

**WIKI
LOVES
ART**

FOREWORD BY PAUL KELLER

In the summer of 2009, Creative Commons Netherlands and Wikimedia Netherlands organized a month-long photo competition. Wiki Loves Art/NL called on museum visitors, photographers and Wikipedians to take pictures of artworks held in the collections of 46 Dutch museums. Museums that usually have strict rules prohibiting or limiting photos taken by visitors instead opened up temporarily to a mixed crowd of tripod-carrying photo enthusiasts, creating an impressive range of imagery. In total, 5.413 pictures were uploaded, tagged and added to the Wiki Loves Art/NL Flickr group.

After the Wiki Loves Art/NL competition, graphic designer Hendrik-Jan Grievink came up with a proposal for documenting the project. It resulted in this book, which consists of three types of content. The core of the book is a collection of photos from the competition, categorized and commented upon. There are also four essays written by experts in the field that reflect on the broader context of the project. Last, but certainly not least, there are remixes of the photographic material, made by artists and designers. These shed a new light on the existing material, and more importantly, they highlight an interesting conclusion of the project: adequate resources about (historic) material online leads to fertile ground for cultural production in the future.

All content in the book is structured through keywords and can be read either randomly or in alphabetical order.

When we conceived of Wiki Loves Art/NL (with inspiration from a similar project that had taken place in the US and the UK some months before), we had three objectives. We wanted to show novel ways for museums to interact with their visitors in a collaborative way; we wanted to increase the amount of artworks from Dutch museums available on Wikipedia; and we wanted to bring museums in contact with Wikipedia so they could experience working together.

Looking back at Wiki Loves Art/NL we can conclude that the project has made a substantial contribution to all of its goals. Many of the pictures taken during the competition have been added to Wikimedia Commons and used to illustrate Wikipedia articles. More importantly, though, is the fact that since the end of the project we have seen lots of other collaborations between cultural heritage organizations and Wikipedia in the Netherlands. For cultural heritage organizations, it has become increasingly obvious that, in their quest to reach online audiences, Wikipedia is a very complementary partner with whom they share a number of core objectives.

One of the challenges of working together with Wikipedia lies in the fact that it requires cultural heritage institutions to look at copyright in a different way. Instead of using copyright as a tool to control access to their works and limit distribution, institutions need to embrace a culture of sharing.

Making available information, data and photos under conditions that allow anyone to re-distribute, publish and even manipulate these works may sound like a risky proposition to organizations which often have long and distinguished histories of carefully selecting, preserving and presenting works in their collections. If, on the other hand, cultural heritage institutions want to address a public that is migrating online with increasing speed, the material held by them needs to become available for everyone to re-use, share and to build upon. For the institutions, this means embracing the public as a partner who can help in their mission to collect and make available our shared knowledge and culture online.

With this publication we want to encourage cultural heritage institutions to adopt these principles. In our eyes, this process of opening up is one of the ways of ensuring that the great public cultural institutions of the 20th century will continue to belong to the public in the 21st century.

AMATEUR

APPROPRIATION

ARCHIVE

ARTIST

BIAS

BRUSHSTROKES

BY

CATALOGUE

COMMUNITY

CONSUMARIZE

CONTEXT

CYCLE

DETAIL

DRAMA

EYES

FASCINATION

FRAMING

GOOGLIFICATION

HOLY GRAIL

ICONIFICATION

IMPROVED

JUXTAPOSE

KALEIDOSCOPE

LUCKY CROP

MANIPULATE

METADATA

NPOV

OWNERSHIP

PANIC REACTION

PARTICIPANTS

PERSPECTIVE

PORTRAIT

QUALITY

QUANTITY

RE-USE

RECAPTURE

REVERSE

SHARE ALIKE

SIGNATURES

SURPLUS

TAG

TEXT

UNLOCKING

UPGRADE

USER

VALUE

WINNERS

X-FACTOR

YOU

ZERO COMMENTS

A

Z



AMATEUR

COMMUNITY

USER

YOU

According to the well known British expert on innovation and creativity, Charles Leadbeater, amateurs are increasingly pursuing their work to professional standards. Much of the debate following this theory focuses on how well amateurs succeed in becoming, well... just like professionals. But how interesting is that? Maybe the most important lesson to be learned is that professionals sometimes could be more like amateurs in the original sense of the word – a 'lover of'. This book is all about love: for art, photography, knowledge... and amateurs!





APPROPRIATION

DETAIL

LUCKY CROP

METADATA

Metahaven is a studio in Amsterdam, The Netherlands, focusing on design and research, founded by Daniel van der Velden and Vinca Kruk. Metahaven uses design as a tool to speculate about possible futures and often re-interpret existing images as a visual strategy. For this book, Metahaven created a scenario where Creative Commons licensed imagery from the WLA/NL and Wikimedia Commons databases is given a second life in corporate advertisements.

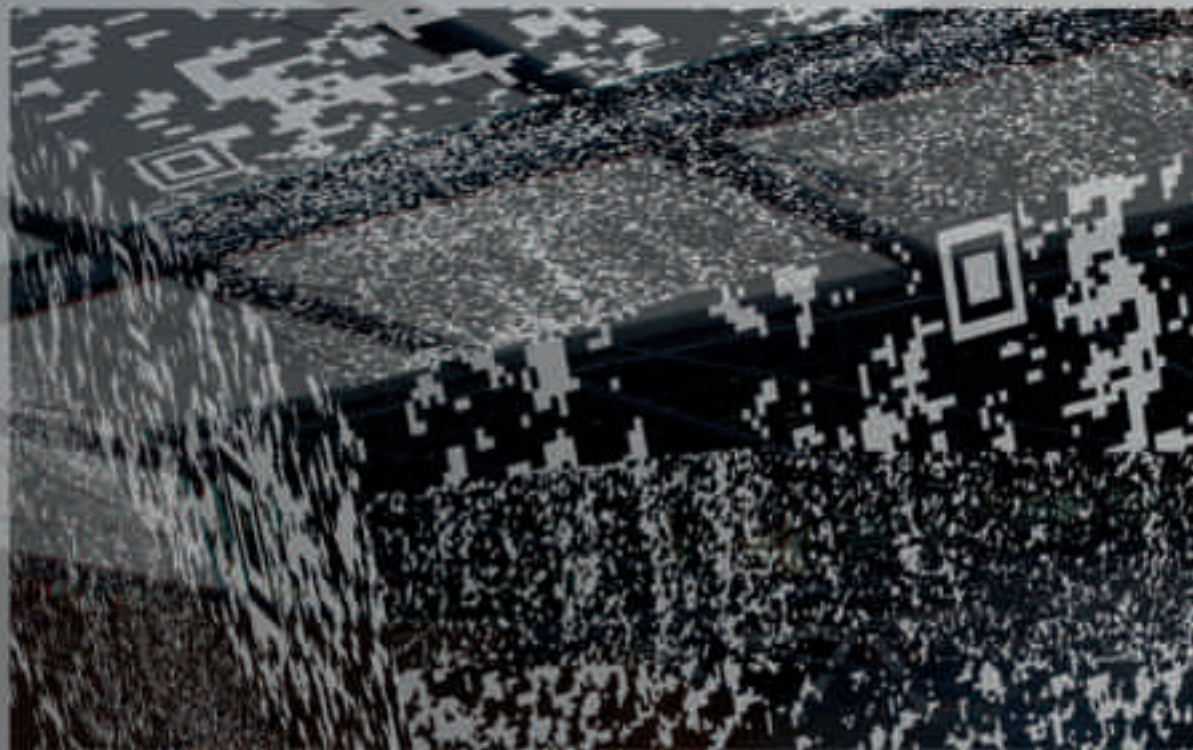
**APPROPRIATION
BY
METAHAVEN**





Journal of Jewish Anthropology 1961 London
Library Catalogue: OC 91 SA 71, Art. 100000





View of the... (The text is partially obscured and difficult to read, but appears to be a caption for the image above.)







Author Trajanis

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2015





ARCHIVE

COMMUNITY

OWNERSHIP

SHARE ALIKE

The Dutch National Archive made over 1000 photographs from the famous ANEFO collection available to Wikipedia in september 2010. The collection held a large set of portraits of Dutch politicians from 1960 and onwards. Within months this collection was viewed on Wikipedia over 2 million times. Although the project was not crowd sourced, it shows the potential of making material freely available. A large archive like the Dutch National Archive can play a role in making cultural heritage available to the masses. They can do so by adopting the same licensing scheme as the WLA /NL project.



A

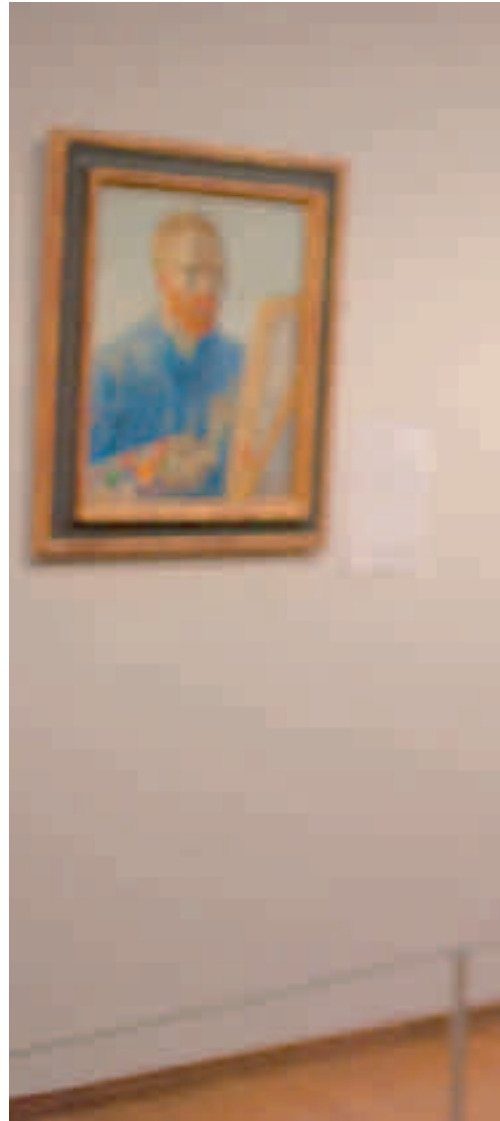
ARTIST

CONTEXT

SHARE ALIKE

YOU

According to Hans Aarsman, there are always two people in a photo: the photographer and the viewer. Following this statement, we have at least five people involved. First of all, there is Vincent's interpretation of himself. Also, the two men with the photo and video cameras, add yet another two layers of interpretation: the artist looking at the artist's interpretation of the artist with a camera. And lastly, the photographer of this photo. He makes all other layers visible with his own twist. Everyone inside and outside of this photo is adding to the whole.





