



Europeana Space – Spaces of possibility for the creative reuse of Europeana’s content

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## 1. EXECUTIVE SUMMARY



Fig. 1. Composite image from the pilot, highlighting the three keywords that have informed activities around 'open and hybrid publishing' as well as the outcomes

The Open and Hybrid Publishing pilot has been very successful in the planning, delivery and dissemination of its outcomes. It set out 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 offered by portable reading devices such as, for example, Kindle and iPad, the wide digitisation of cultural resources, and the increased ease and speed of their electronic distribution. Responding to the ongoing disruption to the established 'closed' publishing structures, the pilot has outlined a model for 'open and hybrid publishing' as an opportunity for various stakeholders who used to be just *receivers* of published content but who can *now themselves become editors and publishers*: educators, students, arts and culture managers at institutions such as museums and galleries, artists, curators, etc.

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

(1) a creative online resource, called an 'open book', on photography and other media. Redesigning a traditional coffee-table book as an online experience and titled *Photomediations: An Open Book*, it draws its content from Europeana and other open cultural repositories, and features an offline printed component:

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

(2) 'A Guide to Open and Hybrid Publishing' in a form of a downloadable pdf brochure, using the open book mentioned above as an example to outline possibilities as well as offer technical and business advice on how to put this model into practice:

<https://goo.gl/boRP11>.

A series of educational and dissemination activities - from university classes through to an online exhibition with an open call for artworks and a hackathon where new publishing ideas were proposed - have also been developed as part of the pilot's activities.

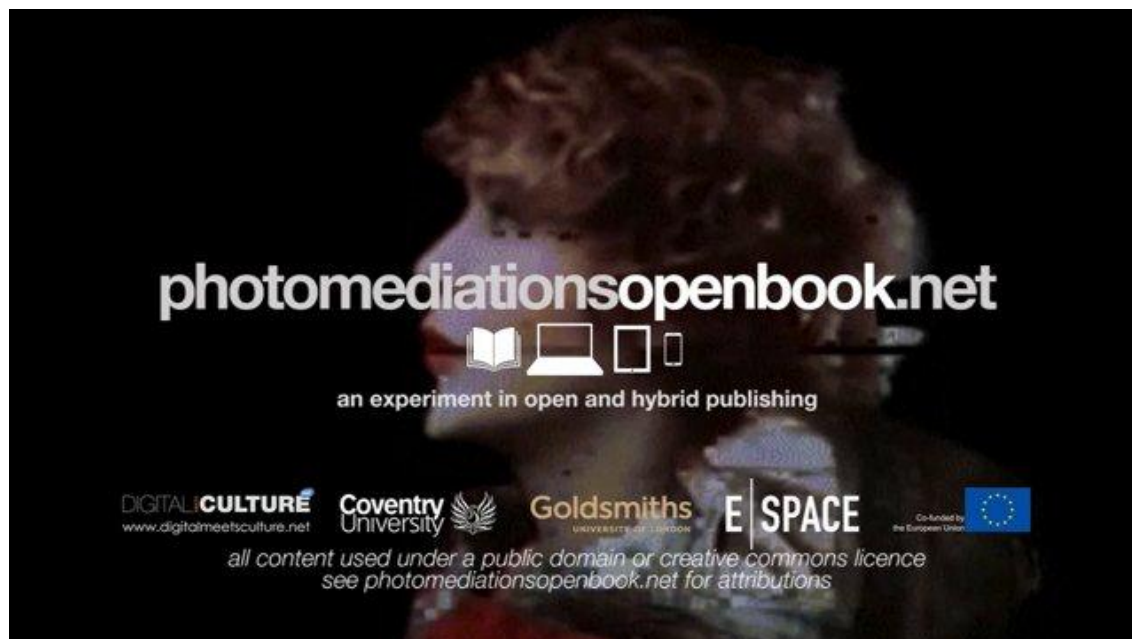


Fig. 2. A screenshot from the promotional video for the pilot. The video is available here: <https://vimeo.com/124738389>

## 2. INTRODUCTION

### 2.1 BACKGROUND

The world of publishing is undergoing dramatic changes, with the emergence of new publishing platforms, the increasing need for cross-media content and the transformation of the book into an 'open medium'. The Open and Hybrid Publishing pilot is based on the assumption that digitisation has radically altered the publishing landscape, with values of openness embraced both by the 'free culture' approach promoted by the well-known US lawyer Lawrence Lessig and by the academic open access movement changing users' expectations with regard to the availability of cultural goods, their format and purpose. Openness has been embraced by the pilot as a cultural and social value, especially in educational contexts - but this does not amount to saying that all culture should be free. The 'hybrid' aspect of the publishing model proposed by us considers possibilities of generating other kinds of value from openness (e.g. brand augmentation) as well as generating revenue from activities aligned to publishing (e.g. making the book freely available online, with a paper edition being sold).

### 2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

As outlined in the original Description of Work (DoW) document for the overall 'Spaces of possibility for the creative re-use of Europeana's content' Europeana Space project, the Open and Hybrid Publishing pilot is one of the six experimental pilots in the domains of Education, Research, Leisure and Tourism that are exploring different scenarios of content re-use in the six thematic areas defined by Europeana Space. As with the other five pilots, the first aim was to develop an application that would subsequently be used and further explored by others.

In this case, the application has taken the form of two outcomes: (1) an online open access book titled *Photomediations: An Open Book* and (2) a guide to open and hybrid publishing (available as a downloadable pdf brochure). The second aim of the pilot was to present outcomes for further experimentation at the January 2016 hackathon in Athens, Greece – which has just been accomplished. The results of the hackathon will be incubated for exploitation by the creative industry later on in 2016.

### 2.3 APPROACH

The principal approach of the pilot was to explore a model for 'open and hybrid publishing' and to encourage various parties – students, educators, artists, curators, independent publishers, cultural heritage managers – to become involved in publishing themselves. Using an online-offline hybrid book developed as part of the pilot and titled *Photomediations: An Open Book* as a case study, we have intended to demystify the process of publishing online and offline today.

Through a variety of exercises and an open exhibition, the aim has also been to promote the creative reuse of the available cultural resources - including those from Europeana - while also drawing attention to the complex issue of copyright when it comes to publishing texts and images.

## **2.4 STRUCTURE OF THE DOCUMENT**

(Please also refer to the Table of Contents on p. 4 for the overview of the structure)

1. The Executive Summary – this section, placed at the very beginning of the document, is intended as a stand-alone synopsis of the pilot’s work and outcomes.
2. The Introduction – sketches out the social and technical background to the pilot while also situating the pilot in the context of the E-Space project as a whole.
3. Pilot Execution – discusses all the pilot’s activities during the 24 months of the pilot’s run, since the project’s inception.
4. Pilot Outcomes – plays a key role in this document in that it discusses in detail, and provides illustrations of, two principal outcomes of the pilot (the open book and the guide to open and hybrid publishing).
5. Content Sources – provides a final list of all sources used by the pilot. It highlights the material that has been drawn from Europeana and explains the rationale behind the selection criteria.
6. Project Integration – discusses links with some other activities in the project as well as collaborations with the other pilots.
7. Evaluation – explains the multi-stage evaluation procedure of the pilot and analyses the evaluation results.
8. Lessons Learned – highlights the challenges that have been faced and offers tips and guidance for anyone undertaking pilot work around a similar topic in the future.
9. Educational Use – discusses educational activities that have been developed as part of the pilot.
10. Future Work – outlines pilot work planned for months 25-30 of the project.
11. Conclusions – offers some summative thoughts on this deliverable and on the pilot work up to month 24. It also includes a section on Impact and Sustainability, which discusses the principal addressees of the pilot's impact as well as considering the longevity of its outcomes after the project comes to an end.
12. Appendix - contains a reformatted guide to open and hybrid publishing and the evaluation results.



### 3. PILOT EXECUTION

Within the first 24 months of its running, the Open and Hybrid Publishing pilot has achieved all of its objectives. The *Photomediations: An Open Book* was officially launched in May 2015 and followed with the production of a Guide to Open and Hybrid Publishing in December 2015 (see next section – 4. Pilot Outcomes – for detailed descriptions of both).

The process of working on the first outcome, *Photomediations: An Open Book*, was intense. Fortunately, a good team was in place, set up between two institutions (Goldsmiths and COVUNI). Led by Professor Joanna Zylinska from Goldsmiths, it incorporated three permanent academics from COVUNI (Jonathan Shaw: an experienced educator, teacher of open classes and photographic artist, and Ross Varney: combining educational experience of open classes with technical skills, and Professor Gary Hall as project advisor). The two Research Assistants (RA) recruited by Goldsmiths for the pilot (Kamila Kuc for 22 months; Michael Wamposzyc for 7 months, both at 0.5) added great value to the project, especially when it came to bringing in book design, technical and curatorial skills.

The technical side of the project was the most challenging one. In the early stages of the pilot work the sister project *Photomediations Machine*, running on Wordpress, had been hacked. After sorting out the issue, it was then decided to design the architecture of *Photomediations: An Open Book* from scratch in html rather than use a ready-made Wordpress module. The pilot stuck to the principle of using open source code and borrowed some ideas for individual page modules from the free code exchange site <http://tympanus.net/codrops/>). *Photomediations: An Open Book* ended up being **a single page of html code**, developed from the Fullscreen Pageflip Layout freely available on Codrops:

<http://tympanus.net/codrops/2012/12/11/fullscreen-pageflip-layout/>. The splash page was adapted from the Image Accordion with CSS3 module:  
<http://tympanus.net/codrops/2012/06/06/image-accordion-with-css3/>

Some of the difficulties involved making the design responsive on all platforms and resizing images and index cards in different browsers. The several videos included in the book were slowing down the loading of the page, which is why it was eventually decided to use still images in place of the videos and link to videos hosted on external sites, such as Vimeo.

The most exciting aspect of the book was a development that emerged when gathering open access texts for Chapter 6 of *Photomediations: An Open Book*, to put together an online reader of relevant texts. It was then that an opportunity arose to enter into a partnership with the scholarly open access publishers [Open Humanities Press](http://www.openhumanitiespress.com) to also publish this Reader as a stand-alone book, both in pdf format and in print. It was considered that this outcome would visualise much more explicitly the idea of ‘open and hybrid publishing’, with a printed book being ‘immersed in’ and ‘arising out of’ the online one - while also containing different material from its online ‘parent’.

For the stand-alone Reader, 20 academic texts were collected, all either available on open licences or with cleared copyrights. However, many of the open licence texts have a Non-Commercial (NC) stipulation so permission was required to sell the book with Open Humanities Press. The book was published in January 2016 and is being sold 'at cost', to respect the NC stipulation. But in terms of the proposed business model, we demonstrate to stakeholders (via the Guide to Open and Hybrid Publishing) what they themselves can do if they adopt our model and if they want to monetise their product.

