

***Domains, Publics and Access.***  
**A Wiki in Progress on Access Archaeology**  
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### **Abstract**

*Domains, Publics and Access* is an ongoing collection online of projects related to current access forms such as: open government, open design, citizen science, collaborative economy, commons, co-ops, crowdfunding, DIY, free culture, community currencies, p2p, piracy, etc. The main goal is to preserve initiatives that appear and disappear in different countries because each project is the declaration of a possible future. That's why the project as the poetics of social forms is studied by an access archaeology that explores the hypothesis of the emergence of new bottom-up institutions. The hypothesis is latent in the work of several authors, but Geert Lovink and Ned Rossiter pose it explicitly around the online organized networks. They provide the theoretical framework for the qualitative textual analysis of the accountability, sustainability and scalability of different projects. The faceted classification adapted to a MediaWiki articulates the field work as a distributed analysis process, and shows how not only organized networks but also top-down networked organizations define the poetics of access forms. The result is an online common-pool resource that displays the historic and antagonistic limits of access and that can be used to develop new research questions –in and out of academia– through the integration of new facets and projects in a simple way.

### **Keywords**

Archaeology of the Present, Media Archaeology, Bottom-up Institutions, Poetics of Social Forms.

### **Introduction to the wiki**

*Domains, publics and access* (dpya.org) is an online collection focused on cataloguing, preserving and documenting projects that propose or explore general access to production, distribution and consumption of goods and services. By combining mass media with heterogeneous social practices, the projects query the vertical and centralized access management by public and private institutions historically associated with the domains of art, culture, science, economics, politics and technology; for instance, management of museums, galleries, libraries, archives, publishing houses,

laboratories, universities, press, enterprises, banks, hospitals, transport, governments, factories, etc.

The projects that assay more horizontal and decentralized forms of access can be found online linked to recent terms such as open access, open data, open content, open education, open government, open design, open spectrum, open science, cryptocurrency, citizen journalism, citizen science, collaborative economy, crowdfunding, crowd-sourcing, free software, free culture, p2p, tactical urbanism, etc. These terms can be found alongside older terms like commons, public domain, time banks, grassroots media, solidarity economy, community currency, cryptography, co-ops, tactical media, DIY or piracy. They all constitute the vocabulary of current access forms.

The collection gathers projects from different countries since the second half of the 20th century, highlighting those created in Mexico, as this country is the place where the research started. The only condition is that the projects must be related to the vocabulary of current access forms. Keeping in line with this criterion, the collection includes projects launched by public and private institutions, and diverse social actors; because the questioning to the vertical and centralized institutions historically associated to the different domains is happening in and out of them. This is how the collection responds to the current cohabitation and hybridization among new and old forms of access that have different degrees of centralization and decentralization, verticality and horizontality.

Unlike other online collections, such as the Collaborative Consumption directory (collaborativeconsumption.com) or the P2P Foundation database (wiki.p2pfoundation.net), the wiki *Domains, publics and access* does not prefer any form of access over any other. On the contrary, the collection comprises projects that mobilize the terms of current discussions about access without taking sides. It tries to offer an

overview as broad as possible about current forms of access to prevent the ideological orientation involved when the terms are isolated from one other.

*Domains, publics and access* tries, as well, to prevent some of the other risks implied in the online collections: their ephemeral nature. The main goal is to preserve the traces of appearing and disappearing projects daily in different countries, using tools available online. As these are recent initiatives, all of them have (or had) an online site stored in Wayback Machine ([archive.org/web/](http://archive.org/web/)), the free online service of Internet Archive to preserve web sites in WARC format. All the collected documents about the forms of access and the projects are also stored in Internet Archive.

