E2 “Digital education for Enhanced Editorial products”

WP5 Research & Didactics

National Research Report

Italy

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1. Context and background

Number and dimension of publishing houses

The number of publishing houses which are active in Italy is 7.009, the ones which are represented in bookshops all over the country are 2.500.

Size distribution (small, medium, large)

The SME publishing houses account for 13,5% of the whole market.

Editors: market share (2010)

• A. Mondadori Group[1]	>	27,4%
• RCS Group[2]	>	11,9%
• GeMS Group[3]	>	10,6%
• Giunti Group[4]	>	7,7%
• Feltrinelli	>	5,5%
• Others	>	37,3%
• Small Medium Publishers[5]	>	13,5%

Source: Nielsen Bookscan (referring onlu to trade channel) educational excluded, 2010

Numbers of employees

The number of employees seems to be around a 32.000 people, but it has to be considered that there is a very high inaccuracy in this data because of a sector which has had a very high shift to outsourcing in the last 10 years and there are no official data on the numbers of people working in publishing houses with contracts which do not enter in the employees range.
The SME accounts for 6.650 employees (owners included, outsourcing and freelance excluded).

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1 1 A. Mondadori editore, G. Einaudi, Sperling&Kupfer, Piemme, other Mondadori (Electa, ecc)

2 Marsilio, Adelphi, Skira, Sonzogno, RL (50%) and not completely owned La Tribuna, Lisard, Etas, Fabbri, Bompiani, Rizzoli, BUR, ecc

3 Longanesi, Salani, TEA, Corbaccio, Guanda, Chiarelettere (49%), La Coccinella, Garzanti libri, Nord, RL (50%), Vallardi, Bollati-Boringhieri, Fazi (35%)

4 Dami, TCI - Touring Club Italinao, Giorgio Nada, Editoriale Scienza, Edizioni del Borgo, Paravia, Black Velvet, Giunti e Tancredi Vigliardi, Imaginars, Progetto

5 SME defined as publisher partecipating to the Più libri più liberi book fair

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Numbers of books published (new and reprinted)

There is a 3 years drop in production of new titles and of number of printed copies: in 2009 there were 58.829 new titles in production falling to 57.558 in 2010 (a data which can change a bit if considering some hundred of books coming from the the self publishing sector which instead is growing). The number of books entering in the trade market is also dropping: from 213 millions of books to 208 millions; 59% of this figure are first editions.
The production fall is mainly due to the adult non-fiction, novels and essays which drops of a 3,4% in titles and of a 7,5% in number of copies. Young Adults book are growing of a 9,2% in titles and of a 9,3% in number of copies and the same trend is valid for the educational sector with a 1,3% in titles and of a 6,4% in number of copies growth.
The number of titles in the market is over the 690.000 (a +38,2% in the last five years).

In 2010 in Italy there are 1587 publishing houses which publish 5-10 books per year and 1.210 which publish 10-50 books per year, for a total of 2.797 SME publishers. The SME published in 2010 a total of 25.874 new and reprinted books, which corresponds to a 45,1% and to 155.367 books in catalogue and to 22,5% of the total titles in commerce.

Average press run (new and reprinted books)

2009	>	3.615 (-0,1%)
2008	>	3.620 (-9%)
2007	>	3.980 (-8,8%)

Source: Istat, Statistics on production, 2009

Sales

3.417 millions of euros is the total sales, referred to book cover prices of the overall Italian publishing market. In this figure both children and school books have a good share, respectively 13,7% and of the market.
Paperbacks are growing along with the global economical crises, and they represent by now the 20,3% of the market, and also small medium publishing houses are selling well representing 13,5% of the total market.
SME accounts for 11,6% of the book cover prices of the overall Italian publishing market and they are the 13,5% of the books sold in the trade channels, the total value of this market is of 395 millions of euros.

Characteristics of distribution and distribution channels

Bookshops represent the 51% of the market, which means 1,1 billions of euros; family owned business are losing a 2,8% of their turnover and they have a 36% of the market to chain of stores which have an increase from 2009 of 2,9% an have a 41,8% of the market.

Very important are also the data concerning online sales: there is a growth of +25% of sales thorough this channel from 2009 and this means the 5,5% of the market. The Mass

Market channel is growing of a 3% and books sales trough newsstand is at a +2,6%. The last point to be observed is that there is a growth of sales also during trade fairs.

