



Associazione  
Italiana  
Editori

---

# ARDITO tools in context

---

**Piero Attanasio**  
piero.attanasio@aie.it

**Brussels, December 16<sup>th</sup> 2019**  
**Stakeholders Dialogue on Art. 17**

# Summary

A demo of ARDITO tools

The origins and rationale of our approach

The relevance for the implementation of the Directive

## A demo of ARDITO – 1. From the image sector

First: please, download the **Copyright Hub plug-in** from [here](#) (available only for Chrome)

It takes less than 1 minute

Then, if an image is registered in a database connected with the copyright hub, you can:

Find that picture in the Internet (e.g. that on the right),

From your browser, click the right mouse button and go to  
“**get permission to use this**”.

You will be addressed to the Copyright Hub,

Where you will find the link to the picture agency that offers licences for this image

Try from this page of the [New York Times](#),

**N.B.** The system is independent from the source code of the page.  
It uses a finger print of the image to re-dress the user



## A demo of ARDITO – 2. From the book sector

Similarly, if you select the ISBN in a web page, and click on the right mouse button as before, you will reach a “Digital Rightholder Statement”, i.e. some rights data about the book

In this case, you are using an [ARDI](#), i.e. a “persistent and web resolvable identification of rights statement”

Try from this [bookstore page](#)

It also works if you have a book in the hands: you can copy the ISBN (try this: **9788885025875**) in a [search engine](#) form (or any other page where you can type the number), and repeat the process above

Note that there is a CC-non commercial licence available for this book, but also relevant information if you want using the book for commercial purposes

### Allenamenti. Il pensiero operativo per la conoscenza metacognitiva

di [Paola Cotticelli](#)

★★★★★ 0 recensioni 



Articolo acquistabile con:

Illustratore: [Vincenzo Peluso](#)

Editore: [La Tipografica](#)

Anno edizione: 2019

In commercio dal: 11 aprile 2019


Pagine: 136 p., ill., Rilegato

EAN: [9788894442007](#)

Copia

Cerca "9788894442007" su Google

Stampa...

 Get permission to use this

Ispeziona




Further examples in

<https://www.ardito-project.eu/tools-in-action>

Try the **journal article**, which works starting from a DOI rather than the ISBN.

This case uses the “multiple resolution” facility of the DOI technology. Clicking on the DOI you reach an interim page with several resources available, including for right information

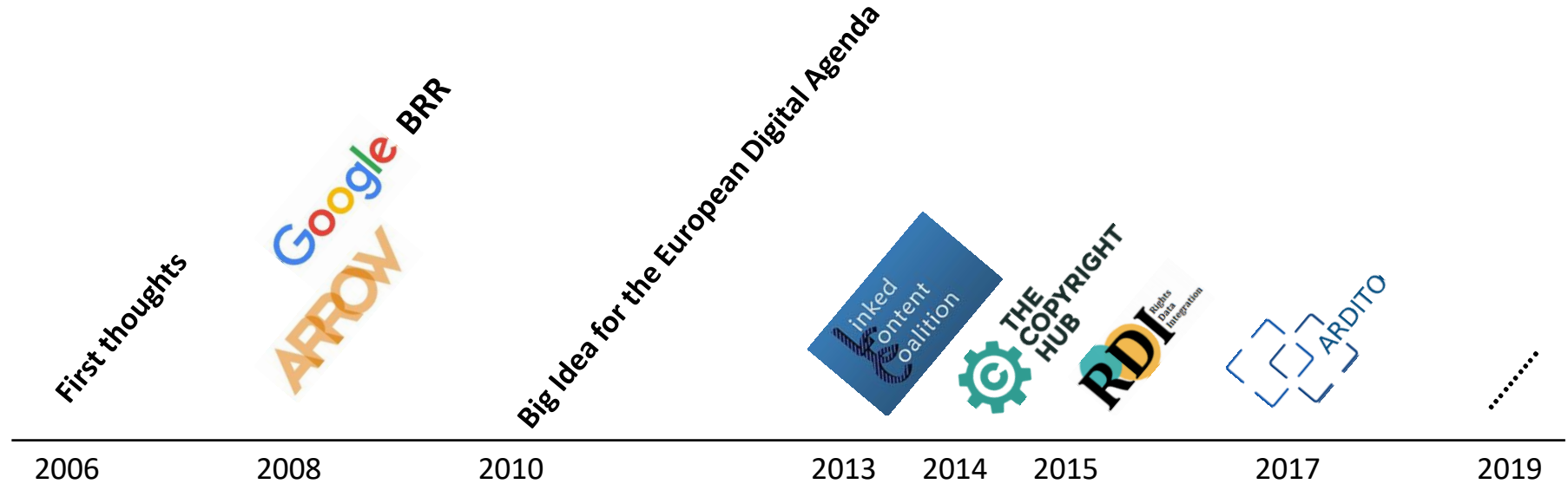
Also the **excerpt** is interesting: if you select the text in the same web-page and click on the right mouse button, you will find right services associated to that book