This paper develops the research strategy that supports and nourishes the collection. Firstly, the projects become the object of study of an access archaeology. Secondly, it locates the object of study in the theoretical framework of organized networks and networked organizations, formulated by Ned Rossiter (2006) and Geert Lovink (Lovink & Rossiter, 2005; Lovink & Rossiter, 2010; Lovink & Rossiter, 2013; Lovink & Rossiter, 2015). Thirdly, it describes how the distributed cataloguing of the projects through a faceted classification system constitutes the research methodology (Herring, 2007). Finally, it shows the results obtained so far and the derived applications of the collection as a common-pool resource (Ostrom, 1990).

### The Project as an Object of Study

Poetics involves a group of principles or rules that defines the products out of a literary or artistic genre, a school or an author. To Boris Groys (2010) poetics displaces aesthetics in contemporary art theory due to the multiplication of producers brought on the rise of mass media. Instead of being viewers, we become artists focused on the public production of the I in a constant self-poetic exercise that transforms subjectivity into an audiovisual project. But art is not the only thing that goes public. The transformations of art in the contemporary agora can be perceived too in domains that do not look for the individualization of the producer. For instance, the web projects of citizen science, collaborative economy, social money, open government or open design, transform the consumers into scientists, entrepreneurs, bankers, politicians, engineers or designers. These initiatives mobilize the viewers around a shared project where they participate actively. The poetics of these projects surpasses the art

domain and the self-production of the I to organize the production in contemporary societies.

Nevertheless, the projects related to the vocabulary of current access forms are emerging initiatives with an unclear role in the production organization of contemporary societies. Whether they are artistic, scientific, cultural, economic, political or technological, each project is, as Groys says “above all the declaration of another, new future that is supposed to come about once the project has been executed,” (Groys, 2010, p. 73) and the future is uncertain. Thus far, the only certainty is that many projects are flourishing inside the nation states and the transnational market.

As an object of study, the project follows Fredric Jameson's (1991, 2002, 2005) analysis of the poetics of social forms. Rethinking the tradition of Marxist cultural theory, Jameson explores the relations between aesthetic form and social context through the formal analysis of cinema, literature, painting and architecture. Alexander Galloway (2004, 2006, 2012) continues with the exploration about the poetics of social forms by analyzing interfaces, computer protocols and videogames. In both cases, the formal analysis is oriented to cultural criticism. But unlike this research, the collection deals with cataloguing, preserving and documenting the poetics of access forms as a previous step towards a critical exercise in the near future.

The collection turns the process of cataloguing, preserving and documenting the poetics of access forms into the object of study for an access archaeology because countless initiatives launched everywhere are at risk of being forgotten. An access archaeology has as its main objective, to rescue the projects before this happens and to retrieve the traces of those projects already gone. To accomplish this, it combines the political horizon of the archaeologies of the present with the techniques of media archaeology. The archaeologies of the present locate, dig and preserve the remains of contemporary material culture (Harrison, 2011; Harrison, Graves-Brown & Piccini, 2013; Sastre & Lafuente, 2013; González Ruibal, 2012). Specifically, the archaeologies of the present value the margins of the material culture, from garbage (Rathje & Murphy, 2001) to mass graves (Salama, 1992). Projects linked to the vocabulary of current access forms are marginal in relation to the traditional public and private institutional frameworks. “These days, most bricks and mortar institutions can only subtract value from networks. They

are not merely unwilling but in fact incapable of giving anything back. Virtual networks are not yet represented in negotiations over budgets, grants, investments and job hiring" (Lovink & Rossiter, 2005). In this scenario, an access archaeology has to be used to regain and analyze those constantly appearing and disappearing projects in the contemporary agora. Media culture is part of our material culture. Its rescue and analysis, therefore, requires the resources that the media archaeology (Ernst, 2013; Parikka, 2012) can mobilize for the preservation of the poetics of access forms.