B

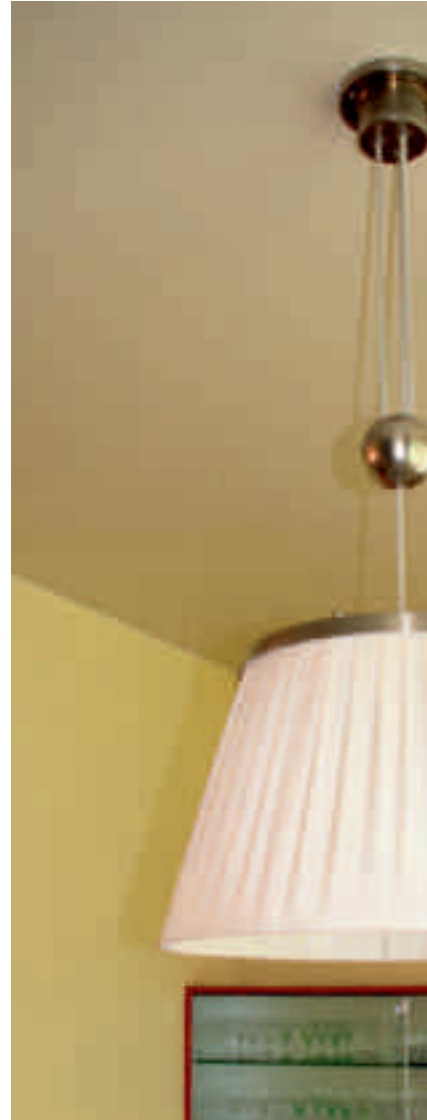
BIAS

NPOV

QUANTITY

X-FACTOR

Quistnix (photographer of B01) discovered that Mchangsp (photographer of B02) made an almost identical photo, which was later digitally altered. When pointing this out on the Flickr discussion board a thread about bias ensued: is it, after taking a photo, accepted to make changes to the depicted reality in order for the subject to stand out more? An interesting remark is that the context (the smoke detector on the ceiling) of the object (the lamp) is important to appreciate the whole. The photo should – in this line of thinking – capture the situation as is without the bias of the photographer.





B

BRUSHSTROKES

DETAIL

EYES

LUCKY CROP

In the stroke of a brush, the detailed movements of the painter become visible. However, digital reproductions rarely show the texture of a painting. Fortunately, this was happily compensated by WLA/NL photographers who zoomed into the brushstrokes. Not only to show the details of a painting, but also to create a new work of art.





B03



B04































B05
























B


BY
METADATA
SHARE ALIKE
YOU

Everybody who makes something, stands on the shoulders of giants. The question when it comes to crediting is: how big are the shoulders, how tall are the giants, how little are the pygmies? On the following pages, you can find the names of all the photographers whose work is featured in this book, but also the names of the artists whose work they captured. What do you think, should we have credited the makers of the painting frames as well?

000 / FLICKR USER / UPLOAD DATE / PARTICIPATING MUSEUM / ARTIST
FOTO COLLECTION ANEFO / BERT VERHOEFF / MEMBER OF THE D66
MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT AS AN ARTIST / 1888 **B01**
/ 21.06.2009 / NAI HUIS SONNEVELD / W.H. GISPEN / PENDELLAMP GISPE
/ 1928 **B04**  TIANNA B / 23.06.2009 / VAN GOGH MUSEUM / VINCENT
TWENTHE / ISAAC ISRAËLS / RENDEZ VOUS DE CHASSE / 1928 **C01**
OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / THEO L'HERMINEZ /
C04  MICHELE LOVES ART / 04.06.2009 / TROPENMUSEUM / — / S
MICHELE LOVES ART / 20.07.2011 / WWW.WIKIPEDIA.ORG / — / SHIVA
D04/D05/D06  MARTIJN STREEFKERK / 20.06.2009 / BOIJMANS VAN
GOGH MUSEUM / VINCENT VAN GOGH / SUNFLOWERS / 1889 **E01**  M
ONE WHO LOOKS YOU IN THE EYES / 2008 **E02**  FREDDIANO / 25.06.2
EYES / 2008 **E03**  FYCHU / 27.06.2009 / ING ART COLLECTION / PIET
25.06.2009 / ING ART COLLECTION / PIET VAN DEN BOOG / YOU CAN ON
/ PIET VAN DEN BOOG / YOU CAN ONLY WALK WITH THE ONE WHO LOO
ONLY WALK WITH THE ONE WHO LOOKS YOU IN THE EYES / 2008 **E07**
OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / MICHALE RYAN
L'HERMINEZ / OLD MAN / 1984 **E10/E11**  ANDREVANB / 16.06.2009
25.06.2009 / ING ART COLLECTION / ANS MARKUS / PIERROT / 1992 **E1**
E14  MARJOLEIN BENARD / 25.06.2009 / ING ART COLLECTION / AN
/ NICOLE MONTAGNE / WOMAN WITH RED DRESS / 1995 **E16**  MISCH
 HAJEKA / 25.06.2009 / ING ART COLLECTION / ANS MARKUS / PIER
E19  MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / BE
/ PIET VAN DEN BOOG / TRILOGY ROUGE / 2000 **E21**  MARCEL OOS
ANDREVANB / 16.06.2009 / ALLARD PIERSON MUSEUM / — / DETAIL O
/ THEO L'HERMINEZ / WOMAN WITH CAT / 1986 **E24**  MINKE WAGENA
/ 25.06.2009 / ING ART COLLECTION / PIET VAN DEN BOOG / SOLID VI
TUPAN / 2008 **E27**  RONKERKHOVEN / 29.06.2009 / VAN GOGH MUS
ALLARD PIERSON MUSEUM / — / DETAIL OF EGYPTIAN SARCOPHAGUS
ROUGE / 2000 **F01**  KENNISLAND / 23.06.2009 / VAN GOGH MUSEUM
1493 **G01**  EFRAA / 10.06.2009 / WWW.GOOGLE.COM / FIRMA GISPE
COM / 28.17.2011 / RIJKSMUSEUM / REMBRANDT VAN RIJN / COMPANY
GOGH MUSEUM / VINCENT VAN GOGH / BASKET WITH PATATOES / 188
MUSEUM / VINCENT VAN GOGH / BASKET WITH PATATOES / 1885 **I03** 
 MINKE WAGENAAR IMPROVED BY VERA BUTTER / 23.06.2009 IM

F1ST / TITLE / DATE // A01  LAURINE_ / 29.06.2008 / VAN GOGH MUSEUM **A02** NL-HANA_ANEFO / 28.09.2010 / PARTY SECRETARY OF STATE LAURENS JAN BRINKHORST / 1977 **A03**  KENNISLAND / 22.06.2008 / VAN GOGH **B01**  QUISTNIX! / 28.08.2009 / NAI HUIS SONNEVELD / W.H. GISPEN / PENDELLAMP GISO / 1933 **B02**  MCHANGSP **B03**  ANDREVANB / 23.06.2009 / RIJKSMUSEUM TWENTHE / ISAAC ISRAËLS / RENDEZ VOUS DE CHASSE T VAN GOGH / WHEATFIELDS UNDER THUNDERCLOUDS / 1890 **B05**  ANDREVANB / 23.06.2009 / RIJKSMUSEUM **C01**  MYSTIC_MABEL / 28.09.2009 / GRAPHIC DESIGN MUSEUM / BELASTINGDIENST ENVELOP **C02**  MARCEL **C03**  E V E / 01.07.2009 / ING ART COLLECTION / DICK PIETERS / SWIMMERS / 1993 **C05**  MICHELE LOVES ART / 20.07.2011 / WWW.GOOGLE.COM / — / SHIVA NATARAJA **C06**  **C07**  MICHELE LOVES ART / 20.07.2011 / WWW.ALAIVANI.COM / — / SHIVA NATARAJA **D01/D02/D03/** **D04**  BEUNINGEN / JHERONIMUS BOSCH / THE WAYFARER / CIRCA 1493 **D07**  WIKIPHOTOPHILE / 24.06.2009 / VAN **D08**  MARJOLEIN BENARD / 25.06.2009 / ING ART COLLECTION / PIET VAN DEN BOOG / YOU CAN ONLY WALK WITH THE **D09**  **D10**  **D11**  **D12**  **D13**  **D14**  **D15**  **D16**  **D17**  **D18**  **D19**  **D20**  **D21**  **D22**  **D23**  **D24**  **D25**  **D26**  **D27**  **D28**  **D29**  **D30**  **D31**  **D32**  **D33**  **D34**  **D35** 

GOOGLE.COM / 28.17.2011 **K01/K02/K03/K04/K05/K06**  ADFOTO / 23.06.2009 IMPROVED ON 21.06.2011 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N01**  MCHANGSP / 21.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N03**  THEDOGG / 20.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N05**  JPA2003 / 11.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N07**  K 1922 **N08**  URVILLE DJASIM / 27.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **O01** IMAGE MADE BY HENDRIK-JAN GRIEVINK / 22.06.2011 **P01**  LEGALIZED 1532 **P02**  HAJEKA / 17.05.2009 / FRANS HALS MUSEUM / MAERTEN VAN HEEMSKERCK / ST LUKE PAINTING THE PAINTING THE VIRGIN / 1532 **P04**  TAINA B / 29.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / HEAD OF **P06**  MARJOLEIN BENARD / 25.06.2009 / ING ART COLLECTION / QIANGLI LIANG / LITTLE THOUGHT NO. 2 / 2005 / 1631 **P08**  MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / BERNARDIEN STERNHEIM / PEROCOMPLEX MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / BAREND BLANKERT / EARTHLY PARADISE / 1994-1995 **P10**  HAJEKA / 17.06.2009 / FRANS HALS MUSEUM / JOHANNES CORNELISZ VERSPRONCK / THE REGENTESSES OF THE PEROCOMPLEX / 2004 **P14**  HAJEKA / 17.06.2009 / FRANS HALS MUSEUM / JAN VAN PACHANGO / 15.06.2009 / ALLARD PIERSON MUSEUM / — / BRONZE HEAD OF ROMAN BOY / CIRCA 270 AD **P16**  CAT / 1991 **P17**  KWISPELTAIL / 20.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **Q01**  MICHELELOVESART / 23.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q03**  TIANA B / 26.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q05**  E V E / 23.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q07**  BLIKSTJINDER / 29.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q09**  VUURVLINDER / 01.07.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q11/Q12**  JANKIE / 23.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q15**  MCHANGSP / 21.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **Q17/Q18**  MCHANGSP / 13.06.2009 / TROPENMUSEUM / — / AIYANAR HORSES **Q19**  WENDIER / 15.06.2009 / TROPENMUSEUM / — / AIYANAR HORSES **Q21/Q22**  WENDIER / 15.06.2009 / TROPENMUSEUM / — / AIYANAR HORSES **R01**  SAN... / 26.06.2009 / VERZETSMUSEUM **S01**  ANDREVANB / 23.06.2009 / RIJKSMUSEUM TWENTHE / ISAAC ISRAËLS / RENDEZ-VOUS DE CHASSE / 1928 **S03**  WIKIPHOTOPHILE / 24.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / THE LANGLOIS BRIDGE / 1888 **S05/S06** WWW.WIKIPEDIA.ORG / 22.05.2011 / — / PIETER BRUEGEL THE ELDER / 1569 **T08**  RITANILA / 23.06.2009 / BOIJMANS VAN BEUNINGEN / BOIJMANS VAN BEUNINGEN SIGNAGE **U01/02**  MCHANGSP / 21.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **V02** SCREENSHOT BY HENDRIK-JAN GRIEVINK / 25.06.2011 / WWW.NATIONALEBEELDBANK.NL **W01**  EFRAAM ANDREVANB / 23.06.2009 / RIJKSMUSEUM TWENTHE / ISAAC ISRAËLS / RENDEZ VOUS DE CHASSE / 1928 **W03**  RITANILA / 23.06.2009 / NEDERLANDS OPENLUCHTMUSEUM / RIETVELD / VACATION HOME / 1951 **W05**  KATTEFRETTER / 23.09.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **W07**  MICHELELOVESART / 25.06.2009 / ING ART COLLECTION / PIET VAN DEN BOOG / TRILOGY ROUGE / 2000 **W09**  MCHANGSP / 21.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922