Market division by trade channel[6] (2010)

- Bookshops (chain and indipendent) > 65,5%
- Mass Market channel > 9,4% (+3,9%)
- Online bookshops > 3,6% (+23,9%)
- Other (book fairs, museum bookshop, ecc.) > 1,6% (+5,2%)
- Book club and sell via mail > 6,9% (-6,2%)
- Installment plan purchases > 7,6% (-20,4%)
- B2b (libraries, special intiatives) > 4,5% (-9,3%)

Source: Aie

The book distributors nationwide are about ten. There are 40-50 regional distributors, some of them very small. The big retailers have been acquired by large media groups, which in turn have gained some major book chains. In summary, the book is released by major publishing house, enters the mass distribution, and arrives in the library owned by the same publishing house that bought it.
Each of the first five above mentioned in the Italian publishing market own a complete distribution channel, from warehouse to bookshop chain, and, of course, a private online store.
The main actors are present throughout the chain. That is, they do everything: they are publishers, printers, distributors, promoters, booksellers.
To take an example let's use the Mondadori group, the biggest company in the publishing industry. It owns Mondadori Mondadori, Einaudi, Sperling & Kupfer, Electa, Piemme, Harmony, EL, Frassinelli. As a distributor under the name of Mondadori Books Distribution, it distributes, in addition to the books of the publishers group, other leading publishers such as Rai-Eri, and Baldini Castoldi Dalai.
For sale there are nine direct Mondadori Multicenter (megastore), and 16 Mondadori libraries, owned by the group, plus hundreds of franchise stores.
The Mondadori Group also has BookOnLine (BOL) a website for online sales of books and other media products.
Just to mention, in order not to leave a single channel uncovered there is also Mondolibri-Club of Editors (which includes, among others: Ok Music, Junior Club, and Euroclub) and Piemme direct, which are working in sales through mail order catalog.
This description would be valid with other names for all the italians majors.

Data on e-book production and distribution

E-books represents now a 0.04% of the market, with 20.000 book titles in e-book at the end of 2011, which in terms of sales means 3-4 millions of euros.
According to data collected in June 2011 the e-reader devices sold in Italy are 390.000, despite a price which is still expensive: 199-299 euros. Also the average e-book price is

6 Export and digital publishing excluded, educational and second hand included

pretty high: being stable at 11.18 euros.
There is also a flourishing digital publishing market related to product other than e-books which should be sought at, at least in order to consider how to enrich books: this market still comprehend CD and DVD rom, web services, audiobooks and online databases.

Italian titles in ebook

- 17.951 (september 2011)
- 11.271 (may 2011)
- 8.932 (march 2011)
- 8.186 (february 2011)
- 7.559 (january 2011)
- 1.619 (january 2010)

Fonte: Aie 2011

Growth of available titles, divided by kind of literature

- Italian fiction - in less than twelve months increased by 143% (3.039 in late November 2011, compared with the 1.249 of January 2011)
- Foreign fiction - have grown, in the same period by 111.8% (4.033 in late November 2011, compared with the 1.904 of January 2011)
- Noir: it is almost doubled, +76.8% (from 668 to 1.181 titles)
- Science Fiction and Fantasy: increased by 74.4% (from 160 to 279 titles)

Publishers of e-books compared

Publishers with e-books on the market: 342 e-book publishers
Publishers in the catalogue of books on the market (Alice): 7.393

E-book titles offer divided by size of publisher

- Large publishers: 58 publishers with an average of 119 titles in the catalog (they were 37 with an average of 149 titles in 2010)
- Small publishers: 284 publishers with an average of 21 titles in the catalog (they were 94 with an average of 16 in 2010)

Average price

- paper book: 20.90 euros
- ebook: 10.21 euros (excluding those with a lower selling price to 2.00 euros)

E-books and formats

- ePub 46,3%
- Pdf 40,6%
- Mobipoket 8,5%
- Doc 4,0%
- Other 0,6%

Promotion and marketing strategies

This sector is still very slow, there are a big number of publishing houses that in the last year (mainly) opened a Twitter and Facebook account. Moreover, with some exceptions as for example Einaudi Editore, Edizioni Ambiente - Verdenero, SEEd edizioni scientifiche, it is very rare that decision making and people in publishing house know the dynamics of the Web to such an extent that they will result in the web as somehow expert enough in something to be recognised and followed and trough this built a community and benefit the publishing house with this activity.
For now the situation is more on the timid experimentation side, that on a real strategy.

