Journal of Integrated Information Management

ISSN: 2623 - 4629

Journal
of Integrated Information
& Management

e-Journal

ΠΑΝΕΠΙΣΤΗΜΙΟ ΔΥΤΙΚΗΣ ΑΤΤΙΚΗΣ

UNIVERSITY OF WEST ATTICA

Volume 6 - Number 1 / Jan - Jun 2021
http://ejournals.uniwa.gr/index.php/JIIM

Journal of Integrated Information & Management

e-Journal

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Journal of Integrated Information Management

Vol. 6 – No 1
Jan – Jun 2021

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Editorial message

Dear Colleagues,

It is with pleasure to announce the new issue of the Journal of Integrated Information Management (JIIM) publication. JIIM is an international, multidisciplinary, blind peer-reviewed journal that publishes research efforts on all aspects and issues regarding Information Science and Integrated Information Management.

Expressing our commitment to promoting high-grade quality scientific papers, we present you with the current issue, which contains four articles.

The first paper investigates the nature and the characteristics of museum theater in Greece, as they have been formulated in experts' opinions related to the specific topic. In particular, it presents the views of scientists who have dealt with the subject or approach it theoretically from an educational point of view. Significantly, the essential relationship between museum and theater is highlighted, and the importance of museum theater in museum narrative and interpretation of exhibits.

The following paper discusses a tool that could assist the academic libraries in upgrading their Research Repositories with auto-enrichment capabilities, saving valuable labour time from their staff. This tool concerns data extraction from the four popular citation indexes (Scopus, Google Scholar, Web of Science and PubMed) and the ORCID service and can provide integrated management of multiple citation indexes, namely the collection of data per researcher and the application of deduplication algorithms so that a list of unique publications is obtained for each one of them. The processed data are combined with the data of the Institutional Repository and converted into a suitable format for ingestion. The Institutional Repository of the Cyprus University of Technology has been selected as a testbed, and all universities can undoubtedly utilize the obtained results.

The following paper deals with copying, which is a tool that renders users' access in library's physical material more efficient as it allows users to repeatedly access, i.e., study the copied material portably, without the need of repeated physical presence within opening hours of libraries' premises and without reserving the physical medium during their presence. However, during the COVID-19 pandemic, what is left for private copying except for the library's physical material, when the only available alternative for users is distant or no access to the library's collection? This paper questions whether Greek Copyright Law in force would accommodate the realization of "distant private copying" of library's physical material by users, especially in view of the fact that in situ access of users has been prohibited or suspended by law.

The last paper portrays the city of Chalkida through the eyes of a poet, a novelist who identified with this city and is none other than Giannis Skaribas. The themes that fertilize the literary and poetic universe of Scarimba are inextricably linked to this city, and are necessarily filtered through the plot, the narration of the various phases of his work and the action in it. His work seems to serve as motifs, and emblematic parts of the city, which are used literally and symbolically as landmarks of the narrative and are reference points to develop his ideas. What is interesting is that Chalkida in Scarimba's work has nothing to do with Chalkida on the geographical map. Somewhat as if only the atmosphere of the city of the time as perceived by the author as a tool of narration of his mental processes, and his mental temperament.

We aim to make JIIM a reputable scientific communication channel, and we are now welcoming submissions for the upcoming journal issues and proposals for Special Issues. Your proposal should be no more than five pages and include at least an executive summary, a proper justification of why the Special Issue is needed and how it is suitable with the JIIM topics. Special Issues proposals should be sent directly via email to the Assistant Editor-in-chief (dkouis@uniwa.gr).

Finally, we expect your contribution and active support with remarks and points of improvement.

Assistant Professor - Assistant Editor-in-chief
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The Nature and the Characteristics of Museum Theater: A quality research among Greek specialists

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Abstract:
Purpose *- The aim of the research is to investigate the nature and characteristics of museum theater in Greece, as they have been formulated in the opinions of experts related to the specific topic.*
Design / methodology / approach *- To investigate the topic, qualitative research is utilized which is structured in five thematic axes. The data were collected by the method of structured interview which included five main questions (axes) and one or two clarifying questions for each of the main ones.*
Findings *- The essential relationship between museum and theater is highlighted, as well as the importance of museum theater in museum narrative and interpretation of exhibits.*
Originality / value *- The paper presents the views of scientists who have dealt with the subject or approach it theoretically from an educational point of view.*

Index Terms **—** Museum Theater, Museum exhibits, museum education activities, Interaction theater-museum in Greece

I. INTRODUCTION

Theater and museum show similarities between them, since both are linked to the concept of representation. Both theater and museum tell stories, each of them with their own means. They also take advantage of some common practices. For example, the way an exhibition is presented requires a scenographic (or even directing) approach.

In addition to the various forms that museum and theater collaboration can take, there is one that can effectively connect the two institutions, assembling art and science in a process. This is museum theater, a kind of guide tour and educational action at the same time, which can be defined as the application of theatrical techniques in the presentation and interpretation of museum exhibits. Museum theater is an old and rather common activity in many museums globally. Examples from the international museum space show the wide range and the plethora of forms of action, that are included in what is called museum theater. The museum theater promotes as an activity that combines science and art, enlivens the museum narrative and complements the museum interpretation, serving the educational, interpretive and communication policy of the museum. In the present study, for the investigation of aspects and opinions about museum theater in Greece, qualitative research is used.

II. MUSEUM THEATER. AN OVERVIEW

A. Conceptual framework

Museum theater involves the participation of visitors in the desired suspension of disbelief - in pretense or imagination - in order to enhance the educational experience, offered by a museum. Ranges from telling tales and living history, musical and dramatic presentations, creative theater (creative dramatics), to puppet theater, imitation and more. There are many ways to use museum theater and a variety of techniques and approaches, depending on the educational goals and needs of the museum [1]. Initially it was utilized by only a few pioneering institutions, until it developed into a complete movement. Innovative museum professionals around the world have used theater as a successful tool for the education of visitors and the studies evaluation have confirmed its effectiveness. "The popularity of museum theater is growing in science, art and children's museums. Some have special platforms and amphitheaters they use for this purpose" [2].

According to International Museum Theatre Alliance (IMTAL), the official promoter of theater and performing arts as a means of interpreting cultural heritage, museum theater is: "A specific type of interpretation that uses imaginative activity to communicate ideas, events and concepts. In order to entertain and put visitors in a learning process, performers take on the role of a specific character in a specific occasion to help visitors weigh and understand the story in a direct way and, through it, some aspect of museum environment" [1].

Tessa Bridal perceives museum theater as an educational and extroverted action. She defines it as "...content-based educational performances typically shorter than those in theatre venues and frequently interactive, performed in formal and informal theater spaces, both within the museum and as outreach, by trained museum theatre professionals for museum audiences of all ages and school audiences". She refers to the role of the theater as "a catalyst, a motivator, a means of encouraging

audiences to want to encounter and wrestle with ideas. Theatre fosters an imaginative, creative and culturally diverse understanding of the objects we choose to display – and sometimes of those we don't choose to display. It achieves this by adding the personal – a sense of time, a sense of space, and a story" **[3]**.

The Sydney's Museum in Australia promotes the importance of the theater for the experience of a museum visitor: "Theatre can be used to interpret an exhibition beyond the objects on display and give them a context that is not immediately obvious. Theatre can be used to transform the understanding of the viewer with multiple interpretations that prompt questions and provoke debate"**[4]**.

George Buss of the Center for Science and the Arts of Whitaker, distinguish three forms of Museum Theater **[3]**:

- The exhibition museum theater, based on a demonstration or an experiment to attract the attention of the public and to create an interest in the science or the subject with which it is related
- The character-based museum theater which introduces the audience to a person, imaginary or not, in a way that can evoke emotional reactions
- The based on a plot museum theater, seeking to create an exploratory mood and interest

According to the website of the cultural enterprise Heterotopia, museum theater can "include a performance of a short play or monologue/s (often interactive) related to the museum collection, educational content, or site/location. Museum theatre programming can be designed for family or school groups or the independent visitor. It can take place in the museum itself or serve as "outreach" programming in schools and the local community" **[5].**

Museum Theater is a body of interpretation of the intangible cultural heritage and based on extensive historical research. It serves the educational, interpretive and communication policy of the museum and harmonizes with its respective ideological, social and political role.

B. Chronology

The first form of museum theater encountered to be "living history". It emerged with the creation of open-air museums as an approach to collection, exhibition and interpretation. The first known case dates back to 1891, when the Skansen Museum opened outside Stockholm, Sweden. The museum's founder, Arthur Hazelius, collected in it the material culture of a pre-industrial era (including buildings and practices) **[6]**. Seven years later, he added actors and guides dressed in period costumes for a more complete historical representation that was in line with the environment. In 1909, following the example of Hazelius, guides in historical costumes made their appearance at John Ward House, Salem, Massachusetts, USA **[7]**. Similar objectives have led industrialists to finance the foundation of historic living museums in the US). The Living Museum, also known as the Living History Museum, is a kind of museum that depicts historical environments to simulate a past period of time, providing visitors with an experiential interpretation of history. So, Henry Ford funded the Greenfield Village in Michigan and John D. Rockefeller the Colonial Williamsburg in Virginia in 1929. The practice of living history gained acceptance in museums such as Plimoth Plantation, Old Sturbridge Village and Colonial Williamsburg during the new social movements of the 1960s and 1970s **[8]**.

According to Jay Anderson, there are three main groups of "living historians": a) those who interpret the way people lived, b) those who use living history as a research tool to test theories and explore material culture and c) those that create a personality (persona) for themselves based on a historical person or on a character created of a mixture of characteristics from different people **[9]**.

In 1970 the Forest History Center, founded the "Association for Living Historic al Farms and Agricultural Museums " (ALFHAM), in order to make history a valuable experience of museum visitors, which is achieved through exchange ideas and experiences focused on accurate, active, participatory, objective historical interpretation. In fact, "history museums produce history in exactly the same way as teachers in classrooms, writers in their monographs, and directors in their films" without all operating at the same level of authenticity. However, a place that incorporates historical objects, accurate environments and appropriate representations can make the stories of the people who used these objects more multidimensional and effective **[8]**.

In the United States, theater and performance through theatrical performances have been widely used for a long time as educational tools in both museums and historical sites. Museums hire storytellers to tell children stories in costume and to "weave" stories around specific exhibitions for cultural reasons - to share traditions, history, myths, folk tales. The Metropolitan Museum of Art in New York, trying to expand the reach of educational programs, began using storytelling in 1917 with Anna Curtis Chandler, who worked in the photography department of the museum library. The Chandler, continued taking the role of narrator also in other museums (Cleveland Museum of Art, the Museum of Fine Art, Worcester Art Museum) and wrote books with museum stories **[10]**. The Minnesota Museum of Science, which since 1971 has been using theatrical techniques and storytelling **[11]**. The Pacific Science Center in Seattle uses storytelling with songs and dance to teach the public about Native American culture and heritage. Historically, Colonial Williamsburg, a private living history museum in the US state of Virginia (depicting an area of Williamsburg and representing life in it in the 18th century), has adopted -as well as the Plimouth Plantation in Massachusetts- the use of museum theater techniques since the decades of 1950s and '60s **[12]**.

In art museums, sporadic storytelling and various theatrical endeavors have taken place over the last hundred years, and more recently children's museums have provided participatory performances and frequent activities in which children become the creators of drama [9]. However, the slow but steady increase in the use of theater took place mainly

in science and history institutions. A number of factors may have contributed to this, including the growing need for a better understanding of science and scientific exhibits by the public as well as "the recent application of cultural theory to history and its representation in our cultural institutions, especially museums" **[13]**.

Notable examples of recent theatrical programs in the United States, is the (Monterey Bay Aquarium, the Minnesota Historical Society and the Science Museum (Museum of Science) in Boston. Especially, there was an interesting live representation program at the Minnesota History Center. Characters from Minnesota history roamed the galleries and interacted with visitors, and later the activities expanded to include more formal presentations of small plays. Through these theatrical performances, the Center was able to address controversial and complex issues such as immigration, racism and socio-economic issues **[13]**.

The aforementioned various efforts led in 1990 to the foundation of the International Museum Theater Alliance (IMTAL) by Catherine Hughes an actress of the Boston Science Museum. At the same time, the Museum Theater Professional Interest Council was founded, under the auspices of the American Association of Museums **[14].**

Today, museum theater can be defined as the use of theater and theatrical techniques, as a means of mediating knowledge and understanding in the context of museum education. Trying to communicate with wider fields of science, history and art, museum theater uses the narrative structure and emotional commitment of the dramatic art pursuing both educational and cognitive goals as well emotional. Can be held in museums (galleries or halls), zoos, aquariums, art galleries and historic sites. Usually presented by professional actors and / or professional interpreters (guides), although they can sometimes be volunteers. May includes the performance of short works or monologues based on historical events or material presented on the website. It can be an interactive event that uses theatrical improvisations (performances) and role-playing games, tailored to the pupils' curriculum, or can be designed for families and / or independent guests. Usually, there is no entrance ticket, the performances are short, they can take place in different places and usually recognize the presence of the public and interact with it. Other museums prefer to limit the interaction with audience and leave question and answers out of the role (i.e., for the end of the performance), believing that a theatrically designed monologue addressed to a concentrated audience, gives much more importance to theme or the objects, they have therefore embraced more traditional, non-interactive methods of performance. The Royal Armory Museum in Leeds, UK, is an example **[15]**.

Probably the most common technique but also the most efficient for both artistic and educational purposes, is the monologue with or without interaction. Certainly, in the museum theater the interpretive means vary: Live interpretation, historical representation, first person interpretation - each with its own peculiarities and supporters. According to IMTAL, the basic forms of museum

theater are: First-person interpretation, Third-person interpretation, Living history, Re-enactment, Role-play, Storytelling.