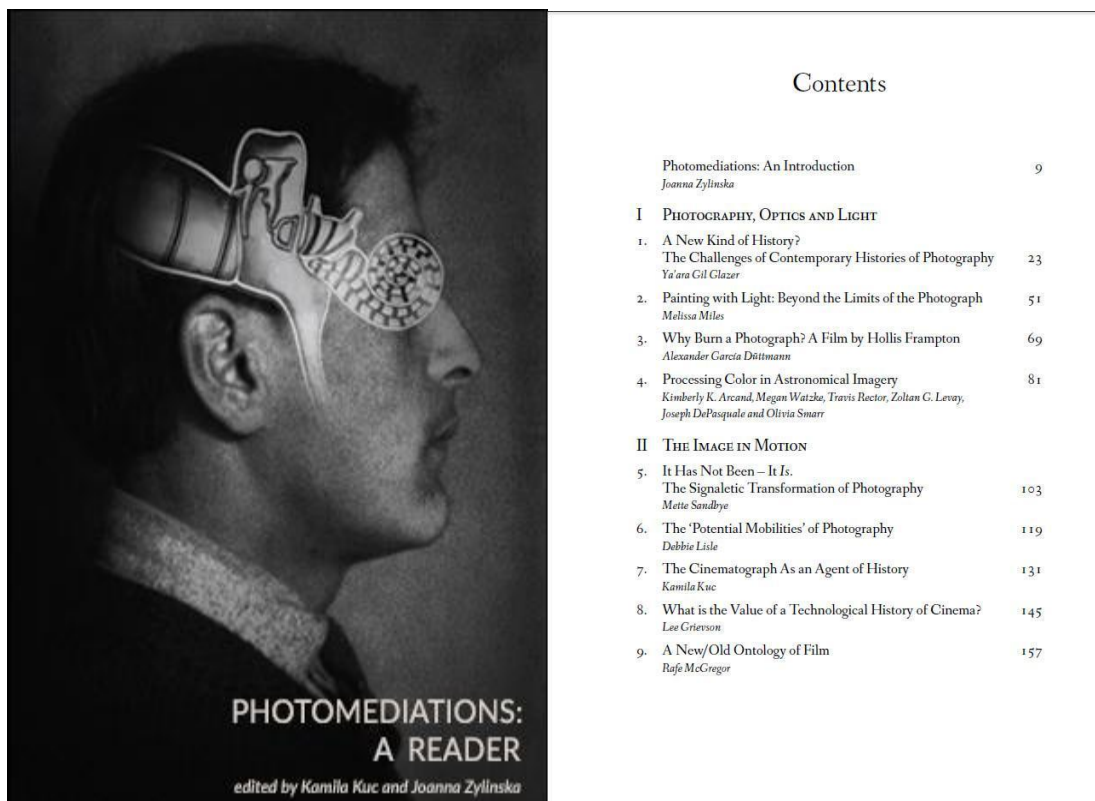


Fig. 4. Photomediations: A Reader (pdf and print): book cover and contents page

## 4. PILOT OUTCOMES

### 4.1 FIRST PILOT OUTCOME – *PHOTOMEDIATIONS: AN OPEN BOOK*

(1) a creative online resource, called an ‘open book’, on photography and media, using Europeana and other open cultural repositories, and featuring an offline printed component: <http://www.photomediationsopenbook.net/>

*Photomediations: An Open Book* redesigns a coffee-table photography book as an online experience to produce a creative resource that explores the dynamic relationship between photography and other media. The book uses open (libre) content, drawn from various online repositories of open access material, and tagged with the CC BY or another open licence. Through this, the book showcases the possibility of the creative reuse of image-based digital resources.



Fig. 5. The pilot redesigns a traditional coffee-table photography book as an online experience



Fig. 6. Page-turning feature in Photomediations: An Open Book

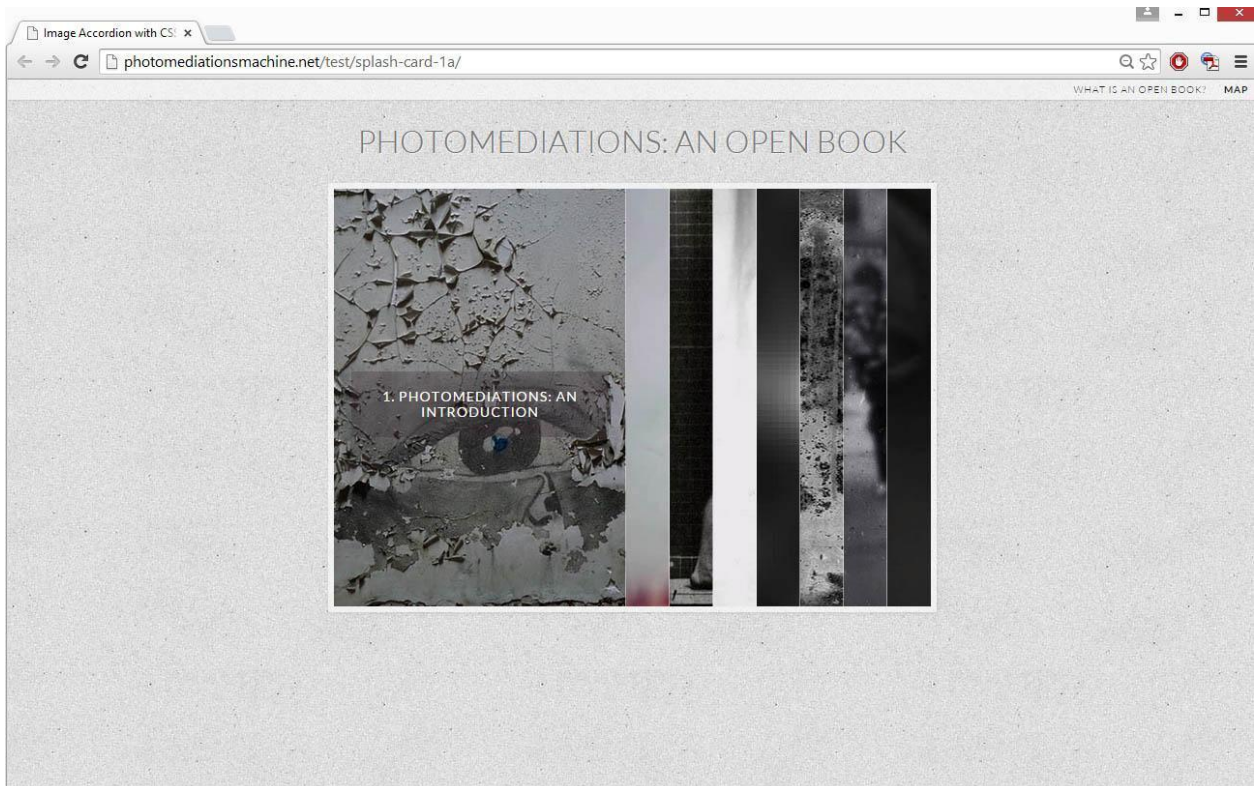


Fig. 7. Front page of the online version of Photomediations: An Open Book



Fig. 8. Image page from *Photomediations: An Open Book*, featuring an index card with further details about the image next to it. The card can be closed by clicking on the cross in the top right-hand corner.

Featuring a comprehensive introduction and four specially commissioned chapters on light, movement, hybridity and networks that include over 200 images, *Photomediations: An Open Book* tells a unique story about the relationship between photography and other media. Its online form allows for easy sharing of *Photomediations: An Open Book's* content with educators, students, publishers, museums and galleries, as well as any other interested parties. To collect the images, the book's editors conducted an extensive search of open image repositories such as [Europeana](#), [Flickr: The Commons](#), and [Wikimedia Commons](#), using carefully tailored keywords such as 'optics', 'networked image', and 'library'. For intellectual property reasons, it is important that the images chosen should be tagged with a relevant Creative Commons licence or another open licence: otherwise it would have been impossible to include those images in the book. The process of searching revealed the extreme wealth of widely available open images and other forms of visual cultural heritage – many of which can be reused, often in commercial publications (e.g. images tagged with the CC BY licence, which lets others distribute, remix, tweak and built upon the original work, even for commercial purposes, as long as the original creator is acknowledged).

The book's **four main chapters** are followed by **three 'open' chapters**, which can be populated with further content by a variety of users, after the launch of the book. The three open chapters are made up of a social space – a Tumblr blog titled 'The Book Is Alive', an online exhibition and an open reader (fig. 9). A version of the reader, featuring academic and curatorial texts on the subject of photomediations, has also been published in a stand-alone book form, in collaboration with Open Humanities Press. A pdf version of the Reader is downloadable for free, with a printed copy being available for purchase (see fig. 4).

All these different publication formats that are part of the project are designed to show what a contested object 'the book' has become in the digital area, while also highlighting the hybridity of the publishing platforms and mechanisms that are available today. In an attempt to visualize this state of events, the landing page of *Photomediations: An Open Book* is designed to evoke a set of book spines (fig. 7) while the navigation around the book mimics a traditional page turning experience (fig. 6). Promoting the socially significant issues of 'open access', 'open scholarship' and 'open education', the project offers a low-cost hybrid publishing model as an alternative to the increasingly threatened traditional publishing structures.

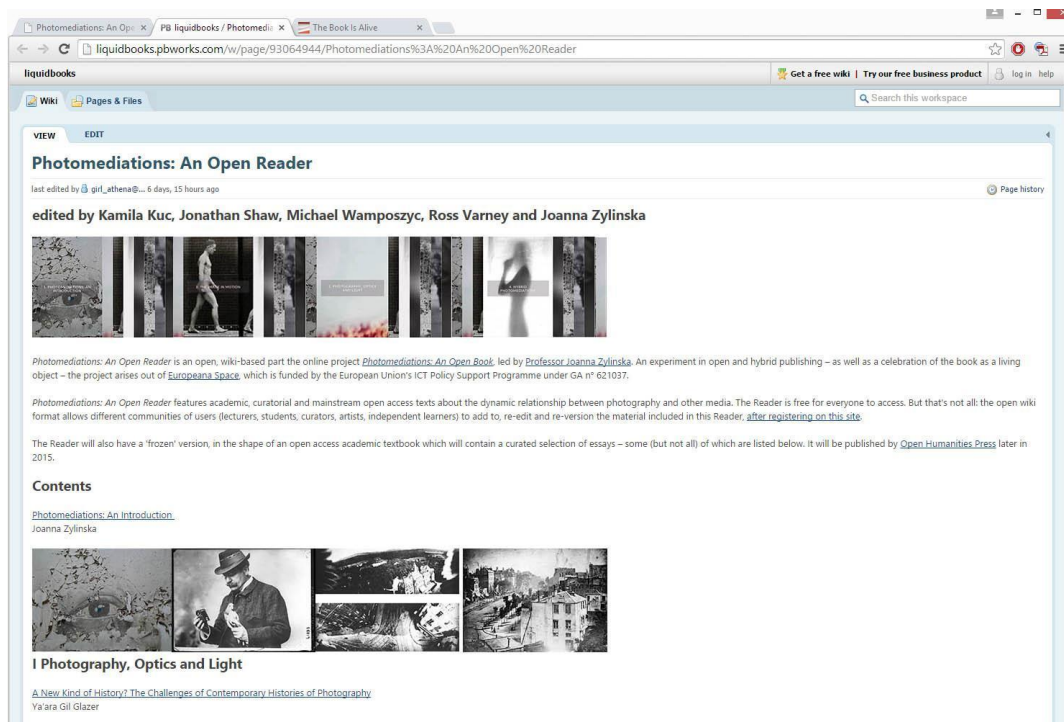


Fig. 9. Photomediations: An Open Reader (one of the open chapters in Photomediations: An Open Book)

The feedback received on launching *Photomediations: An Open Book* in May 2015 was extremely positive. A record was made of all comments from different opinion-makers, educators, curators, publishers and artists but here are some selected anonymised snippets:

*Wow! Just, wow! I love it..., really beautiful and a fascinating intervention. I can't wait to spend time exploring it. I posted it on my FB page - my (largely non-academic) photographer friends have gone wild for it, think that's what they call 'impact'!*

\*\*\*

*This is awe-inspiring. Congratulations and thank you for producing something so creatively and culturally exciting.*

\*\*\*

*This is incredibly beautiful. Such an outstanding media gift. Congratulations. I'm really in awe....*

\*\*\*

*Great job...! The format works well, and was very quick to navigate when I used it.*

\*\*\*

*This looks stunning - congratulations!*

\*\*\*

*Beautiful 'book' ... - just enjoyed browsing and page turning - inspirational way of present media content/analysis*

\*\*\*

*Congratulations ...! The book looks wonderful. It has been designed beautifully and I'm sure will be an excellent resource.*

\*\*\*

POB was reviewed, in French, on the blog of Annick Bureaud (an independent art critic, curator and event organiser, researcher and teacher in art and technosciences; director of Leonardo/Olats ([www.olats.org](http://www.olats.org)), European sister organisation to Leonardo/Isas):

<http://www.annickbureaud.net/?p=1066>

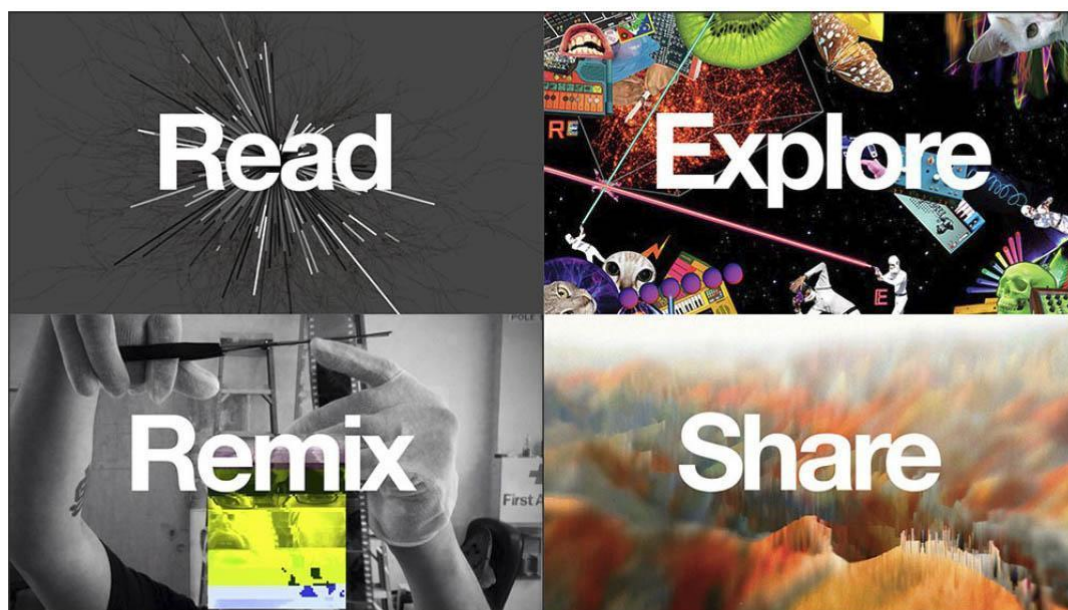
#### **4.1.1. ADDITIONAL PART OF THE FIRST PILOT OUTCOME: AN EXHIBITION**

Chapter 8 of *Photomediations: An Open Book* will contain an exhibition, on which will be developed during 2016 - both by way of disseminating the Pilot and also by way of testing and experimenting with the creative reuse of cultural heritage from Europeana. (See the 'Future Work' section below for more information.)

