Analysing Trends in the Digitization of Cultural Heritage
The Impact of Digital and Public Humanities on Museum Studies and Art Historical Matters

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1 A Short Trip and Brief Recap in Digital and Public Art History

The moment deserves some celebration, as our journal reaches its sixth birthday, one that is particularly grounded in the mutual achievement of our interdisciplinary editorial board with *magazén – International Journal for Digital and Public Humanities*. Indeed, after reaching SCOPUS classification in recent years, which disseminated our articles to an international scholarly community, we are proud to announce that the Italian national evaluation board for scientific research (ANVUR) reached an extraordinary decision labelling *magazén* as a first-class journal (Classe A) in the fields of art history and museology (10/B1), while for other fields the classification results are still pending. It is important, though, to locate art history in the interdisciplinary field of digital and public humanities, which encompasses most innovative scientific approaches towards tangible and intangible cultural heritage objects and artefacts including written, oral and performative heritage and traditions, as that is the general scope of our journal. Throughout all our past issues we explicitly highlighted the strong connections and overlap of

art and museum studies with textual scholarship, literary studies, archival studies, history and archaeology. Hence, in this moment of celebration, it is very clear to us that digital art history is one pillar of a wider domain made of various disciplines that are referred to in *magazén* articles.

Not by chance, just as we were closing this article, another extraordinary accomplishment was announced to us: SCOPUS just entered *magazén* in Q1 for Literature and Literary Theory, somehow making the Italian academic classification system look outdated with regard to interdisciplinary scholarship. In fact, we have not been awarded excellence in the literary field in Italy so far, though we hope this might only be a question of time. Still, it shows us how a suitable sector for digital and public humanities must still be carved out. Together with the certification of our endeavour's quality due to these scientific indexes, we are also very proud of our journal's numbers that are soaring among scholars, since the downloads of most papers published go into the hundreds, while the online views come even in the thousands. This convinced us, together with our publisher Edizioni Ca' Foscari, to kick-start *magazén*'s publication on a rolling basis, which will start with the second issue of 2025, in order to adapt even more to the best standards in academic publishing and offer our authors an ever timely dissemination of their scientific outputs. Hence, we decided that this issue's opening editorial should truly become a paper devoted to an investigation into the domain of digital and public art history, as well as museology, given that we apparently hit the nail on the head with our work over the past five years. The next issue, coming out on a rolling basis and of which we can offer a preview with one paper already in this summary, will certainly open with a longer reflection on literature and literary studies as a domain in the digital and public humanities, given our recent Q1 ranking in SCOPUS.

This is not, though, about bragging around or shoulder-tapping, but rather about investigating what emerges in the trail of papers that we were able to publish in our short history, particularly thanks to the engagement and attentiveness of all the art historians who, together with me, are involved in our journal's making. In fact, the quality of contributions was surely nurtured by the work of and constant discussion with Barbara Tramelli acting as vice editor, Stefania De Vincentis as reference point at Ca' Foscari University of Venice, Carolina Fernández-Castrillo as our international liaison, with the constant support of Paolo Berti. We were lucky enough to have the backing of experts with a strong interdisciplinary profile and international reputation involved over the years in the various activities of the Venice Centre for Digital and Public Humanities, such as Erma Hermens (Fitzwilliam Museum, Cambridge) and Chiara Zuanni (Karl-Franzens-Universität Graz) in the journal's Advisory

board, as well as Lisa Dieckmann (prometheus) and Rebekah Rhodes (Colección SOLO) in the Advisory Board of our book series. This paper is an acknowledgment of this group's yearly efforts in the search for relevant contributions in art history and the wider GLAM sector, which every time came as a welcome discovery of emergent methodologies in the digitization of cultural heritage, as well as of analysis of its impact on the public sphere.