People with a theatrical background tend to name what they do "theater", while those from other backgrounds tend to be called "interpreters". Whether the goals are the same: to communicate facts, concepts and a sense of time and place as much as possible memorable. The term "theater" tends to be used by trained actors working in this field, often in specially trained rooms in museums and exhibitions (i.e., in non-historical environments). The term "living interpretation" tends to be used by those who come from historical or museological background and often takes place in historical sites (e.g., museums, historic homes) **[16]**.

III. THE RESEARCH

The quality research analyzes the interviews of two scientists who participated in such activities and two museologists of the academic field with experience in museum-pedagogical activities.

The research had as objective to investigate the nature and characteristics of Spectator Museum part, as they have been formulated in views -in to be presumed - experts associated with this object. The data gathered by the method of structured interview that which included five main questions (axes) and one or two clarifying questions for each axe. The sixth question, appropriate for quantitative research with qualitative characteristics, it is closed- ended and the answers were given based on Likert rating scale. Four ladies with high specificity (theoretical training and practical experience) on museum matters had the kindness to answer the questions. The two of them (no 1 and 3) are skilled in educational exhibition subjects while the other two (no 2 and 4) in museum theater performances.

First thematic axis: How would you describe the relationship between the museum and the theater?

Clarifying question:
- Do you think that there is common ground between a theatrical performance and a museum exhibition?

Interviewee 1: I consider interesting although in its infancy in Greece the relation between museum and theater "There are definitely commonalities between a theatrical performance and a museum exhibition as they are both a kind of a cultural presentation

Interviewee 2: Although seemingly there is no relationship between theater and museum, in fact the goal of representation brings them closer to. As they use different paths to achieve it, they may, under conditions, have a complementarity relationship. Of course, there are similarities between a theatrical performance and a museum exhibition as they both try to present a theme and narrate it to the audience, activating more or less their emotions.

Interviewee 3: The relationship between theater and museum can be seen as complementary. Museum exhibition and theatrical performance have points of contact but not so many.

interviewee 4: Museum and theater, have too much in common. Both communicate a narrative; they tell a story. Unlike the theater, the museum does not have live actors. This is slowly changing, as the modern museum seeks to use other means of narration (digital, etc.), which contribute to a more vivid narrative. I also notice, more and more in modern museums, the appearance of scenography, for example at the end of 2015, at the Orsay Museum in Paris, where was an exhibition on prostitution in the 19th century, which was undertaken by a distinguish scene designer.

Conclusion: The theater and the museum have (rather many) commonalities and their relationship can be considered complementary. Three of the answers describe in different ways the main common point of theater and museum. I choose to mention it in the wording of the fourth interviewee: "Both communicate a narrative; they tell a story".

Second thematic axis: The theater can be become effective mediator for the interpretation of museum exhibits or just an impressive promotion action?

Clarifying question:
- Do you think that theatrical mediation presents an interpretive approach to the viewer or on the contrary helps him to adopt a more personal point of view?

Interviewee 1: Certainly, theater can mediate effectively for the interpretation of museum exhibits, as long as it is a structured action, in which the purpose and the connection with the exhibition are clear. every kind of "mediation" involves the approach of the one who suggest it ae the curator, the architect, the museologist, etc. However, each visitor shapes his or her personal view, based on the established beliefs. I think this happens in all interpretations, including theater.

Interviewee 2: The theater is certainly a communication action, which can be more effective precisely because it can offer a relatively reliable interpretive approach to the exhibits, The theater can give "voice in museum exhibits. Museum and the theater also is required to give a in the possible correct interpretation but also to offer the viewer the ability / chance of a personal - experiential approach

Interviewee 3: They apply both. The theater is mainly used as a promotion action of the museum exhibition. It can, however, play the role of interpreter of museum exhibits. Theatrical mediation can present an interpretive approach to the viewer, as well as help him to adopt a more personal attitude. Of course, there is a chance that neither will happen. It depends on the transmitter and the receiver.

Interviewee 4: In any case theater is not a panacea, but a tool able to complement the museum interpretation, to show aspects that are not easy to be seen and can make the museum an entertainment and learning space. Of course, a bad result is not ruled out- such examples are observed in America where sometimes museum theater performances have not the proper scientific preparation. We must emphasize that these are not common theatrical performances and should be served by trained professionals who can answer the questions of the public. Museum theater requires scientific research and its quality depends on it. As a matter of fact, it uses theatrical tools to highlight scientific research in a tangible and understandable way. Therefore, balance is needed to be an effective means of expanding the narrative ability of the museum. In the museum theater the actor gives his/her own interpretation to the museum exhibition, trying to communicate a story not in the sense of theatrical artistic creation and inspiration. Depending on its purpose, it can be a means of educating or showing the many facets of the truth. The museum theater was born in the museum and obviously should be in line with the philosophy of the institution. Therefore, depending on the plans and aims it can work in any direction. Theater is a tool. Depending on how we handle it, we will have the appropriate result.

Conclusion: Theater is a means of promoting the museum and can be a tool for interpreting museum exhibitions. The result depends on the quality and the scientific framework of the project. Depending on planning and targeting, museum theater can function as an educational tool (presenting an interpretive approach) or highlight the many aspects of the truth, pushing the viewer to form an opinion.

Third thematic axis: The theatrical script (scenario /ratio) in such the case differs from that of a typical theatrical project?

Clarifying question:
- Is it good for the theatrical text to be written for the specific occasion or to use pre-existing exhibit-related information sources (books or archives)?

Interviewee 1: Whether using typical theatrical texts or not I suppose that depends on the approach. Obviously both choices are acceptable. However, in order to achieve the connection between objects and texts, the latter must come from or rely on contemporary with the exhibit's sources of each type.

Interviewee 2: Both cases can be proved appropriate. Original theatrical text can be used, as well as any other that adapts to the theatrical needs (this also happens in the theater). A quality theatrical text written from the beginning is more likely to be associated to a greater extent with the exhibit. The somehow utilization of contemporary with the exhibit sources is rather essential, either we use pre-written text, nor an original (written for the specific occasion). In the first case, the correct (appropriate) choice of a contemporary with the exhibits text is a prerequisite for success.

Interviewee 3: There are various cases. the theatrical structure of the text is not a mandatory option. Depending on the museum, the script may be based on modern views or historical sources, or both.

Interviewee 4: The scenario/ script is not necessarily different from that of a typical theatrical play. there are many acting views, therefore the tools which used by museum theater, coming directly from the theater through a huge range of options. Depending on what you want to communicate and which the goals of this communication

are, we can incorporate different elements. Since there is such a rich theatrical tradition, there is a huge range of theatrical texts that can be utilized. What is essentially different between theater and museum theater is the space/halls and the rules. Museum theater and is that it tries to bring characters related with an exhibition to life. To achieve this, it must be utilized that it survives from the era in which the characters operate. For example, if we want to liven up some period of 19th century for which no official documents exist, we will turn to a variety of sources related to the period such as literary works and newspapers in order to approach, as accurately as possible, the character we will bring to life. In museum theater, is effective to use many and different sources. For a clearer picture we cannot rely solely on something archival for example.

*Conclusion***:** Theatrical ratio can be used or not in the museum theater. It depends on the approach but also the case itself. Undoubtedly it will   be useful and helpful if the project could be served using a theatrical text. Otherwise, all the available sources should be exploited, which could support the plot and the interpretation of museum objects.

Forth thematic axis: How necessary is to present the theatrical act inside the halls of the museum?

Clarifying questions:
- What problems can be created apart from the obvious disturbance in the normal operation of the museum?
- Do you think that an amphitheater or an open space of the museum where the performance will take place can produce the same results as the performance in the museum itself?

Interviewee 1: The necessity or not of the use of the exhibition space depends on the purpose of the action. If we consider that the question is the interpretation of the museum objects then the use of the museum space is a necessary condition. Amphitheaters and courtyards are completely different spaces, leading to different results. It is obvious that the intended connection takes place more directly in the museum space itself.

Interviewee2: I think that we have to use the real museum. Theatrical action should to be treated as an alternative way of touring. If e.g., the performance is related with an exhibit, it would be better not to separate it of which it is a part. I think that in order for these actions to succeed, they must be seen, without prejudice, as part of the operation of the museum. The exhibition spaces offer the ideal setting for such an action. I think that the use of other, outside the museum spaces set obstacles to a museum theater project. If, for some reason, such a space is chosen (e.g., to accommodate more spectators), then the contact of the public with the museum environment should be provided in some way.

Interviewee 3: The use of the museum space maybe is useful but not necessary. There may be problems with coexistence of spectators-visitors-actors can be created. if the project is well prepared in all respects (directing- acting-scenographic-musical-lighting, etc.) its presentation in another space more

suitable for theatrical action, can bring more important results.

Interviewee 4: In fact, the performances at museum halls do not cause inconvenience. Definitely the issue of space arrangement must be taken into account Museum theater, can taking place in specific hours per day or may be an actor interacts with the public throughout the visiting hours (this depends typically on the traffic). Museum Theater loses its power when it is played in other places. It is very essential to succeed the connection between the performance and the real object. An auditorium or an open-air space can deliver similar clearly inferior results.

Conclusion: Three of the respondents seem to agree that the use of museum space for theatrical performances is a prerequisite for the success of any action aimed at the interpretation of museum exhibits. One of the respondents considers it useful to make use of the museum space, but, under certain conditions, an amphitheater may prove to be a better solution. Theatrical performances practically do not create a problem in the operation of the museum, since they should be treated as an element of its operation.

Fifth thematic axis: In what museum theater differs from other types of educational activities?

Clarifying questions:
-Is it possible to be a periodic and steady theatrical activity in the museum?
-Is it possible e.g., to adopt theatrical performances in all museum exhibitions?

Interviewee 1: Museum theater offers immediacy, a high level of participation for the spectator. The frequency and stability of all the actions of a museum depends on factors such as funding, targeting or public response. I potentially believe that performances can be adopted in all museum exhibitions, but always in the context of an overall action planning.

Interviewee 2: Theater has by its own didactic character. However, it cannot be equated with closely educational activities as it is an autonomous art that is put at the service of the museum to enrich the experience of the public. It is theoretically possible to have periodicity and stability museum in theater activities. But let us not forget that this is a complex activity that is limited by objective conditions and possibilities. From a practical point of view, it would be better to make fewer but quality performances that will contribute to the establishment of the museum theater in our country.

Interviewee 3: I don't believe that it offers something different from other kind of educational activities. It is possible to have periodicity insofar as the theatrical activity takes place in the context of well-designed educational activities.

Interviewee 4: The museum theater like other educational activities serves learning processes but they differ as to the practices. The museum theater differs also from the "educational drama" which use characters of the past. In Museum theater often, modern characters intertwined with

characters from the past, a fact that does not exist in any other action. Museum theater can be applied to all ages with the exception of preschool children as well as in those of the first grades of primary school.

But even these, although they will not be able to learn what they would learn in an educational program, acquire a nursery memory from the site of the museum, which arouses their interest, their curiosity. It is a matter of the museum's policy to have periodicity and stability in its theatrical activity. There are examples of such museums in Northern Europe, America and Australia. In England for example in some museums the Museum theater is the main way of interpreting their collections. In America it is also considered more effective, as in one hour one can learn something that needed a week of reading.

*Conclusion***:** Theater has a didactic character by nature. Thus, both museum theater and other educational activities serve learning processes. However, theater is an autonomous art and uses different techniques. The theater seems to be achieving one more substantial communication between the public and exhibits resulting in effective interpretation of the later. Museum theater aimed at all ages and all social groups, and the periodicity and stability of museum theater performances are related to the goals and policy of the museum.

Sixth thematic axis. Based on your experience and / or judgment, rate the expected / possible results, in four areas, of a theatrical event in a museum.
Rating scale: 1 (not at all) 2 (little) 3 (moderate) 4 (very) 5 (too much)

	A	B	Γ	Δ
A. View of the museum or exhibition	4	5	4	5
B. Interpretation a of exhibits	5	5	3	5
C. Satisfaction (entertainment) of the public	4	4	3	5
D. Artistic (theatrical) result	4	4	3	5

*Conclusion***:** Expectations from a museum theater performance are high in all areas. With the exception of the third respondent who emphasizes the display of the museum, the interpretation of the exhibits is the expected result with the highest score. Two of the interviewees (first and forth) provided an explanatory text with particular attention to the quality of the performances.

IV. LIMITATIONS

The museum theater in Greece is at an early stage and therefore, the research can only be of a general nature. In fact, are recorded the views of a limited number of scientists who naturally see the issue from a different perspective. Also, the influence and acceptance of museum theater actions by the public is not reflected., Quantitative surveys of spectators in various performances would probably be more interesting. But, as a matter of fact, this type of

research was deemed impossible especially in this period of the pandemic

V. CONCLUSIONS

The theater and the museum have (probably many) commonalities and their relationship can be considered complementary. Theater seems to achieve a more substantial communication between the audience and the exhibits resulting in their effective interpretation. In Greece, however, museum theater performances are still a novelty. The relatively recent interest of museums in museum theater activities is related to the drop in traffic that may be related to the economic crisis. The Covid19 pandemic led to the suspension of museums (as well as theaters) and halted the already limited efforts of museum theater. The truth is that several large museums have included in their educational activities, relatively simple forms of museum theater (narratives, role-playing games) from the middle to the end of the first decade of our century. Of course, although these actions brought together the characteristics of the respective forms of museum theater, they were not treated as such. The educational-entertaining role was the dominant one, which was rather expected from the nature of the specific actions. The theater has by its didactic character. Thus, both museum theater and other educational activities serve learning processes.