Interestingly enough the data about ebook readers is that are more interested in reviews on the internet, blogs, forums and chat rooms as source of information / purchase decision: 71.2% of these readers indicates informations retrieved on the web as sources to decide what to read / purchase, compared to 47.0% of those who do not read e-books.

2. National analysis of best practices related to e-publishing

Some examples of Italian best practices in the digital editorial field:

Quintadicopertina http://www.quintadicopertina.com/

Is a digital publishing house very advanced in the use of the web, both social networks and blogs, for communication and diffusion. They have promoted very interesting initiatives as:
- Jukebox: a very simple system to let the reader select short stories and put them together in their customized e-book
- Subscription to an author for one year: the subscription formula provides a direct channel with authors to receive a preview of unpublished materials, unusual, experimental, lost stories. The authors undertake to prepare in the course of at least 4 ebook, which will be sent automatically to all subscribers.

Zagreb and eZagreb http://www.arturorobertazzi.it/ezagreb/

eZagreb is the enriched edition of the book Zagreb. The author together with his small independent publisher, Aìsara, have decided to open to the reader the writer's studio, revealing the mechanisms and suggestions that animate writing, and at the same time asking to he reader to make the an effort to go beyond history, an effort that thanks to digital reading is definitely easier. eZagreb is the novel, but is also much more: it is a dramatic journey through the history of the Yugoslav wars through maps, images, text notes and dozens of links to documents, videos, newspaper articles of the period and official acts of the Court Tribunal for the former Yugoslavia. Zagreb evokes, eZagreb informs.

Librinnovando http://www.librinnovando.it/ and Ledita http://www.ledita.it/

Librinnovando is a free event dedicated to digital publishing, it is already at its third edition in Milan and this year it started having some spin offs, for example the one just held the 26 and 27 of April in Rome, in collaboration with Tor Vergata University.
Ledita is a collaborative website, going to be a webzine, used by a group of people to collect their articles on digital publishing.
A very interesting aspect of both experiences, which is also the link between them, is that they are organized by a network of people who met through social networks and blog because of their common interest on digital publishing and that the core idea is to follow the evolution of digital publising and spread information and news about it to the advantage of both, the common reader and people who are already working in publishing houses.

Bookliners http://www.bookliners.com/_front/it/

A start up born in 2009, in March 2011 a beta platform to start practicing social reading for both publishers and readers was online with a very wide range of functions, ready for verticalization if useful for fields like educational, e-learning, legal, thematic…
A very interesting point of this platform is that, in order to widen the possibility for experimentation, the format chosen as is the starting format is the .pdf. Any content which can became a .pdf is convertible to a shareable content where users can insert annotations and multimedia comments and share them with other users. In this way also users can add their own content and publishers can very easily share contents that they already have in house.
Another advantage of such experiment is that with the idea of going to produce enriched e-books it is very interesting to be able to see what are readers comment, in order to understand which are the interests of different readers.

ITIS Majorana di Brindisi - Bookingrogress http://www.bookinprogress.it/

300 teachers linked in a national network and lead by ITIS Majorana Brindisi (a high school) are working together on high-grade scientific and communicative textbooks, written and printed within schools.
This initiative will significantly improve the learning of students and, simultaneously, it provides a concrete response to the economic problems of families. The publishing schedule of the Book in Progress involves the delivery of textbooks for the following disciplines: Italian, History, Geography, Integrated Science Chemistry, English, Physics, Integrated Science, Law and Economics, Mathematics, Computer Science, Technology and Design, Natural Sciences for the first and second classes of high schools. The structure of the Book in Progress, can vary, based on educational requirements, training and learning outcomes of students and content to be transmitted. This initiative is complemented by video lessons, and online support for pupils, designed to promote the educational success.

Liceo Scientifico “Filippo Lussana” di Bergamo
http://sperimentando.liceolussana.com/stop.aspx

In this high school the studens work mainly on studying with IPad. The experiment is based on the verification of the impact of an integrated educational strategy where teachers / trainers interact dynamically with students (and / or groups of students) involved in the customization of a digital library, operated openly using iPad / Tablet , eBook readers and other PMLKE devices (Personal Mobile Knowledge & Learning Environments)
The digital library is the basis for the study, as text books would be, but it also represents the result of reworking of content that each student is able to develop, as part of a continuous process of interaction between time devoted to reading and studying and time

devoted to the contextualisation of knowledge, moments of deconstruction and critical moments dedicated to the construction of new knowledge, and to the production and sharing of original digital content, and developing a set of core competencies.