Based on the novelty of the methodological approach or on the wide impact in terms of views and downloads, several papers we hosted stand out for their relevance with regards to digital instruments for art historical research, the digitization of cultural heritage, and theoretical reflections on digital culture. As far as the theoretical perspective is concerned, I would like to highlight the contribution of Stoyan V. Sgourev, which constitutes an example of synergies obtainable in data collection and digital analysis between sociological and historical research, that led him to focus on gender and country of origin of the students of Antoine Bourdelle in late nineteenth century Paris as key factors in the acceleration of artistic innovation (Sgourev 2020). Of paramount relevance, then, for its wide reach of readers is the paper by Trilce Navarrete and Elena Villaespesa on the spread of digitized artworks by the Metropolitan Museum of Art in New York, which shows how digital cultural consumption can expand the user base when positioned outside of the expected art context, enabling new forms of hedonic and utilitarian engagement with cultural heritage (Navarrete et al. 2020). Eventually, the media archaeological approach in Carolina Fernández-Castrillo's article on generative AI came as an early scholarly consideration – compared to today's wide amateurish outbursts on the subject – which strongly pointed at reconsidering the (wo)man-machine co-creation stance as the base of the auratic experience of the artwork in the age of neural networks (Fernández-Castrillo 2023).

Along these lines, a series of other interesting papers we published over the years explored the quality assessment of digital elevation models (Hnila et al. 2021), the automatic coloration of b&w ethnographic photos thanks to AI (Fagioli 2021), the impact of social media on museum narratives (Finocchi et al. 2022), and the use of online metrics in the GLAM sector (Charlesworth et al. 2023). We further hosted a strain of case studies from around the world, reaching from Keio Museum Commons in Japan (Miyakita et al. 2022) to the Archive of Ettore Sottsass Jr. in Italy (Scotti et al. 2022), from the animated mapped projections of Iberian murals (Farré Torras et al. 2024) to North American sound archives of Feminist art history (Martini et al. 2024), from the reconstruction of ecclesiastical spaces in seventeenth century Warsaw (Szuba 2022) to the creation of a comprehensive database for Lebanon's contemporary art system (Bellan 2022). Early results convinced us in launching a special book

series with our publisher, *Disclosing Collections*, devoted to studies, catalogues and data in the arts and the humanities, which already earned SCOPUS classification. Our individual efforts further led us to publish extensive books and monographs that place the process of digitization and public dissemination of cultural heritage within a solid scientific framework that straddles museology, art history, and digital and public humanities. On this path we laid volumes on the digitization of museum archives in the case of Modern Art with the Museo Mario Rimoldi of Cortina (Mantoan 2023a), on how to encompass the complexity of contemporary digital ecosystems through the megadungeon approach (Berti et al. 2023), on the indexing of early modern printed images in the case of Lyon in the Renaissance (Tramelli 2024), as well as on the instruments for cataloguing and sharing digital museum collections (De Vincentis 2023).

Such a trail of editorial activities over a relatively short time span truly gave us an insight in the making of digital and public art history, especially as referred to the digitization processes in museums and the display of art, which somehow came to follow the scientific standards and best practices asserted by scholars in the early days of the new millennium (Drucker 2003). Hence, the following paragraphs shall critically reflect on the evolutionary context of museums in recent years given the impact of digital and public humanities, in order to ponder what changes have occurred in archival systems and digitization for art collections, both conceptually and practically (Dupré et al. 2020).

2 The Evolving Digital and Public Context in the Museum Sector

It would greatly trivialize the long and profound process of change that swept through the museum – one of the most stable and identity-defining institutions of Western society, born out of the Enlightenment and then rising to become the backbone of the bourgeois era – if one were to think the digital and public transformation that took place in this institution over the past two decades is simply a matter of hiring an IT specialist to create an attractive website and a trendy influencer to manage social media communication, perhaps even just to cope with the past pandemic emergency (Finocchi et al. 2022, 265). Indeed, the advent of the digital age and, even before that, the spread of the managerial model in the museum sector led not only to a radical rethinking of museology, but also to a change in the role and function of the museum itself (Parry et al. 2021, 17). Despite its dependency on unstable public or private funds, the museum sector in Western countries has proven unsuspiciously dynamic in the quest

for digitization of cultural heritage and opening digital collections to the public.