In the same page, you will note also the e-copyright symbol  - it can be used as starting point to access the same service.

# The origin: lawyers vs. engineers

*The answer to the machine is in the machine*

C. Clark, In *The Future of Copyright in the Digital Environment*  
(a cura di P. Bernt Hugenholtz), **1996**

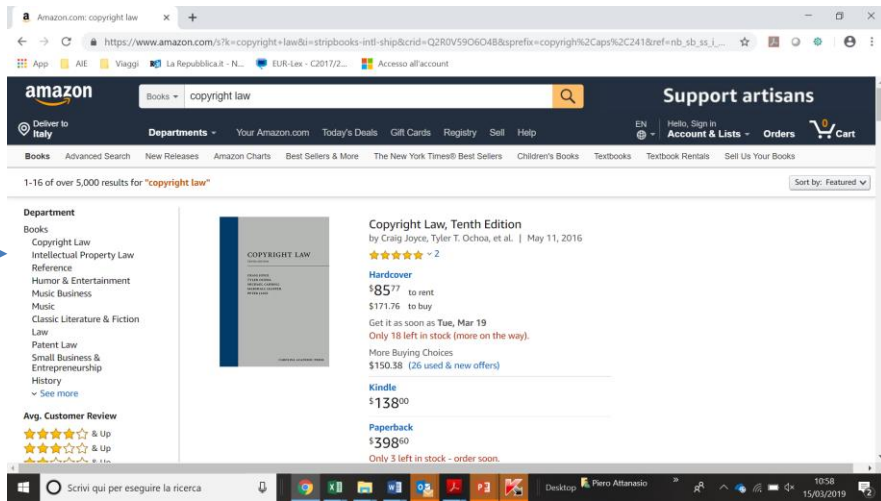
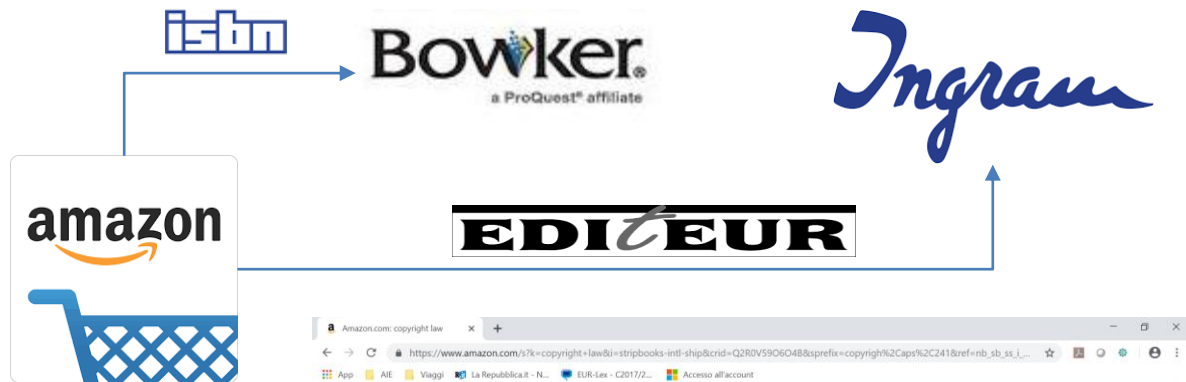


## The key principle of our approach

- 1) Rights data management is an independent function from the rights management, which is essential to preserve open competition in the rights supply chain;
- 2) it should remain distributed...
- 3) ... and voluntary;
- 4) it should be based on standards for identification, description, and communication of the components of an IP-rights transaction;
- 5) solutions should be neutral to business models (commercial vs. not-for-profit; direct vs. collective licenses; subscriptions vs. pay per use, etc.) and to content genre.