MANS VAN BEUNINGEN / COURTYARD IN BOIJMANS VAN BEUNINGEN **L01/L02**  EFRAA / 10.06.2009 / MUSUEM
NAI HUIS SONNEVELD / — / HUIS SONNEVELD LIVING ROOM / CIRCA 1930 **N01**  EDGAR HILAIRE GERMAIN DEGAS /
BOIJMANS VAN BEUNINGEN FOUNDATION, ROTTERDAM **N02**  QUISTNIX! / 21.06.2009 / BOIJMANS VAN BEUNINGEN
BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N04**  RITANILA / 23.06.2009 / BOIJMANS
BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS / 1922 **N06**  QUISTNIX! /
KWISPELTAIL/ 20.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE DANCER OF FOURTEEN YEARS /
FOURTEEN YEARS / 1922 **N09**  KWISPELTAIL / 20.06.2009 / BOIJMANS VAN BEUNINGEN / EDGAR DEGAS / LITTLE
FREEDOM / 05.06.2009 / FRANS HALS MUSEUM / MAERTEN VAN HEEMSKERCK / ST LUKE PAINTING THE VIRGIN /
THE VIRGIN / 1532 **P03**  FRANS HALS MUSEUM / — / FRANS HALS MUSEUM / MAERTEN VAN HEEMSKERCK / ST LUKE
A WOMAN / 1885 **P05**  NGC981 / 25.06.2009 / ING ART COLLECTION / PIET VAN DEN BOOG / ERWIN OLAF / 2008
P07  HAJEKA / 17.06.2009 / FRANS HALS MUSEUM / FRANS HALS / PORTRAIT OF CORNELIA CLAESDR VOOGHT
COMPLEX / 2004 **P09**  E V E / 01.07.2009 / ING ART COLLECTION / MARIANNE AARTSEN / UNTITLED / 2004 **P10** 
95 **P11**  RONKERKHOVEN / 29.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT / 1888 **P12**
THE HOLY SPIRIT ALMSHOUSE IN HAARLEM / 1642 **P13**  MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION
VAN SCOREL / TWELVE MEMBERS OF THE HAARLEM BROTHERHOOD OF JERUSALEM PILGRIMS / 1528-30 **P15** 
 MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / THEO L'HERMINEZ / WOMAN WITH SIGARET AND
FOURTEEN YEARS / 1922 **P18**  MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION / THEO L'HERMINEZ /
VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q02**  PACHANGO / 23.06.2009 / VAN GOGH MUSEUM / VINCENT
VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q04**  MINKE WAGENAAR / 23.06.2009 / VAN GOGH MUSEUM
VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q06**  VAN GOGH2009 / 23.06.2009 / VAN GOGH MUSEUM
MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q08**  ARTANONYMOUS / 23.06.2009 / VAN
GOGH / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q10**  H3M3LS / 30.06.2009
2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / SELF PORTRAIT WITH FELT HAT / 1888 **Q13/14**  TIANA B /
SP / 13.06.2009 / TROPENMUSEUM / — / AIYANAR HORSES **Q16**  WENDIER / 15.06.2009 / TROPENMUSEUM / — /
WENDIER / 15.06.2009 / TROPENMUSEUM / — / AIYANAR HORSES **Q20**  MCHANGSP / 13.06.2009 / TROPENMUSEUM /
... / — / MARITIEM MUSEUM / MODEL OF TITANIC / PUBLISHED IN MARITIEM MUSEUM MAGAZINE / WWW.SVOOGT.
E / JACOBA VAN HEEMSKERK / BILD 124 / CIRCA 1920 **S02**  JANKIE / 23.06.2009 / VAN GOGH MUSEUM / VINCENT
VINCENT VAN GOGH / THE LANGLOIS BRIDGE / 1888 **S04**  ANDREVANB / 23.06.2009 / RIJKSMUSEUM TWENTE / ISAAC
ISAAC THE ELDER / THE TOWER OF BABEL / CIRCA 1563 **T01**  WWW.GOOGLE.COM / 22.06.2011 **T02/T03/T04/T05/T06/T07/**
MINKE WAGENAAR / 23.06.2009 / ING ART COLLECTION **V01**  BLIKSTJINDER / 25.06.2009 / VAN GOGH MUSEUM
VAN GOGH / 10.06.2009 / MUSUEM HIVERSUM DUDOK DEPENDANCE / FIRMA GISPEN / DESK LAMP / CIRCA 1930 **W02** 
ROBERTSNL / 30.06.2009 / BOIJMANS VAN BEUNINGEN / AUGUSTE RODIN / EVE / 1881 **W04**  JORG>> / 06.06.2009
HET ADMIRALITEITSHUIS / F. SNIP / SILVER CHEST WITH IMAGES OF PEOPLE IN 17TH CENTURY GARB / 1700 **W06**
 KOOPMANROB / 17.06.2009 / MUSEUM VOLKENKUNDE / — / COLLECTION POWER FIGURES **W08**  MWIBAWA
WIBAWA / NAI HUIS SONNEVELD / — / HUIS SONNEVELD LIVING ROOM / CIRCA 1930 **W10**  MYSTIC_MABEL / 28.06.2009

/ GRAPHIC DESIGN MUSEUM / DUTCH STREET SIGNAGE COMMISSIONED BY ANWB **X01** FLICKR APPRECIATION C
MUSEUM / VINCENT VAN GOGH / SUNFLOWERS / 1889 **Y03** 😊 WIKIPHOTOPHILE / 24.06.2009 / VAN GOGH MUSE
LAURINE_ / 29.06.2009 / VAN GOGH MUSEUM **Y06** 🇳🇱 ING COMMUNICATIONS / 25.06.2009 / ING ART COLLECTION
VINCENT VAN GOGH / SELF PORTRAIT AS AN ARTIST / 1888 **Y08** 😊 E V E / 01.07.2009 / ING ART COLLECTION **Y09**
VAN GOGH MUSEUM **Y11** 😊 VAN GOGH MUSEUM / 23.06.2009 / VAN GOGH MUSEUM **Y12** 🇳🇱 KENNISLAND /
KENNISLAND / 22.06.2009 / VAN GOGH MUSEUM **Z01** 🇳🇱 MWIBAWA / 23.06.2009 / NEMO

THANKS TO ALL THE CONTRIBUTORS FOR SHARING THEIR PHOTOS // _AROWANA / -=GEESE=- / [KEVIN ANDERS
/ ANDRE VANB / ANGELO_BUSBY / ANITA.TIJMAN / ANJA1TIMMERS / ANOTHER ROCKSTAR* / ANTIKA777 / APALCA / A
/ BEEMSTERMAN / BEMBY81 / BERKHOUDT / BERT VAN WIJK / BJSNL / BLIKSTJINDER / BORQJE / BRANKO COLLIN
/ CLIEN_VANES / CRYSTALLETJE / CUMULUSWIKI / DACARROT / DAVROLIK / DBRANDWIJK / DEDALUS_ / DEKKYJ
DOEDE BOOMSMA / DONNA NADIA / DROST2510 / DUNJALOGOZAR / DUTCHPRODUCTIONS / E V E / E-HEIGHTS / E
/ ERNST BLOK / ESENJEL / EVAM1978 / EYEDUTCH / FEMKEH / FERCO20 / FLOERONTHEFLOOR / FRANK KRESIN / F
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TITO / JANKIE / JEROENL / JETSKIE19 / JORG >> / JORINDEPINDE / JPA2003 / JUDITHVISSER / JUNG MI / KARINVO
/ KOOPMANROB / KRISTEL_KERSTENS / KWISPELTAIL / LABELS PROJECT / LAURINE_ / LE FOTOGRAFIE / LEGALIZE
/ LUMPERJACK / LYDIAFOKKE / M.ARJON / MAARTEN BRINKERINK / MAARTJEWIJERS / MAKKIE_DE_KAT / MAR
MARJOLEIN BENARD / MARJOLEIN HOUDT VAN... / MARRYARTS / MARTIJN STREEFKERK / MASZCHA / MATABIA / M
/ MICHIEL2005 / MICKEYMOUSESTUDIO / MINKE WAGENAAR / MISCHA_DE_MUYNCK / MJK23 / MULTICHILL_NL /
/ NETHERLANDS MEDIA... / NEWFLICKRACCOUNT2009 / NGC981 / NIENKEMCMURTER / NIGHTATMUSEUM / NINAE
KELLER / PAUL LOVES ART / PEEGEETJE / PETERTF / PETERTF2 / PETROZ / PHOTO.ERNSTIG / PIER24 / PIERELINT / PIE
REGGIE GOOLE2009 / RENE'S KIJK / RHODES / RICK LL / RIDIUM / RINUSEVERSEN / RINUSEVERSEN1 / RITANILA / RO
/ RONKY / ROVADEMO / RRINIE / RUSC / S L U I T E R T I J... / SABINESABINE / SDEHOOG / SHPRITZ / SIMON MES / S
/ STUDIO-MORE / SUZY_Q / SWARTKIJKEN / T_ANNEKE / TACOEKEL / TAINA B / TAOWAKI / TATI@NEDERLAND / TE
DOCKUM / TON SÖDER / TOON'SPHOTOGRAPHY / URVILLE DJASIM / V.HAGEL / VAN ABBEMUSEUM / VAN GOGH MU
/ VUURVLINDER / VVALLI / VVV FOTOGRAFIE / WAAG SOCIETY / WENDIER / WIKIPHOTOPHILE / WILLEM VELTHOVEN

GIFS **Y01**  DIMORMAR! / 28.06.2009 / KUNSTHAL ROTTERDAM **Y02**  KENNISLAND / 22.06.2009 / VAN GOGH MUSEUM **Y04**  KENNISLAND / 22.06.2009 / VAN GOGH MUSEUM / VINCENT VAN GOGH / THE SOWER / 1888 **Y05**  VAN GOGH MUSEUM / BERNARDIEN STERNHEIM / PEROCOMPLEX / 2004 **Y07**  KENNISLAND / 22.06.2009 / VAN GOGH MUSEUM / HARRY -[THE TRAVEL]- MARMOT / 28.06.2009 / KUNSTHAL ROTTERDAM **Y10**  KENNISLAND / 22.06.2009 / VAN GOGH MUSEUM **Y13**  MARCEL OOSTERWIJK / 25.06.2009 / ING ART COLLECTION **Y14** 