#### **4.2. SECOND PILOT OUTCOME: A GUIDE TO OPEN AND HYBRID PUBLISHING**

Using *Photomediations: An Open Book* as a case study, A Guide to Open and Hybrid Publishing was also designed, in the form of a downloadable pdf (fig. 10). The Guide includes a comprehensive chart: 'How to create an image-based, open access book in 10 easy steps'.

The Guide can be downloaded from here: <https://goo.gl/boRPll>. A reformatted version of the Guide is also included here, in the Appendix.



**A Guide to Open and Hybrid Publishing**  
(Or how to create an image-based, open access book in 10 easy steps)

Fig. 10. First page of the Guide

Our Guide to the Open and Hybrid Publishing model offers an alternative to the top-down, one-to-many traditional publishing model. It does so by drawing on the availability of valuable textual and visual material under [Creative Commons licenses](#) (licences which allow free distribution and use of works that would otherwise be copyrighted). Employing open source software – i.e. software whose code is publicly available for all to use, modify and improve upon – the Open and Hybrid Publishing model offers clear benefits to smaller publishing enterprises, both commercial and non-profit, and also to individuals. The ready availability of material that can be published on an open access basis, the reduced costs of printing and binding, the wide availability of print-on-demand services, and the relative ease of distribution of electronic and paper books, including those that are self-published using established platforms such as Amazon and Blurb, means that the primary costs for the future implementation of such projects will be to do with staffing, i.e. with the setting up of such projects, copy-editing and proof-reading them, and, last but not least, with publicising them. But the majority of other costs associated with the traditional publishing business will disappear. This is why the role of the publisher now can be taken up not just by large established organisations and businesses but also by small groups or even individuals.



This expansion and the relative ease of performing this role of the publisher today (blogs, Twitter, Scribd, Academia.edu, etc. mean that anyone can publish today in a matter of minutes) has at the same time generated a need for capturing the attention of the increasingly fragmented audience. This is where the role of the book editor as the ‘knowledge curator’, that is as someone who selects relevant bits of knowledge and direct relevant audiences to it, becomes increasingly important. This role can be successfully filled by various organisations and groups within the cultural, art and educational sectors – organisations that are not traditionally associated with publishing but that already have established audiences for the content they could offer.

The Open and Hybrid Publishing model outlined in the Guide can thus be of use to many parties:

- museums and galleries
- educational institutions (schools, colleges and universities) and communities of learners worldwide
- artists, curators and arts managers
- cultural centres
- business organisations working with media images
- individual users (book readers, writers and artists interested in self-publishing)
- non-profit organisations such as artists’ collectives
- internet communities with interest in open cultures.

## 5. CONTENT SOURCES

*Photomediations: An Open Book* contains:

- still and moving open access images concerning the evolution and current practices of photography and its engagement with other media
- academic and curatorial open access texts on photography and media.

**PHOTOMEDIATIONS: AN OPEN BOOK** contains the following content:

1. Photomediations: An Introduction (essay of 1500 words)
2. Photography, Optics and Light (53 images plus introduction)
3. The Image in Motion (44 images plus introduction)
4. Hybrid Photomediations (66 images plus introduction)
5. The Networked Image (47 images plus introduction)
6. Photomediations: An Open Reader (an online editable reader plus a downloadable pdf and paper book): see previous section for explanation
7. The Social Space: The Book Is Alive Tumblr: <http://thebookisalive.tumblr.com/>
8. The Exhibition (currently accepting works; with online and real-life exhibitions to be staged by June 2016): <http://photomediations.disruptivemedia.org.uk/>

**Number of overall images used in *Photomediations: An Open Book*: 210.** The choice of images was thematic (to fit in the 4 main chapter themes - e.g. 'photography, optics and light', or 'image and movement'). The first point of reference when it came to image search was Europeana, but, to ensure conceptual and visual breadth of material, it was necessary to supplement the selection from Europeana with additional resources. It was also important that the images and texts collected be available on an open licence. The intention is to feed the images taken from the other repositories into Europeana, to enrich its content, via the project's Technical Space, in months 25-30 of the project. (Since all the images have open licences, and since the technology is already in place to facilitate this – while training has been provided by the technical team - it will be relatively straightforward to accomplish this.)

The images have been selected on the basis of the conceptual fit with the 4 main chapters of the book. The 'search' function on the main Europeana API was used to assist with identifying the relevant images in Europeana. For additional information on this **content search as a purposeful curatorial activity** please see this illustrated article titled 'A Curated Object and a Disruptive e-Anarchive' about the experience of editing *Photomediations: An Open Book* published by the pilot's RA Kamila Kuc on a curated online website *Photomediations Machine*: <http://photomediationsmachine.net/2015/10/20/a-curated-object-and-a-disruptive-e-anarchive/>.

The article has been disseminated to mailing lists of international learned societies and artist groups (Meccsa, APHE, ACS & others). A blogpost about it has also appeared in Digital Meets Culture: <http://www.digitalmeetsculture.net/article/making-of-photomediations-an-open-book/>

**Names of repositories used and number of images from them:**

**Europeana: 35 = 17%**

Flickr Commons: 11

Flickr: 74

Wikimedia Commons: 49

The Public Domain Review: 6

Open Images: 4

Hubblesite.org: 3

Library of Congress: 1

California Digital Library: 1

Opte Project: 1

www.gov.uk: 1

Artists' own images: 19

Warburg Institute: 2

**Types of image files used:**

Still images (jpeg or png): 196

Animated image (gif): 4

Video stills, with links to external video: 10

**Names of licenses and number of images for each:**

CC licences:

CC BY: 26

CC BY-SA: 41

CC BY-NC: 13

CC BY-NC-ND: 29

CC BY-NC-SA: 25

CC BY-ND: 1

GNU Free Documentation Licence v1.2: 1

Open Government Licence v3.0: 1

PD (Public Domain): 57

No Known Copyright Restrictions: 13 (a designation used on [Flickr: The Commons](#), when cultural institutions have reasonably concluded that an image is free of copyright restrictions)

## 6. PROJECT INTEGRATION

Both the Content Space, with its information on IP, and the Technical Space were made use of during the hackathon and in some educational activities. Currently, the pilot team is in the process of uploading all of the images used onto the Technical Space (see section 5 above).

Feedback has been received on the 2nd outcome, *A Guide to Open and Hybrid Publishing*, including the IP team (UNEXE), hackathon organisers (PostScriptum, OCC), NISV, KU Leuven and other partners - and incorporated into a revised version of the Guide. The material available in the Content Space was used while writing the Guide and references were included to the Content Space and its different aspects (Open Content Exchange Platform); the Guide itself will ultimately be available in the Content Space.

<http://www.europeana-space.eu/content-space/copyright-tools-for-cultural-heritage/>

A number of educational activities have been developed across Goldsmiths and COVUNI:

- Several educational workshop introducing and evaluating *Photomediations: An Open Book* took place at Coventry in the autumn of 2015, led by Ross Varney and Kamila Kuc.
- In 2015/2016 Goldsmiths is running an undergraduate and MA sessions on open and hybrid publishing, using *Photomediations: An Open Book* as an example and working with students to submit work in response to the exhibition call.
- Jonathan Shaw has presented on Europeana and on the pilot at Leeds College, with some students having already submitted work for the exhibition in response.
- In November 2015 Joanna Zylinska gave a talk to MA students at KU Leuven on how we are all curators now, using the pilot and the exhibition as key examples (fig. 11).
- The pilot is now working closely with KU Leuven on developing the educational MOOC.
- There has also been collaboration with the Photography pilot based at KU Leuven, which also included Joanna Zylinska presenting at final conference of EuropeanaPhotography in January 2015 (Coordinated by KU Leuven.)



*Fig. 11 Professor Joanna Zylinska at KU Leuven, November 2015*

The pilot has worked with Waag, OCC and PostScriptum on developing the hackathon - which took the format of the Hack the Book festival in Athens in January 2016. This was an opportunity to explore various issues connected with publishing today, from redesigning the book as an open medium to considering new ways of monetising publishing experiments. The hackathon was preceded by educational demonstrations as well as an evening symposium on open book cultures, with several renowned international guest speakers: Professor Joanna Zylinska (Goldsmiths); Professor Gary Hall (Coventry); Chris Meade (The Future of Book); Simon Cronshaw (REMIX). The hackathon was extremely successful. After initially receiving 250 applications, the OCC team had organised a pre-event at which key ideas were explored and teams confirmed, with 10 teams (35 participants) invited to the hackathon proper, on 22-24.01.2016. A number of imaginative ideas were explored at the hackathon – many of them showcasing ‘phygital’ (i.e. both physical *and* digital) 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 can 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. The three winners of the hackathon will soon be attending a business modelling workshop in London, run by REMIX.

Inspiration was also drawn from other Europeana projects - Europeana Photography and Europeana Fashion. Drawing on the template set suggested by Europeana Fashion, Tumblr site for The Social Space in the book was redesigned. This is an open chapter, in the form of a blog - titled ‘The Book Is Above’ - that celebrates the book as a dynamic, creative and visual medium. The blog features various images of books present and past, as well images of artistic experiments with the book form (fig. 12).

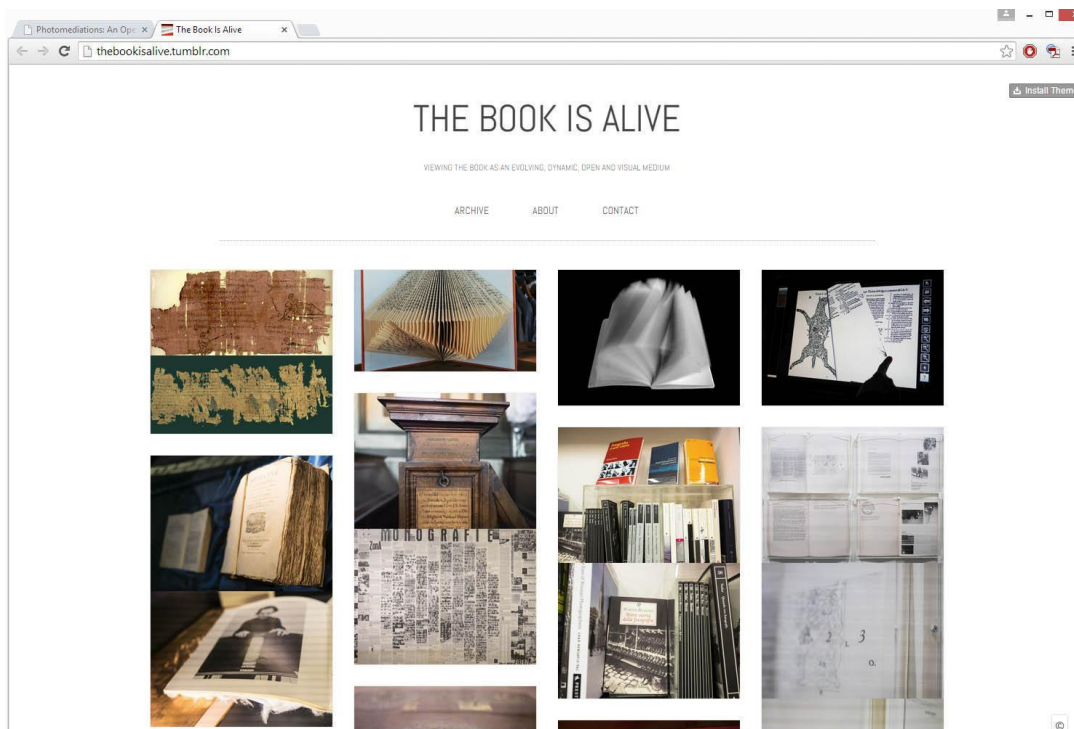


Fig. 12. The Social Space: The Book Is Alive Tumblr - <http://thebookisalive.tumblr.com/>

Last but not least, the pilot draws upon - and, with this, popularising - the whole of the Europeana in the Call for Creative Works that will lead to the exhibition. People are invited to creatively engage with the content of Europeana by remixing images, developing collages, montages and other contributions - in full respect of copyright.