# Why independent from rights management and standard based?

E-commerce started from books because – in mid 90ies – an independent, open, standard based data-infrastructure existed only in the book sector



Today, for ebooks Amazon do not use ISBNs nor EPUB. They learned the lesson: when they are the incumbent they hate standards



## Why distributed and voluntary?

It should be shaped according to the nature of the Internet

Voluntary systems showed to be more effective

The ISBN assignment was (or is) mandatory in some countries. When it is voluntary, it was more effective, in particular in serving then the supply chain with rich metadata and further services

## Rights-data needs in the Directive on Copyright and DSM

**Art. 17:** Licensing (or not-licensing) works to online content-sharing service providers

*Rightholders to communicate* with such platforms, sending “sufficiently substantiated notice” about their works

*and*

**Art. 4:** Second TDM exception: rightholders can reserve their rights

*Rightholders to communicate* with the miners, including through “machine readable means”

**Art. 5, par. 2:** The “prevalence of licence”, if implemented, works only if licences are “visible”

*Rightholders to communicate* with the educational establishments

**Art. 8-11:** Complex data infrastructure to manage the new licensing mechanism for out of commerce works

*Rightholders and Cultural Heritage Institutions to speak each other*, through the EU-IPO portal

**Art. 15:** Need to license press-publications

*Rightholders to communicate* with search engine and other platforms

## Standards for the identification of works and people

- Existing **ISO standards**
- New generation standards (extracted from the content itself) when the first are not used or when the link between a work and the its identifier is not easy to track  
e.g. the **ISCC (International Standard Content Code)** – currently under discussion at ISO level – is based on the same principles  
Technically such Identifiers are similar to the Google Content-Id, which is not an open standard

## Standard language and vocabulary to express rights

The five provisions of the Directive are perfect use-cases to create these in a concrete context

## Standard ways to link rights data to rights services

## The ARDITO tools in this context

We created tools to connect rightholders, works and rights services (e.g. licences or right metadata discovery), using:

- ISO standard Identifiers (ISBN and DOI, potentially applicable to any content)

- Identifiers extracted from the work (for images and texts)

- Identifiers embedded in the work through watermarks (for audio-visual)

This may be used for the implementation of some Copyright Directive provisions, as in this [\*\*pilot landing page for the ARDI\*\*](#)

## The building bricks for a rights-data infrastructure - 2. Trust

How users may assess the reliability of the information they get through using similar tools?

A social infrastructure is needed together with the technical infrastructure

Do not over-estimate the difficulty of building such an infrastructure

Every day, in Europe, million transactions occur based on the existing book-data infrastructure

# The ARDITO approach to trust

We based our development on the concept of the **Rights-Data Network**, introduced by

Linked content coalition



and initially implemented by the

Copyright Hub



## **Existing standard identifiers already have a reliable social infrastructure**

The role of the Copyright-Hub is more for the social than for the technical value

Licensing services should be registered there

ARDITO tools are meant to maintain the link between a Copyright Statement and the Person who claim that right

# Conclusions

We don't need a centralised, huge, impossible-to-create right registry

Reliability = Responsibility + Liability

A distributed data-network implies distributed responsibility (people declare their rights) and consequent liability

What we need:

**Investment** in technical and social infrastructures to manage rights-data

Work on **standardisation** is the key

Let's exploit the momentum

The Copyright and DSM creates a unique occasion to move towards ambitious objectives in this area



**Thank you**

**Piero Attanasio**  
[piero.attanasio@aie.it](mailto:piero.attanasio@aie.it)