ONJ / *KATINKA* / 23DINGENVOORMUSEA / AARON ADRIANUS... / ADAGIO808 / ADFOTO / AHEROY / AMOUWERKERK
ARJAN ALMEKINDERS / ARNÖ / ARTANONYMOUS / ARTS OF AKKI / AURELIOZEN / AVC76 / BAAUKJE / BASVREDELING
/ BREYTEN ERNSTING / CANALRAT / CAVVIE / CBROWN1023 / CECILE_PHOTOS / CERAWIKI / CHEOL IN THE WORLD
/ DIANNE90 / DIE GEMAELDESAMMLUNG / DIJAMORE / DIMORM@R / DIRKAART / DISCODIP2006 / DLOUVROU /
E.B.03-07 / EDWIN STOLK / EFFEIETSANDERS / EFFEIETSANDERS.WLA / EFRAA / ELDOVANI / ELEFTERIA1 / ERIK-NL
FRANK MAAT / FREDDIANO / FREDZ / FREETRADER57 / FRIES MUSEUM / FRITS DE VINK / FYCHU / GEESPO1 / GER.
SANG / HAJEKA / HANNYB / HANSFOKKE / HARRY -[THE TRAVEL... / HELLOBO / HERBERT.DEGENS / HERMAN 007
... / ING COMMUNICATIONS / INGE HOEFNAGEL / IR. DRAGER / ITSAGOODDAY / JACCODOTORG / JACOBINE / JAN.
NGT / KARL O'BRIEN / KATKA14 / KATTEFRETTER / KENNISLAND / KIERAN KLAASSEN / KIM DE BRUYN / KLEIOBIRD
LAFREEDOM / LIEKH / LIKO_FOTO / LOTJE / LOTTE_MEIJER / LOVESART2009 / LUCAS.EVERS / LUDOVIC HIRLIMANN
MARCEL OOSTERWIJK / MARCHIENTJE / MARCO RAAPHORST / MARGREETS PHOTOS / MARIE-LL / MARINUS2009 /
MATTOQUAI / MCHANGSP / MENNOFOKKE / MERITIS / MIBLON / MICHELEAHIN / MICHELELOVESART / MICHIEL020
MUMWIBAWA / MYSTIC_MABEL / N2PICTURES / N8 - MUSEUMNACHT... / NAQUIB / NATURALIS: DICHTER... / NAUSJE
NOEBOE / NOORTJE53 / OKARAS / OMBRELLE / ONLYLIESBETH / P_VANDERREE / PACHANGO / PAUL BRINK / PAUL
RETT BLAAS / PJOTRP / PLUTONE (NL) / PRINCESSEHOF / QUINCE BLITS / QUISTNIX! / RAIM73 / REAPERXT / REELSCO /
ROB KATER / ROB SCHOLTES / ROBERTJACOBUS / ROBERTSNL / ROBKEMME / ROLAND WHATEVER / RONKERKHOVEN
ROMONEVDDONK / SINDALA / SIRENEFFE / SMILING_DA_VINCI / SNDRV / SOLEALIVES / STEPHAN83 / STRAATJUTTER
TECHNICALS | MARTIJN / THCGANJA / THE SNOWMAN 2009 / THEDOGG / THEODORA69 / THIJS VAN EXEL / TIMO VAN
GOGH MUSEUM / VAN GOGH2009 / VDT.ROLF / VECTOR PIXEL / VICTOR EEKHOF / VIËTOR / VINCENT MULDER / VIOLARENATE
/ WIM DE JONG / WIM PRANGE / WIMT / WOUTERONRUST / YRNEH751125 / ZONJA25 / ZULLIE

C

CATALOGUE

AMATEUR

NPOV

UNLOCKING

Professional reproduction photography isn't the easiest genre to appreciate. These kind of photographs look rather 'boring', as their only goal is to document the object for art catalogues, outside its context. Many WLA/NL photographers interpreted the objects in a much more personal way, but still maintained to produce catalogue worthy material. Mystic Mabel, for example, took a picture for the Graphic Design Museum in Breda of one of the most notorious icons of Dutch Design in its own habitat: a dutch tax envelope on her doormat.



Belastingdienst

> POSTBUS 5001



COMMUNITY

CATALOGUE

NPOV

UPGRADE

Liam Wyatt is the Wikimedia Foundation's Cultural Partnerships Fellow (also known as Galleries, Libraries, Archives, Museums, or 'GLAM'), based in Sydney, Australia.

**COMMUNITY
CURATION BY
LIAM WYATT**

‘Imagine a world in which every single person has free access to the sum of human knowledge in their own language.’

This is the vision upon which Wikipedia is built, a born-digital project with a spirit straight from the European Age of Enlightenment. It was an age when there was a desire to see the world and understand everything in it; an age when collectors and classifiers built the great encyclopedias, dictionaries and museums that still play a central role in our cultures. It was also an age of polymath amateurs, working to shorten the shadow of ignorance just a little bit further. In the present day those amateurs are very much still at work and many go by the name of Wikipedians: millions of Wikipedians, aggregating our cultural heritage piece by piece into a coherent but ever-changing text. → **INTENTION** However, the tension between knowledge professionals and interested amateurs remains. That tension and the unnecessary opposition of two groups with passion and conviction – one with the authority and one without – can be seen in debates over the term ‘curation’ and debates about what, if anything, professional curators and Wikipedians have in common. → **AMATEUR** This essay gives three points of curatorial policy that differentiate Wikipedia from professional curation and argues that Wikipedia can be regarded as a meeting ground between the two groups – a place of ‘community curation’.

In recent years ‘curation’ has become a word with contested meaning. At one extreme there is an exclusivist understanding that sees the curator as a focal point of cultural understanding, commanding deference as the museum-sensei. At the other extreme there is a radical flattening of the term’s connotations to the point of being merely synonymous with ‘selecting’. This latter perspective is one that simplifies the art of building, conserving, researching and narrating a collection down to making a playlist. However, neither of these extremes is particularly helpful in envisaging successful museum projects which require community engagement – which museums are increasingly being asked to do.

How one feels about Wikipedia is probably indicative of where an individual stands on the issue of defining the term ‘curator’.

→ **JUXTAPOSE** The former (exclusivist) group might likely see Wikipedia as a well-intentioned but ultimately unhelpful intrusion into the museum space – akin to the proverbial large enthusiastic dog in the small cluttered room: every time it wags its tail it knocks over a piece of furniture. The latter (flattening) group might likely see Wikipedia as a playpen of the technorati with editorial rules and content guidelines designed to make participation by the interested amateur increasingly difficult.

Between these extreme viewpoints, perhaps unsurprisingly, lies a productive, mutually beneficial relationship. Such a relationship is built upon a collaborative understanding of the idea of curation. It respects expertise but demands engagement; it is focused neither on giving nor taking knowledge but on building a shared understanding. → **AMATEUR**

Wikipedia is frequently described as a product of User-Generated Content (UGC) sitting alongside blogging, social-networking and video sharing websites. → **SHARE ALIKE** However, it is far better understood as a place of Community Curated Works (CCW).¹ For those in the cultural sector, especially for the professional curator, this differentiation might explain why Wikipedia should be approached differently from other online outreach ventures that your organisation might be involved in. ‘Community’ rather than ‘user’ recognises that Wikipedia is more than merely a series of individuals, it is a movement. → **COMMUNITY** The individual Wikipedian is not merely a ‘user’ of a corporation’s infrastructure but also potentially the author, reader, reviewer and maintainer of every aspect of the project – content, code and community. → **BY** ‘Curated’ rather than ‘generated’ emphasises that Wikipedians not only add new content but also delete, merge, poke and produce content to

build a *better* encyclopedia and not solely a *larger* one. ‘Works’ rather than ‘content’ signifies that content on Wikipedia is not just a collection of discrete pages but a coherent whole. No single page should be orphaned from or compete with the rest (either through links, editorial style or content) but should increase the depth and breadth of the larger work. → **JUXTAPOSE**

If Wikipedia were a museum it would be part catalogue, part exhibition, all community curation. → **GOOGLIFICATION** Moreover, it has a global breadth and depth of content and an audience of massive scale. That these stars should align for a free, non-profit, knowledge-sharing project makes Wikipedia a perfect place for curators to look when investigating ways to engage with “the people formerly known as the audience”.² → **BY** All those involved in Wiki Loves Art/NL, whether they be cultural institutions or individual photographers, should be proud to be part of this new form of engagement. → **YOU**

That said, it is not altogether self-evident *how* to engage with Wikipedia even with the best will in the world. Like any collaborative product the documentation is not consistent (let alone complete!) and the rules are not fixed. Further, like any

open community, there is no application form to join. For any risk-averse cultural institution this is daunting but it also opens up many opportunities for those willing to invest the time in building a relationship with the Wikipedia community.

→ **QUALITY** There may be no neat listing of what you can do, but equally there is no fixed list of what you cannot do. It is a negotiated relationship either way and the possibilities are quite broad and often unexpected.

Well-designed GLAM-Wikimedia³ collaborations in the past have gone further than achieving their stated aims. In some cases they have led to other, largely unanticipated, positive outcomes. → **ARCHIVE** In 2008 the German *Bundesarchiv* decided after long negotiations to release copyright in the medium resolution digitised version of thousands of images and to upload those to Wikimedia Commons with attribution back to the originals in their online catalogue.⁴ The project's explicit purpose was to increase use and awareness of their little-known photographic collection (through incorporation into relevant Wikipedia articles) and to assist in the task of categorising the subject matter of the images – a dauntingly large and hitherto incomplete task. This project was well designed as it married the advantages of the archive (the collection, its associated records

and the expertise) with the advantages of Wikipedia (the encyclopedia, its breadth and depth and the community). Within the year the stated purpose had been largely completed to great success. For example the *Bundesarchiv*'s portraits of political leaders had become the headline images for their respective biographies across dozens of Wikipedia language editions and the collection as a whole had been categorised into extremely fine details such as Category : Public Relations in Forestry in the GDR and Category : Black and White Photographic Portraits of Politicians – categories that are easily imported back to the original collection record. Achieving these intended outcomes was noteworthy enough, but the unintended ones turned out to be even more remarkable ...

By 2010 the images are in use across over 73 thousand different articles, in over 200 language editions, with combined page-views of more than 70 million per month.⁵ Not only were these the expected articles (such as the aforementioned biographies) but *Bundesarchiv* images had begun to be used as illustrations for such disparate subjects as 'Random Access Memory', 'Magnesium' and even 'Leprosy'! Photographs such as these that illustrate subjects, not merely objects, but giving them a far wider audience and varied contextualisation. → TAG

The *Bundesarchiv* has had its images used more widely due to their being the first to provide access. → **SHARE ALIKE** Multimedia (particularly photographs) used in Wikipedia articles are often make-do solutions, chosen from the limited range of options available under an appropriate copyright license to illustrate the given subject. Good quality historical multimedia is especially scarce, so any professional or historical multimedia shared by a cultural institution is very likely to quickly become the default illustration on the encyclopedia. Multimedia offered subsequently from other institutions would need not only to prove its relevance to the article but also that it was superior to the existing image in illustrating the subject at hand. Thus, there is a significant first-mover advantage in sharing good quality historical multimedia. → **NPOV**

Due to this marked increase in collection visibility, the clickthrough statistics to the *Bundesarchiv* website instantly jumped, producing a corresponding spike in high-resolution image sales. Moreover, this was no short-lived trend. All usage statistics including image sales have continued to grow ever since – putting paid to the oft-cited fear, ‘if people can see it over there, they won’t bother visiting the institution’s website’. Instead, the increased visibility ‘out there’ led to a marked

increase in the relevance, visitation and sales revenue of the *Bundesarchiv*'s own site. Even less expected, but more valuable, were the copious suggestions for improving metadata → **METADATA** – the high number matched by the gloriously pedantic detail of some – a cataloguer's dream.⁶ Of course, this meant that the previous problem of too little interest in the collection was replaced by the opposite (but welcome) problem of *too much* interest.