Since the beginning of the new millennium, there has been a spread of digitization practices in museums to innovate research and accessibility tools, particularly for the creation of databases which are accessible to the public as with the vast investments made by major collections such as the Tate in the UK and the MoMA in the USA (Beaulieu et al. 2016). Italy, despite having fewer financial opportunities, has also seen a growing commitment in this area, as in the case of three Venetian pillars of contemporary art like the Venice Biennale, the Peggy Guggenheim Collection, and the Francois Pinault Foundation (Mantoan 2023a, 14-18). What seems to have driven the evolution of this domain is also a desire to emulate such outstanding examples of digital infrastructure for artistic heritage through tailor-made database solutions, which spread rapidly involving even smaller organizations that saw the digitized archive as a comprehensive solution for tracking, categorizing, and disseminating their collections (Mantoan 2021, 165-6). This proactiveness in the museum sector boosted a growing number of scholarly contributions reflecting on the concept of a digital archive or analysing various case studies,[1] though quite rare remain publications that dig deep into the structural logics and digitization processes concretely implemented in the creation of databases for the art sector (Mantoan 2021; Bellan 2022).

The changes in the field are paramount so much that the International Council of Museums (ICOM) had to chase this institution's evolution by feverishly debating on a new definition that would fit our globalized and multi-identity society (Sandahl 2019, 2-5). As a matter of fact, faced with the developments brought about by the possibility of digital access to cultural heritage and openness to different cultural sensibilities – ethnic, religious, gender-based, community-oriented, etc. – the museum had to find a new focus that was no longer represented solely by the objects it preserved. Of course, physical or intangible objects remain a cornerstone of the museum, but they no longer figure as an exclusive characteristic in ICOM's definition of this institution, since it is now an established fact that their meanings depend on the interpretive framework within which they are placed (Akker et al. 2016, 132). In this context, art museums were especially affected by the fluidity of the new paradigm, since the objects – or, sometimes, non-objects – they exhibit are extremely subject to the continuous need of meaning-making with the target audience as highlighted by the institutional critique already in the 1990s (Baker et al. 2002, 207).

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1 Bernardi et al. 2017; Berry 2017; Cocciolo 2014; Duranti 1995; Elragal et al. 2017; Fuchsgruber 2019; Knifton 2015; Reed 2017.

If we want to define the nature of the museum in contemporary society, we are therefore inevitably faced with different concepts that depend on the perspective from which we look at this institution, to the extent that we must arrive at a symbiotic vision suspended between fixity and fluidity, local and global, physical and virtual (Holo et al. 2016, 1-8). Proceeding with a schematization model that focuses on the body and essence of the museum **[fig. 1]**, we can first start by considering the objects a museum preserves, thus looking at it as a container for cultural heritage. However, if the museum is thought of as an environment in which meaning-making occurs, we are highlighting its function as an authority inside a specified knowledge domain. Further, if the museum is seen through the audience's lens, it translates into a place that reifies an experience with participatory potential. Eventually, when the museum is transposed into the digital sphere it reveals its nature as a platform for multiple relations – as diverse as the users are – that turns it into the knot of an even more extensive network of interconnected knowledge (Winesmith et al. 2020, 1-9).
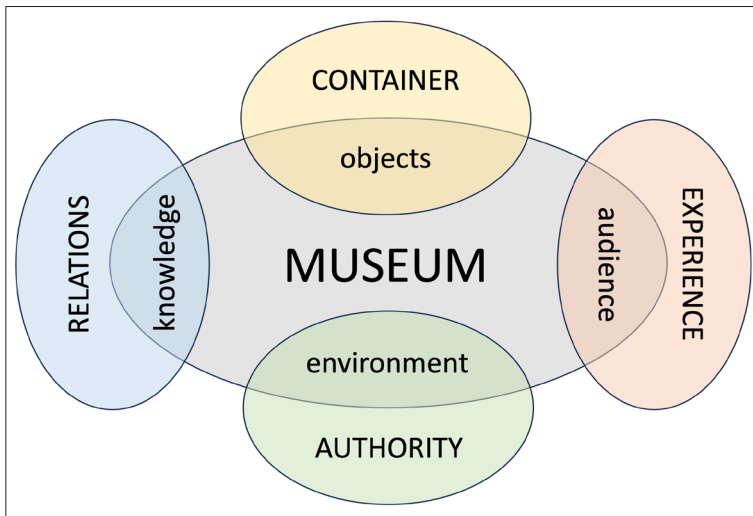