It may be useful to emphasize that a museum theater performance can be judged on its artistic effect. Its success, however, will depend mainly on its cognitive-interpretive result. A high-quality artistic result that does not offer an equally successful interpretive approach to the exhibits will be considered a failure. Many museums are afraid to try the museum theater for this very reason. It seems that it would be useful to establish methods for evaluating the experience of the spectators, the results of which will be used to improve similar future actions.

The use of museum space /halls for theatrical performances is a prerequisite for the success of any action aimed at the interpretation of museum exhibits. Depending on the case, pre written theatrical texts may or may not be used in museum theater. However, it would be useful and helpful if the performance could be served using a theatrical text.

In summary, it is perhaps useful to note that museum theater is the most essential aspect of museum-theater collaboration. It is a body of interpretation of the intangible cultural heritage, i.e., the cultural practices, perceptions and beliefs that are found in specific socio-cultural contexts. It enlivens the museum narrative and complements the museum interpretation, serving the educational, interpretive and communication policy of the museum.

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VII. AUTHORS

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Citation indexes integrated management for Institutional Repositories data enrichment

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Abstract:

Purpose – *An important problem for researchers and for agencies (e.g., Quality Assurance Units) that are responsible for evaluating the research activity of academic entities (e.g., laboratories, departments, entire institutions, etc.) is to locate and retrieve the bibliographic records (e.g., scientific papers) and their citations automatically from the various citation indexes.*

Design/methodology/approach - *To calculate uniform bibliometric indicators, the deduplication of the documents collected from the different citation indexes is required. In addition, such a tool could assist the academic libraries in upgrading their Research Repositories with auto-enrichment capabilities, saving valuable labour time from their staff.*

Findings - *In this context, the initial results of implementing such a tool for data extraction from the four popular citation indexes (Scopus, Google Scholar, Web of Science and PubMed) and the ORCID service are presented. The tool aims to provide integrated management of multiple citation indexes, namely the collection of data per researcher and the application of deduplication algorithms so that a list of unique publications is obtained for each one of them. The processed data are combined with the data of the Institutional Repository and converted into a suitable format for ingestion.*

Originality/value - *The Institutional Repository of the Cyprus University of Technology has been selected as a testbed. All universities can undoubtedly utilize the obtained results.*

Index Terms — Bibliometrics, Citation Indexes, Institutional Repositories, SCOPUS, Web of Science, Google Scholar, PubMed, ORCID.

I. INTRODUCTION

A citation index is more than a simple source of bibliographic references since it provides a strict construction and a thoroughly defined data model **[1]**.

Nowadays, there are many citation indexes, such as Web of Science (Clarivate Analytics), Scopus (Elsevier), Google Scholar (Google), Microsoft Academic (Microsoft) and Dimensions (Digital Science & Research Solutions Inc.) **[2]**, as well as individual, specialized databases such as PubMed. Other services are also worth mentioning, such as ORCHID, ResearchGate etc., and unique identifier providers (PID - Persistent Identifiers) for digital objects such as CrossRef and DataCite, which develop and maintain graphs of bibliographic data.

From the very first years of the emergence of citation indexes, back in the 2000s, a series of problems came to light concerning the scientific field coverage (thematic coverage), the volume coverage (number of sources indexed), the precision of the data and the accuracy of the bibliometric indicators. Since then, hundreds of research efforts have been trying to answer the previous inquiries with interesting results.

For instance, several research papers attempt to compare and evaluate the repositories utilizing various methods. More specifically, **[3]** estimates that the balance between Google Scholar and Scopus indexes differs from 1 to 4 depending on the thematic field. **[4]** reported similar results, where Google Scholar and Microsoft Academic have the same average references values but double compared to Web of Science and Scopus. Something to keep in mind is the research statement, warning that this should not affect the authors' judgement when choosing the best citation index because many other factors influence the quality of the results, such as the calculation method.

The findings mentioned above that Google Scholar provides broader coverage in bibliographic data is confirmed by other researchers. Specifically, **[5]** realize that Google Scholar traces 95% of references from Web of Science and 92% from Scopus for all individual thematic fields. Still, at the same time, it provides almost 50% more references that are non-traceable from Web of Science and Scopus. Of course, although Google Scholar provides the most comprehensive coverage, with an estimate of 389 million records **[6],** it does not comply with the strict guidelines about what is supposed to be included in its database (i.e., it includes blogs, websites, PowerPoint files etc.) and is based mainly on crawling techniques with questionable results as far as their quality and their preciseness **[7, 8, 9]**.

Therefore, the significance of choosing the right index becomes obvious. However, the main problem is that every index returns different search results (with minor or significant deviations) for the publications and references; hence, the bibliometric values are different. In this context, it appears that there is a need for a tool that will provide unified management of bibliometric data, including the popular citation indexes, emphasizing the deduplication of identical publications. **[2]** present an elaborated overview of numerous bibliometric analysis tools. The data management process includes extracting publications from multiple sources and deduplicating them (i.e., BibExcel). Nevertheless, the most common practice is editing data from multiple sources autonomously, without any unification method provided.

According to the analysis above and to enrich the Institutional Repository Ktisis, from the Cyprus University of Technology with data from its academic staff, this paper presents the details of creating an application for the unification of bibliographic data management from sources such as Scopus, Web of Science, Google Scholar, ORCHID and PubMed.

II. Methodology

The steps presented below were followed to develop the framework to unify the bibliographic data management from multiple sources.

A. Study and production of the specifications for the interface

Choosing the databases/indexes which will participate in the bibliographic data extraction: The choice was based on criteria such as the completeness of the data, the thematic coverage and mainly on the ability to export them through Application Programming Interfaces (APIs).

Studying the available APIs and the data provided by each database/index: The target of this stage is to understand the possibilities of each API (calls, messages, fields etc.), the search options available (e.g., per individuals, per publication, etc.) and mostly the structure and the content of the results. Much attention was paid to discovering the unique identifiers for the individual entities captured in each index's data (e.g., authors, publications, institutions – affiliations, thematic fields etc.).

Creating a minimum level of common data – Data model: Each index offers different capabilities and different data fields per entity (for example, author attributes, bibliographic record attributes, etc.). Furthermore, even the record of data in similar fields (e.g., year of publication, pages etc.) follow different patterns, mainly because of the primary data provided by the publishers. The main result of this step is creating a data model, which will accommodate indexes data uniformly.

Defining deduplication algorithm of different citation indexes – bibliometric indexes: At this point, the method of the deduplication of bibliometric documents had to be specified on a scale of authors or other entities. A primary parameter in this procedure is the definition of the fields on which the algorithm will be based.

User Interface – Functions provided – Data Output: The final step concerns the user interface (UI) and the offered functions of the unified management of multiple citation indexes. The main points of this step were the way to access the application, the specific functions offered, the workflows, the statistics, the configuration parameters, etc.

Given the facts mentioned above, the main requirements and specifications were defined, signifying the basis of the software's development. Several points and choices had to be renewed/improved during the development and even more during the testing.

B. Software architecture – Technologies

The software development supporting the interface for the unified management of the citation indexes followed the logic behind an architecture like the one pictured below in the following image.
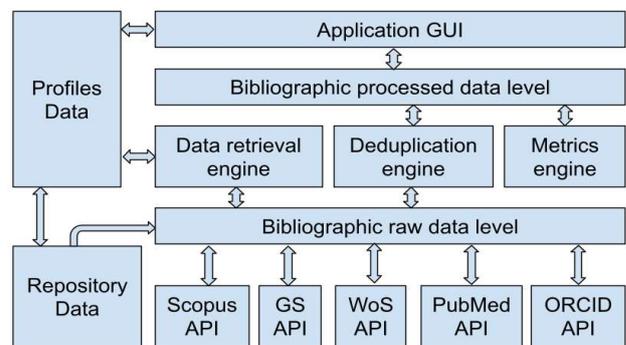
Fig. 1. The logic behind the Software's Architecture for supporting the interface

More specifically, the first step was to export the Author's profiles' data and their already registered bibliographic data provided from the Repository Data. Afterwards, the required APIs were to be developed for each citation index (Scopus, Google Scholar - GS, Web of Science - WoS and PubMed APIs) as well as for ORCHID for the extraction of bibliographic data based on the unique identifiers of the authors, such as those given in their profiles. The extracted data for every profile was saved in a specific form (bibliographic raw data level), following the same data model, as the one defined in the previous section. The data retrieval engine is responsible for the data extraction method management, providing the proper credibility mechanisms for the integrated data transfer and storing it in a specific form. The data retrieval is possible not only per user and citation index but also in a bulk mode. After completing the data extraction, the deduplication engine is responsible for the deduplication of the bibliographic records per Author per citation index and for the repository data. The deduplication engine is also responsible for identifying duplicate documents for a set of individuals (e.g., members of a department or a School). Such a capability is helpful for the creation of a unique list of publications that will be used later for the enrichment of the repository with new data. Given the great importance of the

deduplication method of bibliographic records, the next section will explain the steps of the deduplication method.

Finally, for the implementation, the following technologies and tools were utilized for each functional level:

- A software interface was designed using php, postgresql, nginx for the work interface and publication management.
- The API's interconnection of the sources from which the system retrieves the publications has been developed using php and python technologies.
- The Apache Spark platform has realized the deduplication mechanism, emphasizing the need for a potential escalation in the data mass.

The sum of the software levels works in the docker technology to ensure smooth functioning and a continuality of the system in expansions.

B. Deduplication of bibliographic data

After completing the data retrieval, the ability to start the deduplication mechanism is given. The central idea behind the deduplication process is calculating the similarity level between two publications A and B. If the level of similarity equals or is greater than a predefined threshold, we safely can assume that publications are the same. The similarity between two publications is calculated on the normalized Levenshtein distance of their titles **[11]**. Because of the squared computational complexity in finding the similarities for every publication collected, the deduplication mechanism works on two levels for the best possible workload management. On the first level, the duplicate publications per Author are calculated and the new ones appear from the data obtained by the citation indexes. In the figure given below, the 1st level function is depicted. More specifically, the algorithm receives a list of the Author's publications stored in the Institutional Repository Ktisis, gradually building the final list with the unique publications of the Author through continuous iterations, while maintaining the information for the duplicate publications that are found.
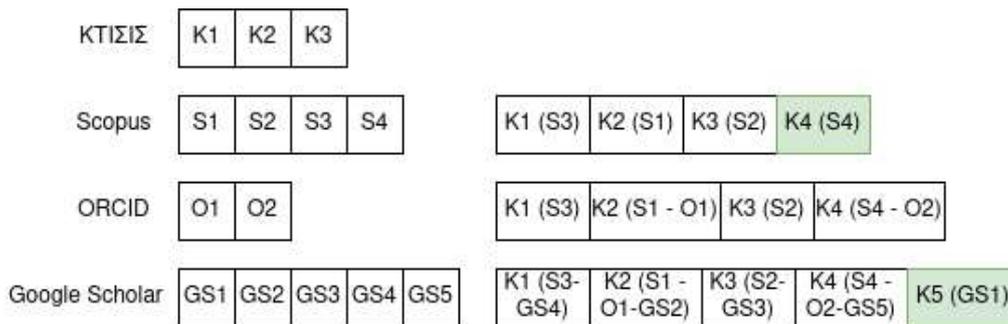
Fig. 2. Example of deduplication per Author, where the duplicates are in the parentheses and the new publications are coloured green

On the second level, the deduplication mechanism is performed on the new publications that are found for every Author, aiming the information extraction of the co-authors

III. RESULTS

This section contains the most important results and information obtained using the application for the unified management of multiple citation indexes. The most interesting point concerns the user interface, the retrieval of bibliographic data through the APIs' and the performance of the deduplication algorithm.