4. Reflections and Conclusions

The reader choice

In order to present a precise screening of the Italian publishing market it will be useful to complete the data with a synthesis of the updated readers situation, this can also lead to better understand which are the actual publishers dynamics towards digital publishing in this country.

In March 2012 the CEPELL Centro per il libro e la lettura - Center for book and reading, an institution part of the MIBAC Ministero per i Beni e le Attività Culturali - the Italian Ministry of Cultural Heritage's submitted L'Italia dei libri - Un anno, le stagioni, due trimestri a confronto a report dedicated to detect analytically reading habits and consumption of books over a period ranging from October 2010 until December 2011, entrusted to the Nielsen Company.
Here are some data taken from this report which is based on a detailed monthly survey and provides a detailed and accurate picture of Italians purchasing and reading habits in 2011.
The instrument upon which the survey based is the Nielsen consumer panel of 9,000 households, which estimates the main indicators related to buyer behavior in consumer markets. The sample is 23.363 million households, that is the universe of Italian families.
The interviews, aimed at individuals aged 14 and over, investigate both the buying and reading of books in the reference month. The questionnaire collects information about each purchase (type and kind of book, purchasing channel, price, usage) and about the kind of reading in general (type and kind of book, channel of origin). The information is then aggregated on a quarterly, semiannual and annual basis.

How are Italian readers segmented

The first results concern the purchase of books and the reading choice of the "occasional readers". The survey shows that 44% of the adult Italian population has bought a book in 2011, while 49% has read a book in the same span of time. The buying behavior confirms to be female-dominated: 48% of buyers are women, while men have a share of 42%. The gender difference is accentuated on the reading: 53% of women read books, compared with 43% of men.

70% of the youngsters - aged 14 to 19 years - read a book a year. The discriminating factor is the income bracket: the better off individuals are, the greater the readiness to buy and to read (61% belonging to the higher income bracket bought a book in 2011 and 63% read it). The rate drops to 46% of readers - that is 3 percentage points below the national average - when families are newly formed. Also the correlation with education is remarkable: the buyers and readers stand above the average if they have a high school license or are graduated (75% of graduates buy and read books), and the difference between Southern Italy and the rest of the country remains unfortunately, pretty impressive: if in the Center and North of Italy those who read are the 52-53% of the adult population, this figure drops to 39% in the South (10 percentage points below the national average); buyers also are distributed in this same way: in the Centre and North those who buy books exceed the national average of a 45% figure, reaching between the 48 and the 51%, in the South books buyers are the 36% of the population over 14 years.

7% of the population (3.8 million Italians) consists of High buyers who bought in 2011 from 9 to 12 books: they are the ones who purchased 52% of the books in 2011, more than half of editorial purchases in Italy (that is: 63 million books of the 135 million copies of the purchased books total). The High readers, who read between 9 and 12 books, represent the 14% of the Italian adult population, and they should be attributed 58% of the books read in 2011, amounting to 86 million over the 169 million books read in the last year.

The italian reader preferences

The kind of reading preferred in 2011 confirms to be fiction and literature: it represents 61% of read books and the 44% of purchased books. Manuals, educational texts and humorous books together with comics follow both with a 8% of purchases, while children's books (0 to 9 years) account for 7% of total purchases.

The electronic book is just 1,1% of the market in 2011 (567,000 e-book purchases, compared to 22.7 millions paper copies). Doubles, however, the share of digital readers, which constitutes 2.3% of the population. The Italians are approaching the digital books market very slowly and when they do so half the time they do it by downloading free books.
A last point on preference is that 82% of buyers choose Italian authors (opposed to 57% of buyers who choose foreign authors) - representing a market share of 60%. When it comes to reading, the percentage of readers who choose Italian authors drops to 80% and foreign authors percentage rises to 65%.

Purchasing channels, the reader choices

Also important is the data on the purchasing channel: the favorite is the bookshop (or traditional chain) where it is purchased 42% of the books, while 16% is purchased in mass retail channel, 12% at newsstands and 9 % on the internet.
Regarding the origin of the books read in 2011, in 21% of cases books were purchased in the same month in which they have been read, in 17% of the cases books were already in the house for some time, while 16% have been borrowed from the library and again 16% copies were borrowed from friends / acquaintances. Almost one book over three read in 2011, then, is not the result of an act of purchase.
As regards the expenditure incurred, on average, each customer has spent € 28.97 and every adult Italian has spent € 7.17. The total expenditure for books of the Italians in 2011

is 1.5 billion €. The majority of the books purchased - 58% - is included in the price range between 6 and 15 euros, while purchases for books with a cover price of over 20 euros represent 10% of copies purchased. Overall, in 2011, in Italy 135 million books have been purchased while 169 million have been read.