### **Organized Networks and Networked Organizations as Conceptual Framework**

An access archaeology explores the hypothesis of the future emergence of new institutional forms inside the nation states and the transnational market. This hypothesis is latent in the work of several authors. Trevor Scholz (Scholz, 2016; Scholz & Schneider, 2016; Scholz & Lovink, 2007) coined the term "platform cooperativism" (platformcoop.net). The platform co-op ecosystem is comprised of online platforms that support production and sociality, digital labor brokerages, web-based marketplaces that are collectively owned and democratically governed, and all those initiatives that directly support this economic model. Rachel Botsman and Roo Rogers (2010) have popularized the consumption or collaborative economy category. Benjamin H. Bratton (2016) defines *the stack* as an accidental megastructure derived from the planetary scale computation that is both a computational apparatus and a new governing architecture. Tim O'Reilly (2010, 2013) upholds the benefits of the algorithmic regulation and the government as a platform. Michel Bauwens (Bauwens, 2006, 2007; Bauwens, Ramos & Vasilis, 2016) leads the activities of the Foundation for Peer to Peer Alternatives around the transition towards the so called "p2p society". But Geert Lovink and Ned Rossiter (Lovink & Rossiter, 2005; Lovink & Rossiter, 2010; Lovink & Rossiter, 2013; Lovink & Rossiter, 2015; Rossiter, 2006) pose the hypothesis in an explicit manner, discerning organized networks from networked organizations

The networked organizations refer to the adaptation of the old public and private institutional frameworks of governments and companies to the Internet and the web. "(...) The techniques of governance within the networked organization, unlike the organized network,

do not place a primacy on the media of communication. Or rather, bricks and mortar prevail as the substrate within which communication and social-technical relations are managed" (Rossiter, 2006, p. 205). In contrast, organized networks emerge inside media in mailing lists, IRCS, news groups, wikis, etc. It is a concept that works like an analysis tool for the political demonstrations in the network societies (Castells, 2000) and as a political action proposal focused on the creation of new bottom-up institutions. "Organized networks emphasize horizontal, mobile, distributed and decentralized modes of relation. A culture of openness, sharing and project-based forms of activity are key characteristics of organized networks" (Lovink, 2010).

The organized networks are, by themselves, a futuristic response to the nation state crisis and the rise of the neoliberal market with bottom-up projects that set their own accountability, sustainability and scalability through online collaboration platforms. Against the temporal actions of the tactical media (Raley, 2009) or of the smart mobs (Rheingold, 2002), the organized networks offer long and mid-term collaboration strategies with the aim to create new autonomous institutions. The organized networks substitute for the notion of virtual communities (Rheingold, 1993) where the consensus prevails as a bases for the social relationships. They work based upon diversity and conflict, establishing nonrepresentative democratic mechanisms in the accountability and business models to guarantee the sustainability and scalability on the scope of their actions (Lovink & Rossiter, 2005). With this, "the socialtechnical antagonisms that underscore 'the political' of organized networks are instantiated in the conflicts network cultures have with vertical systems of control: intellectual property regimes, system administrators, alphamales, tendency toward nontransparency and a general lack of accountability" (Lovink & Rossiter, 2010).

An access archaeology explores the hypothesis of the future emergence of new institutional forms, not as a political action proposal but as field work. This implies to need to reconsider, in two complementary directions, the analysis tool for the political demonstrations in the network societies of Lovink & Rossiter (2010). Firstly, the field work forces the inclusion of all the projects linked with the vocabulary of the current access forms. As the collection shows, governments and companies also launch linked projects with that

vocabulary<sup>1</sup>. Today, not only organized networks but also networked organizations define the poetics of access forms. In this respect, the hypothesis must consider the role of the networked organizations in the emerging process of new institutional forms. Secondly, the field work points out the need to expand the concept of organized networks considering the offline poetics of access forms, horizontal and decentralized, that have emerged over time. Organized networks are above all social networks, and therefore they do not constitute the social software result and are not immanent only to the network societies (Lomnitz, 1977). Not only are grassroots media organized networks that precede the Internet and the web but also current organized networks combine new media with old access forms to offer on the web goods and services. These old poetics of access forms have their own offline history which can be traced by archaeology. “Political intervention, in other words, must always be situated while traversing a range of scales: social-subjective, institutional, geocultural” (Lovink & Rossiter, 2010) and also (geo)historical (Braudel, 1992, 1982a, 1982b).