Even within the relatively tight framework of GLAM-Wikimedia photographic collaboration there are many ways of modifying the project to elicit specific outcomes. The Tropenmuseum in Amsterdam has embarked on a project over the last few years that leverages the uniquely global nature of Wikipedia. By sharing its collection of images of early 20th century Javanese culture, the Indonesian Wikipedia community has set about identifying locations and identifying information that was not known to the curators as well as translating the museum's captions.⁷ Some Wikipedia-generated captions have even made it to the museum walls during recent exhibitions.

→ **TEXT** Such a collaboration is both an effective route to lowering the cost of time-consuming work as well as a means of engaging the society from which the collection items

originated. In an institution with a collection that spans cultures, these outcomes can be achieved in ways that are neither patronising nor exploitative.

For Wikipedia, the desired outcome of any project is always the same – to increase the scope, reach and quality of ‘free knowledge’. Wikipedia itself is a staunchly non-commercial project so it would seem incongruous that collaborative projects often founder before they begin because of concerns over copyright and the fact that Wikipedia cannot accept any content which restricts commercial re-use. → **CONSUMARIZE** The reason Wikipedia appears to be so pernickety about copyright is that it tries to adhere to the principle that anyone can view the content for no cost and also that they may do whatever they want with the contents. → **APPROPRIATION** This dual freedom – known as ‘Gratis & Libre’ – is fundamental to the ‘free knowledge’ mission of the community and it is why no content that is ‘for Wikipedia only’, ‘non-commercial’ or ‘non-derivative’ may be used. The only restrictions placed upon any re-use of Wikipedia’s texts is that it be attributed and that any changes be shared under the same terms. This very essay includes sections of text incorporated from the policy page ‘Wikipedia: Advice for the Cultural Sector and the whole of it (as it legally must be)

is provided under the Creative Commons Attribution Share-Alike license (CC-BY-SA).⁸ → **SHARE ALIKE** Therefore you are free to use this very essay in any way you choose as long as you abide by those two criteria. Most importantly, the Share-Alike clause ensures that what is shared freely once stays free forever and that any other works into which this free-content is integrated become free themselves – hence its nickname as ‘the viral clause’. → **UPGRADE**

There are a few other key policies that differentiate Wikipedia from normal curatorial practice and they bear noting. These are the ‘three N’s’ – notability, neutrality and no original research.⁹ → **NPOV** Unlike the aforementioned stance on copyright which is key to the mission of sharing free knowledge, these three policies are instrumentalist ones borne out of necessity. They enable the theory of a mass-collaboration encyclopedia to turn into reality. It is through these policies that Wikipedia addresses the most common criticisms against it – that it is ‘anti-expert’ or ‘anyone could just write anything’. → **AMATEUR**

Wikipedia is a subject-centric encyclopedia: cultural institutions are object-centric. Their respective criteria for

growth in their collections are *notability* and *significance*.

→ **JUXTAPOSE** That is, in Wikipedian usage the word ‘notable’ is a term of art meaning that the subject at hand warrants an article in its own right. It is determined by the existence of reliable third-party sources to verify any statements of fact. ‘Notability’ should not be confused with the term ‘significance’ as used by professional curators for whom it expresses the preservation value of an object. → **VALUE** However, even though there could be a ‘statement of significance’ for every item in a collection, this does not mean that Wikipedia should have an article about each and every item. For example, an ancient coin is an *object* and a museum must make an assessment to determine its significance and worthiness for accessioning. However, for Wikipedia, even if the coin is a good representation of its type, it may not in itself be ‘notable’ unless there is significant coverage from reliable sources about that specific ancient coin. On the other hand, the *subject* of that coin’s denomination would be notable, and Wikipedia will have an article about that, whilst the museum would not. → **GOOGLIFICATION**

Highly significant headline objects in any major cultural collection are also likely to be notable (and therefore worthy of their own Wikipedia article) but there is no direct correlation

between the two measures. Indeed, there are copious Wikipedia articles about subjects which would not be considered to have any wider significance at all. → **ZERO COMMENTS** Examples include the myriad articles about sporting statistics and individual asteroids or proteins. Whilst it may seem perverse that these topics are considered worthy of stand-alone articles yet many significant objects accessioned into cultural institutions are not, this is merely the consequence of the fact that there are detailed, structured and easily discoverable publications made for each individual subject by recognised experts in the respective fields. Just as notability is not synonymous with significance, equally, non-notability is not synonymous with insignificance. Information about a non-notable subject could perhaps be included as a section of a higher-order article in the encyclopedia. → **METADATA**

‘Neutrality’ is the second key editorial principle that differentiates Wikipedia from the cultural sector. Whilst the encyclopedia attempts in all ways possible to maintain neutrality, by virtue of its position as an official arbiter of cultural heritage, the cultural sector is obliged to make judgements and tell narratives on behalf of society at large – a process that is inherently non-neutral. Yet, it is this specific divergence that forms the greatest

bond of dependency between Wikipedia and the cultural sector. Wikipedia is dependent upon verifiable reliable sources for its information and it is the publication of that information by cultural organisations (most especially the scholarly research about that information) that grounds Wikipedia in reality.

‘If anyone can edit, what’s stopping people taking my knowledge and just replacing it with their own opinions?’ is a very common concern raised by experts and is it precisely the one that the editorial principle of neutrality is designed to address. In practice, the opposite problem is more common – what happens when the editing public make the expert’s information *better*? In Wikipedian usage the word neutral is shorthand for ‘Neutral Point of View’ or ‘NPOV’. → **NPOV** The neutral point of view neither sympathises nor disparages its subject; endorses nor opposes specific perspectives. It is not a lack of viewpoint, but is rather a specific, editorially neutral, point of view. Professional curators have gone to much effort in the last few decades to make descriptions and publications engaging and embracing the controversies surrounding an object. This is in contradiction to past practice of writing simple, uncontroversial (even bland) item descriptions. By insisting on ‘neutrality’ Wikipedia is *not* asking for enforced

simplicity or an avoidance of controversial topics but is rather asking for opposing views (and the editors that hold them) to co-operate to produce a single, as-close-as-we-can-get-to-neutral understanding of a subject that uses reliable sources to verify all claims. For example, Wikipedia's article on the theory of evolution includes a well referenced section on social and cultural responses and therefore also discusses the theory of creationism. → **CONTEXT** The two ideas are not separate articles written by opposing viewers but integrated topics written by encyclopedists.

The final point that differentiates Wikipedia most directly from the cultural sector is the editorial policy of no original research (also known as 'NOR'). As primary sites of cultural inquiry, cultural institutions are accustomed to research being undertaken using their collections. Indeed, the level of research output is a measure of their success. Research not only sheds new light on hitherto unloved sections of a collection but is crucial for driving social debate. This process is therefore one of necessary elitism as it requires acquired, analytical skill, scholarship, expertise and earned respect to draw conclusions that are insightful and reliable. However in Wikipedia, where any one person can modify any other's work, the opposite

paradigm holds. → **AMATEUR** The real-world credentials of the author are deliberately ignored and the focus is purely on the quality of the output. → **X-FACTOR** Of course, the model of blind peer review is common in research as a way of proving the quality of a work independent of the author, but that system still relies on a structure of experts and reputation-driven publications. This is not to suggest that this is a bad thing, indeed it is an extremely good thing, but as ‘the encyclopedia that anyone can edit’ Wikipedia cannot make use of that model. Instead, Wikipedia enforces the dual principles of ‘verifiability’ and ‘no original research’ in effect to outsource truth.¹⁰

All facts included in Wikipedia must be verified to a reliable third party source – the more controversial the statement the more sources are required. Naturally, the definition of ‘reliable’ is highly contestable but this is a contestation that occurs in every professional discipline already and is not unique to Wikipedia. → **QUALITY** The principal advantage of this ‘outsourcing’ system is that it obviates all discussions about which editor is more correct than the other because the criteria for including facts is always verifiability – not truth. Experts dipping their toe into the waters of Wikipedia often feel affronted when their offer to write their latest research directly

in the encyclopedia is rebuffed with cries of ‘show us your footnotes’. Yet it is clear that without NOR any theory is just as valid as any other and the viability of the collaborative project would degenerate rapidly into bickering of whose version of a truth can garner more popular votes. However with the NOR guideline the published research output from cultural institutions becomes absolutely crucial for Wikipedia as a source of reliable references. Far from competing with experts and research publications Wikipedia (after all, a *tertiary* source) is dependent upon the authoritative voice of cultural institutions to provide citations. → **PARTICIPANTS** Wikipedia’s use of this information in turn drives traffic back to the original materials and institutions from whence it came. → **CYCLE** This cycle draws more people into the deep collections records of cultural institutions than ever before.

Wikipedia is like nothing that has ever gone before and yet it is a direct successor to the enlightenment tradition of naming, classifying and describing the universe. → **METADATA** This essay has itself tried to shed some light on some of those historical correspondences and policy parallels. Whilst very complex, often confusing and constantly changing, it is one of the most important cultural resources ever developed. Wikipedia and the

cultural sector are often doing the same thing, for the same reason, in the same medium and for the same audience. Why not do it together?

NOTES

- 1 This differentiation was first elaborated by former Wikimedia Australia president Brianna Laugher in 2008.
- 2 A phrase articulated by Jay Rosen in 2006.
- 3 GLAM is the acronym used by Wikipedians to describe the professional cultural sector - Galleries, Libraries, Archives and Museums (and sometimes covering related fields of broadcasting or education). *Wikimedia*, as opposed to *Wikipedia*, refers to the gamut of sister-projects (and their respective communities) alongside Wikipedia including *Wikimedia Commons*, *WikiBooks*, *Wiktionary*...
- 4 More information about this project is at : [Wikipedia](#) → [Bundesarchiv](#)
- 5 Whilst this data is publicly available, it is quite obscure to find: http://toolservr.org/~magnus/glamorous.php?doit=1&category=Images+from+the+German+Federal+Archive&use_globalusage=1&ns0=1&depth=9 and <http://toolservr.org/~magnus/baglama.php?group=Images+from+the+German+Federal+Archive&date=201003>
- 6 The "Error reports" page can be seen at : [Wikipedia](#) → [Bundesarchiv/Error_reports](#). Most commentary is in German.
- 7 The homepage of this project is : [Wikipedia](#) → [Tropenmuseum](#)
- 8 The advice page can be found at : [Wikipedia](#) → [GLAM](#) and the full legal information about this copyright license can be found at <http://creativecommons.org/licenses>
- 9 The full policies for these can be read at : [Wikipedia](#) → [NOR](#)
- 10 This policy can be seen at : [Wikipedia](#) → [Verifiability](#)

C

CONSUMARIZE

APPROPRIATION

OWNERSHIP

RE-USE

Coralie Vogelaar works as an artist/designer and lives in Amsterdam, The Netherlands. In her work, she critiques all kinds of media phenomena by reversing their inner logic. For this book, she hits where it hurts: Coralie observed that museums are reluctant to give away digital reproductions of their unique *objects d'art*, partly because of the money they make with merchandizing. She created a catalogue for a DIY museum giftshop, filled with products that can be ordered online. Will the museumshop outperform the museum itself one day?