Readers data interpretation with particular focus on e-books and digital publishing

The Nielsen report data show that in the fourth quarter 2010 and in the fourth quarter 2011, the number of buyers of at least one book dropped of 10%, the number of readers of at least a book fell by 6%. But even greater is the decrease with respect to strong readers (on which, as we have seen, the book economy essentially depends): minus 20% in the purchases, minus 18% in reading.
These trends are accompanied by the purchase of cheaper books (the average price of books purchased also falls between the fourth quarter 2010 and fourth quarter 2011).
All of these factors leads to an overall decrease of 20% in expenditure on the purchase of books. A similar decline for the industry is a crisis, since very often the margins that ensure the economic viability of publishers and bookstores are much lower than 10%.

It should be said that in Italy this year the law Levi has been decreed, this law concerns book discounts and, according to Gino Roncaglia, it has been communicated in the wrong way, leaving the reader with the impression that with the introduction of this law, with a sort of "there will not be high discounts on the books " leitmotif, books are more expensive.
This happened in a time of severe economic crisis, when it was due to rather emphasize the ability of the book to ensure continued satisfaction in exchange for a relatively low expenditure, instead to have the book perceived the book as an expensive good (or at least more expensive than it might be, and more expensive than it was in the past)

The other possible (and plausible) explanation links the decline in sales of books to the increased use of digital information that, given the wideness of smartphones and tablets distribution in Italy, may end up in a competitiveness between reading books and digital content fruition through portable instruments.
A last generation smartphone or an iPad are portable as a book, and are used in many situations where otherwise it would have been natural to read a book.

Being in Italy the e-book market still underdeveloped, the loss of readers on paper is not compensated by the increase of readers of electronic books: the user does not substitute the reading of the paper book with the e-book, seen the scarcity of the proposed e-book the user ends up using mobile devices to navigate other types of digital content.
The publishers must learn to face the competition between books and other digital content included with the devices use, and for now they do not seem equipped to do so.

A figure which is even more surprising is that relating to the reading of e-books, more than to their purchase: according to the report, as much as 2.3% of the readers have read an e-book in 2011. What explains the huge jump from the 1,1% of buyers and 2.3% of readers?

There are two answers offered by the report:

- strong diffusion of e-book out of rights, some of which are often also offered bundled with reading devices free or by the publishers for specific promotional strategies
- piracy facilitated rather than hindered by the major publishers use of DRM, 'strong' mechanisms of rights protection, unnecessarily burdensome on the user without being truly effective. If the e-book pirate is not only cheaper but also more convenient to use than the legal one, the doubt that piracy could strongly put at risk the sustainability of the editorial work is transformed into certainty.

A final note concerns library public lending: also for this field there is a correspondent digital version, and the 16% of read books borrowed from libraries is an excellent opportunity to use the libraries as platform for digital publishing experimentation and dissemination.

Internet factor

The study identifies the weight of the Internet economy in Italy, both in terms of direct impact on GDP (31.5 billion euros) and in terms of indirect impacts (56 billion euros). The study also makes a prediction about the growth of the Internet economy in the near future. Between 2009 and 2015 the Internet economy is expected to grow between 12% and 18%. At a time of great economic uncertainty, this study suggests that the Internet could be the engine of recovery.

Between 9 am to 12 pm there are between 5 and 7 million active Italian users online and they spend online an average of 1 hour and 35 minutes per day, 21% of the time is used in social networks, but there is a very big share also of e-shop.In 2010 the online purchasing in terms of products, services and digital content amounted to 6.5 billion euros, with an increase of 14% over the previous year.
A very important aspect is that Italians have always had a great passion for mobile phones and then for smartphones and tablet: Italians are the first in Europe with 15 million smartphones, with 4 million tablets and a declared willingness to m-commerce (use of mobile devices for online purchase) of 10% (much higher than France and Germany, which are respectively, still at 3% and 4%).