Through an archaeological perspective, the approach to the three required criteria for any social network to organize and become a producer is therefore modified. The responsibility, sustainability and scalability (Lovink & Rossiter, 2005) include poetics of access forms prior to virtual communities and network societies. The collection shows how some projects articulate direct government mechanisms around cooperatives<sup>2</sup> or common-pool resources<sup>3</sup>, which means that offline and old horizontal and decentralized access forms are also adapting to the Internet and the web. The projects’ sustainability depend on old business models; for instance, voluntary donations, sale of goods or barters. The business models acquire legal status under preexisting national jurisdictions where the project is launched either for profit<sup>4</sup> or nonprofit<sup>5</sup>. Even organized networks can operate as companies. This all adds up to the fact that the scalability in time and space of the projects does not establish a priori limit. The ephemeral access forms such as tactical media, tactical urbanism or the occupy movement should be considered. In the

end, the three articulation criteria for current organized networks share more than a passing resemblance with the networked organizations. “In reality, all forms of techno-sociality combine both horizontal and vertical forms of organization. Our argument is not so much that a hard distinction separates these modes of organization as a degree in scale” (Lovink Rossiter, 2005).

In summary, the collection explores the hypothesis of the future rise of new institutional forms through cataloguing, preserving and documenting projects linked to the vocabulary of current access forms shared by the organized networks and networked organizations. To this effect, the collection includes, equally, projects launched by public and private institutions and diverse social actors, since the questioning of the vertical and centralized institutions historically related to different domains is happening inside and outside them. This implies that the organized networks and the networked organizations share the search for direct government mechanisms (accountability), business models (sustainability) and growth dynamics (scalability). An access archaeology responds to the current cohabitation and hybridization among old and new poetics of access forms that present different degrees of centralization and decentralization, verticality and horizontality.

### **The Distributed Cataloguing Process as Method**

The project cataloguing process is performed through a faceted classification system adapted to the categories and subcategories of the MediaWiki software<sup>6</sup> used by the collection. The faceted classification is used in library and information science for the storage and retrieval of information (Denton, 2003). A faceted classification is “a set of mutually exclusive and jointly exhaustive categories, each made by isolating one perspective on the items (a facet), that combine to completely describe all the objects in question, and which users can use, by searching and browsing” (Denton, 2009). Every facet or category comprises different terms or foci (subcategories) that describe it and both may be expanded as the indexed items come up with no limit or hierarchy established a priori. The advantages of the faceted classification are: it does not require a complete knowledge of the items or the relationships among them;

<sup>1</sup>See categories “Public” and “Private”.

<sup>2</sup>See category “Co-ops”

<sup>3</sup>See category “Commons”.

<sup>4</sup>See subcategory “Profit”.

<sup>5</sup>See subcategory “Nonprofit”.

<sup>6</sup>MediaWiki is a free software open source wiki package written in PHP, originally for use on Wikipedia. It is now also used by several other projects of the non-profit Wikimedia Foundation and by many other wikis.

it can incorporate new items easily; it is flexible; it is expressive and it allows several perspectives and diverse approaches to the classified items (Kwasnick, 1999). All these characteristics allow the adaptation of facets and foci to the categories and subcategories of MediaWiki. In addition, MediaWiki incorporates in its design both ways in which the faceted classification is integrated to the web: keyword searching and facet-based navigation (Denton, 2009). It is important to note that so far the collection is not considering how the faceted classification can be incorporated into the semantic web features (Rodriguez-Castro, Glaser & Carr, 2010).