**CONSUMARIZE
BY CORALIE
VOGELAAR**

Cake Icing 6,95



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3. Upload the picture to the product

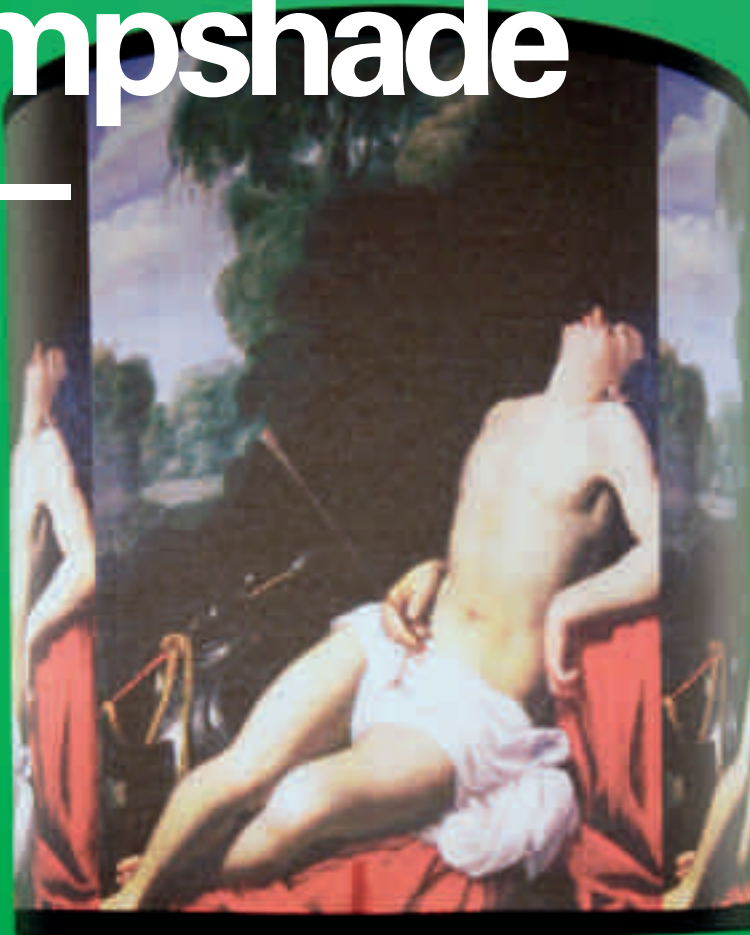


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3. Upload the picture and enlarge

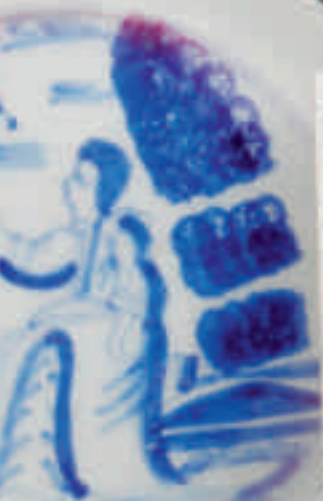


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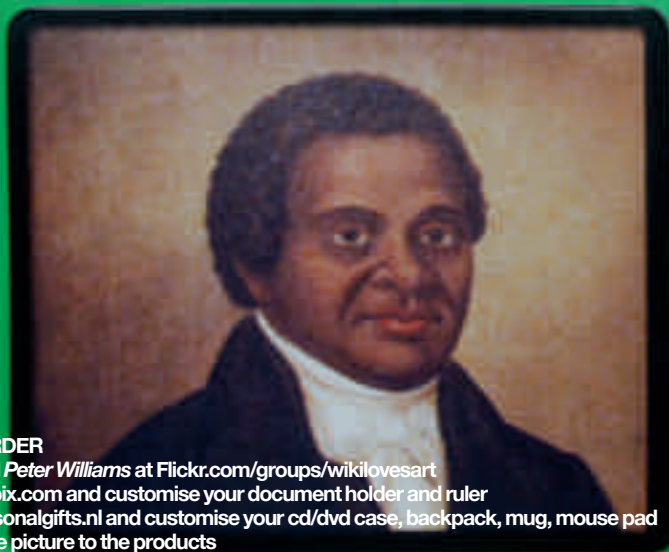


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3. Upload the picture



C

CONTEXT

AMATEUR

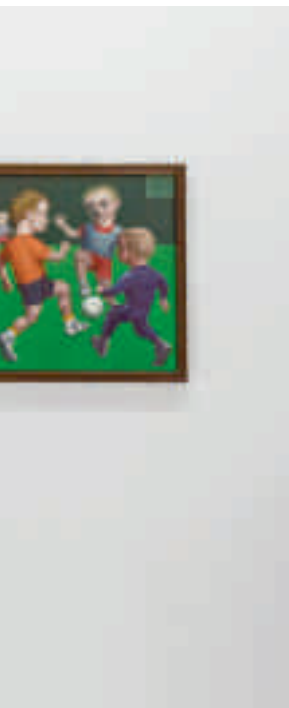
JUXTAPOSE

OWNERSHIP



C02

When we could ask a painting where it would present itself to the world, would its answer be: 'the museum'?



C

CYCLE

GOOGLIFICATION

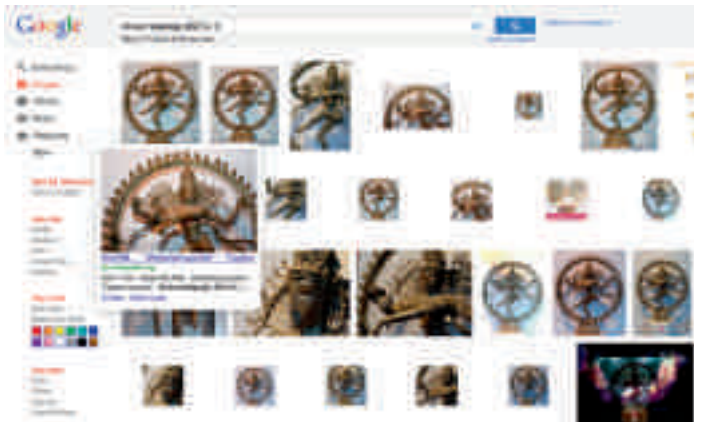
SHARE ALIKE

SURPLUS

Wiki Loves Art/NL photos go through a continuous cycle of online use. Uploaded to Flickr, ingested by Wikimedia, added to Wikipedia articles, indexed by Google, added to personal blogs, and so on. This is made possible through a Creative Commons ShareAlike license.



C04



C05

C06



C07



D

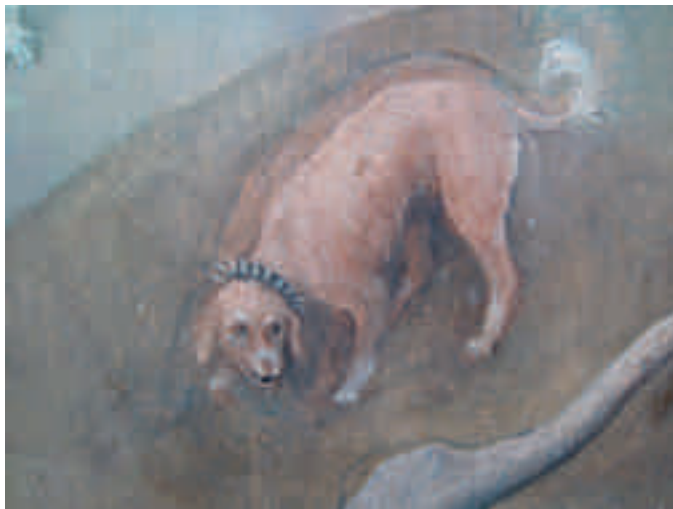
DETAIL

BRUSHSTROKES

PORTRAIT

LUCKY CROP

You will know a good museum guide by the ability to show you things that you would normally miss. Intriguing details are literally highlighted by a knowledgeable person. Also, you get an insight into what he thinks is important in the art works. Martijn Streefkerk, the photographer behind the photos on this page, does exactly the same. By framing, zooming and cropping the painting *The Wayfarer* by Jheronimus Bosch, he shows us in great detail what he thinks is worth showing and what we might normally miss.



D01

D02





D03



D04



D05



D06

D

DRAMA

NPOV

PERSPECTIVE

PORTRAIT

Artists play with colours, lights, sceneries expressions and perspectives to create a dramatic effect. Sometimes a piece of art does not have the intention to be dramatic. However, a photographer can, with the right ingredients such as camera position or light, create his own dramatic image, which other visitors would not even notice when just passing by. After being photographed by Flickr user Wikiphotophile the Van Gogh's *Sunflowers* will never be the same...



E

EYES

DETAIL

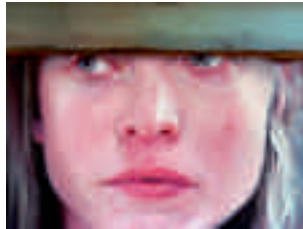
FASCINATION

NPOV

In some cultures, it is believed that taking a photograph will steal the soul of the person who's picture is taken. In the western world, this is considered a myth. However, we do know the saying that 'looking is stealing'. And since the visual arts are the domain of the human eye, one could argue that all art equals some kind of theft. It is no wonder that eyes are the centrepiece of many artworks, and if they are not... we make them so. Like in this collection of eyes, photographed as objects in themselves by Wiki Loves Art/NL photographers. Don't look at them for too long, they may want their soul back.