Figure 1 Schematization model for the museum's definition according to four different perspectives based on the museum's resources (objects, environment, knowledge, and audience) and on its diverse functions or roles (container, authority, relations, and experience). Designed by the author

In addition to this shift in the definition and function of the museum, digital transformation has also brought about a radical change in the habits and modes of consumption of cultural heritage. From an audience perspective, digital access to cultural content has in fact made millions of interrelated data available in an almost indistinct

manner, thus leading in the first place to a substantial convergence between institutions that were originally different, such as museums, archives and libraries (Marty 2010, 1-5). In effect, for a user logging on remotely, these organizations serve a similar function and are closely interconnected, as they provide digitized resources whose use depends on the specificity of the audience accessing them and not on the nature of the institution making that heritage available. Moreover, digitization has disrupted the main channels through which the audience sources cultural content, as these no longer coincide necessarily with those of the institutions that preserve a given heritage. Indeed, recent studies show how cultural heritage in the digital age is predominantly accessed through portals such as online encyclopedias, if not even social media, putting museums in the complicated position of asserting their scientific and social authority through intermediaries – that is, by providing data and images that feed such autonomous circuits with the most correct and updated information possible (Navarrete et al. 2020, 242).

Therefore, each museum today must raise questions about its own community of reference – both in presence and online, local and global – and about the tools with which to develop its digital resources in full awareness of the fact that it is simultaneously redesigning its entire approach to the public. If online consumption of cultural heritage is not the prerogative of museums alone, the new and formidable challenge in the digitization of art collections is not just a question concerning image or communication. Rather, it deals with an existential question, one of significance and of role, which needs to be investigated from the outset in order to provide answers to the museum's positioning in relation to its place, its time, and its communities of reference when creating and sharing knowledge.

3 The Museum Matrix Balancing the Digital and Public Dimensions

Since the start of the new millennium, it appears so far that museums have found various ways to address the challenge of digitizing the heritage they hold, while watching out for a new set of relations with its diverse audiences. Indeed, several case studies of pioneering institutions show how projects involving the digital acquisition and dissemination of a museum collection fuelled the methodological considerations of the burgeoning branch of digital and public humanities over the past decade. In this respect, the primary aspect analysed in much scholarly literature is the museum object, rather than the museum as an institution, because of the ontological transformation they undergo when entering a collection. As a matter of fact, museum objects have traditionally been removed

from their physical context and original meaning to be relocated within a container that categorizes them as specimens in a broader narrative wielded for educational or identity purposes (Ames 1999, 41-51). The entire Western museum system, as it emerged from Enlightenment and then consolidated in the long nineteenth-century, is set towards the preservation and study of objects extrapolated from their context of origin and understood abstractly as individual elements of a more general body of knowledge. However, this excision neutralizes the relational dimension within which these artefacts arose and operated in an integrated way in the meaning-making of the society that generated and used them, thus transforming the museum object into a sample of institutionalized knowledge, almost as detached illustrations in a history book (Mantoan 2023b, 98-9).