Conclusions

These data lead to think that the Italian publishing industry should feel strongly impelled to invest in making their content available through mobile devices and work on the diffusion of e-book, or at least finding a way to disseminate the discourse about books through these instruments.
Conversely, for now the situation is on average not handled that way: Italian publishers, especially those of greater importance, seem more willing to wait, to stay and watch, as if expecting something to happen, but coming from outside. To support this viewpoint we are

going to quote a recent dossier dedicated to publishing sponsored by the Directorate General for the Promotion of National System of the Ministry for Foreign Affairs, where Marco Polillo, vice president of the AIE - Italian Association of Publishers responds as follows to the question asking him whether in his opinion web, multimedia and new technologies such as e-book rather impair or facilitate publishing, the answer has been:
"They are a phenomenon with which we know we have to reckon. But it is still too early to know exactly by how and to what extent there will be a substitution between the publishing industry that might be called electronic to the one on paper. E-books have had a fulminant development in the United States, less in Europe. Even the relationship with the product is very different. The printed book is an object that is immediately recognizable, that has a life time, you can take it with you, you put it in a precise place, you take it in hand after a little time to read it again or see it. "
In short, the official position seems to be of procrastination, which seems to lead to a wider separation between two radically different publishing sectors, or, to say it in a different way, to two completely different strategies in responding to the challenges of digital.

The first kind of publishing is the traditional publishing, which sees the digital as a strong threat and in most cases has initiated the distribution of digital content mainly because of external solicitation, with, consequently, a low level of commitment in terms both of investment and of dedicated staff: poor promotion, poor attention to technical quality, low investment in specific skills. The attempt here seems not to upset the traditional way of operation in the chain and to give the least possible damage to the classical book distribution.
The second kind of publishing is born in, and thanks to the new digital ecosystem. A highly innovative publishing, closely linked to the world of social reading and social networks, experiencing new ways in the selection and in the organization of content (usually relatively short) and in the pricing models. This publishing makes extensive use of sales bundle and promotional days with heavy discounting. In this group there are many realities of very small publishing, often bordering to self-publishing, alongside with some more structured experiment, as 40K and Quintadicopertina, and experimental series of a few among the more established publishers.

We conclude from this that in Italy it would be necessary to spread among publishers the need for cross-cutting actions, able to affect both the traditional and the digital book market, alongside with actions specific for each of these two markets.
Without e-book, there is little chance that the new generations - used to an entirely digital communicative universe - will perceive the book as a kind of foreign body, away from the world of their experiences and from their interests. But the fact that there are e-book in the market is not enough to foster their use. It is important that e-books are clearly visible in digital ecosystem, and it is essential to works on promoting - insead of hindering - their dissemination and use. But it is also necessary to quickly work to build a usable, productive and sustainable ecosystem around digital content.

It is lso important to mention that we have been trying to retrieve some data about unpaid stages and the so called temporary employees and free-lance which are a huge part of the Italian publishing job market. These data are very difficult to find, but it is necessary to

consider that a very big part of workers of this sector are not in the numbers presented, just because they are sort of ghost workers. Very often the case is that people are false freelance, they work as employees with no guarantees and a lower net salary. This is very widely spread in the Italian cultural job market.
We are mentioning this because there is certainly an issue: how to reconcile the fact that the publisher is not investing in people working for them and the idea of proposing to the publisher to form people?

In order to foster the Italian digital publishing context in order to have them feel the necesssity of forming there are some actions that could be taken.
We could mention two of them, for example also teachers could be formed as enriched editors, in order for them to share with studens a cognitive method of both learning and teaching with digital publishing, which could be useful to reduce the generational gap.
The enriched editor course could be very useful also in order to spred in the publishing sector the concept that internet and digital content are the media of our days, and that it is necessary for the cultural sector to “digitalize” itself.
As it is widley known, Italy has a not properly young ruling class, and very often social network and activities linked to the web are taken very lightly because the decision making process is mainly in the hand of people who simply do not have experience of the web.
This ends up in a vicious circle because these activities are very often entrusted to internwho might also be very prepared tand work very well, but do not have voting power.
This means that the system is somehow against innovations, while there is probably the need for a renovation also of responsabilities, offices and decision making strategies, i.e. have a more integrated activity amongst the differents roles: there will then be into the publishin house an office devoted to crossing informations amongst press offices, marketing, and having close contact with the editor and even with the author / agent in order to use the result of this access to data and informations as material for a good digital content work.
It is probable that proposing to publishers to work on such a system could be a way to let them understand the importance for their industry of a figure like the enriched editor.