmiths, Waag Society, Coventry University and PostScriptum. The event took place on 22–24 January 2016 in Athens and focused on exploring the book as an evolving, visual and open medium.

Four challenges were formulated for redefining the concept of the book:

4 <http://www.europeana-space.eu/hackathons/open-hybrid-publishing-hackathon/>

- **Book Design:** focusing on how the physical book object can merge with digital counterparts into a new hybrid form
- **Open Hardware:** researching ways to use open hardware such as Arduino or Raspberry Pi to make a book part of an interactive network of objects, while providing a coherent user experience
- **API:** connecting the object and its API to open data, content and programming tools from Europeana
- **Entrepreneurship and sustainability:** looking at business models that can best support a prototype and secure future sustainability, as well as contributing to the expansion of the digital commons.



Preparations for the festival took place over more than three months. After receiving more than 250 applications, the OCC team invited people to submit their concept notes, and also started a peer-to-peer Facebook group aimed at organising creative individuals into groups, answering inquiries and providing feedback⁵. Applicants were selected by a team of judges, based on their submitted concept notes, to attend a pre-event in early January 2016.

5 <https://www.facebook.com/groups/HackTheBookGroup>

During the pre-event training day, designers, programmers and artists shared their expertise and offered mentorship to potential participants. Participants were able to book appointments with the experts and discuss their potential projects. Their ideas became more concrete and they got technical support on issues they could not tackle during earlier stages of their work. New groups were formed or combined, and in the afternoon a series of expert talks gave everyone more inspiration and practical examples of hybrid forms of publishing.

Participants were given the chance to submit their updated concepts in the 24 hours after completing the workshop. A final number of 10 teams (35 participants) were selected to participate in the actual event. The criteria for deciding upon the final teams were based on the four challenges described in the open call and on maintaining a diversity of ideas and approaches. Such intense preparation ensured high-quality contributions and impressive prototypes being developed over the final hackathon weekend.

The hackathon itself formed part of a larger festival, with an educational workshop and an evening symposium on open book cultures on the first day. During the hackathon itself, a “genius bar” was available at all times for advice and support, consisting of content experts, designers, programmers and artists. All the information on the programme was made available through the dedicated hackathon website created on the Europeana Space server⁶.

Tools and Content Used for the Hackathon

Hackathon attendees were stimulated and guided in using both open data and content from Europeana and other sources, as well as open-source hardware like Arduino. This was already made explicit in the four challenges described in the event announcement, which included questions such as:

6 <http://www.europeana-space.eu/hackathons/open-hybrid-publishing-hackathon/>

- How can you use Arduino or RaspberryPi to its full potential so as to make the book part of an interactive network of objects that provide the user with a coherent operation experience?
- How can you connect the object or the cluster of objects that you have created to open data and Europeana's content?
- How does your proposal contribute to the expansion of the commons (especially the digital commons)?

In addition, the incorporation of Europeana data and the use of open hardware was also further stressed during pre-hackathon preparation and guidance of teams, for example with dedicated talks on this issue during the pre-event. The E-Space Portal was used as the primary tool for collecting and reusing Europeana content.

The organisers decided to focus on data, APIs, physical computing and 3D printing as the most appropriate means for achieving the core objectives of hybrid community building for a number of reasons:

- Data is the raw material of the 21st century artist and designer
- APIs constitute the interfaces to talk with the platforms that contain the data
- Physical Computing is the backbone of the Internet of Things. The focus should therefore be on designing an environment and set of objects that can talk to each other through a flow of data
- 3D printing along with 3D scanning is a great instrument to merge the physical reality with digital design and produce physical objects from digital worlds.

Great emphasis was placed on combining these technologies with more traditional crafts and techniques, such as bookbinding.

At the pre-event people were presented with a list of possible materials to work with, such as electronics components, hardware components, robotics parts (servo motors, Bluetooth, sensors,) Arduinos, RaspberryPis and their accessories, prototyping tools, as well as a 3D printer and various

filaments, a 2d printer and craft supplies. During the hackathon itself, the venue provided two work areas (a printing and a hardware area) with all these materials available to all participants to use and try out, which greatly stimulated experimentation.