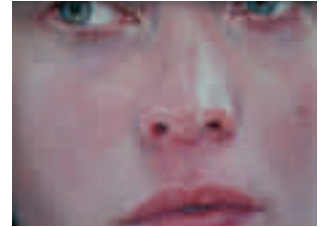
E01



E03



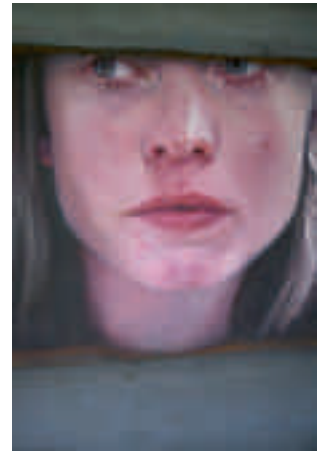
E05



E02



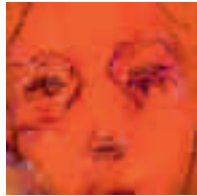
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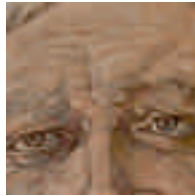
E06



E07



E08



E09



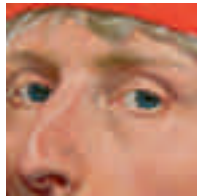
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E11



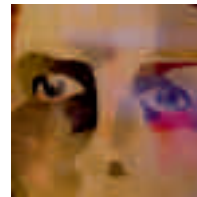
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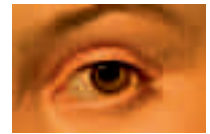
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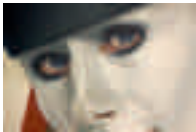
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E15



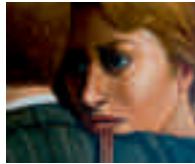
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E17



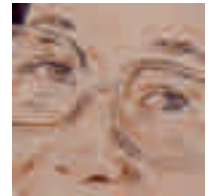
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E19



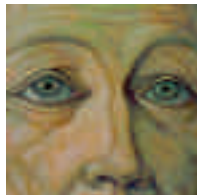
E20



E21



E22



E23



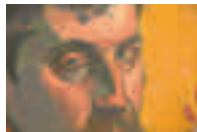
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E25



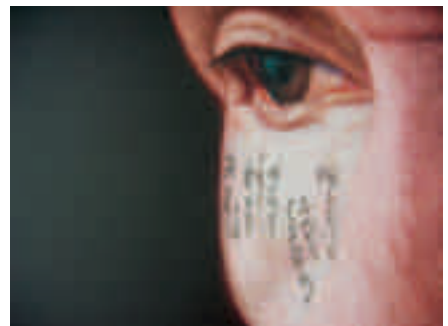
E26



E27



E28



E29

F

FASCINATION

ARTIST

AMATEUR

YOU

Much of the WLA/NL project was about picking the 'forbidden fruit': normally, photographers and art museums are not the best of friends. WLA/NL was a reconciliation day. Museums opened up their doors to its natural enemy to find out that it does not hurt to see people actively engaging with art. The whole idea behind WLA/NL is to 'extend' the fun factor of art into eternity. How many more people enjoy what is normally behind museum walls, now that art is made available in the realms of Wikipedia?





F

FRAMING

HOLY GRAIL
QUALITY
SURPLUS

Around the 15th century, a painting was often made on a single piece of wood – the frame was literally an inseparable part of the whole. Later, frames were added for either aesthetic or practical reasons. Paintings were re-framed due to changes in taste and workmanship.

This work, *The Wayfarer* by Jheronimus Bosch (circa 1493) was originally part of a triptych about extravagance and avarice. This piece was part of the wings, which means that it was never intended to be framed.



F02



G

GOOGLIFICATION

CYCLE

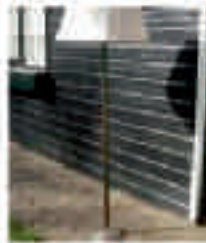
TAG

WINNERS

In a Googlified society, online visibility is everything. And this also goes for the arts. A well photographed, described and tagged image of any object will show up in Google search results faster, such as the winning picture of the Wiki Loves Art/ NL contest of a Dutch classic, a Gispén desk lamp.

gispén lamp

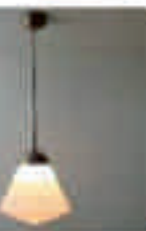
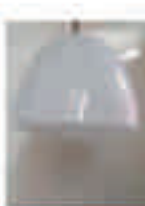
About 21,800 results (0.33 seconds)





Facebook moderas ▼

Advanced search

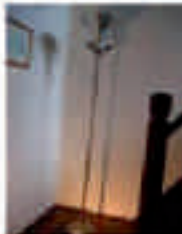


[wikilovesart-winner.jpg](#)

496 × 330 - This photo of a Giespen lamp, taken in the cellar of the Hilversum city hall, ...

[24oranges.nl](#)

[Similar](#) - [More sizes](#)



H

HOLY GRAIL

CONTEXT
UNLOCKING
X-FACTOR

Imagine a world in which every single person has free access to the sum of human cultural production, starting with access to all visual representations. To excellent digital images of as many different works of art from museums all over the world, online available in the highest possible resolution and quality, for free, to be studied, shared and remixed without any restrictions (free after Wikipedia's mission).







ICONIFICATION

APPROPRIATION

DETAILS

RECAPTURE

Pinar&Viola is an independent design studio based in Amsterdam, The Netherlands. They create what they call 'ecstatic surfaces': lovingly crafted from existing images and hyper detailed surfaces that comment on (popular) visual culture. For this book, Pinar&Viola combined two types of 'idols'; classical iconographic statues, combined with 3D modellings of contemporary idols. The portraits are set against 'ecstatic surfaces' that consists of remixed elements from works of art photographed during the WLA/NL contest.

**ICONIFICATION
BY PINAR &
VIOLA**



























IMPROVED

MANIPULATE

QUALITY

ZERO COMMENTS

The two photos on the left were tagged 'plain picture, no photoshop' by the maker. It may sound like an excuse to some: sorry, no time, these are all I can give you. The tag could also be intended to hedge the maker against any critique: I didn't use photoshop to improve these photos, although I acknowledge the fact that it would have been a sensible thing to do. The photos on the right show what a little 'fast photoshop' (here: perspective and white balance correction) can achieve. But how much can Photoshop fix when the original is not great either?



101



102

103



104





INTENTION

DETAIL

MANIPULATE

LUCKY CROP

Hans Aarsman is a former photographer, who worked as a photo journalist at Dutch newspaper Trouw and published a series of books about photography. He now writes about photography in Dutch newspapers and is known for the *Aarsman Collection*, a series of witty and profound analysis of newsphotos in de Volkskrant.

**INTENTION
BY HANS
AARSMAN**

Ansel Adams, no less – whose black and white photographs of the American outdoors are still so keenly sought after – never photographed people. ‘And yet there are people in my photos’, he once said.

‘Two people to be exact, the photographer and the viewer.’ You might be thinking, ‘Pull the other one, it’s got bells on,’ but just think about it. Photography puts itself forward as a medium that shows what the world looks like. → **ARTIST** It is used as evidence in the courtroom and shows how equipment works in instruction manuals. And yet, before a photo is even taken, we’ve already tucked away two indisputable witnesses: the viewer and the photographer, out of mind for everyone who looks at a photo.

→ **BY** Are these two really so important? More so than you might imagine. Without even realising it, the viewer brings his own bias of knowledge and culture to the examination of a photograph. He trusts in this knowledge and culture so much that he doesn’t even think about them. There’s a story about Picasso and a portrait he’d painted of a woman, whose husband had commissioned the work. The husband was shocked when he came to collect the painting. ‘But that’s not what my wife looks like at all!’ It had turned into a typical Picasso painting, with an upside-down nose and ears in the wrong place. → **PORTRAIT** ‘Do you think so?’ asked Picasso. ‘So what does she look like then?’ The husband showed him a passport photo of his wife. ‘My, my – isn’t she tiny!’ said Picasso.

The first requirement imposed on contributions to Wikipedia is the ‘Neutral Point of View’. → **NPOV** Texts have to be written as far as possible without any prior agenda; all of the reliable sources must be consulted, and facts must be related honestly and proportionately. If not, the contribution will be removed by an editor. Can we say the same for photos that end up on Wikipedia? The mere fact that a photographer must always be physically present creates a distortion. It means that it is impossible, in principle, to take a photo of someone all on his own. Even if the subject of the photo is in the middle of a desert, he’s never alone, because there’s always a photographer on hand. → **ARTIST** Unless, of course, the police set up a traffic camera in the middle of the desert, which goes off if people hang around for too long alone.

The majority of photographic subject matter would not exist without a photographer. The photographer is invited, a photo opportunity is set up for him. But even if he is not invited, there’s still a chance that the photo will not be entirely spontaneous. → **USER** Intense rather than normal, perhaps; it’s a well-known fact that people are inclined to try and heighten the impact a bit if they know they’re in the spotlight. Or perhaps less intense; there are also some people who shy

away from the camera. You realise this, unless you're naive, and yet as soon as you look at a photograph, it becomes easy to forget it. You also forget that there's still a whole world beyond the frame. → **LUCKY CROP** This is exactly what I often find most alluring about photography; it can appear so unassuming, so that it seems like you're just looking at a pure moment of reality, even though you should know better.

This is at its strongest with photographs of paintings. Having carefully looked round an exhibition of paintings, gallery visitors will often wander off to the bookshop to buy the exhibition catalogue. A catalogue full of paintings, they think. But in fact it's a photo album, full of photos whose subject matter is paintings. → **CATALOGUE** Art lovers have shelves full of photo books at home. The photography of paintings is as invisible as that. There are degrees of invisibility. → **FRAMING** If he includes the frame, the photographer makes the painting more three-dimensional, which in turn makes the space around the painting more perceptible, and the act of photography as well.

And if you photograph a painting without its frame, from directly in front of it, cropped to where the canvas starts, how

many dimensions do you end up with? No matter how flat, a painting always has three dimensions. The third one is formed by the brushstrokes that rise up from the flat surface.

→ **BRUSHSTROKES** The paint isn't in a flat layer on the canvas, which is what gives life to the darker sections; when you walk past, the reflections shift as you do. Apart from reflections at the edges of the brushstrokes, the entire surface of a painting can be reflective as well. With the darker corners in particular, the photographer has to take care that there are no reflections from the space behind him. → **DRAMA** This he can avoid by draping a black cloth over himself and placing the camera on a tripod. → **AMATEUR** He can also use the self-timer and step out of the picture before the photo is taken, which saves the need for the black cloth. If you use your own lighting, you can deal with these problems by the positioning of the lights. But if you're depending on the available light, with no tripod and no cloth – like the photographers for Wiki Loves Art/NL – then the only way to keep some of the reflections out of the image is to abandon the ideal position, right in front of the painting.

→ **NPOV** This needn't be a problem. You can straighten out the lines again very easily on your computer, but of course this does no great favours to the image. → **IMPROVED**

There is a photographer, Christoph Irrgang, living and working in Germany, who has elevated the art of being invisible in his photos to the ideal. He takes photos of art. There is a film about him. The film is entitled *Das maximal Einmalige und seine Transformation zum Gleichartigen*. You can add your comments on the website, below the film. So far, no one has done so.

→ **ZERO COMMENTS** You could say that the photographer has thus achieved his ideal of remaining invisible. → **BIAS** Perhaps the clue is in the title, which is fairly incomprehensible, even in translation: ‘The maximal unique and its transformation into the similar’. I think this means that an artwork is singular, unique. ‘Maximal unique’ cannot be any more than unique. A photo can be reproduced, so that every print of a photo is in principle the same, or similar. → **QUANTITY** You might then regard the taking of an artwork photo as the conversion of something entirely unique into something similar. If you think about it this way, then photographing art virtually becomes a divine act.

The film was shown on Wiki Loves Art/NL, 21 June 2009, in Rotterdam’s Boijmans Van Beuningen museum. I was there, having just given a lecture for the photographers. Five minutes after having watched the film, the audience could choose: step

outside for a drink or finish watching the film. There was a moment's hesitation until a couple of the audience stood up, and then the entire room emptied out. The moderator and I were the only ones remaining. I'm glad I made that choice; the film was unparalleled. Since then I've watched it many times on the Internet. The first words that Christoph Irrgang says are, 'As a photographer, I am invisible, which gives me a certain freedom.'