A. Interface for management of multiple citation indexes

The interface for the unification of bibliographic data offers all necessary functions for achieving its purpose (see the following figure – **Basic functions**). Specifically, the user can enable the data retrieval process for all individuals per API (see the following figure – **APIs call**). Moreover, it can initiate the deduplication process for all retrieved data (see the following figure – **Run deduplication for all**). From the main dashboard, the user can access the sum of the deduplication data or per citation index (see the **Unification Statistics**).
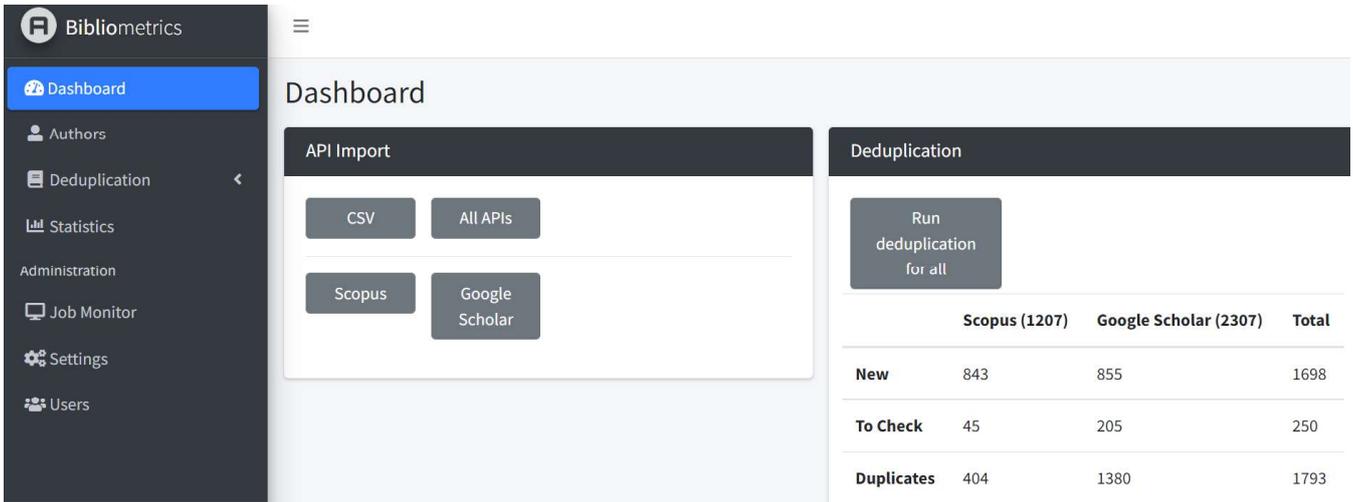
Figure 3. Main dashboard

The function offered for each person is similar. Through the Author's selection, the user can search for individuals, and after that, the user can transfer to the personal interface (**Figure 4**). Following the same strategy as in the main dashboard, the ability to call the APIs, unifying process, and statistics viewing is offered. The user can also see the records per API (as shown in Figure 4. **bibliographic data per API**).
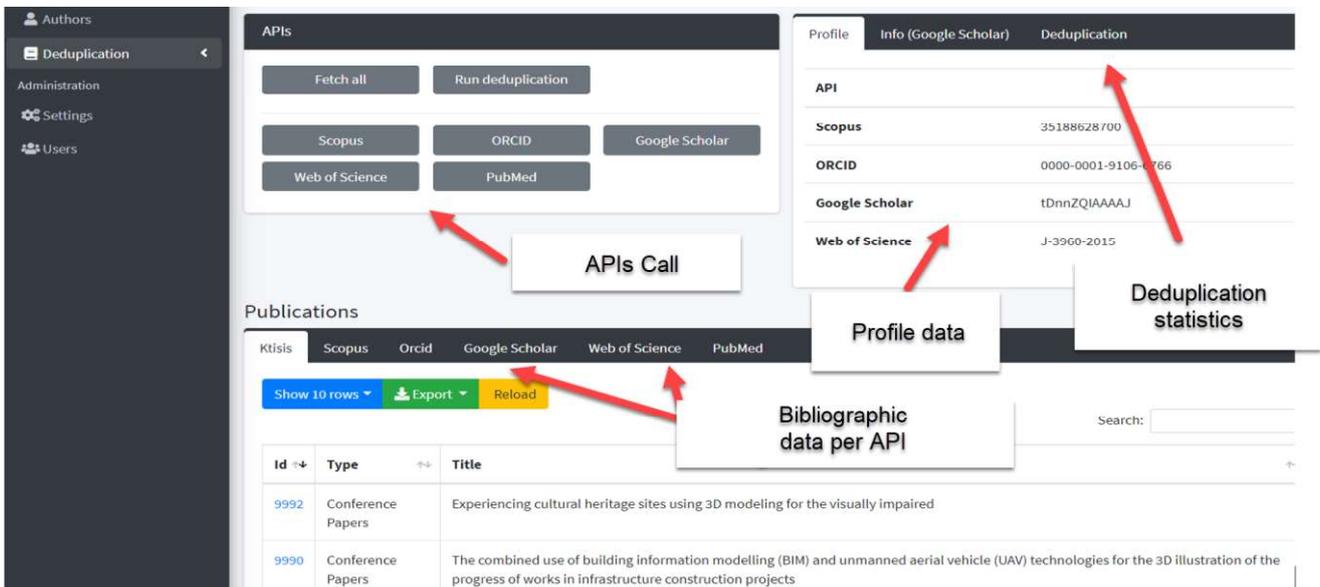
Figure 4. Interface for individuals (Authors)

An important application feature for the unified management of bibliographic data is its configuration interface. More specifically, this interface offers the ability to map the data extracted from the APIs to the specific fields of the common data model. In addition, the tolerance limits (threshold) of the data deduplication algorithm can be adjusted (Figure 5. **Deduplication**).

Figure 5. Deduplication

Having presented the basic functions of the unified management interface for bibliographic data, some representative results from its operation for the Ktisis Institutional Repository of the Cyprus University of Technology will be given in the following sections.

B. Developing data retrieval mechanisms for citation indexes APIs – Evaluation of the data quality

For each citation index, a separate data retrieval interface was developed. There were differences in the APIs capabilities in each case, thus at the retrieved data. The access type (free or paid) was also placing an important obstacle in each citation index's way of utilization. The thematic coverage and the precision/correctness of the given data also affected, as expected, the way of running the deduplication algorithm. The table that follows specifies the functional details of each citation index API.

Table 1. Main characteristics of the citation indexes

| Citation Index	Subscription	API	Use of APIs - Restrictions	Data type	Data evaluation
Scopus	Yes	Yes	Call based on Scopus ID [unique user ID] and time limit	XML	Extended coverage, high precision and correctness, great field structure
Web of Science	Yes	Yes	Call based on Researcher ID [unique user ID]	JSON	Medium coverage, good precision and correctness, great field structure
Google Scholar	Not for Web access- Yes for APIs	No – third party service	Call based on Google Scholar Profile ID [unique user ID]	JSON	Extended coverage, Many errors, good field structure
PubMed	No	Yes	Call based on surname [lack of unique user ID]	XML	Limited coverage, good precision and correctness, good field structure
ORCID	No	Yes	Call based on ORCID [unique user ID]	JSON	Limited coverage, good precision and correctness, great field structure

According to the findings given in Table 1, a paid subscription is mandatory for three out of five citation indexes, either to their providers (WoS, Scopus, ORCID) or on third-party members, to achieve the bibliographic data retrieval process. The data included on each system were also different in the organization method (e.g., unique IDs for each individual or the lack of it) but mostly on their precision. A noteworthy finding is that for the case of Google Scholar,

which offers the larger document count per individual, the data retrieved contain many errors and inconsistencies on titles, authors, document type, publication dates, etc.

The multiple versions of the same bibliographic record are given in the following figure, as found in three different citation indexes.

Scopus	Web of Science	Google Scholar

Scopus

id: "84882814680",
eid: 2-s2.0-84882814680,
title: "Integrated use of remote sensing, GIS and precipitation data for the assessment of soil erosion rate in the catchment area of \"Yialias\" in Cyprus",
name: "Atmospheric Research",
creator: "Alexakis D.",
url: https://api.elsevier.com/content/abstract/scopus_id/84882814680,
issn: "01698095",
isbn: null,
eissn: null,
volume: "131",
issue_identifier: null,
page_range: "108-124",
cover_date: "2013-09-01",
cover_display_date: "September 2013",
doi: 10.1016/j.atmosres.2013.02.013,
description: "The objective .....",
citation_count: "121",
med_id: null,
type: "Journal",
subtype: "ar",
subtype_description: "Article",
author_count: "3",
keyword: "AHP | Cyprus | Erosion | GIS | Remote sensing | RUSLE",
source_id: "12092",
fund_acr: null,
fund_no: "undefined",
fund_sponsor: null,
open_access: "0",
open_access_flag: "0",
is_source: null,
last_cited_by_extraction: null,
created_at: "2021-10-07T13:48:40.000000Z",
updated_at: "2021-10-07T13:49:39.000000Z"

Web of Science

id: "000323994200011",
author_id: "J-3960-2015",
title: "Integrated use of remote sensing, GIS and precipitation data for the assessment of soil erosion rate in the catchment area of \"Yialias\" in Cyprus",
type: "Journal",
year: "2013",
issn: "0169-8095",
eissn: "1873-2895",
isbn: "1873-2895",
doi: 10.1016/j.atmosres.2013.02.013,
created_at: "2021-10-09T13:38:29.000000Z",
updated_at: "2021-10-09T13:38:53.000000Z"

Google Scholar

id: "tDnnZQIAAAAJ:e5wmG9Sq2KIC",
title: "Integrated use of remote sensing, GIS and precipitation data for the assessment of soil erosion rate in the catchment area of "Yialias" in Cyprus",
type: "journal",
venue: "Atmospheric Research",
year: "2013",
authors: "Dimitrios D Alexakis, Diofantos G Hadjimitsis, Athos Agapiou",
publication: "Atmospheric Research 131, 108-124, 2013",
cited_by: "165",
cites_id: "14014517470617431430",
link: https://www.sciencedirect.com/science/article/pii/S0169809513000744,
publication_date: "2013/9/1",
publisher: "Elsevier",
description: "The .....",
pages: "108-124",
issue: null,
volume: "131",
total_citations: {
table: [
{
year: 2013,
citations: 3
},
{
year: 2014,
citations: 8
},
....
],
cited_by: {
link: https://scholar.google.com/scholar?oi=bibs&hl=en&cites=14014517470617431430&as_sdt=5,
total: 165,
cites_id: "14014517470617431430",
......
},
scholar_articles: [
{
link: https://scholar.google.com/scholar?oi=bibs&cluster=14014517470617431430&btnI=1&hl=en,
title: "Integrated use of remote sensing, GIS and precipitation data for the assessment of soil erosion rate in the catchment area of "Yialias" in Cyprus",
authors: "DD Alexakis, DG Hadjimitsis, A Agapiou - Atmospheric Research, 2013",
cited_by: {
link: https://scholar.google.com/scholar?oi=bibs&hl=en&cites=14014517470617431430&as_sdt=5,
total: 165,
cites_id: "14014517470617431430",
serpapi_link: https://serpapi.com/search.json?cites=14014517470617431430&engine=google_scholar&hl=en
},
versions: {
link: https://scholar.google.com/scholar?oi=bibs&hl=en&cluster=14014517470617431430,
total: 6,
cluster_id: "14014517470617431430",
serpapi_link: https://serpapi.com/search.json?cluster=14014517470617431430&engine=google_scholar&hl=en
},
related_pages_link: {
link: https://scholar.google.com/scholar?oi=bibs&hl=en&q=related:hm2oLmORfcIJ:scholar.google.com/
}
}
],
created_at: "2021-10-07T14:36:48.000000Z",
updated_at: "2021-10-09T09:04:22.000000Z"
}

Figure 6. Example of a record in different citation indexes

C. Application on the Ktisis repository

For the best possible understanding of the integrated management tool functions, its application on the Ktisis Institutional Repository of the Cyprus University of Technology will be presented. The main target of the interface is the comparison of the recorded publications on the Ktisis repository for the University staff (until a time spot) with the publications recorded in the citation indexes. If the new publications are retrieved and traced for the members

of the University was decided. The Ktisis repository publications were exported in a proper format and included in the application for each member. This way, the information contained on the Ktisis repository would remain updated and consistent. The purpose is for the information provided by the Ktisis repository to be precise and complete using the unification interface for citation index management since it will present the sum of the publications for each individual and not just a part of them. If this happens, it will be possible to extract aggregate results for both individuals and academic entities (e.g., Academic departments, laboratories, etc.).

Through the Ktisis repository, the profile data of each individual was extracted, for which the citation index management application would apply. (See Table 2).

Table 2. Ktisis members – Profile data on citation indexes

Ktisis Members		Profile Existence				
Category	Count	Scopus	WoS	Google Scholar	PubMed	ORCID
Members	305	271	117	186	Search by name	241

Given the information shown above, the results' accuracy is significantly affected by the existence of a profile with unique user IDs for each individual (e.g., on Pubmed the search is performed using the Author's surname). Table 3 shows the numeric values from the first level of the application (the data retrieval).

Table 3. Statistics for the data retrieval of multiple citation indexes and the Ktisis repository

Citation Index	Records collected	Articles on scientific journals	Conference papers	Other	Undefined
Ktisis	9798	5458	2757	978	605
Scopus	7250	5025	1602	620	3
Web of Science	2111	2098	0	13	0
Google Scholar	13605	6794	1983	646	4182
PubMed	565	464	0	98	3
ORCID	5946	3894	1319	733	0

Next, the deduplication algorithm provided the following results, based on the methodology described earlier (Table 4).

Table 4. Statistics of data retrieval of the citation indexes and the Ktisis repository per individual

Category	Sum	Scopus	WoS	Google Scholar	PubMed	ORCID
New publications	5078	1275	70	2913	15	805
Double records	25929	7745	2056	10295	550	5136
To be checked	1243	176	47	806	8	206
Record sum (with duplicates in case of co-authors from the Technical University of Cyprus)	32250	9196	2173	14014	573	6147

In the final step, to create the data set to be ingested in the Ktisis repository, the duplicate records on each category were unified considering the multiplicity of the authors that happen to be members of the Cyprus University of Technology.

D. Universal bibliometric indicators

The ability to retrieve data from different citation indexes for an individual and the unification - deduplication process

offers the ability to compute the fundamental bibliometric indicators from the start with more sufficient data.

In the following table, the publication data for a member of the Ktisis repository and the record number of the documents retrieved from the rest of the citation indexes are depicted.

Table 5. Data from an individual

Source	Record number	Articles on journals	Conference announcements	Books– Book chapters	Others/ Without a type
Ktisis repository	209 / 2 duplicates	92	82	4	34
Google Scholar *	305	144	61	13	87
Source	**Record number**	**Source**	**Record number**	**Source**	**Record number**
Scopus	144	WoS	67	PubMed	3
Source			**Record number**		
ORCID			223		

* A closer look at the results from Google Scholar verifies the findings presented in Table 1 regarding multiple errors, even if it outperforms the other citation indexes on the record number.

After applying the deduplication algorithm on the individual's data, the following conclusions were drawn:

- Number of records to be merged: **951**
- New records regarding the records of the Ktisis repository: **81** (26 GS - 53 ORCID - 1 Scopus - 1 WoS)
- Records that need to be checked if they are duplicates or not: **41**
- Duplicate records: **661**

Finally, there is a list of 288 records (207+81) after unifying the documents, directly correlated to the examined individual. Studying these records, some interesting facts emerge. To be more specific:

- 63 records have no type that belongs to one of the categories such as articles on journals, conference announcements and books – book chapters; or have insufficient; metadata. The important thing is that most come from Google Scholar and concern items that were "incorrectly" added to the consolidation process.
- There are 225 records with proper categories for bibliographic indicators (118 journal articles – 95 conference announcements – 12 books – book chapters).