The paradigm shift needed to fully embrace the relational functions offered in the digital realm is thus to recognize that scientific knowledge is no monolithic and unchanging entity. Rather, knowledge is processual and ever-changing: it is the evolutionary result of society, which makes the museum object not the aseptic representation or mere illustration of a larger corpus, but the living actor participating in the social construction of relationships and meanings that gradually distinguish a given culture from other cultures. It is precisely the transition of the museum object from physical index to a multidimensional digital extension that can offer the museum an opportunity to bring out the richness of meanings, viewpoints and narratives that invests cultural heritage, thus highlighting its embeddedness in the social fabric of collective experience (Srivasanan et al. 2010, 736-8). Digitization certainly favoured within the museum the paradigm shift from objects taken as "specimens" of a larger body of knowledge to objects thought of as "embedded" within a larger, dynamic cultural, and discursive system. However, to fully embrace this transition it is paramount that the museum promotes an interconnected and open creation of knowledge that contrasts the normative imposition from above, which is archetypical for the institutionalized form of Western museums (Mantoan 2023b, 97). This means developing a dialogic character that transforms the museum into a space for shared meanings that does not necessarily involve a hierarchical relationship between the institution and the audience (Kester 2015, 157). It is a discursive and dialogic type of knowledge, as the one theorized by Jürgen Habermas, that arises from the ability to create provisional consensus without the need to reach a final definition of meaning and thus allowing the coexistence of different opinions, levels of knowledge and forms of life in the public sphere (Habermas 1989, 47).

Not by chance, over the past few years a large body of scholarly literature has studied the digital transition in museums by adopting a dual perspective, that is, by observing how the implementation

of IT solutions went hand in hand with the attempt to introduce participatory practices. In doing so, they attempted to overcome the dichotomy between real objects and digital objects in favour of an assessment of the quality of the 'engagement' achieved with and through cultural heritage in a digital and public dimension (King et al. 2016, 94-6). In particular, there are two axes around which the scholarly analysis of museums in the age of their digitization hinges: the first concerns the location of the museum's digital and public activities, whether on-site or online, while the second concerns the control over the production of cultural contents, which balances between the museum's solipsistic authority and an extended audience participation (Marty 2008; Srinivasan et al. 2009; Karp 2014; Taylor et al. 2017). Placing these two axes as the ordinate and abscissa of a diagram, we obtain a matrix divided into four fields that is useful for analysing and framing the digital and public evolution of museums since the inception of the new millennium **[fig. 2]**.
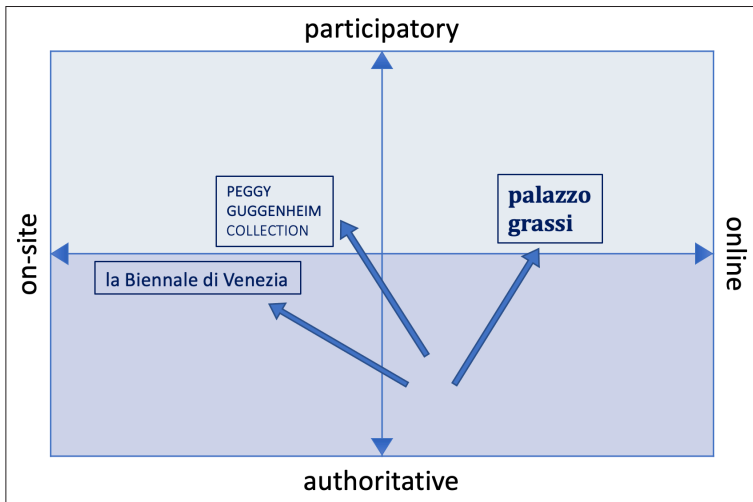

Figure 2   Museum matrix for the analysis of its digital and public evolution (designed by the author). The example shows how three major Venetian institutions in the contemporary art field evolved over the past three decades in relation to their content presence (on-site or online) and public engagement (authority or participation). See Mantoan 2023a

Regarding the first axis, the one in balance between on-site and online, recent digital evolution in the museum sector shows how there have been two distinct stages: first, a simple extension of museum activities on the web, as in the case of transferring the contents of the overall catalogue to the institutional homepage, and at a later stage, the introduction of technological solutions not originally developed for the museum sector, such as the creation

of virtual visiting environments drawing on the experience of 3D videogames (Karp 2014, 157-62). It is precisely the encounter with the consumption habits of the digital public that highlighted the relevance for museums to increasingly thinking of their IT services from a visitor-centred approach, and not as merely a repurposing of self-referential or prepackaged content (Marty 2008, 81-99).