## 7. EVALUATION

### 7.1. EVALUATION PROCEDURE

The evaluation of the pilot took place in two parts.

1. During the period of designing *Photomediations: An Open Book* (October 2014-April 2015), feedback was regularly sought from various groups of users, via open-ended questions and short 'choose the best option' questionnaires on different aspects of design and user interface:
  - the choice of design (to what extent should it look like a book; do people prefer the act of visually 'turning pages' or just clicking to skip to the next image, etc.)
  - the look of the splashpage
  - navigation around the whole *Photomediations: An Open Book* site
  - the ease and speed of use of the site on different platforms and in different browsers

Many of the design aspects were altered in response to the feedback received from users. Features were also altered on receiving direct feedback from the Europeana Space community.

2. It is not the pilot's intention to monetise directly its first outcome, *Photomediations: An Open Book* (in the same way that other project pilots want to monetise their apps). Rather, the Book serves as an **example (or 'case study') of what can be achieved with the open and hybrid publishing model that is being proposed**. With a view to this, a questionnaire was devised for different groups of users that were used to test the success of the pilot and ways of promoting - as well as helping to develop some new ways of promoting - 'open and hybrid publishing' as a model of good practice, as well as an alternative business model, for different stakeholders. The evaluation questionnaire was used in teaching sessions and publishing workshops, and was emailed to different groups of users. The questionnaire - included in the Appendix below - was available online: <http://bit.ly/evaluate-pob>.

### 7.2. EVALUATION RESULTS

The qualitative and quantitative answers from the evaluation questionnaire were collected into an Excel sheet. They were then analysed in detail by the pilot team, with the results feeding into the writing of the 2nd outcome (The Guide to Open and Hybrid Publishing) and the hackathon. Overall the response to *Photomediations: An Open Book* was very positive, even enthusiastic. Users praised its design, the originality of the ideas and the opening up of the publishing agenda via this outcome. *For a more detailed analysis of the evaluation questionnaire, please see the Appendix.*

Many recognise the social and educational - as well as commercial - potential of this project. Most interestingly, many have expressed an interest in developing similar open books themselves. One obstacle mentioned by many users is the technical aspect: many feel that they lack the skills to put together such a book.

The other issue is copyright, especially when it comes to understanding creative image reuse, and the use of open licences. The Guide to Open and Hybrid Publishing demonstrates how to overcome these obstacles. Also, the library of material included in the project's Content Space further clarifies copyright issues.

### **7.3. IMPROVEMENTS AFTER EVALUATION**

Evaluation has led to adjusting some design features of *Photomediations: An Open Book*. More importantly, though, the comments received fed into the writing of the second outcome: i.e., *A Guide to Open and Hybrid Publishing*. Drawing on users' comments and the pilot team's own reflections from lessons learned (see below), it was able to make a number of suggestions and recommendations to future users of the open and hybrid publishing model. These were also made use of in the hackathon.



## 8. LESSONS LEARNED

General reflections:

- One of the main challenges in working on the pilot for the first 2 years included the difficulty of navigating and identifying content within the Europeana database. Keyword searchability is improved in other open access media repositories through gateway portals such as <https://search.creativecommons.org/> - the project that aims to offer multiple and alternative access points to Europeana and other open collections, whilst improving the ability to conscientiously share and make use of individual media objects in a networked ecosystem and marketplace.
- Another challenge was related to sourcing print-resolution images that would work, in terms of 'hybrid publishing', across print, screen etc. and that would enable a potential financial exploitation of these outputs.
- On the design level, the pilot team are acknowledging the importance of mobile devices in the production and consumption of images and information. Therefore, the design of the exhibition space should seek to capitalise on this and explore what a responsive, mobile-centric platform might look like and operate.
- When it came to evaluation, Google forms were used to gather and collate user responses. This approach worked well in practice, with the form taking between 15-25 minutes for respondents to complete. It would have been preferable to gather responses from a slightly wider cross-section of users. The evaluation session with the students were useful in informing the development of the exhibition space – which aims to provide additional teaching and learning tools. The results highlighted the need for clearer narratives around the value to cultural producers of 'open' repositories and open access, and the need for further education around open licensing options – which the project aims to help address.
- The pilot also aimed to test open collaborative writing and curatorial practices – which, in hindsight, highlighted both aspects as challenges. (There is a question of time needed to undertake such collaborations; then there's the question of motivation time and the need to develop in individuals or communities a sense of shared benefits to this way of working.) However, collaborative working on the pilot has provided areas of focus for the later stages of its development (e.g. educational classes and the exhibition & resource space).

In terms of lessons learnt, the experience of working on the pilot, and especially on editing *Photomeditations: An Open Book*, has:

- helped with the critical evaluation of the state of the current publishing market and its implications for various stakeholders: creatives/curators/artists; academics working in humanities; individual hobbyists

- enhanced the knowledge of Europeana's rich visual archive on the part of various user groups within pilot interaction (e.g. Europeana Space community; students and lectures at Goldsmiths, Coventry and Leeds College; the wider photographic and art community to whom a call for Creative Works for the exhibition has been issued)
- shifted the pilot team's conceptual thinking and experimental approaches to producing knowledge (thinking through images before applying critical concepts, allowing for a certain amount of flexibility where writing histories of images are concerned)
- impacted on teaching methods: allowing partners to find new connections between images and texts and presenting them in a less conventional matter
- enhanced the pilot team's technical skills relating to building and maintaining websites: Open Source Software, website design and navigation
- offered us a unique insight into the principles and practices of the Open Access Movement
- taught us about hybrid publishing and its possibilities
- expanded the pilot's field of knowledge on the subject of digital publishing through an encounter with various projects: Photomediators Machine, Living Books About Life (open books), Disruptive Media Lab at Coventry University
- taught us about open licensing (e.g. Creative Commons); showed us how much free and reusable material exists online
- illuminated understanding of the usefulness of digital technologies for Open Access and Open Education purposes
- taught us about the freedom and other implications of self-publishing
- shed a new light on collaborative practices and helped us to rethink the meaning of curating as a form of collaboration
- taught us how to skilfully bring together different types of content (textual, visual – still and moving).

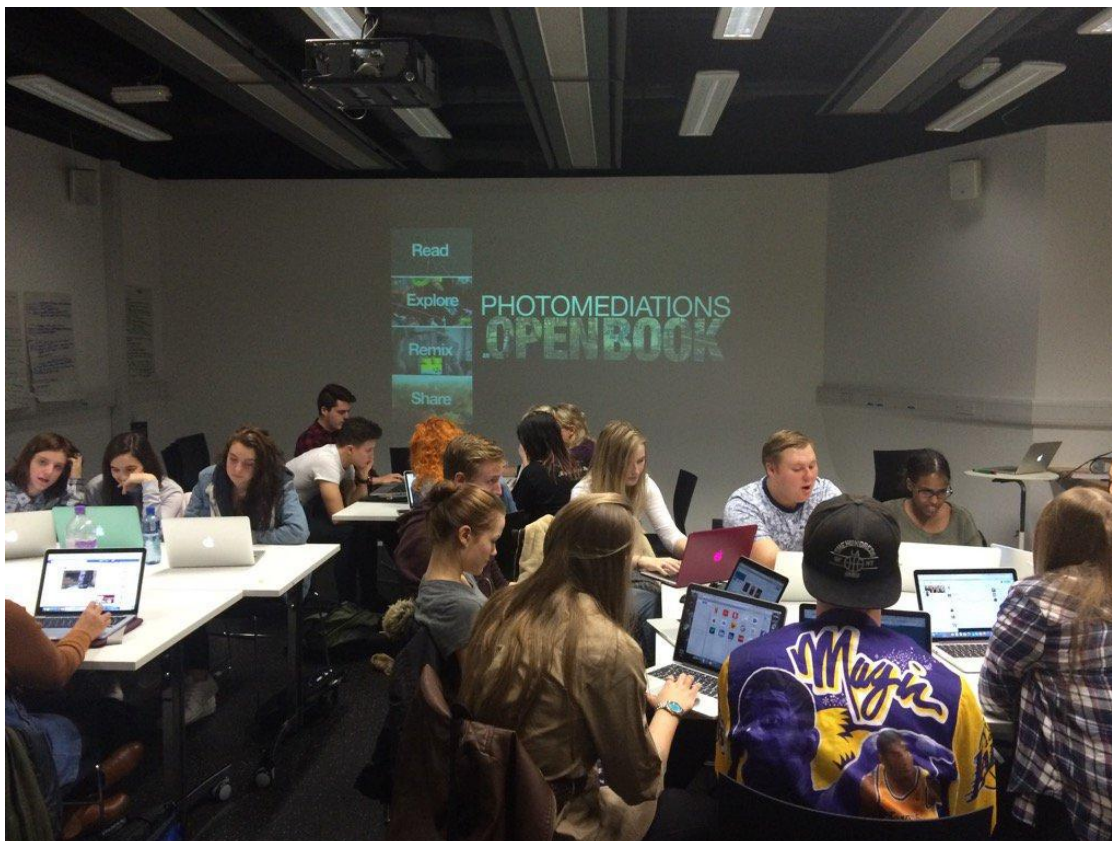
What would be done differently?

- We would have had a web designer on board throughout the evaluation process (so some suggestions could be implemented)
- Earlier awareness of what the Technical Space would ultimately make available for the pilot to use would have streamlined the work process.
- The hackathons could have perhaps come earlier in the process of creating the resources so that the feedback from it could feed into the design (especially since there is so much emphasis on sustainability of the project beyond 2016). Unfortunately, as it was integrated with the Best practice for education workshop that had a fixed January 2016 date, this was not possible.

## 9. EDUCATIONAL USE

A series of educational workshops on open and hybrid publishing were held at Coventry University, with 5 groups of undergraduate students (Level 2 Media Production & Photography students), to look at and evaluate *Photomediations: An Open Book*. During these one-hour sessions the tutors introduced the broad themes and context of the project without leading or coaching students too much, in order to obtain their honest first impressions relating to the user experience and content. (Students first looked at the POB site for 25 minutes on their laptops, exploring the areas that interested them the most and considering usability and their potential future use of the site. Finally they received the URL for the survey and were asked to complete it, with approximately 25 minutes of the session left.) The tutors' impression was that 50% of students seem excited and engaged by the project and the rest a little confused. Many of them have little knowledge of Creative Commons or the idea of open resources & open publishing. This perhaps reinforces the need for the next stage of educating and engaging groups in the creation process - something that can be further highlighted in the project MOOC and in the exercises associated with the exhibition. Certainly some students were very interested in the idea of submitting work to the open call for artworks that is running as part of the pilot.

Further educational workshops are now being planned in Year 3 of the project. Unlike the Coventry workshops which focused primarily on evaluation, these workshops will be oriented towards disseminating the pilot's findings and popularising the idea of open and hybrid publishing. They will be undertaken at Goldsmiths, University of London between January-March 2016, at the Athens hackathon for the pilot in January 2016; and during a residency held by a colleague from Coventry at a Photography HE in Australia in February-April 2016. There was also an educational dimension to the hackathon – via the Best practice for education workshop - held in Athens in January 2016 directly in advance of the hackathon itself.