Given these records, the following indicators – statistical values occur:

Table 6. Comparison of basic bibliometric indexes for an individual based on data retrieved by the top three citation indexes

Source	Record number	Citations	h-index
Scopus	144	1.887	23
WoS*	116 / 66	1,536 / 1,369	21
Google Scholar	305	2909	27
Unification Management Interface	**225**	**1978 - 2342 - 2707 ****	**25 - 25 - 29 ****

*The Web of Science database provides all publications / reports and the h-index according to the author citation data (Citation network) and from other sources and according to the content of the Core Collection (Citation Report function)

** As the information for the reports per publication may come from different reference databases for completeness reasons, the total number of reports and the h-index are displayed based on the minimum report value, the average and the maximum value.
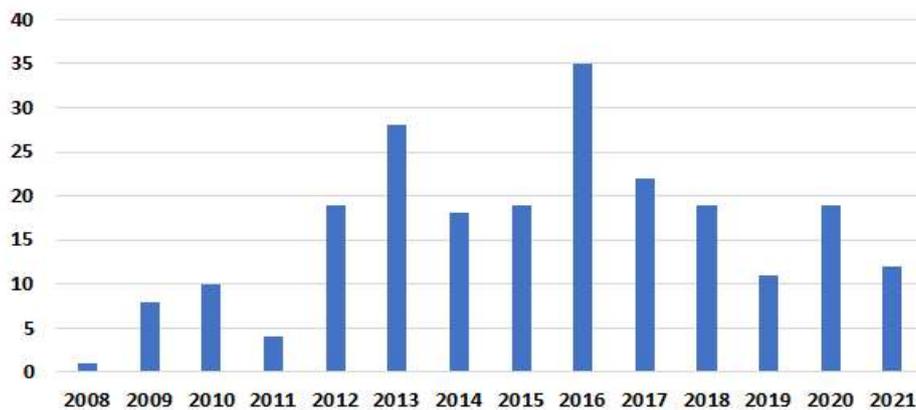
Figure 4. Number of publications per year for an individual

Based on the analysis given, the usability of the application for the unification management of citation indexes is evident

IV. CONCLUSIONS

The main conclusions from this attempt of creating a tool for the unified management of bibliometric data from multiple citation indexes are summarized below.

■ The creation of tools for the retrieval of bibliometric data is a highly complex procedure, and it is significantly affected form factors such as:

o The creation of the APIs (technology, messages, data structure etc.,) demands to be handled differently for each case.

o Most of the APIs demand a paid subscription (WoS, Scopus, ORCHID) to the provider that manages or/and has restrictions on the requests that can be handled. Especially in the case of Google Scholar, there is no API provided by Google, and therefore, access to the data demands the use of third-party services.

o Any change on the calling method of the APIs and the data organization will demand more development on the application to be adjusted to the changes.

o For the proper function of the application, the individuals must have a profile at the citation indexes and any duplicate record issues to have been resolved. Moreover, it is still vital for all entities to support unique identifiers.

■ Each citation index's coverage is different. Google Scholar achieves the broadest coverage with unchecked data for their quality and validity. Therefore, it is advised:

o The data that come, mainly from Google Scholar, should be checked before being included in the deduplication process. The check should be on the entity type, the publication year, and the metadata quality.

o The order in which the data of the citation indexes will be handled is: first the "commercial" citation indexes, e.g., WoS and Scopus, and then the citation indexes that derive from automatic creation procedures (e.g., Google Scholar).

since it offers a much more precise picture of the fundamental bibliometric indexes of an individual.

■ The proposed application could offer a significantly more precise and fuller picture than any given citation index to calculate global bibliometric values for individuals or other academic entities. Applying a validation procedure is a prerequisite, not only from the experienced library staff but also from the authors themselves. The extraction of analytical bibliometric values (e.g., number of citations, h-index, etc.,) shows some preciseness but it is based on the number of citations of each publication as given in the citation indexes and not on a reference graph.

■ The data deduplication / unification algorithm presents great results and it can be easily adjusted. It's interface (Apache Spark) allows a future escalation.

The improvement of the presentation of the results, the further improvement of the deduplication algorithm, the alteration of the APIs for a more efficient data retrieval primarily by minimizing the repetition calls, the addition of new citation indexes (Dimensions, DataCite, Zenodo, CrossRef etc.,) and so on, is scheduled for the future. Emphasis will be given on creating a series of statistical indicators per individual or academic entities; based on the needs of Greek Universities (compliance with data required for their evaluation). In conclusion, the application will provide the proper APIs for the enrichment of the websites of the Institutions, the Departments (professors' profiles, etc.) and the Institutional Repositories.

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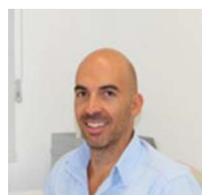
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COVID-19 and the Libraries: What is left for Private Copying Exception? - A Greek Copyright Law approach

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Abstract:

   The present paper deals with copying, which is a tool that renders users' access in library's physical material more efficient as it allows users to repeatedly access, i.e., study the copied material portably, without the need of repeated physical presence within opening hours of libraries' premises and without reserving the physical medium during their presence. However, during the COVID-19 pandemic, what is left for private copying except for the library's physical material, when the only available alternative for users is distant or no access to the library's collection? This paper questions whether Greek Copyright Law in force would accommodate the realization of "distant private copying" of library's physical material by users, especially in view of the fact that in situ access of users has been prohibited or suspended by law.

   Index Terms — COVID-19, Libraries, Private Copying Exception, Copyright Law.

INTRODUCTION

1. The main mission of libraries is to provide their users with access to library's material. In the offline environment, access to library's material requires access to physical mediums (typically: printed books, printed journals, maps, photographs and the like), that incorporate intangible works (such as literary, scientific photographic works and so on), i.e., access to tangible (material) copies of works (hereinafter: "physical material"). Access to physical material allows users to perceive (i.e. intellectually access) incorporated works via contemplating, reading or studying them. This, in turn, requires direct physical contact between physical material and the user. *In situ* access to library's physical material (and, subsequently, access to incorporated works thereto) is subject to unavoidable (pragmatic) restrictions: from library's side, it requires availability of material and adequate premises, capable to accommodate simultaneously all interested users; from user's side, it presupposes commute and physical presence on given location, days and hours.

2. The possibility for users to copy library's physical material, especially[1] by means of reprographic equipment constitutes the principal way for overcoming some of the above limits in accessing the (physical) material of library's (offline) collection[2]. In fact, the procurement of a copy of a work, via *photocopying*, *scanning* or *photographing,* enhances user's access to the copied library's material, to the extent that the copy (photocopy, scanned file, photography) allows the user to repeatedly access, i.e. contemplate, read and study the copied material portably, without the need of (repeated) physical presence within opening hours of libraries' premises and without reserving the physical medium during his presence. As a consequence, copying is a tool that renders users' access in library's physical material more efficient. Besides, even if this is a case-dependant question, usually only some of library's resources are available in digital form. Thus, accessing and copying of library's physical material remain essential means both for the satisfaction of users' informative needs and for the fulfillment of library's mission.

3. From a copyright law perspective, copying of libraries' physical material by means of reprographic equipment (photocopying, scanning, photographing etc) constitutes a form of reproduction which is subject to copyright law restrictions, in case that copied material is copyrighted[3]. In fact, the reproduction right confers upon the authors and secondary rightholders (e.g. publishers, research organizations, Universities) the exclusive right to authorize or prohibit the fixation and direct or indirect, temporary or permanent reproduction of their works by any means and in

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[1] Hand-copying, although still conceivable, is nowadays a marginal copying method, given the development and widespread availability of technical/mechanical means of copying.

[2] An alternative to this would be public lending services.

[3] And this, notwithstanding the fact that reproduction may lead to the creation of a derivative work, authored by the copyist, such as an original photograph of library's material. It shall also be noted

that material may be additionally or alternatively protected by related rights (such as the publisher's right over printed editions of art. 51 Law No 2121/1993). For simplicity reasons, the present paper focuses only on physical material protected by copyright law. The analysis extends also to physical material protected by related rights, to the extent that, according to art. 52(b) Law no 2121/1993, copyright limitations and exceptions apply accordingly.

any form, in whole or in part (art. 3§1(a) of Greek Copyright Act- Law No. 2121/1993, fully aligned with art. 2 of Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonization of certain aspects of copyright and related rights in the information society – hereinafter: "Directive 2001/29"). Under this broad definition, any copy of copyrighted material made by use of any means other than "brain copying" in "carbon memory", made during intellectual accessing of works[4], would be subject to prior authorisation, unless if the conditions of an exception/limitation to that right were met, according to applicable law. As a consequence, copying of libraries' physical material by users could be lawfully made, without prior authorisation by authors/rightholders, under application of an exception or limitation.

4. In the context of satisfaction of user's personal informative needs, the most suitable exception is the exception of "Reproduction for Private Use" or *private copying* exception, introduced by art. 18§1 of the Law No. 2121/1993. As it will be explained below, from a legal perspective, private copying exception allows reproductions of library's protected physical material in the benefit of library's users, insofar its requirements are met. Moreover, any private copy, shall not conflict with normal exploitation of the work and shall not unreasonably prejudice the legitimate interests of the rightholder, according to art. 27C Law No 2121/1993 ("three-step test", transposing art. 5§5 of Directive 2001/29[5]) and its specific application by art. 18§2 of the Law No. 2121/1993.

5. COVID-19 pandemic and the lockdown measures that have been implemented in order to cope with spreading of the corona-virus, have seriously affected the regular operation of libraries and, most crucially, the accessibility of their premises (and, subsequently, of their physical material) by users. In fact, since the outburst of the COVID-19 pandemic in Greece (March 2020) until today (July 2021), i.e. a period of about sixteen (16) months, the *in situ* access of users to library's physical material has been prohibited or suspended for more than the half of that period (*circa* nine (9) months), as a preventive administrative measure for safeguarding public health (**I**). Under these circumstances, private copying of libraries' physical material was practically not feasible, for reasons that fall outside user's sphere and control.

6. Therefore, during COVID-19 pandemic, what is left for private copying exception with regards library's physical material, when the only available alternative for users is distant or no access to library's collection? This paper questions whether Greek Copyright Law in force would accommodate the realization of "distant private copying" of

library's physical material by users, especially in view of the fact that *in situ* access of users has been prohibited or suspended by law (**II**) and draws some concluding remarks and recommendations on how to caution (library) users' benefits related with private copying, when *in situ* access in library's premises and material is jeopardized for public health reasons (**III**).

I. USER ACCESS IN LIBRARIES DURING COVID-19 PANDEMIC IN GREECE

7. The operation of libraries, including the access of users to premises and physical material has been severally affected by administrative measures aiming at facing COVID-19 pandemic in Greek territory. In particular, operation of libraries has been (temporarily) *prohibited* [*sic*] in its entirety throughout the country, for preventive reasons of public health, initially by means of Joint Ministerial Decision No. **18149/13.3.2020** effective from 14/3/2020[6]. The above prohibition covered all libraries' functions and has been extended until 1/6/2020 (i.e. almost three months). In fact, according to Joint Ministerial Decision No. **33465**/31.5.2020[7] libraries' premises have become accessible again for in-person visits of the public, with the reserve of implementation of precaution measures such as wearing of face-mask, limitation of simultaneously present persons in library's premises according to their surface and other. By means of Joint Ministerial Decision No. **69543/31.10.2020**[8] (art. 22) "The public and municipal libraries, National Library of Greece (N.L.G.) and reading rooms of General State Archives are operating normally with obligatory use of face-mask by everyone and by maintaining distance of one meter and a half (1,5) between users […].[9]" However, few days later, the operation of Libraries' (including academic libraries' and N.L.G.'s) reading rooms and premises and access of their users thereto have been suspended in the entire Greek territory on 7 November 2020, according to the Joint Ministerial Decision No. **7134**/2020[10], for fear of the relapsing corona-virus spreading. The suspension was initially planned until 30 November 2020. Nonetheless, the above restrictions have been maintained until 23 May 2021 (more than six (6) months).

8. On 24 May 2021, according to Joint Ministerial Decision No **31950**/21.5.2021[11], libraries falling under the surveillance of Ministry of Education and Religious Matters (i.e. school and academic libraries), have initiated again their operation, with the exception of reading rooms, which remained inaccessible for users until 13 June 2021. In addition, since 14 June 2021, by means of Joint Ministerial Decision No 36587/2021[12], all categories of libraries have become accessible for the public (including their reading

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[4] On that issue and its relation with copyright law, see Th. Chiou, "Copyright Law and Algorithmic Creativity: Monopolizing Inspiration?" in Ph. Jougleux, C. Markou, T. Prastitou-Merdi, (Eds.), EU Internet Law in the Digital Single Market, Springer, 2021, p. 265 ff. and in particular 270 ff.

[5] Originating from Article 9§1 of the Berne Convention (1886).

[6] O.J. B 855/13.03.2020. According to art. 1 (3) of said decision: "[We decide] [t]he **temporary prohibition of operation**, in the entire Greek territory, for preventive reasons of public health, for the time period starting from

14.3.2020 until 27.3.2020 […]: […] 3. Of public, municipal and private libraries, of National Library of Greece (N.L.G.), of reading rooms of General State Archives and of archives. […]".

