

# A small draft of Italian OpenHeritage Manifest

Submitted on 30 Jul 2013 by luca corsato

In [a blog post](#) written for [IWA Italy's](#) blog, I described the story of some amendments which didn't apply to [legislative code related to Italian cultural heritage](#).

With these amendments, our desire was to make the data of Italian heritage the most beautiful of our available digital commons.

We thought it could be the Italian embassy in the Web of Data.

How we can do that? Through the free circulation of open data heritage!

Below you'll read our principles and wishes in a small draft of **Italian OpenHeritage Manifest**.

We want a new generation of Humanists.

We want a new class of Scholars of art.

I imagine Italy as a driving motor of art and heritage sharing. To do that, opening data, archives, boards of cultural heritage is essential: the sharing as a production system for new cultural property. Only through the spreading of cultural property knowledge we can produce new works and update these studies.

In Italy we must rediscover the cultural heritage from the places that keep them: archives, small museums, galleries, the academies' stores, libraries. By sharing what you have, you can (and you should) protect and save the same structures and train new staff. It's as simple as that: If you don't know what I own, if I don't have open access to what's everyone's heritage, how do I promote it? How do I save it? At the same time I have to create business models that move the exploitation **from cultural heritage to data cultural heritage**. The digital data allows the greatest degree of dissemination and reproduction with the minimum level of consumption of cultural property. To create a new model we must spread data and exploit the cataloguing systems as a basis for interoperability: **to transform the set of metadata and glossaries in the semantics of art**. With this path, we can shorten the way through the semantic analysis of the relation between art and territory. This will allow us to recover, in the villages and cities that preserve the cultural heritage, the productive web which created the goods.



Why Italy can play a decisive role? Because in areas such as [archeology](#) and [librarianship](#) is emerging hybrid figures like “**humanist hacker**”: a scholar that combines the humanities to the concepts of semantic web and RDF schemas; Italy is in extreme need of these people, but still doesn't know it! And this is dangerous for its productive system and especially for its school system. For this reason I consider essential to insert the data sharing of cultural heritage as academic and productive infrastructure: the circulation of



cultural data may re-arrange approaches to the subjects, can make study campaigns more effective and efficient , can re-contextualize public works and create new training or

tourism.

**The use of catalogue cards as semantic infrastructure allows to save jobs as librarian and archivist, at risk of disappearing due to cuts in public funds.** The role of relationship between objects becomes more and more important, and the ability to share open licensed data of Cultural Heritages move the enjoyment by all of the knowledge commons. For this reason, the formulation of common goods must go through the re-thinking of the [circulation of dataset and of catalogue cards](#). They are all information that reconstruct the historic fabric and production of a country much more than uni-directional protection campaigns.



I imagine a system where an archaeological site that is georeferenced and semantically connected with the exhibits and documentary sources that hint at that area and how the subsequent amendments have lost or recovered these historical sources.

Coupled to this there is the revision of the museum bookshops in which the products [take advantage of the official reproductions of archives](#) and rely on crossplatform stores and donate a percentage of profits to the digitization of those same files that feed the images and the derivations of their products . The data are a vector of cultural concepts that share information already in their deepest nature a common denominator: the creativity that has generated. Relation and derivation create art. Interoperability is synonymous of creativity.

(thanks for the "english" help to [Giuliomaria](#))