*Fig. 13. Educational workshop on POB at Coventry University, October 2015*

The exhibition described in 'Future work' below also has a strong educational component.

Last but not least, there is collaboration with KU LEUVEN on providing material towards the educational MOOC: an online course which is to be available also after the project comes to an end. A session on open and hybrid publishing will be developed which will include the following materials:

1. Photomediations: An Open Book (an online book)

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

2. Photomediations: A Reader (an open access pdf book)

<http://www.openhumanitiespress.org/books/titles/photomediations/>

3. A Guide to Open and Hybrid Publishing (a pdf)

4. An exercise in remixing and creatively reusing Europeana, based on the Call for Creative Works for the exhibition

5. Video recordings from the Hack the Book symposium accompanying the hackathon

## 10. FUTURE WORK

Disseminating of the outcomes of the pilot will continue, via Twitter (e.g. posting a photo a day on @photomediations; and growing the Social Space in the form of the [The Book Is Alive](#) Tumblr) and other social media.

There will also be an exhibition held. In November 2015 the exhibition website and a call for creative artworks was launched. The idea of this call is to familiarise various groups of users (students, educators, artists and independent publishers) with Europeana content – and to encourage them to get involved in reusing this content in a creative way. *Photomediations: An Open Book* designed by the pilot serves an example of how to creatively reuse digital heritage in the form of images, while also educating users about copyright and various open licences. The material received in response to the call will form the basis of a virtual and a real-life exhibition in 2016, to be held online and in a real-life venue (most probably Coventry University, but this is to be confirmed) by June 2016. The Call for Creative Works is available here:

<http://photomediations.disruptivemedia.org.uk>

For the exhibition, an open invitation has been issued to the creative community worldwide 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 the Europeana repository of cultural artefacts (<http://www.europeana.eu>). These are the instructions that have been issued:

1. Check out [Photomediations: An Open Book](#) for inspiration, both about the concept of photomediations and about what can be done with various images.
2. Visit the [Europeana repository](#) and start collecting the images you wish to work with.
3. Develop and produce your work. Use mashup, collage, montage, tribute, pastiche, or any other technique that creatively reuses the source material in some way. Don't be afraid to experiment!
4. Please email your submission to [photomediations@gmail.com](mailto:photomediations@gmail.com)

The request is for still images and videos but there is openness towards 3D projects such as physical collages, installations, sculptures, etc. The closing date for the submissions is 30 March 2016. All successful entries will be notified by the judges by the end of April 2016. Selected entries and up to 10 honourable mentions will be highlighted on the exhibition website and then shown in a real-life exhibition venue.

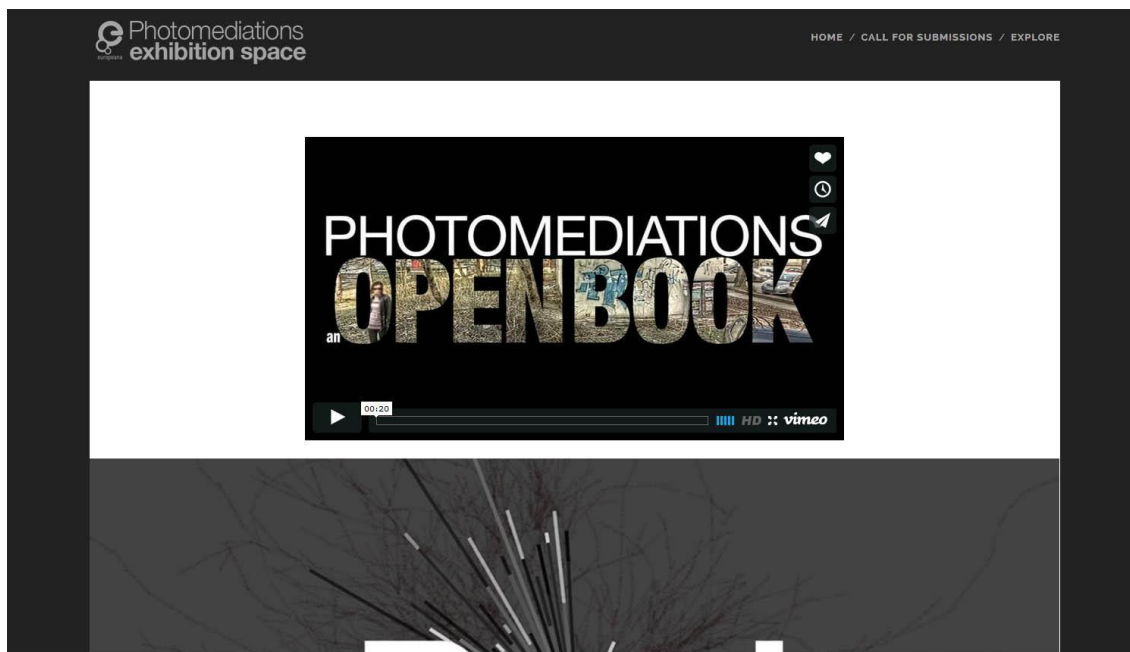


Fig. 14. Exhibition website

A number of teaching activities are being developed at various universities and other institutions, to disseminate and test the outcomes of the pilot.

A launch will be organised, accompanied by an academic symposium open to everyone, at Goldsmiths, for the paper publication of *Photomediations: A Reader*, in February 2016.

After the very successful hackathon for the pilot in January 2016 in Athens, at which 10 imaginative projects that explored open and hybrid publishing in practice were presented, with 3 winners eventually selected, pilot members will be assisting Remix and other partners with the next stages of the development process (business modelling and incubation).

## 11. CONCLUSIONS

This has been an exciting project, which the pilot partners look forward to disseminating during year 3. Its originality and significance lay primarily in going beyond the traditional 'techy' mindset, in which an app is being developed and then monetised. Instead, we proposed an idea - 'open and hybrid publishing' - as something to develop, and a physical object - a book - as something to hack. The project has proved multi-faceted and has so far received enthusiastic responses from different groups of users. Pilot partners are particularly keen on seeing the results of the exhibition of their work in year 3, and on testing the idea of co-creation as an innovative way of reusing cultural heritage, including Europeana material.

### 11.1. IMPACT AND SUSTAINABILITY

*Photomediations: An Open Book* is expected to stay online for many years afterwards: its simple html design should ensure it works without any technical hitches for at least 10 years into the future, also with new incarnations of Internet platforms and browsers. The Book has already been incorporated, via a tab, into the *Photomediations Machine* online project curated by Prof. Zylinska, it will keep being promoted beyond the duration of the E Space grant:

<http://photomediationsmachine.net/>. The domain [www.photomediationsopenbook.net](http://www.photomediationsopenbook.net) - which is used for *Photomediations: An Open Book* - has been secured until 2019 for now. It is expected Prof. Zylinska's personal research allowance at Goldsmiths will be used to pay for both web hosting and the renewal of the domain name *after* 2019.

- *Photomediations: An Open Book* as well as the Open and Hybrid Publishing model (using *Photomediations: An Open Book* as a case study and presented in the form of a free downloadable 'how to' guide) have been incorporated into teaching activities and Goldsmiths and Coventry - as well as becoming part of the E Space MOOC, which is currently being developed (via KU Leuven) and which is expected to last beyond the duration of the grant, as both a platform for the dissemination of its findings and for ensuring sustainability.
- *Photomediations: A Reader* (which is a stand-alone book emerging from the project) will also be available to download for free and purchase in paper version, for many years to come, from our partner, the scholarly publishers Open Humanities Press: <http://www.openhumanitiespress.org/books/titles/photomediations/>
- The Guide to Open and Hybrid Publishing (our 2nd outcome) will be publicly available, free to download, from various websites, to ensure its wide propagation and availability.

Members of the pilot, via *Photomediations Machine* and *Photomediations: An Open Book*, have joined the recently announced network of open access presses and projects called Radical Open Access (#RadicalOA), whose goal is to establish a consortium of various independent open access presses and projects, to offer mutual technical, legal and intellectual support, and to ensure the sustainability of all these projects.

The impact of pilot is envisaged in the areas of education, publishing, leisure, culture and the arts, with cultural and educational institutions being the main benefactors. Specifically, its outcomes should appeal to several different market groups, from a very broad to a very specific one – although it will inevitably have more impact in some than others. These include:

- book readers worldwide
- artists
- curators and cultural heritage managers who work with text and visual images and who are looking for new formats for publishing and distributing the material
- higher education market: academics and students worldwide
- internet communities interested in open cultures

Even though the pilot is quite specific in its promotion of the open agenda, the Guide to Open and Hybrid Publishing is oriented towards various stakeholders as outlined above. Its aim is to ensure the promotion and distribution of the alternative business model for publishing beyond the duration of the pilot. This involves providing information, illustrated with specific already existent case studies, about various steps with regard to how to do publishing in the current precarious climate and where the business opportunities with regard to publishing, on an open access basis but also in other ways that involve monetisation, can be found. Through this, the aim has been to create the following value for our target groups:

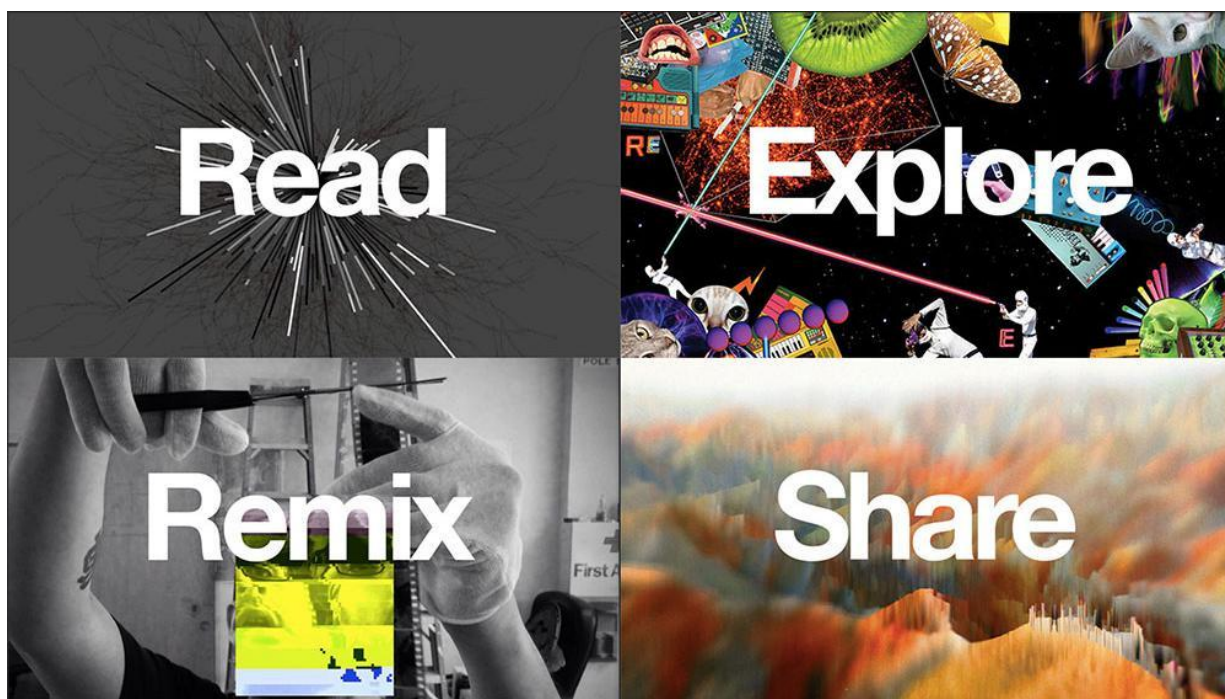
- for general customers, providing access to data/images/knowledge
- for artists / cultural heritage managers, both access and the possibility of making their resources and visual products available
- for academics, alternative, cheaper, sustainable model of publishing, outside the walled garden of expensive commercial publishers.