The *Domains, publics and access* faceted classification system complies with a double function: it is designed to store/recover projects and to respond to the research hypothesis. The first function is ensured by the MediaWiki features. The second one is performed by the use of the faceted classification system as a tool for content analysis. The content analysis is a social science methodology that permits the codification of explicit media content by making a difference between structural (e.g. the duration of a video or the extension of a text) and semantic themes (Bauer & Gaskell, 2000). As shown by Susan Herring (2008) a faceted classification system may be applied successfully to respond to research hypothesis. The collection resumes the Herring methodology to standardize the cataloguing process through a qualitative textual analysis of the projects launched by organized networks and networked organizations.

The sampling units that serve to identify the population and establish the basis for sampling (Domas White & Marsh, 2006) are the projects linked to the vocabulary of current access forms emerging in different countries since the second half of 20th century. The sample or population is not random and is not restricted to a previously defined number of projects. Any user can include the projects that he or she considers to deserve being preserved for future generations. Thus, the selection is performed under the distributed collaboration or crowdsourcing that MediaWiki enables. Every user turns into a potential curator of the collection by selecting the sampling units of his/her own “playlist”. Since all the projects have (or used to have) a web site, the wiki turns into a “social web crawler”. This is how the sampling is proven to be truly representative of the total population, not only because the selected projects are linked to the vocabulary of current access forms but

also because the selection is performed through a direct democratic mechanism where users can choose which projects represent their needs and values, including the projects where they actively participate. This “social web crawler” is a political extension of Wayback Machine, the Internet Archive web crawler. The sampling units are filed as a WARC format in Wayback Machine to ensure the preservation of the data collection units.

Every project is catalogued with the categories and subcategories, that the collection is organized under. The facets and foci are the units of analysis and constitute the basis for reporting analysis (Domas White & Marsh, 2006) in terms of structural features and semantic themes. The semantic themes are codified in the facets included in the sections Domains and Access. In Domains projects are indexed by their main affiliation to one or several predefined facets: Art, Science, Culture, Economy, Politics and Technology. Thus far, these facets lack foci and they are intended to offer a simple facet-based navigation, wide enough to incorporate a diversity of emerging access forms in all the social production areas. In Access, projects are classified following the vocabulary of the current access forms: Citizen, Collaborative, Commons, Co-ops, Crowd, Crypto, DIY, Free, Future, Grassroots, Indy, Occupy, Open, P2P, Pirate, Private, Public, Tactical. Every facet has different foci that expand as new projects are being catalogued. For example, the Open facet includes: MOOC (Massive Online Open Courses), Open access, Open content, Open data, Open design, Open education, Open government, Open science, Open source economy, Open source hardware, Open source software, Open spectrum. Only the Private and Public facets are part of the structural features. This way, a distinction among government initiatives and all the others can be made. The rest of the structural features are included in the Publics section. In Publics the projects are labeled by their linguistic, geographic and temporal universe. All the published Language(s) in the projects are collected, and the Start Country(ies), the Start Year and the Year of Completion are codified.

The necessary information for cataloguing is extracted from the project web site. Even the main source from which new projects are extracted and incorporated are the explicit links they establish with other initiatives. Only in exceptional cases, secondary sources are used to complete the cataloguing. The exceptional cases include disappeared projects with irretrievable web sites (not

archived in Way-back Machine), and offline projects already disappeared or current projects that do not have the necessary information on their own web sites. That's why the qualitative textual analysis is preferred in the faceted classification over other types of content analysis done taking into account particular media, such as blogs, wikis, chats or mailing lists. The text can travel through different media without losing its narrative quality. Although the media presence of the projects is preserved or recovered -when possible- the analysis does not depend on a particular media form.