[7] O.J. B 2087/31-05-2020.

[8] OJ B 4810/31.10.2020.

[9] Unofficial translation of the author.

[10] O.J. B 4899/6.11.2020.

[11] O.J. B 2141/22.05.2021.

[12] O.J. B 2476/10.06.2021.

rooms). In both cases, users' access in libraries is subject to the terms of art. 22 of joint ministerial decision **69543**/31.10.2020 (see above), whose duration has been retroactively extended until 31 July 2021. The process of libraries' re-operation is gradual[13] and any visit to libraries' premises is made upon prior arrangement (usually via email or telephone) of appointment and (reduced number of) users are served on a priority basis. This means that, even after the (definite or temporary-this remains to be confirmed by future developments), re-operation of libraries' premises for the public, access of users remains subject to qualitative and quantitative restrictions which are, again, implemented preventively, for public health reasons, as long as the COVID-19 pandemic is still at stake.

II. IS "DISTANT PRIVATE COPYING" OF A LIBRARY'S PHYSICAL MATERIAL COVERED BY PRIVATE COPYING EXCEPTION?

9. The formulation of an answer to the main question of this paper could be given on the basis of an assessment of "distant private copying" under art. 18 Law No 2121/1993 **(B)**, which requires a prior analysis of current private copying regime **(A)**, that applies in case of copying of a library's physical material by their users.

A. Analysis of private copying exception regime under Law No 2121/1993

10. Greece is listed among the jurisdictions that provide for a private copying exception[14]. According to the text of art. 18§§1 and 2 of Law No 2121/1993, private copying of protected works (and use of this copy), including private copying of a library's physical copyrighted material, is freely permissible by law, insofar some requirements are fulfilled **(1)** and some limits in benefitting the exception are not exceeded **(2)**. Some controversies related with the interpretation of some requirements need also to be taken into account, in order to offer a complete image of current private copying exception regime **(3)**, also applicable in case of copying of a library's physical material by library's users**.**

1. Requirements for lawful private copying of library's material

11. According to art. 18§1 first sentence of the Law No 2121/1993:

"[…] *the reproduction of a lawfully published work shall be permissible without the author's consent and without remuneration*[15]*, insofar the reproduction [of the work] is intended for the private use of the person who makes this reproduction.*[16]"

12. The following positive conditions derive from this provision:

1) **Reproduction of a (protected) work**. First, private copying exception is relevant only with regards to the reproduction right of protected works (art. 3§1 (a) of Law No 2121/1993; art. 2 of Directive 2001/29). On the contrary, private copying exception does not touch, in principle, other economic rights, such as distribution right, communication to the public, lending right etc.[17]. As the Law does not distinguish, private copying exception covers, in principle, *any type of reproduction* of a copyrighted work included in library's physical collection, i.e. direct or indirect, temporary or permanent, by any means (e.g. via the use of a technical device, such as photocopying or photography, but also hand-copy, hand-design[18] etc.) and in any form (meaning with or without fixation in a tangible medium, e.g. analogue or digital), in whole or in part. Moreover, the Law does not introduce any restrictions related with the location or context of realization of the reproduction of the work. As a consequence, there is no particular regime regarding private copying of library's physical material within library's premises; the general regime of private copying exception shall apply.

2) **The reproduction shall concern "lawfully published works"**. This condition has been subject of controversial interpretation as to the meaning of lawful publication of the source (in our case, the physical material of the library) of the private copy (see below §15). *De minimis* and under any possible interpretation adopted (*pro auctoris* or *pro usoris*), reproductions based on private copying exception would not be allowed in case of unpublished works or works published without the consent of the author/rightholder, as an expression of exercise of the moral right of publication (art.

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[13] See for instance the two-phase re-operation of National Library of Greece, https://www.nlg.gr/news/stadiaki-epanaleitoyrgia-ethnikis-vivliothikis-tis-ellados-v-fasi-jun21/.

[14] Private copying exception of art. 5 § 2 (b) of the Directive 2001/29 is not mandatory for Member-States. For a European perspective of private copying exception see, among others, S. Karapapa, *Private Copying*, Routledge, 2012.

[15] Although private copying is not subject to remuneration payable by the beneficiary (copyist/user), paragraphs 3 ff. of articles 18 of the Law No 2121/1993 establish a fair compensation system in favor of several categories of rightholders, in case that private copying is made with the use of technical means ("handmade" copy is not subject to fair remuneration), such as audio or video recorders or audio and video recorders, magnetic tapes or other material suitable for the reproduction of sound or images or sound and images, including digital reproduction devices and

media, in particular, CD-RW, CD-R, DVD and other storage media, computers, portable electronic devices (tablets), smartphones and others (so called "blank-tape levy"). The amount of the remuneration is calculated upon a percentage of the market value of each mean, which varies according to the type of technical mean at stake. This compensation is paid by producers or importers of technical means and is mandatorily collected and distributed to its beneficiaries (authors, publishers, producers, performing artists) by collective management organizations.

[16] Unofficial translation of the author.

[17] However, some acts that go beyond reproduction of the work may be covered by private copying exception, to the extent that they are part of private use of the copy made under private copying exception regime, such as "distribution" or lending of the copy by the copyist to persons that are connected with family links (see below).

[18] See also in that regard, G. Koumantos, *Copyright Law*, 8th ed., Sakkoulas, 2002, p. 308 and 309.

4§1 (a) of the Law No 2121/1993[19]). This *de minimis* condition would usually be fulfilled in case of libraries' physical material.

3) The reproduction of the work shall be "intended for the private use of the person who makes this reproduction". This condition determines various aspects of the scope of private copying exception. To begin with, form a *ratione personae* point of view, since the law does not specify, the exception must be regarded as benefiting all categories of "persons who make reproductions intended for private use", i.e. all categories of users/copyists, including library's users. Thus, the benefit of private copying is reserved for all users of protected works. However, the beneficiary of the private copying exception/copyist, and, accordingly, the beneficiary of the work/user (via the copy produced) shall always correspond to a *natural person*[20].

Moreover, reproduction of works would be lawful, according to the text of art. 18§1 Law No 2121/1993, insofar it is made for purposes of *private use*. First of all, even if the title of art. 18 and wording of the provision in question are not explicit in that regard, the intended private use mentioned in art. 18§1 refers to the use *of the reproduced work*, *via* the *vehicle* produced copy[21]. As a consequence, the reproduction allowed under private copy exception shall be considered as functional, i.e. connected with the private use of the reproduced work.

The notions of "use" and "private" are not defined in the Law, even though their definition is apparently crucial for implementing the exception, including in library context. The qualification of "private" should be interpreted as the opposite of "public use", in the sense of art. 3§2 Law No 2121/1993. According to the latter:

"As public is considered any use or performance or communication of the work that renders the work accessible to a circle of person that exceeds the narrow circle of family and the immediate social environment [...]"[22].

Therefore, the notion "private use" would cover both the use of reproduced works made by the library's user him/herself (i.e. personal use of the work/ personal benefit taken from the work via the produced copy) and the use made by persons connected with friendly of family links with the copyist/user of the library[23]. As to the latter type of use, private copying exception would accommodate also acts that lay beyond the mere reproduction of the work and that are necessary for rendering the work accessible to intimate persons[24], via the copy produced, such as private "distribution"[25], communication or lending of the (private) copy of the work)[26].

Given the above definition of the notion "private" and pursuant a textual and teleological interpretation of the provision in question, the intended use of the reproduced work in the framework of private copying exception would primarily correspond to *intellectual access or benefit abstracting* from the work by the library's user, i.e. *passive enjoyment of the work*, such as contemplation, reading, studying, generation of inspiration or deduction of input for the creation of other works, via the (use of) copy produced[27]. This type of use of works fall outside the scope of copyright monopoly[28]. Thus, private copying exception refers to the reproduction of the work that leads to the creation of a copy that will serve as vehicle for using (in the above sense) the reproduced work. In sum, private use would correspond to the use of the reproduced work via the produced copy by library's user, for purposes of passive enjoyment of the user or of persons pertaining to the narrow circle of family and the immediate social environment (private purposes).

By contrast to the above, private copying exception would not accommodate acts of public use (in reality: acts of exploitation) of the work, i.e. acts that render the work (via the copy produced) accessible by persons laying beyond the narrow circle of the family and the immediate social environment of the library's user (such as distribution, rent, or public lending of the copy intended for private use)[29]. From the above it may also be derived that private use is naturally not compatible with commercial use of the work via distribution of the copy[30]. Similarly, the Law explicitly

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[19] Art. 4§1: "The moral rights shall confer upon the author notably the following rights: a) the right to decide on the time, place and manner in which the work shall be made accessible to the public (publication) [...]"

[20] This is, besides, explicitly provided in art. 5§2(b) of the Directive 2001/29.

[21] Under this approach, art. 18§1 should read: "[...] *the reproduction of a lawfully published work shall be permissible without the author's consent and without remuneration, insofar the reproduction [of the work] is intended for the private use [of the work] by the person who makes this reproduction."* and its title: "Reproduction for private use of the reproduced work".

[22] Unofficial translation of the author.

[23] K. Christodoulou, *Copyright Law*, Nomiki Vivliothiki, 2018, no 382, p. 155. Following that distinction, personal use would correspond to a subsystem of private use.

[24] In that case, however, there is a question raised, related with the type of use that those persons would be allowed to make: private in the above sense (i.e. covering also their intimate persons) or strictly personal?

[25] The notion of distribution, according to art. 3 § 1 (d) of the Law No 2121/1993, is connected with the existence of public, i.e. persons that exceed the narrow circle of family

and the immediate social environment. This is why the term "distribution" is not used in the legal sense in this context.

[26] In that regard, the use would be considered as private but not personal. *Cf.* Koumantos, *op.cit.*, p. 306, where it is argued that "the private use may correspond either to the passive use of the work, for enjoyment or for the personal benefit of the user or the active use, with modes of use similar to those connected with exercise of copyright [economic] rights".

[27] In that regard, use of the work and use of the (private) copy would practically coincide, to the extent that the use of the work presupposes the use of the copy that embodies it, with the nuance that use of the work is based on intellectual access and use of the copy on physical access.

[28] See, among others, Koumantos, *op.cit.*, p. 306: "The freedom in passive use of the work does not constitute, literally, a limitation of copyright law but, rather, its natural limit [...]" and *ibid.* p. 307, where the author mentions that "passive use [of a work] is not a mode of exploitation [...]".

[29] Christodoulou, *op.cit.*, no 382, p. 155.

[30] *Cf.* Christodoulou, *op.cit.*, no 379, p. 154 and no 382, p. 155. The marginal case of onerous private distribution or private renting (such as the case of a copyist that renders the copy accessible to the narrow circle of family or immediate social environment against the payment of a fee),

clarifies in art. 18§1, second sentence, that no private use may be established in case that reproduced works are intended for use within the framework of a business, a service or an organization. Indeed, in these cases, the personnel could not be characterized as belonging into a narrow circle of family or immediate social environment. In addition, the benefit from the use of the work will be related with the purposes of a legal person's operation and not with the personal benefit of the copyist (i.e. the employee or executive of the business/organization)[31].

2. Limits in the benefit of private copying exception

13. Even if the above conditions deriving from art. 18§1 Law 2121/1993 are cumulatively met, the benefit of private copying exception, also in case of copying of a library's physical material, is permissible "with the reserve of following paragraphs" of the same article. In particular, art. 18§2 of the Law No 2121/1993 introduces restrictions in realization of private copying, basically on the grounds of a specialized application of three-step test clause (art. 28C [28Γ] Law No 2121/1993). As a consequence, private copying would not be permissible in case that it would conflict with the normal exploitation of the work and/or it would (unreasonably) prejudice author's interests. In addition to that, article 18 § 2 of the Law No 2121/1993 mentions three indicative cases, as illustrations of not acceptable private copying cases on the basis of three-step test application. All of them are related with private copying of a specific type of work (architectural work, graphical representation of musical work, works of visual art):

"2. The freedom to make a reproduction for private use is not valid in cases where such an act conflicts with the normal exploitation of the work, or where the authors' legitimate interests are prejudiced, and notably:

> *a) in the case where an architectural work in the form of a building or any similar construction is reproduced, and,*
> *b) when technical means are used for the reproduction of a work of visual arts which circulates in a restricted number of copies, or when the reproduction is a graphical representation of a musical work."*

In these cases, the realization of copies, even if they are intended for private use as explained above, they would require prior authorisation of the author/rightholder. From library's perspective, the exclusion of private copying exception in case of reproduction of graphical representation of musical works presents greater interest (e.g. in case of music libraries).

14. Beyond these cases, and the probably straightforward case of realization of an integral copy of a work for private purposes (e.g. photocopying of all pages of a book would abort the purchase of a copy)[32], there is no uniform or predetermined standard related with the confirmation of conflict of private copying exception with normal exploitation of the work or with legitimate interests of the author/rightholder[33]. This is why, in addition to the above, copying of libraries' material (either copyrighted or not) is usually framed under the (contractual) terms of Library's Regulations and Policies. In most cases[34], the terms contain quantitative and/or qualitative restrictions related with the entitlement of library's users to realize (private) copies of Library's material (such as the provision for lawful photocopying up to a maximum number of pages or up to a fixed percentage of pages of a book, the exclusion of certain type of private copying equipment and others). In the absence of a concrete rule or standard in this matter, these terms reflect in reality Library's adopted "safety net" towards private copying of their material by users, as they predetermine the cases where private copying would not conflict with normal exploitation of the work and would not unreasonably prejudice the legitimate interests of the rightholders of copied material, according to art. 27C Law No. 2121/1993.