## 12. APPENDIX

### 12.1.A REFORMATTED GUIDE TO OPEN AND HYBRID PUBLISHING

(original pdf brochure is available at: <https://goo.gl/boRP11>)



# A Guide to Open and Hybrid Publishing

*(Or how to create an image-based, open access book in 10 easy steps)*

The world of publishing is undergoing dramatic changes, with the emergence of new publishing platforms, the increasing need for cross-media content and the transformation of the book into an ‘open medium’. The aim of this guide is to explain the concept of ‘open and hybrid publishing’ and to encourage various parties – students, educators, artists, curators, independent publishers, cultural heritage managers – to become involved in open and hybrid publishing themselves.

Using two case studies of multi-platform publishing projects, this Guide to Open and Hybrid Publishing demystifies the process of publishing online and offline today. Promoting the **creative reuse of the available cultural resources**, it draws attention to the complex issue of copyright when it comes to publishing written texts – as well as images. It also discusses the various business approaches that ‘open and hybrid publishing’ can embrace.

## What's happening with publishing today?

The rise of new devices, such as Amazon's Kindle and Apple's iPad, has facilitated **new ways of reading**. It has also changed the very nature of the medium that is being read. Desktop computers facilitated a shift to screen-based reading, while laptops, smartphones and tablets encouraged the **development of cross-platform multimedia contents**. Today it is e-books, tablets and smartphones, more than online newspapers, that are radically transforming the publishing landscape. The UK's *Guardian* newspaper reported recently that e-books are 'on course to outsell printed editions in UK by 2018'. The book market itself is showing definite growth tendencies in respect of both the commercial e-book market and, under the open access publishing model especially, academic publishing market. With regard to the former, 'The UK consumer e-book market – which excludes professional and educational books – is forecast to almost triple from £380m to £1bn over the next four years' (*The Guardian*, 4 June 2014 ).

**E-books** are only one part of this new ecosystem of reading, writing, publishing, distribution, access and sales. They represent, in Europe, just a few percentage points of the revenue of the national book industry. Certainly, for many publishers these days (such as Penguin Random House or Hachette Livres) expanding their access to international markets on a global scale through e-books is a priority. Yet publishing is no longer limited to the traditional publishing houses: technology companies such as Apple, Amazon and Google have now entered the picture. With their **new production and distribution models**, and new modes of presenting content, these companies are disrupting the traditional structures – and strictures – of the pre-digital publishing industry. Interestingly, they are also promoting a **more seamless relation between text and image**.

As for academic publishing, while the shift to digital and the **promotion of open access (OA) to knowledge – where outcomes of academic research, in the form of articles, research papers and reports, are made freely available online** – is relatively advanced in the sciences, it has yet to become more firmly established in the humanities. One reason for this is that in the sciences the major form of communication is the peer-reviewed journal article, and it is easy to make journal articles available on an OA basis because of the way copyright works for articles: you can always publish a pre-print version online as soon as it's ready. In the humanities, however, the book (the academic monograph in particular) remains the gold standard by which academics are measured – and it is more difficult to make a monograph available OA. Yet many non-profit, scholar-led presses which publish open access monographs, such as Open Humanities Press and Meson Press, have emerged in recent years. Mobilising academic labour traditionally given to large commercial conglomerates to become directly involved in the book production process, such presses have challenged the monopoly and business practices of commercial publishers of academic books.

## What is the Open and Hybrid Publishing model really about?

The Open and Hybrid Publishing model presented here offers **an alternative to the top-down, one-to-many traditional publishing model**. It does so by drawing on the availability of valuable textual and visual material under Creative Commons licenses (licences which allow free distribution and use of works). Employing open source software – i.e. software whose code is publicly available for all to use, modify and improve upon – the Open and Hybrid Publishing model offers clear benefits to smaller publishing enterprises, both commercial and non-profit, and also to individuals. The ready availability of material that can be published on an open access basis, the reduced costs of printing and binding, the wide availability of print-on-demand services, and the relative ease of distribution of electronic and paper books, including those that are self-published using platforms such as Amazon and Blurb, means that the primary costs of the future implementation of such projects will have to do with staffing, i.e. with the

setting up of such projects, copy-editing and proof-reading them, and, last but not least, with publicising them. But the majority of other costs associated with the traditional publishing business will disappear. This is why the role of the publisher now can be taken up not just by large established organisations and businesses but also by small groups or even individuals.

This expansion and the relative ease of performing this role of the publisher today – blogs, Twitter, Scribd and Academia.edu, etc. mean that anyone can now publish in a matter of minutes – have at the same time generated a need for capturing the attention of the increasingly fragmented audience. This is where the role of **the book editor as a ‘knowledge curator’**, that is as someone who selects relevant bits of knowledge and directs relevant audiences to it, becomes crucial. This role can be successfully filled by various organisations and groups within the cultural, art and educational sectors – organisations that are not traditionally associated with publishing but that already have established audiences for the content they could offer.

The Open and Hybrid Publishing model can thus be of use to many parties:

- museums and galleries
- educational institutions (schools, colleges and universities) and communities of learners worldwide
- artists, curators and arts managers
- cultural centres
- business organisations working with media images
- individual users (book readers, writers and artists interested in self-publishing)
- non-profit organisations such as artists’ collectives
- internet communities with interest in open cultures.

## How is Open and Hybrid Publishing different from Open Access?

Exploring the newly arising possibilities in the publishing market, Open and Hybrid Publishing **allows users to experiment with different modes of publishing textual, audio and visual material**. It also allows for the **promotion of alternative, sustainable and resilient business practices** for individuals working with texts and images (artists, curators, art managers) and smaller enterprises, such as artists’ collectives and non-profit organisations. This model takes as its starting point the fact that the so-called digital revolution has facilitated the development of new modes of knowledge dissemination and research methods as well as new forms of communication. Digital distribution channels have also allowed for a wider access to academic and other cultural resources – a development that has gained the moniker ‘Open Access’.

**Open Access allows free online access to academic research** (articles, books, reports, etc.). The scholar-driven Open Access movement emerged in response to academic publishing being dominated by profit-maximising corporations (e.g. Taylor & Francis, Elsevier). While scholars are keen for their work to be read, appreciated and cited, this possibility is being hindered by the gate-keeping business models of their publishers, whereby knowledge is sold at rather high cost. As a reaction to the increasing commercialisation of the universities, Open Access is powered by a belief that access to knowledge and research should be the right of all people and not just a privilege of the few who can afford to pay for it.

**The Open and Hybrid Publishing model makes use of, and creates, Open Access resources but it also uses other publishing modes and formats, both online and offline, which can be subsequently monetised** (e.g. distribution of an electronic – epub, pdf – version of a textbook or a novel for free, with a paper copy being sold; sales of limited runs of artists’ books to accompany an exhibition or a web project): hence its ‘hybrid’ nature. This hybrid model of publishing allows users to experiment with the overall form of publications and with their business premises. It thus allows for the emergent publishing practices to

develop as free educational and art experiments supported by the institutions hosting them, and as sustainable commercial ventures. However, in promoting the socially significant open access to knowledge and facilitating access to cultural heritage, the value of Open and Hybrid Publishing transcends *direct* monetary benefits.

Building on the approach of Open Access publishers such as Open Humanities Press and Anvil, the model employs a targeted approach to publishing various kinds of materials. **It works on a project-to-project basis, thus challenging the traditional 'one size fits all' approach.** The two case studies presented below – (1) the Living Books About Life online series of Open Access academic books that allow all readers not just to access them for free but also to edit and re-version them; and (2) *Photomediations: An Open Book*, a multi-site project that combines the online and offline publication of texts as well as images – illustrate the educational, artistic and commercial possibilities opened up by this model. They also highlight many of the practicalities of Open and Hybrid Publishing, including the minefield that is copyright.

In a nutshell: Open and Hybrid Publishing learns from Open Access, it sometimes borrows from OA; it may incorporate OA strategies, but it can also go beyond them, depending on what a given publication and the organisation or group bringing it out want to achieve.



## Case Studies

### I How can you create a 'living book' which keeps growing?

Living Books About Life, <http://www.livingbooksaboutlife.org>

Funded by the Joint Information Systems Committee (Jisc), and published by [Open Humanities Press](#), Living Books About Life is a series of curated, open access books about life – with life understood both philosophically and biologically – which provide a bridge between the humanities and the sciences. Produced by a globally-distributed network of writers and editors, the books in the series repackage

existing Open Access science research by clustering it around selected topics whose unifying theme is life: e.g. air, agriculture, bioethics, cosmetic surgery, electronic waste, energy, neurology and pharmacology.

Editing such an open, living book about life could not have been simpler. After the editors decided on the topic, they had to find 10 or more scientific or science-related articles on it in one of the open access science repositories. They were also encouraged to include some other articles, excerpts, images, podcasts, video clips, etc. – as long as they were available under appropriate Creative Commons licences or, on Flickr, had ‘no known copyright restrictions’, or as long as permission had been obtained from the copyright owner to use the works in the ways the editors intended.

#### Living Books About Life



By creating twenty-one ‘living books about life’ in just seven months, the series showcased exciting opportunities for publishing, in a sustainable, low-cost manner, many more such books in the future. These books can be freely shared with other academic and non-academic institutions and individuals. Taken together, they constitute an engaging interdisciplinary resource for researching and teaching relevant scientific issues across the humanities, a resource that is capable of enhancing the pedagogic experience of working with open access materials. All the books in the series are themselves ‘living’, in the sense that they are open to ongoing collaborative processes of writing, editing, updating, remixing and commenting by readers – although ‘frozen’ pdf versions of the books are also created, to strike the right balance between editorial authority and experimentation. Through this, the Living Books About Life series engages in rethinking ‘the book’ itself as a living, collaborative endeavour in the age of open science, open education, open data and e-book readers such as Kindle and the iPad.

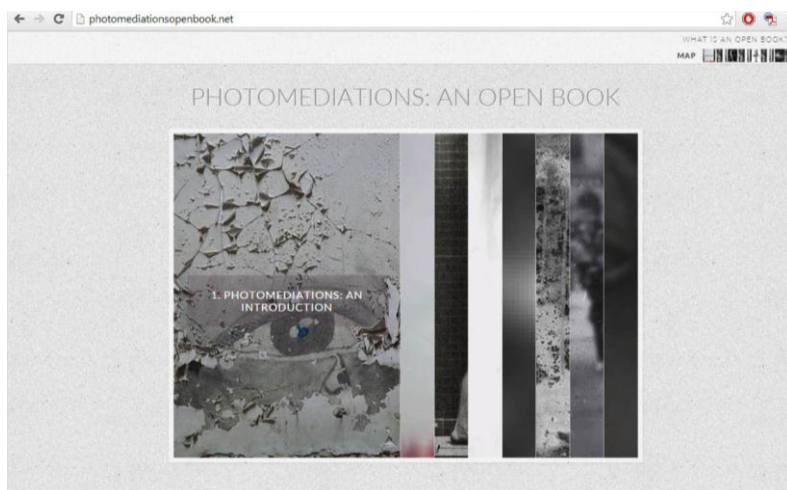
Living Books About Life is a collaboration between Open Humanities Press and three UK-based academic institutions: Coventry University; Goldsmiths, University of London; and the University of Kent. The publishing model behind it – and behind its parent organisation, Open Humanities Press – has been shared with, and adopted by, other organisations, such as Punctum Books (an open-access and print-on-demand independent publisher dedicated to radically creative modes of intellectual inquiry and writing across a whimsical para-humanities assemblage) and Meson Press (an open access press that publishes research on digital cultures and networked media). Its authors would like to encourage some further sharing, adoption and modification of this model – and of the idea of the living book embraced by it.

## II How can you redesign a coffee-table book for the Internet age?

*Photomediations: An Open Book*, <http://www.photomediationsopenbook.net>

*Photomediations: An Open Book* redesigns a coffee-table photography book as an online experience to produce a creative resource that explores the dynamic relationship between photography and other media. The book uses open (libre) content, drawn from various online repositories of open access material, and tagged with a CC BY or another open licence. Through this, the book showcases the possibility of the creative reuse of image-based digital resources.