With regard to the second axis, the one in balance between an authoritative and a participatory polarity, the difficulty for museums to fully embrace the inclusiveness of the socio-technological practices inherent in the digital domain still remains evident, often avoiding to question their role as an irrefutable institution in the cultural field and thus failing to become a platform for discussion open to contributions from various constituencies (Srinivasan et al. 2009, 265-78). The evolutionary path of most museums thus favoured a use of new technologies simply to reach a broader and more heterogeneous audience, mistaking a communication goal for a democratization outcome, which instead would presuppose a more sincere public participation in rethinking cultural content and even more so in experimenting practices of collective creation (Taylor et al. 2017, 408-20).

4 Digital Collections and Three Open Issues for Digital and Public Humanists

Parallel to the rapid evolution in the museum field previously illustrated, analytical interest has also grown in recent years towards art archives with the development of digital collections. The institutional paradigm of the archive itself has been challenged by the proliferation of databases and, above all, by the different logic and dimensions brought forth by relational digitization, radically changing our understanding of what an archive is.[2] In this regard, three main axes can be recognized around which academic reflection on art archives in the era of their digitization is hinged: first, there is a need to make both a conceptual and practical distinction between an archive in the traditional sense and a database (Gorzalski 2016, 167); second, there is a need to investigate the question of the reliability of materials and sources made accessible through online collections (Fuchsgruber 2019, 93); and finally, there is a need to assess the procedural and professional changes in the field due to the coexistence of two functions, the traditional archivist and the data manager (Cocciolo 2016, 124).

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2 Cocciolo 2014; Knifton 2015; Bernardi et al. 2017; Berry 2017; Elragal et al. 2017; Reed 2017; Fuchsgruber 2019; Tramelli 2024.

With regard to the definitional aspect, by now the terms archive and database are widely used as synonyms, which is due to the widespread diffusion of digitization projects in the humanities, so much so that the archive concept has expanded beyond the original limits that characterized it as a predetermined collection within a circumscribed physical space (Theimer 2012). However, a fundamental difference remains between a physical archive and a digital repository, since the latter usually combines primary and secondary sources, as well as to sources from various collections that are historically distinct and geographically apart (Kramer 2014). For this very reason, from a digital humanities perspective, whatever the physical and organizational constitution of an archive, the latter is considered simply a selective, ordered, and searchable collection of materials made available for research activities (Gorzalski 2016, 167). The real advantage of a digital repository lies precisely in the addition of secondary sources, cross-thematic references, external links, and research tools that enable the achievement of research objectives capable of going beyond the limitations of a physical archive in the traditional sense (Palmer 2004, 352). Therefore, the added value does not come from the simple digitization of objects and documents, but rather from the "contextual mass" retrieved during this process and conveniently related to primary sources (Bernardi et al. 2017, 188).

Turning to the second consideration, about the problem of the reliability of digitized sources, it is paramount to avoid the risk that digital objects lose all reference to their physical location and the context in which they are placed in the real world, such as the specific archival fonds or envelopes, or kinship or proximity to other fonds and envelopes in the same physical archive (Gorzalski 2016, 170). To avert this loss of information it is necessary that all data referring to an object or document should always be acquired following the procedures in use in traditional archives and thus transforming the digital copy into a so-called "authoritative file" (Duranti 1995, 6). Of course, one must be aware that any archive, both digital and physical, is nothing more than an intentional reconstruction of reality; that is, a historical representation necessarily oriented by the scientific and sometimes ideological approach of its creator (Sternfeld 2011, 547). Already with the choice of taxonomy and metadata in the construction of a database one is in effect employing a powerful rhetorical tool, revealing the curatorial process behind the creation of a collection and hinting at its capacity to create meaning (Bernardi et al. 2017, 192). Especially in the field of art, any form of archival insight holds cultural, social, and even financial significance that can impact the accessibility, reputation, and value of the artwork or artist being examined (Cook 2001, 26; Reed 2017, 121).