3. Controversial aspects

15. Last, there are at least two aspects of applicable regime provided in art. 18§1 first sentence of Law No 2121/1993 that remain controversial. On the one hand, it remains discussable[35] whether the meaning of "lawful publication" refers to the publication of a work *per se* (i.e. willful rendering of a work as public) or it goes beyond that and it refers to the lawful character of the *source of the copy*, which, in case of physical material of libraries, would require that the physical carrier accessed by the library's user and used as source for making a copy, has initially been disseminated in the market with the consent of the author/rightholder.

16. On the other hand, it is disputed whether the user of the copy and the copyist shall always coincide. This controversy touches significantly libraries and especially, photocopying of their physical material by users. The question here is whether a private copy (intended for the private use of the library's user, as described above) could be produced by a proxy (third person) upon user's command. According to the dominant position in theory, supported also by wording of the provision (*"reproduction [...] for the private use of the person who makes this reproduction."*) and the Explanatory

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even if it would be covered by the notion of private use, it would probably not surpass the three-step test.

[31] This is why business or professionals may be exempted from the fair remuneration of art. 18§3 (see above ftnote No 15), following the procedure introduced in art. 18§11 Law no 2121/1993, if it is proven that the technical means that are adequate for copying have been used only or mainly for professional (i.e. not private) purposes. A marginal scenario remains in case of reproductions of a library's physical material made by natural persons that are self-employed sole traders, such as a lawyer- user of the library of its Bar

Association, for their business purposes. Favorable in coverage of this case by private copying exception, Christodoulou, *op.cit.*, p. 159, ftnote No 70.

[32] Koumantos, *op.cit.*, p. 307.

[33] Koumantos, *op.cit.*, p. 307.

[34] Of course, in some other cases, (private) copying may be partially or totally prohibited, especially for reasons related with the conservation of the tangible medium.

[35] For an overview see, among others, Christodoulou, *op.cit.*, Nos 383 ff., pp. 156-158.

Report of the Law No 2121/1993[36], the private use of the copy of the work shall be made by the copyist himself[37] (e.g. by use of self-service photocopying / scanning devices in library's premises). As a consequence, the reproduction of a work intended for the private use of a different person (the user) than the copyist (e.g. a library's agent), would not be covered by private copying exception.

17. According a different, more pragmatic approach towards the text of art. 18§1 first sentence of Law No 2121/1993, it is indifferent whether the library user proceeds in the reproduction himself or via a proxy, who, however, acts as mere executor of orders and directions of the user[38]. This approach seems also supported by CJEU case-law, according to which "*in order to rely on Article 5(2)(b) [private copying exception of Directive 2001/29], it is not necessary that the natural persons concerned possess reproduction equipment, devices or media. They may also have copying services provided by a third party, which is the factual precondition for those natural persons to obtain private copies*"[39]. Under this approach, the realization of copies of library's physical material by a library's agent or service, using reproduction equipment of the library (such as photocopying or scanning devices), under the initiative and orders of a library's user and intended for his private use, would also be qualified as private copying.

18. In sum, according to the applicable law, private copying of library's physical material would be permissible without prior authorisation and without remuneration, insofar: a) all positive conditions are cumulatively met, something which is also subject to different interpretations, as far as it concerns the above controversial aspects and b) the limits of the exception are not fulfilled. Under these circumstances, distant copying of libraries' physical material, made under the order of users, would it be covered by private copying exception?

B. Assessment of "distant private copying" under art. 18 Law No 2121/1993

19. "Distant private copying" of libraries' physical material would correspond to a function or service of the library offered to library's users, by means of which the library's user could benefit of the exception of private copying (ie. copy intended for private use, made without authorisation and without remuneration), without the need of physical presence and access to the physical material. This could be possible in case that the library would act as a proxy/intermediary in accessing and realizing (partial) reproduction of works upon user's initiative and orders and the user would receive the copy for his/her own private use also in distance (e.g. via email, fax or via a platform on library's website).

20. From a technical point of view, distant access and private copying of library's material requires respective technical infrastructure available on both user's and library's sphere (e.g. internet connection and terminals, in case that distant private copying is made via email). Beyond technical (the need of certain equipment) or pragmatic (a minimum of awareness of the structure and content of the material, such as pages, chapters etc.) restrictions, "distant private copying" could function as substitute for *in situ* access-depended private copying of library's material by users. In fact, "distant private copying" would allow library's users to make use of the benefit deriving from private copying exception with regards library's physical material and would enable the satisfaction of user's informative needs when library's physical material is practically inaccessible, like in case of lockdown due to COVID-19 pandemic. Within that context, distant access models of physical material have been adopted by some Greek Libraries during lockdown[40].

21. However, "distant private copying" would not be admissible under Greek copyright law, even if the conditions of lawfully published work and of intention of private use are fulfilled. First, the "distant private copying" requires the intervention of a distant proxy, who will physically access the selected material and proceed to the realization of the copy in library's premises, under the orders of the user. In that

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[36] P. 4, where it is mentioned that "[…] it is required that the reproduction is made by the user himself".

[37] In that regard, D. Kallinikou, *Copyright Law and the Libraries*, 2007, Ed. P.N. Sakkoulas, p. 70; G.- A. Zannos, "Article 18" in L. Kotsiris & E. Stamatoudi, *Copyright Act. Article-by-Article Commentary*, Sakkoulas Ed., Athens-Thessaloniki, 2009, p. 478; A. Manthos, *Copyright Law*, Nomiki Vivliothiki, 2015, p. 221.

[38] In that regard, M.-Th. Marinos, *Copyright Law*, Sakkoulas Editions, 2004, p. 223; *Idem*, "Some remarks regarding the role of conventional public libraries and of public digital libraries within the system of Law No. 2121/1993", *Elliniki Dikaiosyni*, 1998, p. 1483 ff. and in particular p. 1487; Christodoulou, *op.cit*, p. 156; more reserved, A. Papadopoulou, "Reproduction via photocopying in libraries and copyright law issues", *DEE*, 2006, p. 345.

[39] CJEU, judgment 29 November 2017, VCAST Limited v RTI SpA, C-265/16, para. 35, referring to judgment of 21 October 2010, Padawan, C-467/08, para. 48.

[40] See for instance the notice from the Athens Law School Library, dated 03.04.2020, available at: http://law.lib.uoa.gr/nea-

anakoinoseis/detail/article/anadiorganosi-ypiresion-bibliothikis-nomikis-scholis-gia-tin-ypostirixi-tis-exapostaseos-ekpaideysis.html: "In order to support the distant research and teaching […] [i]t is possible for users to communicate with Library's personnel on working days […] by calling at […] and via email […] and we daily support many student request, with respect towards applicable Copyright Law"; Notice from Athens Bar Association Library, dated 27.03.2020, available at: https://www.facebook.com/permalink.php?story_fbid=1490466311126600&id=472044576302117&__cft__[0]=AZW3CJvXGfNGa9EHHyhROd--S8goeN_NEveIxtyToUlvnsm98Y8QFOmsFLrd5I9QArdnChcR9wKPpu9g1eagAVOKvqovCkqozjsqcpjs9an-xoi-dgS0O9-dNNQWXeTxCRoVImkx1KIDqPun_PttS4mZ&__tn__=%2CO%2CP-R: "Whenever it is needed, Library's personnel remains at lawyers' disposal for sending digitalized material following prior request via email […] or by telephone […]. With respect to copyright legislation applicable to printed an digital material of Library's collection, we will try to satisfy to the greatest possible extent the informative needs that would arise."

case, such copying would be qualified as private, only in case that the flexible, not dominant, approach *vis-à-vis* the need for identification between copyist and user is adopted (see above § 17).

22. But most importantly, distant private copying entails the realization of acts that are not covered by reproduction right, in a context which exceeds the narrow circle of the family or of the immediate social environment. In particular, the provision of distant access[41] to the copy would amount in an act of distribution (if the copy, e.g. a photocopy, is sent with analogue means by the library to the user) or act of communication (in case of digital distribution of the ordered copies, e.g. in digital files) made by the library, far beyond its reproduction for private purposes[42]. In fact, "distant private copying" entails public use of the work (distribution or communication to the public), given that the library's agent and library's user do not belong in the same narrow circle of family or immediate social environment. The fact that the use of the work by the user, via the recuperated copy, would be private does not disqualify the above public use. As a consequence, "distant private copying" of library's physical material would be a library's function that requires prior authorisation of the author/rightholder[43].

III. CONCLUDING REMARKS & RECOMMENDATIONS

23. The pandemic of COVID-19 and the subsequent restriction of *in situ* access in libraries' premises have diminished the possibility for library's users to benefit from private copying exception with regards library's physical material. In fact, the exception of private copying in the framework of libraries, according to art. 18 of the Law No 2121/1993, implies the direct contact of the user with the physical material, and, consequently, presupposes the ability of physical presence of the user in library's premises, even in case that the realization of the reproduction via a proxy would be admitted. "Distant private copying" is not covered by private copying exception as the distant procurement of the user with the copy would entail public use of the reproduced work (made by the library). As a consequence, private copying exception is not the appropriate nor sufficient mechanism in order to accommodate distant copying of library's material for private use of the copyist/library's user, during the time of COVID-19 pandemic (and beyond).

24. Given the above, benefit of copying library's physical material for private use, and, subsequently, the enhanced access to copied works deriving therefrom would be excluded for library's users, as long as access of the user/copyist to the material is not possible, due to exceptional circumstances produced by COVID-19 pandemic and libraries are not licensed by rightholders to perform "distance private copying" for their users. The fact that these are extraordinary situations or parameters that lay outside user's sphere of control does not affect the outcome from the application of current private copying exception regime. Within this framework, it seems that the balance between users' and rightholders' interests, as reflected in private copying exception applied in the framework of libraries, is impaired[44].

25. Inability of library's users to benefit private copying exception, due to the impossibility of *in situ* access in library's premises and material, should be remediated before the eventual adoption of additional precautionary measures in order to face the so-called 4th wave of COVID-19 pandemic which is apparently arriving in the weeks or months to come. In that regard, the following recommendations could be made:

1) Libraries shall be considered as a first-need service for the public[45]. Therefore, access of users to library's premises, even during lockdown, should be maintained. In that event, suspension or prohibition of their operation shall be considered as an *ultimum refugium* solution, in favor of other measures referring, among others, to use of face-mask, limited number and duration of simultaneous presence of users, appropriate handling of physical material.

2) Licensing solutions should be offered by rightholders (eventually via a representative Collective Management Organisation), in order to authorize "distant private copying" of library's material, undertaken by libraries for the benefit of their users. This licence would function as an "extension" of private copying exception and would cover both reproduction and distribution or communication to the public of copied works intended for the private use of the user. Such licence should provide equal terms of use with those imposed by current legislation and library's regulations with regards *in situ* private copying of library's physical material made by users, and would be activated in case that access to library's premises (and physical material) is suspended or prohibited, such as in case of lockdowns

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[41] The answer would probably be different in case of a "take away" system, where user would recuperate the copies by accessing library's premises (e.g. by accessing a personal locker), of course insofar the realization of the copy via a proxy is considered as being covered by the scope of the exception (see above §17).

[42] In that regard, Th. Chiou, "Copyright Law, COVID-19 and Libraries: Is the satisfaction of informative needs quarantined?", 12 May 2020, IPrightsGR, available at: https://www.iprights.gr/gnomes/311-pneymatiki-idiokthsia-covid-19-kai-vivliothikes-i-ikanopoiisi-pliroforiakon-anagkon-se-karantina-dikigoros-pneymatikon-dikaiomaton-theodoros-chiou; V. Strakantouna & Th. Chiou, "Copyright Law, distance research and teaching and the role of Academic Libraries in

times of pandemic", 2020, available at: https://lekythos.library.ucy.ac.cy/bitstream/handle/10797/26917/26psab011a.pdf?sequence=18&isAllowed=y, §11.

[43] *Cf*. Chiou, *op. cit.*

[44] See also in that regard, Strakantouna & Chiou, *op. cit.*, §20.

[45] *Cf*. in that regard, the French Decree No 2021-217 of 25 February 2021 « modifiant les décrets n° 2020-1262 du 16 octobre 2020 et n° 2020-1310 du 29 octobre 2020 prescrivant les mesures générales nécessaires pour faire face à l'épidémie de covid-19 dans le cadre de l'état d'urgence sanitaire », Official Journal No 0049, 26 February 2021, according to which bookstores would remain open even during lockdown as part of necessary stores.

due to public health reasons. Under this licence, libraries would be in charge of monitoring the respect of private copying exception modalities (such as quantitative limitations in copying), according to the Law and library's regulations and they should permanently erase any copy created and eventually stored or saved in their premises or systems, within the framework of "distant private copying".

3) Transition towards equivalent ability of private copying of library's material both *in situ* and in distance could be complemented by enhancement of digital public lending of library's material, on the basis of CJUE's case-law *Vereniging Openbare Bibliotheken* κατά *Stichting Leenrecht* (judgment of 10 November 2016, C-174/15).

26. In an era where several activities and services, including work, education and research, were (and probably will be) forced to run and be conducted remotely, access to libraries' physical material and respective legal framework and practice shall also be adapted accordingly and transit towards a distance-led environment. The established balance of interests and user's benefits, according to copyright exceptions, including private copying exception, should remain unaffected, even if *in situ* access to library's protected physical material is suspended or prohibited.

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Chalkida in the literacy writing of Scariba

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Abstract:

   The city of Chalkida is today a close and beloved destination for Athenians but also foreigners with many pleasures both delicious, natural and cultural. Sights such as the old bridge of 1962 that still attracts attention with its picturesqueness and beautiful views, the well-known phenomenon "of the waters of Chalkida", which change direction every 6 hours and is associated with the position of the moon and the effect in the water volume keep alive the interest of young and old artists. The uniqueness of Chalkida is complemented by the Venetian Castle of Karabamba built-in 1204, the Red House, an impressive mansion with the characteristic colour, the marble details, the gables found on three sides with the sea, the Arches, the Roman aqueduct, its building, the Folklore Museum which houses the three remaining rooms of the historic Negreponte castle.