Work station during Hack the Book event (still from <https://vimeo.com/154731170>)

The “genius bar” of content experts, designers, programmers and artists. ensured that participants could get further advice and support during the event. The experts were:

- **Ismeni Adami** (Book Artist): Book Binding
- **Iraklis Agiovlasis** (PostScriptum): Business Models, Sustainability, Financing and Funding
- **Nasos Drosopoulos** (NTUA): API, Data crafting
- **Ilias Giannopoulos** (Fixers): 3D printing
- **Evangelos Kaimakis** (E-D-W): Interaction Design, Meta-products design
- **Dimitris Koukoulakis** (CommonsLab): Physical Computing

In addition, during the 48-hour hackathon there were a couple of “hack-clinics”: specific time-slots where questions could be asked and specific issues could be resolved. This has proven tremendously successful, since the objective of the hackathon was not so much to compete on the merits of technical expertise as to unleash the creative potentials of the participants and allow them to get acquainted with advanced technologies made truly accessible to them.

The E-Space IPR team was also present to answer any questions related to IP issues. The organisers chose not to say anything about IP prior to the hackathon starting, and no questions on IP arose from the participants during the course of the event.

Ten final prototypes were pitched at the end of the second day, followed by questions from the jury. The projects were diverse and made use of open source digital cultural assets while rethinking existing interfaces and platforms. The three winners were:

- **Vivl.io**, which pulls open content from classical literary works and encourages children and preadolescent readers to create their own book-specific universe around this;
- **Cook-lee**, an interactive artist cookbook that associates recipes with contemporary artists, and combines knowledge about their work with the cooking experience itself;
- **SinkAFuture** narrates a future dystopic scenario with population displacements, data control centres, geopolitical changes, environmental disasters and capitalist ruins. Through the technique of steganography, they hide data in a series of physical encrypted data fragments that pass on unnoticed as ordinary 3D printed objects.

Post-Hackathon Reflection

The hackathon was very successful. A number of imaginative ideas were explored at the hackathon – many of them showcasing phygital aspects of the book: for example, there was a children’s book in a box connected to

a Raspberry Pi with interactive elements, a pop art cookbook with a social media dimension, an expanded online-offline magazine with user generated content, and a museum scroll which visitors could collect on leaving an exhibition. All of these showed fascinating interpretations of the idea of open and hybrid publishing, and have offered a great promise for future development.

Such was the excitement about the innovations that it was suggested that blog posts should appear immediately. The hackathon organisers were reminded that it was important not to give so much information away as this might prejudice any eventual commercialisation of the ideas, and to this end, Remix was asked to approve any blog postings by the hackathon organisers and those involved with the E-Space project.

Business Modelling and Incubation

The three winning teams, Vivl.io, Cook-lee and SinkAFuture, attended the BMW led by Remix on Friday 4 March 2016 in London. Remix led the team through a series of exercises designed to help them to think in detail about their business model and to whom their product was targeted. Questions over IP arose in relation to the ownership of the ideas being developed by Vivl.io most particularly because the idea had pre-existed the hackathon and were being developed via a company that had been set up to exploit the ideas. It was stressed that the ownership questions could be dealt with, but that the team should agree on ownership at that stage to ensure that questions did not arise in the future that might cause challenges for exploitation.

Vivl.io was selected to go forwards to incubation. During incubation questions from Vivl.io arose around copyright. One question related to revived copyright in public domain texts when digitised. In other words, did a new copyright arise in a text that was in the public domain through the act of digitisation? The IPR team noted that there was a widely held assumption by many that this was the case: however emerging case law

from the Court of Justice of the European Communities indicated that this was not so because the right sort of originality did not take place in the act of digitisation. It was noted that knowledgeable commentators generally now accepted this view. A second question related to the subsistence of copyright in “new” parts of works created by the Vivl.io team: did copyright arise in, for example, new text and/or images created by the team which then became a part of the work? The IPR team confirmed that copyright would reside in these new “parts” and accordingly it was necessary to think carefully about licensing solutions to take account of this. It was also advised that two copyrights may subsist in the same work. For instance if the team used a work (with an appropriate licence) that was not in the public domain, and then added new original work, then the work would be owned by the original copyright owner and Vivl.io assuming the two works were indistinguishable. This would be an example of joint copyright. Again careful thought would need to be given to licensing. Where two works were distinguishable – for instance if Vivl.io added a new image to an existing text work – then there would be two separate copyrights – one in the text and one in the image. In all cases care needed to be taken in order to correctly identify the copyright status of any existing works used by Vivl.io to ensure, where necessary (if the work was not in the public domain) the correct licensing strategy was implemented.

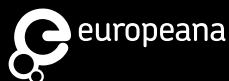
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