The importance given to the qualitative textual analysis attempts to solve two problems bound together. On one hand, when the text is privileged over the media, the research hypothesis avoids the risks of internet-centrism described by Evgeny Morozov (2013). It is assumed that Internet and the web are here to stay but there is no guarantee of both surviving as they currently exist. This is the reason why it is so important to analyze texts and preserve the media's formal aesthetic at the same time. On the other hand, this method allows the analysis of poetics of access forms offline that persists nowadays, and the analysis of current projects that does not have a proper online presence. To incorporate the old and marginal access forms is the only way to include the ones disconnected from the network societies, excluded from the last technological innovations but historically involved in the invention of bottom-up organized networks (García Canclini, 2006). Otherwise the organized networks would be operating only within the boundaries of the so called first world.

The faceted classification as a qualitative textual analysis tool has been designed to code the forms of accountability, sustainability and scalability of organized networks and networked organizations over time and space. The political mechanisms described in the accountability are displayed in the categories and subcategories of the Domains and Access sections. The business models proposed to ensure the projects sustainability are analyzed through Public and Private facets of the Access section, disaggregated in different foci that appear as the projects are being catalogued; for instance, Profit, Nonprofit, State, Foundation, Public Benefit Corporation or Limited Liability Company. The scalability or growth dynamic is reflected in the Publics section where the languages, the geographic origin and the duration of the initiatives are reflected. The distributed cataloguing in MediaWiki allows the users

to incorporate new facets and foci during the research process, that are able to meet the future transformation of the poetics of access forms without eliminating the trace of previous initiatives.

In the wiki every project has its own page that works like the index card of the old catalogues in libraries. Each "index card" includes the following data extracted from the analysis:

- The units of analysis (faces and foci) are at the end of the page.
- At the beginning of the page is a selection of quotes extracted from the projects entitled "Self-portrait" where they describe themselves.
- A brief "Description" that synthesizes the analysis performed on the accountability, sustainability and scalability of the project.
- One or several images of the project home page (if available).
- The project URL (if present).
- The project URL registered in Wayback Machine (when the site allows).

The link to the Wikipedia page of the project that may expand the information relative to the project (if present).

This way, the catalogue of the collection can be consulted like an old card filing system. The "index cards" can be downloaded in .pdf files and printed separately following specific research questions or consulting criteria.

### **The Collection as a Common-Pool Resource**

The collection is offered to the general public as a common-pool resource (Ostrom, 1990) regulated by the Peer Production License. The Peer Production License created by John Magyar, B.A., J.D. and Dmytri Kleiner derives from the Attribution-NonCommercial-ShareAlike Creative Commons License. This license prevents the illegitimate commercial use by establishing restrictions that protect the collective work from exploitation with private ends:

- c.You may exercise the rights granted in Section 3 for commercial purposes only if:
  - i.You are a worker owned business or worker-owned collective; and
  - ii.all financial gain, surplus, profit and benefits produced by the business or collective are distributed among the worker-owners
  - d.And use by a business that is privately owned and managed, and that seeks to generate profit from the

labor of employees paid by salary or other wages, is not permitted under this license. (Kleiner, 2010, p. 47)

The restriction turns the collection into a common-pool resource and protects it from the potential abuse of the public domain regime in the free market as Cori Hayden has demonstrated (2010, 2011).

The collection is a private-public collaboration between the Arts and Humanities Department of the Universidad Autónoma Metropolitana - Unidad Lerma and the Alumnos47 Foundation. Both institutions are engaged in maintaining the site that hosts the collection but they are not the collection's owners. The collection establishes its accountability and publishes the names and functions of all the people involved in the project development. The collection operates as a citizen science initiative (Lafuente, Alonso & Rodríguez, 2013), non-profit and with no legal entity. The financial sustainability relies on the support given by the Alumnos47 Foundation and the budget breakdown is publicly available at all times in the wiki. The collection started in 2015 in Mexico City and its scalability is bound to several factors. The MediaWiki structure enables an unlimited growth capability in terms of indexed items quantity and number of participants because it can be replicated and translated into 193 different languages.