   Index Terms — Chalkida, Skaribas, literary work, narrative mood, symbolism, awards.

I. INTRODUCTION

In the present text, reference is made to the city of Chalkida through the eyes of a poet, a novelist who identified with this city and is none other than Giannis Skaribas. He settled in Chalkida in 1915 and lived there until he died in 1984. He remained in the public consciousness inextricably linked to the city of Chalkida as an extremely anxious, often unreliable and undiminished enigmatic writer **[1]**. He was an elite intellectual with a rich intellectual production that expressed the pulses, worries and concepts of post-war life as the press of his time writes **[2]**. His connection with the city is similar to Kostas Karyotakis with Preveza, whom he admired and publicly defended his emotional and literary relationship **[3]**. It is rare for such an influential writer to live for most of his life in a provincial town of Chalkida, and in fact to use it in his work, to elevate it and praise it as a place of beautiful literary plot, to describe it, to use it, and finally to make the city synonymous with his work, and himself, as a human cultural monument of the city. He made it famous throughout Greece, gathering interest in the city from readers and experts and finally advertising it in the best way, without ever being his intention, and bringing glamour to the city through its glamour.

"Now; City, I tremble at your charms, and I am still beautiful like in May, it is a pity, I say, sad to be columbine and to cry on your knees ".

The author chose to live in Chalkida, which he loved, "sang" using it in many poems and short stories, "praised" it as a place of residence, and as a place where stories and allegories take place in his novels where he used it as a backdrop. He brought it to light as an exciting place, usually through the literary interest itself presented in his work. Chalkida and Euripus with the crazy waters, which made the ancient philosopher Aristotle wonder and be impatient, because he could not solve its riddle **[4].**

Although it has hurt him, it is a frequent reference in his writings, but it has fascinated him, but he adores it, as Cavafy adored Alexandria. The earth does not fit him, but Chalkida is a permanent hangout. She strongly feels the rejection of the provincial perception of the city and its world, the lack of contact with spiritual people. It often reaches an emotional impasse to the point of delusion. "I am unhappy ... I am a schizophrenic"[1] He is not rich and handsome, and he knows that these make you acceptable to those around him. In addition, it has its peculiarities. His ironic mood and maybe his ideology bother him. "How to token, to break the rules too[2]" **[4]**.

Nevertheless, the themes that fertilize the literary and poetic universe of Scarimba are inextricably linked to the city of Chalkida, and are necessarily filtered through the plot, the narration of the various phases of his work and the action in it.

"I had said about a city with broken roads and where it should have blown - quickly - I said the South, yes, for - quickly - I was holding (with the grand flu on my shoulders) a sad Pierot. And how fast the city (oh, what those years!) Chalkida was lying on her knees - a sad - fast - columbine and I was crying on her knees… [3]

His work seems to serve as motifs, and emblematic parts of the city, which are used literally and symbolically as landmarks of the narrative and are reference points to develop his ideas.

Landmarks and places seem to play a pivotal role in the plot of his novels and poems. "From the bridge of Evripos, if you ask about the big birds, the people raise their hand and show you the South. From there come the summer water vapor and the horizons, and there the stone lilies of

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[1] Excerpt from the work The Solo of Figaro p. 19
[2] Excerpt from the work The Solo of Figaro p.15

[3] Excerpt from the work of the author "Pierotos" from the poetry collection Voidangeloi of 1968, All Lyrics. Page 91-92

the rocks are hovering - white - There, I will go too - so that (on my back) two black eyes come out ”[4].

The port and the train station of Chalkida, are frequent references and often play the role of a transition from a place of action and from the mental place of action of the author. They unburden the transition to a next stage of the narrative and always give the impetus to introduce new characters in the plot of each project. Also, the train functions as a means of escape, which never takes place.

"This train is so melancholy"
I almost always go and I do not arrive
The modular gusset "but leaves, I stay"[5]

Along with the parts of the city, it often seems, in his short and poetic work, to appear fleetingly or more permanently, more features of the city, which run through his work as motifs over time: the gulls, with what they can mean as a symbol, but and as a reality of Chalkida as a coastal city.

"Good time to the infinite heart
glare me tonight you are leaving - ship,
after you the night, the sigalia,
my arch, a lighthouse, a book "

And as if built there from chalk, Chalkida is deeply lost beyond all my - open - books as a bunch of seagulls in the air… ”[6].

The "murky waters of Euripus" seem to be a perfect rendering of human characteristics in a phenomenon of nature, which enlivens the city's image. The dock functions as a loading space for the next ports of the author's narrative and ideas. He uses the city and oblique ways to describe it brilliantly to the reader and highlight it with special eloquence.

Skaribas, with the trick of using the local Halkidiki idiom and excerpts from local folk and folk songs in several of the collection's short stories such as "Poorness in Griponisi" manages to strongly present the city of Chalkida as an important element of his literature universe, conventionally and symbolically.

In the plot of the stories, the city serves the action in time, as in its place could serve any city. The development of the inner terms of the characters dominates, and the city itself, as an element of the narrative, and as a reference element to remain a pretentious space for the evolution of the analysis of the mental processes of the heroes and characters, something like a shell, superficial, where they live and only the characters. Its protagonists are mainly at a dead end and even end up in a psychiatric clinic with regrets, "Oh my deep knowledge. Now closed in the insane asylum of Daphni, I grieve bitterly with regret[7] ” **[5]**.
In the novel, "O Mariambas" the author uses Chalkida abstractly and abstractly, names it often, but at the same

time uses descriptions of phases of the city that are so metaphorical and abstract, that make it another symbol, element of ambiguity, and unrealism in project. "Three are blowing. It is the time when the tickets are rested and two or three are coming. Then, you are "Rodon the amaranth!" Stars flickered. They waved their antennas live in the dark area as if they were swimming in chaos. They are very nice children in Chalkida.” He introduces the plot at a key point of the novel and incorporates his later well-known poem entitled Chalkida[8], which makes every reference to Chalkida in the novel as an archetype of the fatal, hopeless, fatal place, which plays the novel, and which the psychological of author. "So that they are broken, that it blows from the south, and you laugh with a clown pillar, Chalkida: Ah, dead on the ground - shouting - I saw another pierot of mine"

Varelas **[6]** also mentions that in "Waterloo of the two ridiculous" which is the continuation of Mariamba, his scenes take place in Chalkida and saves pieces of Scaribian inspiration.

It seems that the Chalkida of Scarimba's "Mariamba" is like all the cities of literature, does not coincide with the historical existence of the city, even if it is sufficiently visible and becomes recognizable as an existing space. It is not an exact copy of the real Chalkida of the time, but it serves an almost believable in the author's vision, another element that contributes to the construction of the atmosphere of the novel that coexists with the poem in the work of Scarimba. "From there come the summer water vapor and the horizons, and from there the stone lilies of the rocks are hovering - white. Stone crabs (somewhat hind legs) have migrated to the rhombuses”.[9]

According to Kostiou **[1]**, Scaribas uses satire as a weapon for the wrong texts of the time and mainly as a political complaint.

The use of Chalkida is intertwined with the author's narrative mood. It is a prominent element of his narrative technique. This technique is shown in the novel "The Solo of Figaro". Chalkida seems to be a fantastic, ideal, non-existent and utopian space in this work. The very description of Chalkida, seems to make it an archetypal space of the author's internal terms, together of course with a tool to move the narrative where the author judges, and where it is needed. "The stars are in the sky and the flowers on the earth, and Chalkida is under the sky and the stars. So, the clouds travel on it. I'm down too. I wander and I think that all these and the ships - become, as far as possible, fairy tales".

In any case, it is almost certain that Chalkida in Scarimba's work has nothing to do with Chalkida on the geographical map. Somewhat as if only the atmosphere of the city of the time as perceived by the author as a tool of narration of his mental processes, and his mental temperament. It seems to follow as another character, as another great pretext to narrate, as in the following excerpt: "From the bridge of Euripus, if you ask about the big birds,

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[4] .Απόσπασμα από το έργο του συγγραφέα "Το Σόλο του Φίγκαρω" . Νεφέλη εκδ. 1992, σελ. 83.

[5] "An anecdotal poem by Giannis Skaribas". Spiritual Life issue 169, p. 287. Tribute to the leading modern Greek writer and - me - (my humble) friend, Nikos Mavroskotis "

[6] Excerpt from the author's work "The Seagull or I have a job" from the poetry collection Ulalum, 1936, All Lyrics. Page 30

[7] Excerpt from the work The Solo of Figaro p. 1

[8] Ulalum Poetry Collection, 1936. All lyrics. Page 23

[9] Excerpt from the work The Solo of Figaro p.83

people raise their hand and show you the South. From there come the summer water vapor and the horizons, and from there the stone lilies of the rocks hover - white. "

Giavasi **[7]** states that many references to places in the city are fake and non-existent while remaining plausible but are considered points of the narrative and pretexts for further narration. The reader keeps a somewhat fleeting symbolism of landmarks, whatever that means, and be careful not to confuse the literal reference of city spaces with what they originally represented, or in fact. Through his work, the reader becomes a companion in the search for the answer to the question "who am I" as well as in the philosophy of subversion, which exists in his work and functions as an exquisite parallel with life: the coexistence of opposites does not function as a simple confrontation, but transcends opposition and composes a universe in which "up and down" coexist at the same time

Along with the numerous references to the city in Scarimba's work, phrases and places reappear that demonstrate an admirer of the horizon, a hidden, transcendent road that leads beyond the boundaries of the world or beyond the boundaries of the water cycle into chaos mental processes he wants to express. In this context, the invention and tool of Chalkida, with its many peculiarities as a coastal provincial city, filters and strengthens, gives impetus to the absolutely transcendental writing of Scarimba.

"The south was blowing - I said - and I was saying: Chalkida, oh Chalkida - city (I was saying) and this year I was - in my dream I saw - Pericles, again I was Pericles - I saw"

And without lights. Ungovernable! And all
to nod in chaos. And how I will cry

- to search, to search on the pier
and all about that ticket to say…

The works of Scarimba vs. Papadopoulos **[8]** need to be explored. Few are mild and perfectly understandable. Most are a challenge for young researchers. The bottom line is that he brought something different to literature. Shake the waters of the season. He snubbed surrealism before even the writers of his generation knew him. Tragically divine, mentally traveller, fantastically wandering and caustically satirical. Detector of life and soul. He expressed in his works the absurdity to satirize and criticize his contemporaries.

II. Performance of prices from the Chalkides for Scariba

- Many of his poems were set to music by musicians such as Dionysis Tsaknis, Andreas Roussis, Nikolas Asimos, Giannis Spanos and were sung by Costas Karalis and Dimitris Bassis The Broken Ship, Nikolas Asimos and Vassilis Papakonstantinou D Oyroumos George Merantzas the ticket **[9]**.
- Its bust, today, is located opposite the entrance of the hotel Palirroia in Chalkida.

- Annual Philological Memorial is held in the memory of Giannis Skaribas by many organizations, and the city honours the author at every opportunity. At the annual memorial service, around February of each year, excerpts from his works are recited, speeches are made about the author's relationship with the city, and old residents are invited to share their experiences with the author with the public, until he died in 1984.
- The Scarimba archive: The operation of the Scarimba archive is performed by the administration of the Friends of G. Scarimba Association. The purpose of the archive is to collect, classify and archive any material related to the art and life of the author, to be combined with the Museum Collection and to provide as complete an offer as possible to the public.
- Conference: Also, in 2005, a big conference on the work of Giannis Skaribas took place in Chalkida. On the initiative of the local association "Friends of Giannis Skaribas", founded after his death in 1984 whose main goals are promoting the work of Giannis Skaribas, the collection of all kinds of material related to his life in general, the creation.
- Cultural Center-Museum in the name of the author, the participation in the cultural life of Chalkida and not only. The cultural association "Friends of G. Scarimba", which was founded after the death of the Halkidiki writer, in 1984, operates today with a large offer. of Giannis Skaribas, which are used not only for exhibition material but also in various events for Skaribas throughout Greece. It also promotes educational programs with School visits to the museum. He has established multi-day cultural events such as Scaribeia - Ode to Euripus, paintings, cartoons, sketches and photographs, musical and theatrical creations. The purpose of the Museum is to keep the memory of the great author alive. To give the opportunity to the visitors to get to know him outside of his authorial work as much as his available evidence allows. Personal objects are exhibited and the author is characterized by his famous Karagiozofigures with his Karagiozoberde, his photographs and manuscripts. It is managed by the members of the "Association of Friends of G. Scaribas" and has as its main purpose the promotion of the intellectual heritage of John Scaribas and the contribution to cultural activities in the wider area by organizing various cultural events inside and outside the Cultural Center, through educational programs and various other cultural activities

III. Epilogue

Chalkida finally paid its debt. He received and buried him high in the fortress of Karabamba, fulfilling his wish, overlooking the sea, the ships, and the train station. The now known "Barba-John" left a mark on the national and popular consciousness. He was a man with unimaginable knowledge and virtue towards literature, all his works were composed with the use of popular wisdom, with knowledge, with study, with passion for the naked truth and militancy. The huge connection of the city of Chalkida with the great writer, renewed in the eyes of the reading public and the world, the

poem of the Chalkida poet Tassos Gross, with the title Chalkida, which follows.

I know I have no hope here in Chalkida
the crazy ones are few and Scaribas is gone.

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