The third area to be explored concerns the friction at

organizational level that often results from the clash between old and new professionals within the archive, especially with reference to their respective areas and objects of expertise (Berry 2017; Gorzalski 2016). Indeed, longtime archivists in charge of physical collections were gradually joined by data managers or even database developers who were given full powers over the digital repositories (Cocciolo 2016, 124). These two figures possess different skills and, moreover, they adopt divergent procedures and concepts in terms of archival practices. In the most traditional sense, the archivist preserves materials accumulated in a collection to freeze their contents and, in so doing, arrest time, while the data asset manager acquires a digital representation of materials to transpose their contents and set them in motion through dynamic relationships over time (Berry 2017, 104). In other words, the archivist's approach focuses on the pieces of the collection to ensure their long-term preservation, whereas digitization flips the perspective in favour of the end user by focusing on the necessary technological migrations of the entire database, rather than of individual records (Cocciolo 2014, 239). Such organizational issues make it essential for each digitization project to have a comprehensive strategic plan from the beginning, in order to reformulate data handling policies, data acquisition procedures, and analog-to-digital transfer processes (Berry 2017, 106). Indeed, a digital collection needs constant care and development, as well as widespread implementation that holds the entire staff of an institution accountable, not just the archivist and data asset manager (Cocciolo 2016, 126-8). The run-up to digitization in the museum sector, more generally, and in the field of digital collections, more specifically, thus passes through a careful management of the human resources engaged in these processes, which suggests that the analysis of the precise organizational context is the real starting point of a proper digital and public humanities project.

5 Another Journal Issue Diving into the Digital and Public Humanities

As usual, let me close with a summary of the papers collected in the first issue of 2025, as they span wide between various disciplines and different methodological approaches.

To start with, Constanza López Baquero, Clayton McCarl, Maya Blackin, Rook Breede, Janaya Ferrer, Britney Griffith offer a survey of four projects at the University of North Florida to involve diverse populations both on campus and off in active roles requiring little or no technology or specialized technical abilities. In doing so, the paper shows how the digital humanities can engage students and off-campus communities with scholarly activity in new ways, reaching

into extracurricular and public spaces and enabling non-specialists to participate not just as consumers but also creators.

Next, Johnny Yosef and Gila Prebor examine the depiction of Jerusalem in Jewish travel literature spanning eight centuries (twelfth–nineteenth centuries), focusing on 33 Hebrew travel narratives analysed through qualitative and computational methods. By employing "distant reading" and "close reading," the study explores changes in descriptive approaches, content categories, and the influence of broader historical, cultural, and ideological contexts.

Giacomo Alliata and Sarah Kenderdine focus on how interactive and immersive technologies can enable new modes of access to collections of born-digital material in situated contexts. Drawing on Gilbert Simondon's concept of transduction and Mark Johnson's philosophy of embodiment, they frame the archive as an embodied space where interpretative paths emerge through interaction and embodied cognition.

Vincenzo Colaprice examines major digital archives and databases related to the Italian Resistance that significantly increased since the 1990s, thus assessing their impact on historical research and public memory. While these initiatives enhance accessibility and foster research democratization, they also present methodological challenges, including information overload and decontextualization, which need standardized approaches to interoperability.

As announced, the last paper I am introducing here already counts as the first of our second yearly issue, hence functioning as a nice preview of how *magazén* will switch to the best practice of rolling basis publication. Most conveniently with the scope of this introductory paper, the next issue will thus open with Ulrike Henny-Krahmer, Fernanda Alvares Freire, and Erik Renz who investigate the role of lecture series in the development of Digital Humanities as a field of research within the European context over the past decade. Employing quantitative data analysis and a social network analysis approach, they explore how lecture series conducted across European institutions serve to connect institutions, researchers, disciplines, and research topics.

With such curiosity and sense of responsibility, we also engaged over the past five years in a scientific endeavour that led *magazén* to become a reference point in the scholarly community. We could not have wished as much at the start of our journal and we shall try to keep track of the developments in the field of digital and public humanities as best as we can. Heartfelt thanks go to the broader editorial board, to our advisory board members, to all professionals involved at our publishing house – particularly Massimiliano Vianello, Mariateresa Sala, and Ludovica Baldan – and, of course, to the many authors scattered around the world that accompanied us on this path.

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