The *Domains, publics and access* site is now being translated into English ([dpya.org/en](http://dpya.org/en)).

To this day, the collection has 130 catalogued and preserved projects, 188 projects on hold to be catalogued, available in 46 languages and from 43 different countries. The collection includes, as well, three sections dedicated to the documentation of the poetics of access forms. The Documentation section now has 28 interviews, more than 100 media manifestos and 208 specialized texts, in Spanish and English. Interviews follows a questionnaire published by the fanzine *Radical Software* in 1970. The questionnaire is applied to all the collaborators of the collected projects that are willing to participate by providing their personal experience. The interviews are intended for the future enrichment of the qualitative textual analysis incorporating the producers *emic* point of view (Harris, 1980) because, so far, the interviews performed are not sufficient as research material. Even though the questions were posed several decades before by video activists and artists, with the objective of getting to know each other better, they are still valid in the current context. The only modification made to the

questionnaire was the media in discussion. Television has been substituted by Internet as distribution channel and the World Wide Web hypertext is used as a replacement for video. The point is to give a voice and a face to the catalogued projects, although there is always the chance to give an anonymous testimony relating the interview only to the project where the interviewee is collaborating. Manifestos exposes all kinds of perspectives about access, reactionary and progressive, that show how each new media present is transformed throughout the history of this genre. Today enterprises, governments, artists, activists, scientists, journalists, hackers, etc. all seem to have something to declare about domains, publics and access. New manifestos appear and old manifestos are forgotten, so this incomplete collection by definition offers a selection that hopes to be enriched with new contributions. Respecting the long history of the genre, it is possible to include any manifesto dated before the second half of the 20th century where a position is expressed on the use and function of mass media and access forms in force at that time. Library groups books, articles, news, reports and any other text dedicated to the poetics of access forms indexed in the wiki that are available online for free consultation and downloading. Materials with licenses that penalize their free circulation and distribution are excluded. It is another collection, incomplete by definition, that does not aspire to be exhaustive but invites those who wish to contribute to add new documents. All the interviews, manifestos and documents are preserved in Internet Archive.

The wiki is an educational resource integrated into the Art and Digital Communication Degree curricula of the Universidad Autónoma Metropolitana - Unidad Lerma. The students will be able to study *Domains, publics and access* as an optional subject divided in three levels. During the course the students become researchers through a process that begins with the data collection units chosen by them, continues with the analysis and the visualization of the collected data and finishes in the last trimester with a scientific publication of their own that might be either a paper or a commented compilation of specialized texts in a particular access form.

In addition to the pedagogic application, the design of the collection enables the development of different methodologies such as the social network analysis (Gil & Schmidt, 2002) or the discourse analysis (Herring, Stein & Virtanen, 2013). Due to the faceted classification

in MediaWiki that allows the integration of new facets and foci in a simple way, investigators can generate new research questions. Thus, the current research is not looking for definite answers. It is an experiment about the construction of an open research space able to operate as meta-research, that is to say, as research focused on favoring and nourishing other research inside and outside of the academic environment.

The collection is intended to display the variety of access forms that cohabit nowadays, because the historic limits of access are established not only through consensus but also from antagonist positions that compete against each other to define their scope in a specific time and place (Mouffe, 2013). The wiki collects the terms that inform the current discussions around access without favoring any of them. When this vocabulary is shown, in its plurality and organized by country, a tool is offered through which all the stakeholders can participate in the discussion or have an overview of the available possibilities in their own context to judge by themselves the risks and opportunities of every initiative. However, if the largest possible number of stakeholders is meant to be reached, online presence is not enough. To meet the needs of the population with a lesser knowledge of the vocabulary of the current access forms, there is a series of public meetings in Mexico City, from October 2016 to October 2017, dedicated to dialogue with the producers of the Mexican projects catalogued in the wiki. All the recordings of the meetings are also published in the wiki and uploaded to Internet Archive.

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