Featuring a comprehensive introduction and four specially commissioned chapters on light, movement, hybridity and networks that include over 200 images, *Photomediations: An Open Book* tells a unique story about the relationship between photography and other media. Its online form allows for the easy sharing of the book's content with educators, students, publishers, museums and galleries, as well as any other interested parties. To collect the images, the book's editors conducted an extensive search of open image collections and repositories such as [Europeana](#), [Flickr: The Commons](#), and [Wikimedia Commons](#), using carefully tailored keywords such as 'optics', 'networked image' and 'library'. For intellectual property reasons, the images chosen had to be tagged with a relevant Creative Commons licence, or they had to be marked as being 'in the public domain' or having 'no known copyright restrictions' (the latter being a designation adopted on Flickr: The Commons, when cultural institutions have reasonably concluded that an image is free of copyright restrictions): otherwise it would have been impossible to include those images in the book. The process of searching revealed the extreme wealth of widely available open images and other forms of visual cultural heritage online – many of which can be reused, often in commercial publications (e.g. images tagged with the CC BY licence, which lets others distribute, remix, tweak and build upon the original work, even for commercial purposes, as long as the original creator is acknowledged).



The book's four main chapters are followed by three 'open' chapters, which can be populated with further content by a variety of users, after the launch of the book. The three open chapters are made up of a social space – a Tumblr blog titled 'The Book Is Alive', an online exhibition and an open reader. A version of the reader, featuring academic and curatorial texts on the subject of photomediations, has also been published in a stand-alone book form, in collaboration with Open Humanities Press. A pdf version of the reader is downloadable for free, with a printed copy being available for purchase. All these different publication formats that are part of the project are designed to show what a contested object 'the book' has become in

the digital area, while also highlighting the hybridity of the publishing platforms and mechanisms that are available today. In an attempt to visualize this state of events, the splash (or front) page of *Photomediations: An Open Book* is designed to evoke a set of book spines while the navigation around the book mimics a traditional page turning experience. Promoting the socially significant issues of ‘open access’, ‘open scholarship’ and ‘open education’, the project offers a low-cost hybrid publishing model as an alternative to the increasingly threatened traditional publishing structures.

*Photomediations: An Open Book* was developed as part of the European Commission-funded Europeana Space under its ICT Policy Support Programme. It is a collaboration between Goldsmiths, University of London, and Coventry University.

## How to create an image-based, open access book in 10 easy steps

Using the two case studies discussed above, we present behind-the-scenes tips on how these projects came about – and on how anyone can follow in our footsteps to design a similar open/living/hybrid book, either as a free open project for themselves or their organisation, or as a commercial product. Feel free to borrow, share, adjust and improve upon our idea and model.

### 1. Choose a platform for hosting your book

One way of thinking about the book as an open, hybrid, living object in the digital age is to reimagine it as a kind of website: a series of linked online pages, held together by a contents list but also by some unique design elements.

The [Living Books about Life](#) project runs on a wiki, using [MediaWiki software](#) – which is basically the same software used by Wikipedia. [Photomediations: An Open Book](#), in turn, is based a single page of html code. You don’t need an experienced coder to get it done: our html page was customised by our designer from a readily-available module – a [Fullscreen Pageflip Layout](#) – taken from the code sharing website [codrops](#). For the splash page (i.e. the front page of our Photomediations site), we repurposed the [Image Accordion with CSS3](#) module. If you can do some basic html design, or have a web designer involved in your project, you can use similar ready-made, freely available modules. You can also get some low-cost help with your website by hiring someone from [freelancer](#), even on a one-off basis.

If you know nothing about web design and have very limited resources, the web software and publishing platform [WordPress](#) is the way to go: it’s free, customisable and easy to use. It also provides lots of ready-made templates. You can [download it and install it on your own website](#), or, if you are a complete newbie, you can build your project, and thus publish your book, [directly on their site](#) - in a slightly more limited way though.

### 2. Develop the right design

To ensure your book doesn’t look like just any old website, you may want to introduce some design features that reference a ‘real’ book – or that playfully remediate its format. (You can [make a book cover and stick it on the splash page](#) or you can insert a page-turning feature into your website). You can pick

up plenty of ideas from open source and code sharing websites such as [codrops](#).

It is important that the shape and look of your open book reinforces its content. In designing *Photomediations: An Open Book* we experimented with many different shapes and styles of the platform before we settled on a design that remediates the experience of a coffee table book. Its [main landing page](#) is designed to evoke book spines and the navigation around the book mimics the traditional experience of turning book pages.

Deciding on the method of navigating through your book is equally important. You should also have an easily accessible contents list, or map, of the book as a whole. Last but not least, you need to ensure that your design is ‘responsive’, i.e. that it works well on different devices and platforms, from desktops and laptops, through to iPads and mobile phones. (Many of the recent Wordpress and Tumblr templates are already designed this way.)

### 3. Secure hosting and a domain name

Unless your institution is able to let you use some web space on their server, you will need to secure some space on which you’ll host your book. Hosting web-based projects on shared servers is inexpensive these days and can be bought from companies big and small. (The biggest ones include [Bluehost](#), [GoDaddy](#) and [1and1](#) – but do look around.) The same companies will also sell you a domain name – like [photomediationsopenbook.net](#) – that will act as the address for your book. They will also ensure your book is easily found by search engines such as Google.

When choosing your address, think of one that best encompasses the nature of your project. For us the concept of mediation (‘photomediations’) and the idea of an open book were important components, all of which found their way into the project’s overall title and also its URL address.

### 4. Decide what types of content and media to include

Your book will no doubt feature still images such as photographs, as well as scans of drawings, paintings and other visual material. You may also want to include moving images. It is easy to embed visual material into your website/book – for example, using the automated ‘embed’ feature in Wordpress. Text can be incorporated directly (through ‘cut and paste’ into your template), but you may also want to enhance your book with some pdf material or even with links to external resources. The advantage of the latter is that the book appears more open, reaching out beyond the confines of its covers. The disadvantage is that you have no control over external links: they can become obsolete any time. When using video, to ensure the smooth and speedy functioning of your book it’s best to host video clips on a free external website, such as YouTube or Vimeo, and embed them into your site from there – rather than place them directly within your book.

### 5. Curate your visual content

It may be helpful to understand your role in putting together an online book as that of a curator rather than just an editor. In other words, you become someone whose task is to organise the deluge of images and other data available on the Internet into a coherent and visually pleasing whole, gathered under a strong concept. Editing such a book is therefore akin to putting on an exhibition.



There are plenty of well-designed, themed repositories of open access material on the Internet from which you can download very interesting images. Most of these repositories have excellent ‘search’ facilities.

For example, to find content for chapter 2 ‘Photography, Optics and Light’ in *Photomediations: An Open Book*, we conducted a thorough search through a number of repositories (listed in the Appendix), using a variety of keywords: ‘light’, ‘optics’, ‘luminosity’, ‘camera’, ‘apparatus’, ‘eye’, etc. Importantly, we narrowed down our search to images tagged with appropriate Creative Commons licenses or marked as being ‘in the public domain’ (as explained in the section below), so that we could reuse these images in our project.

## 6. Think about copyright

If you are using images or texts that do not belong to you, make sure you don’t infringe the copyright belonging to the right holder. (Just because something is ‘on the Internet’ does not mean that you can use it...) Always check the licence of the work you find in a given repository. Also, if you receive an image or a piece of text directly from its author or copyright holder, make sure you clarify what the conditions of its use are: i.e. what you can and can’t do with it (e.g. Can you use it for educational purposes? Can you include it in a book you’re planning to sell? Can you crop the image or shorten the text? Can you use the image as part of a banner you are designing for your website?).

There are several so-called open licences that are considered ‘safe’, in the sense that they leave you a lot of freedom with regard to how to use them. As a rule of thumb, it is safest to use artefacts that are marked as being ‘in the public domain’ (sometimes marked as CC0) or, on Flickr: The Commons, images that have ‘no known copyright restrictions’. You can freely build upon, enhance and reuse them for any purposes.

There are a number of Creative Commons (CC) licences that aim to strike the right balance between permissions and rights: read the letters attached to them carefully, and follow the explanations on the CC website, to see what you can and can’t do with each work (some allow you to do anything as long as you acknowledge the original author; others allow you to use the works for non-commercial purposes only; some allow you to modify the work, others don’t, etc. etc.). Two most useful CC licences are:



Attribution CC BY

This licence lets others distribute, remix, tweak, and build upon your work, even commercially, as long as they credit you for the original creation. This is the most accommodating of licences offered. Recommended for maximum dissemination and use of licensed materials.



Attribution-ShareAlike CC BY-SA

This licence lets others remix, tweak, and build upon your work even for commercial purposes, as long as they credit you and license their new creations under the identical terms. This licence is often compared to ‘copyleft’ free and open source software licences. All new works based on yours will carry the same licence, so any derivatives will also allow commercial use.

## 7. Write captions – and supply additional text

It is important to always credit the work used – and, in case of images, to provide further information about them. Even if the copyright licence for a given image allows you to skip providing such information, it is good practice to include some further details about the image anyway, as they will no doubt be useful to your readers. This is how we've captioned the images included in *Photomediations: An Open Book*. Our example shows an image we found on Flickr by an author who calls himself 'Doctor Popular', which we included in a chapter on 'Hybrid Photomediations', as a commentary on new forms of portraiture today:



Doctor Popular, *AntiTagging*, 2014. Self-portrait taken using the Anti-Tagging iPhone app that anonymizes photos by auto-detecting faces and glitching them out, thus producing a secure selfie. Source: Flickr. Licence: CC BY-SA 2.0.

Even if your book is image-based, you may want to include some additional textual material in it, besides the captions for your images. For example, you may want to write or commission an introduction that contextualises the book. You may also want to include some additional reading material, by way of 'curating' (that word again!) your book in an interesting and multi-dimensional way. There are plenty of knowledgeable open-access articles and books available online. Most of these have been written by academics and other experts in the field; many went through the 'peer-review process': which means that they have been validated by other experts in the field as valuable and original. Curating an interesting list of texts on your chosen topic is not that different from curating a 'playlist' of songs on your computer or phone. (See Appendix for a list of repositories of open access material.)

## 8. Decide how open/closed you want to make your book

We've explained above how to include open-access material – be it text or images – in your book. However, the assumption so far has been that readers will come to your online book the way they come to a traditional book, i.e. to read it, and then they leave it intact. But maybe you would be interested in making all or at least parts of your book open, for readers to add material to the existing content, update it, comment on it, re-mix it or make their own versions? (You can think of it as an educational exercise, an artistic experiment, or simply as embracing the much more creative model of engaging with media by younger generations, where the roles of the producer and the consumer of culture become more blurred.)

For example, in the Living Books about Life project all the books in the series are themselves 'living', in the sense that they are open to ongoing collaborative processes of writing, editing, updating, remixing and

commenting by readers – as long as those readers have registered on the site first. This possibility of keeping the books open in this way is both potentially exciting and potentially dangerous. There are two main issues here: (1) First, we wanted to protect ourselves against vandalism, and that was an easy thing to do. Each introduction, contents list and attributions list of each living book is also available as a ‘frozen’ pdf file. Also, the wiki retains a record of all the edits, so it’s always possible to revert to an earlier version. In addition, we have a rigorous backing up system, so we have copies of all the books in their editors’ ‘original’ versions – which can always be restored. (2) But there is also a practical issue with regard to some possible threats and opportunities. Our experience is that people (i.e., readers/users) tend to treat any published text, even on the web, as having a certain authority: too much authority, in fact. So, somewhat disappointingly perhaps, the most that people tend to do is post a comment. It’s relatively hard to get them to do much more than that. Indeed, people tend to adhere to fairly conventional notions of the author and the book as an object that shouldn’t be messed around with – which is interesting in itself. But this reluctance or wariness is also something we want to encourage users to get over with this project.

In *Photomediations: An Open Book*, alongside the introduction and four ‘closed’, read-only chapters on photography and other media, we have also included three open chapters – which take the format of three separate web pages:

- [Photomediations: An Open Reader](#) – a collection of academic essays on photography and other media, which can be edited and expanded upon by any anyone
- [The Social Space](#) – a Tumblr blog called ‘The Book Alive’, exploring the book as a living and dynamic medium via the posting of images of books present and past
- [The Exhibition](#) – a space that encourages users to creatively experiment with images from our book and from the whole of the Europeana online collection of digitised items (or, more accurately, a single gathering place of data, allowing you to access material in a variety of European collections), and that displays the results of these experiments

## 9. Think whether you also want a printed version

Alongside your web-based book, you may also decide to publish a printed version. This could be the exact copy of all the online material included; it could include a selection of texts and images from your online book; or it could be an entirely new publication, mixing the online material with the newly sourced content.

For example, as part of our work on *Photomediations: An Open Book*, we entered into collaboration with the scholarly publishers Open Humanities Press to publish a version of our chapter 6 as a separate, stand-alone book. Titled *Photomediations: A Reader*, it includes 20 academic essays on the dynamic relationship between photography and other media, some of which are not available online. The book, looking very much like a traditional academic textbook, and illustrated with some images, was published open access, as a freely downloadable pdf. Printed versions can also be purchased.

It is very easy to print short runs of text- and image-based books, in very good quality, these days. Companies such as [Blurb](#) and [Lulu](#) provide their own online software which allows you to design the book for printing, even if you have no prior knowledge of book or web design. They also convert it for you into various e-book formats. You may also want to check out this website: <http://www.disphotic.com/book-making/>.

## 10. Get social

It is important to identify your readership by connecting to the existing online resources, be it social platforms (Facebook, Twitter, Basecamp, Github) or personal blogs. You may want to attach a Twitter account to your book, so that each day you can publicise a different element from it. However, it's not just about using social media to publicise your content. If you want to achieve real reader engagement, and get people involved in sharing, remixing and creatively reusing your content in some way, or even co-create content with you, you need to work with existent online communities. You can also attempt to build a new community around a particular educational, cultural or artistic project. See this article on co-creation from the EU RICHES project: <http://www.riches-project.eu/co-creation.html>.

## Appendix

### More on licences and copyright

- [Europeana Space – Copyright Tools for Cultural Heritage: http://www.europeana-space.eu/content-space/](http://www.europeana-space.eu/content-space/). Here you can access guidelines and tools for clearing copyright and find information about the development of business models for the creative reuse of digitised cultural heritage.
- [Out of Copyright: determining the copyright status of works: http://outofcopyright.eu/](http://outofcopyright.eu/)

### More on academic publishing

For a taxonomy of various forms of academic publications see this website by the Hybrid Publishing Consortium: <https://github.com/consortium/publication-taxonomy>.

### Selected Open Access image repositories:

- Europeana: multilingual collection of millions of digitised items from European museums, libraries, archives and media collections: <http://www.europeana.eu/portal/>
- Europeana Photography collections on Europeana: <http://www.allouryesterdays.be/partners.html>
- Flickr: The Commons: <https://www.flickr.com/commons>
- Wikimedia Commons: [https://commons.wikimedia.org/wiki/Main\\_Page](https://commons.wikimedia.org/wiki/Main_Page)
- The Public Domain Review: <http://publicdomainreview.org/>
- Open Images: <http://www.openbeelden.nl/>
- Creative Commons search: <https://search.creativecommons.org/>
- Google advanced search, filter by usage rights: [https://www.google.com/advanced\\_search?](https://www.google.com/advanced_search?)
- Open Content Exchange Platform – an online, publicly accessible platform that connects people to documentation on open licensing for both suppliers and users of open content: <http://www.europeana-space.eu/content-space/the-open-content-exchange-platform/>

### Open Access Directories (i.e., meta-lists of various worldwide repositories):

- OpenDOAR (Directory of Open Access Repositories) – Authoritative directory of academic open access repositories. Includes a tool to search the repositories' contents. <http://www.opendoar.org/>

- Directory of Open Access Journals – Categorized, searchable links to free, full text, quality controlled scientific and scholarly journals. There are more than 5000 journals in the directory. <http://www.doaj.org/>
- Open Culture – the best free cultural and educational media on the web: <http://www.openculture.com/>
- ROARMAP (Registry of Open Access Repository Material Archiving Policies) – Directory of the open access mandates of institutions worldwide, with links to their open access repositories. <http://www.eprints.org/openaccess/policysignup/>

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## 12.2 EVALUATION RESULTS

In October-November 2015 we conducted an evaluation of the online book via a questionnaire. The results were gathered into an automated Excel sheet, available here (password protected): <https://productforums.google.com/forum/#!topic/docs/F50QjYZYDDU>. 97 replies were received from two groups of users: 17 replies from creative professionals (artists, writers, lecturers, all mature, all with some experience of publishing) and 80 from students (BA and MA, mostly young, mostly 'digital natives', with some – but limited - experience of publishing). Although the replies were anonymous, the date when the forms were filled allowed to map the two groups of users. To offer a more complete and better informed picture, the interpretation of the results below presents the answers from these two groups separately.

### **Comments by Creative Professionals (artists, writers, lecturers)**

#### 1. What are the strongest aspects of *Photomediations: An Open Book*?

Most commonly they have singled out the following aspects:

- richness and beauty of the intellectual and visual material (13/17)
- commitment to open access agenda, with open chapters section (8/17)
- originality, functionality and easiness of the design (7/17)
- original and intellectually stimulating concept (4/17)
- free and easily accessible for students and the public (3/17)
- critical, experimental and innovative curation: pushing the boundaries of academic publishing (4/17)

#### 2. What are the weakest aspects of *Photomediations: An Open Book*?

Although 25% of interviewees had not singled out anything, some interviewees' comments evolved around the problems of access on various servers, as well as the layout and navigation:

- navigation and layout (it takes a while to find out how to navigate and move around on the website; a quick access to individual photos when returning to the book should be provided) (5/17)
- takes long time to load (3/17)
- design (the info box sometimes opens over the photo covering it up; a map or list of all photos would have been helpful) (2/17)
- better publicity is required for this groundbreaking project that would assert its legitimacy in relation to traditional books (2/17)

3. How likely are you to return to *Photomeditations: An Open Book* and use it on regular basis? What could you use it for?

95% of the participants stated 'Very likely' here, the remaining 5% have chose 'likely.'

4. How familiar are you with copyright issues with regard to the texts and images available on the Internet? (1 – A lot, 5 – Nothing at all).

Most participants knew quite a bit about the copyrights (option 2, 70%). Out of these individuals, some work on copyright, others are familiar with the publishing industry.

5. Has *Photomeditations: An Open Book* clarified any issues about copyright or added to your knowledge of copyright in any way?

Here 70% of participants responded affirmatively. The remaining 30% responded 'no'.

6. All the images included in the main chapters of the book (chapters 1-5) come from open access repositories. Have you used an open access image repository such as Europeana or Flickr Commons before?

The large majority (70%) of the participants stated 'yes', the remaining 30% claimed 'no'. One participant has expressed a need for 'explanatory parts' on the issue of copyright, 'possibly with links to legal sites and case studies.'

7. *Photomeditations: An Open Book* contains 5 closed chapters and 3 open chapters (Chapters 6-8), to which readers – such as yourself – can contribute material. Does the idea of contributing to such an open chapter appeal to you? What do you think in general about allowing readers to contribute to chapters in an online book?

Most participants responded positively to the open content parts of the book. Some expressed a desire to participate themselves, providing that they overcome the fear of editing someone else's work and that there is a presence of an overall curator-gatekeeper to ensure the ongoing quality of added posts:

- open chapters encourage the spirit of community and collaboration (13/17)
- reassurance that the space is being curated to make sure that the content is of high standard (4/17)
- good idea for teaching (3/17)
- prompts users to take responsibility for what they write (2/17)
- open chapters reinforce the content of 'open' (1/17)

8. How could you adapt this idea of an open and hybrid book that *Photomeditations: An Open Book* embraces for your own purposes?

Most participants have recognized the value of the project for educational and academic purposes:

- teaching and presenting scholarly research (8/17)
- creative writing and artistic projects (5/17)
- additional value as a pattern for personal interests websites/blogs (2/17)
- a blueprint for academic journals (1/17)
- self-publishing gives the author freedom to publish a book they want (1/17)
- the idea is good but it does not agree with the general demands of academic publishing (1/17)

9. If you were to produce a similar book yourself, what do you think would be the most difficult aspects of the project for you? What help would you need?

Most participants have identified a lack of technical, web design skills that this project requires:

- web design/technical skills (12/17)
- curatorial decisions (4/17)
- research skills (3/17)
- knowledge of copyright (3/17)
- managing open chapters section (3/17)

10. What do you think about the impact upon society of publishing open and hybrid books such as *Photomeditations: An Open Book*?

- inspiration guide for all interested in arts (5/17)
- reaches audiences globally (5/17)
- foregrounds open access ideals, democratizing knowledge (4/17)
- opens up the issue about exclusion and openness of information (3/17)
- empowers the readers, artists and all those interested in arts who have to voice (3/17)
- draws attention to the importance of open access but also to the importance of the need to restructure publishing patterns (1/17)
- demonstrates the possibilities of online digital publishing (1/17)
- changes the way we think about art (2/17)

11. And now please tell us something about yourself.

The dominant age group here is 40-59 (55%) and 30-39 (30%). These individuals are mostly creative professionals: academics, artists, teachers. 95% has the experience of publishing.



### **Comments by students**

#### 1. What are the strongest aspects of *Photomediations: An Open Book*?

Most interviewees have commented on more than one aspect of the book in this section. Most commonly they have singled out the following features:

- design and layout (65%)
- navigation (60%)
- strong imagery and intellectual content (60%)
- hybridity of the book (a unique mixture of text and still and moving image) (55%)
- accessibility and interactivity (45%)

#### 2. What are the weakest aspects of *Photomediations: An Open Book*?

Although a large number of interviewees had not singled out anything, some interviewees' comments evolved around the problems of access on various servers, as well as getting used to the layout and navigation:

- too much text (text should be broken up by images in between) (65%)
- navigation (cannot go back to particular pages) (60%)
- lack of index (10%)
- open parts risk unreliable content being added (10%)
- the book should be downloadable (1%)

#### 3. How likely are you to return to *Photomediations: An Open Book* and use it on regular basis? What could you use it for?

More than 60% of the participants have stated 'likely', 10%, 'very likely' and some 25% stated they would not return to the book.

#### 4. How familiar are you with copyright issues with regard to the texts and images available on the Internet? (1 – A lot, 5 – Nothing at all).

Most participants did not know much about the copyright issues (option 3, 55%), or almost nothing (35%). Those who knew (the remaining 16%) have self-publish university projects on blogs, as well as video content on websites such as Vimeo and YouTube.

#### 5. Has *Photomediations: An Open Book* clarified any issues about copyright or added to your knowledge of copyright in any way?

50% of the participants have stated 'yes' and the remaining 50% said 'no'.

6. All the images included in the main chapters of the book (chapters 1-5) come from open access repositories. Have you used an open access image repository such as Europeana or Flickr Commons before?

80% of the participants have not used open access image repositories, those who did, referred to Flickr in particular.

7. *Photomediations: An Open Book* contains 5 closed chapters and 3 open chapters (Chapters 6-8), to which readers – such as yourself – can contribute material. Does the idea of contributing to such an open chapter appeal to you? What do you think in general about allowing readers to contribute to chapters in an online book?

Here many students did not answer the question. Those who did expressed the following opinions:

- the idea is good because it reflects the nature of the Internet and engages with the current context, sense of community and motivation (50%)
- good idea but risky because of unknown content people may post (25%)
- good but would not contribute (not confident enough in academic ability) (10%)
- would not contribute and don't like the idea (15%)

8. How could you adapt this idea of an open and hybrid book that *Photomediations: An Open Book* embraces for your own purposes?

As above, numerous students did not answer the question (chose do not know; no comment; n/a option). Those who did expressed the following opinions:

- artist portfolios (30%)
- artist collective can use such a platform to share ideas (collaborative sketchbook) (20%)
- use as promotional, mood book material for films and art works (15%)
- way of gathering research and feedback on work in progress (10%)

9. If you were to produce a similar book yourself, what do you think would be the most difficult aspects of the project for you? What help would you need?

Most participants have identified a lack of technical, web design skills as well as research skills and knowledge that this project requires:

- research skills and writing (70%)
- web design/technical skills (65%)
- curatorial decisions (40%)
- publicizing the project to ensure its usability (25%)

- collaborative aspect (25%)
- control over open content (10%)
- knowledge of copyright (5%)

10. What do you think about the impact upon society of publishing open and hybrid books such as *Photomeditations: An Open Book*?

As above, numerous students did not answer the question (chose do not know; no comment; n/a option). Those who did expressed the following opinions:

- free knowledge (75%)
- more accessible and reachable globally (45%)
- the future of publishing (45%)
- makes people more creative (30%)
- ecological (5%)

11. And now please tell us something about yourself.

This age group is mostly (99%) 18-29. They are students of Media Production course at Coventry University. Most (99%) do not have any experience in professional publishing (other than personal, university-related content: blogs, Vimeo, YouTube)