In order to achieve this, he really has to draw on all his reserves of craftsmanship. Once he's measured everything, levelled the subject, checked colour temperatures, used his light meters and flash meters, once he's dragged the lamps and reflections screens and black cloths around, he sometimes achieves a level that he describes as transcending taste. → **ARTIST** For me, too, this has always been an ideal. Detaching from yourself, from pretty and ugly, everything being at the service of the subject matter. For most photographers, I imagine that invisibility is more of a problem than an ideal. → **LUCKY CROP** Most photographers jump readily to the conclusion that a photo is too close to the reality. → **BIAS** Amateurs and professionals are alike in this regard. They're frightened that, if they don't add something special to their photos, they'll look too much as if anyone could have taken them. → **IMPROVED** This is the

explanation for all of the remarkable styles, standpoints and manipulations you sometimes see. → **PERSPECTIVE** Pulling out all the stops to add a signature, to prove that ‘I can make something of this’.

So what should the Wiki Loves Art/NL photographers be doing? Should they actually be doing the opposite? Should their deep, heart-felt desire be to eliminate themselves from the photos of the art they’ll be taking? During the lecture I gave shortly before the film was shown, I showed my audience a photo of a painting that had been taken that day in the Boijmans Van Beuningen museum, by someone in that audience. The frame had been included in the photo, and cast a shadow on the wall behind it. I showed this photo because of the difference between it and a painting photographed from directly in front, with no shadow and no wall. → **NPOV** ‘The space around the painting is there to see, and therefore you get the feeling that you’re looking at a photo’, I said. → **CONTEXT** There was a commotion in the room. Would they disagree with this? Above the clamour, a voice rang out; a man who detached himself from a group at the back: ‘I took that photo!’ he shouted.

K

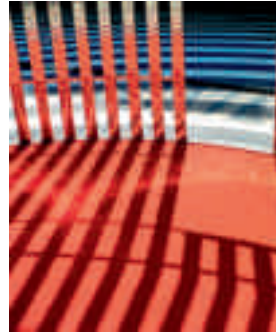
KALEIDOSCOPE

DETAIL

FASCINATION

PERSPECTIVE

A museum visit can be a kaleidoscopic experience. Who doesn't recognize the feeling of being overwhelmed by all these objects that, beautiful or ugly, withstand the passage of time better than you, mortal creature? But sometimes, the museum building itself becomes a kaleidoscope, and the Boijmans van Beuningen in Rotterdam takes this literally. No wonder that on Sunday, 21st of June Flickr user Adfoto pointed his Panasonic DMC FZ20, pointed and shot. The museum becomes the object of art itself.



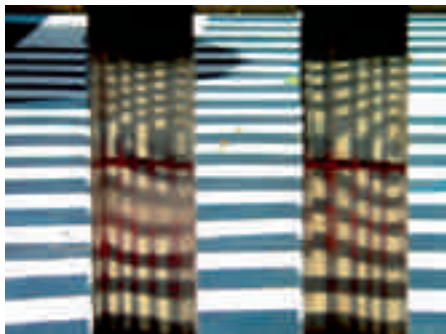
K01



Ko4



K02



K03



K05



K06

L

LUCKY CROP

CONTEXT

FRAMING

WINNER

The winning WLA/NL photo was elected by a professional jury because of its photographic qualities, but it seems that the judges were fooled by the maker. Or were they? The photographer, after making the photo, uploaded it to her computer, viewed it on substantial screen real estate and decided that it could not compete unless most of it was cut away. This of course, is far from fooling the jury – it is presenting the reality in an optimal form.





L01



M

MANIPULATE

BIAS

METADATA

WINNERS

For a long time it was possible to manipulate a photo without anyone noticing. Not because manipulators in the analogue past were so much better in covering up their cut and paste work, but because metadata did not exist yet. Nowadays, every process that a photo undergoes, even inside the camera's body, is recorded in digital pieces of information. Secrets are hard to keep in the digital age. The maker of this image made an almost seamless panoramic composition of several photos using Photoshop.



M01



M

METADATA

ARCHIVE

NPOV

UNLOCKING

LUST is a graphic and interactive design studio based in The Hague, The Netherlands with a design philosophy that revolves around process-based and generative design. For this publication, they researched and visualized the problematic complexity of describing, organising and archiving digital images. Or in this case, one particular image: *Self Portrait with Felt Hat* (1888) by Vincent van Gogh. If you consider that most art comes to us via digital reproductions on screens instead of museum walls – how is it with the curatorial skills of tomorrows search engines?

METADATA BY LUST

Re/Search: Self-Portrait with Felt Hat

What is a picture and what does it depict? Search engines don't know anything more than the keywords that describe a picture, possibly its caption, or the color value of its pixels. Search engines don't know if something depicts a portrait or a landscape, let alone recognizing an idea, concept or abstraction. This project attempts to re-construct, re-search and re-evaluate just one of the thousands of pictures from the Wiki Loves Art/NL Flickr pool, and demonstrate different approaches to query an image in a digital environment.

Object

ART, PAINTING, IMPASTO,
ABSTRACT PAINTING,
SELF PORTRAIT, VINCENT
VAN GOGH, DUTCH,
POST-IMPRESSIONISM

Display

WALL, MUSEUM,
DECORATIVE FRAME,
GOLD FRAME

Content

MAN, HAT, COAT, SHIRT,
NECK, SHOULDERS,
FACE, EARS, EYES, NOSE,
MOUTH, HAIR, BEARD

Colors

BLUE, WHITE, ORANGE,
GREY, RED, BROWN.

A picture of a painting of a portrait of a white man with an orange beard, wearing a blue jacket and a grey hat. The painting hangs against a light grey or white wall that has a slightly red tone, most likely a result of how the camera lens interpreted the light and its color spectrum. The painting has two spot lights on it, which is clear from the two drop shadows under and slightly to the left of the painting. The light comes from above, making a dark shadow on the top few centimeters of the painting, which on the picture looks like a black bar. The space where the painting hangs is most likely a gallery or museum space. The painting is not very big, especially in comparison to its frame, which seems out of proportion. As the linen texture of the wall behind appears quite rough, it is likely that it is not very large, probably not more than 30 to 35 centimeters in height. The frame is made of decorated wood, probably painted gold and consists of five different borders with different heights. Three out of the five borders have decorative patterns on them, the outside border is the highest and the inside border the lowest, allowing the eye to focus on the painting. The painting is slightly higher than it is wide, but more square than most portraits. The painting is obviously the focal point of the picture and painted in such a manner that one can see the brush strokes, especially because they vary in color. These colors form more solid

colors when looked at from a distance. The brush strokes often follow the features of the depicted object, the man. The man is depicted in front of a dark blue background and radiating around his head, white and pinkish strokes intertwine with varying shades of blue. The portrait ends on the chest, where the collar of his jacket comes together and the head of the man is turned slightly to the left. We see more of the right side of the mans hat, cheek and right ear. Under his hat, some short orange hairs can be seen. The length of the hairs of his beard, which includes a moustache, are a maximum of one and a half centimeters. The man has a sad look in his eyes, and looks straight at the viewer of the painting, or in this case the picture of the painting. This is highlighted through the way the painting is made, it almost looks as though all brush strokes radiate from the eyes. The skin color is made from strokes of pink, white, green, yellow, and red. The hat appears to be grey, the jacket blueish, with white stripes on the collar and a similar pattern on the rest of the fabric, just in a different direction. The man on the painting in the picture wears a white shirt, and an old-fashioned tie. This is the only element that can formally identify the painting in a certain time-frame, which seems to be late nineteenth century. All shadows in the painting have a blue or purple quality.

URL
<http://www.flickr.com/photos/pachango/3680321897/>

Dates
 Taken on June 29, 2009
 at 7.47 am CEST
 Posted to Flickr July 1, 2009
 at 8.34 am CEST

EXIF data
 Camera Canon EOS 40D
 Exposure 5
 Aperture f/8.0
 Focal Length 45 mm
 ISO Speed 100
 Exposure Bias 0 EV
 Flash Off, Did not fire
 File Size 4.5 MB
 File Type JPEG
 MIME Type image/jpeg
 Image Width 2232
 Image Height 2451
 Encoding Process Baseline DCT,
 Huffman coding

Bits Per Sample 8
 Color Components 3
 X-Resolution 240 dpi
 Y-Resolution 240 dpi
 Software Adobe Photoshop CS3
 Macintosh

Date and Time (Modified)
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Exposure Program Aperture-priority AE
 Date and Time (Original)
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 Date and Time (Digitized)
 2009:06:29 07:47:02

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 Sub Sec Time Original 00
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Viewing Conditions
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Measurement Illuminant D65

Creator Tool Adobe Photoshop
 Lightroom
 Metadata Date 2009:07:01

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 Flash Compensation 0

Format image/tiff
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Hierarchical Subject "Van Gogh Museum"
 Color Transform YCbCr
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 Flash Return No return detection
 Flash Mode Off
 Flash Function False
 Flash Red Eye Mode False

Unique colors
 283'901

Measure RGB
 Red 5470632 152.482 0 255
 Green 5470632 134.542 0 255
 Blue 5470632 115.287 0 255

This photo belongs to
 Pachango's photostream (2'026)

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Privacy
 This photo is visible to everyone

Flickr Groups
 Van Gogh Museum (Set: 86)
 Museum (Group: 70'849)
 Museum Online (Group: 6'274)
 Van Gogh (Group: 1'165)
 Van Gogh Museum (Group: 855)
 Vincent van Gogh (1853-1890)
 (Group: 422)
 Vincent Van Gogh (Group: 175)
 Wiki loves art /NL (Group: 4'740)

Geotag
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Flickr Tags
 Van Gogh Museum
 Vincent van Gogh
 wiki loves art/nl
 Amsterdam
 Pachango
 WLANL
 Zelfportret
 1887

1888
 Self-portrait
 Holland
 Netherlands
 flickr:user=Pachango
 wlanl:museum=VanGogh
 geo:locality=Amsterdam

Self-Portrait with Felt Hat, 1888
Vincent van Gogh (1853-1890)
Oil on Canvas, 44×37.5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Stichting)
 F.344

Van Gogh painted this self-portrait in the winter of 1887-1888, when he had been living in Paris for nearly two years. Since his arrival in the city he had devoted much study to the dotted Pointillist technique, thereby learning how he might apply it in his own fashion. His use of brushstrokes running in a variety of directions created a self-portrait with a halo-like circle round his head. This variation and the dynamics it created were Van Gogh's own contribution to the new style of painting.

Self-portraits
 Interested in portraiture as a source of income, but unable to afford models while perfecting his skills, Van Gogh turns to his own image: "I deliberately bought a good mirror so that if I lacked a model I could work from my own likeness." He paints at least 20 self-portraits in Paris. The range of his experiments in style and color can be read in the series. The earliest are executed in the grays and browns of his Brabant period; these somber colors soon give way to yellows, reds, greens, and blues, and his brushwork takes on the disconnected stroke of the Impressionists. To his sister he writes: "My intention is to show that a variety of very different portraits can be made of the same person." One of the last portraits Van Gogh paints in Paris, *Self-Portrait as an Artist*, is a dramatic illustration of his personal and artistic identity.

Impressionism and the City
 On February 27, 1886, Van Gogh arrives in Paris. He lives with Theo in Montmartre, an artists' quarter. The move is formative in the development of his painting style. Theo, who manages the Montmartre branch of Goupil's (now called Boussod, Valadon & Cie), acquaints Van Gogh with the works of

Claude Monet and other Impressionists. Previously he had known only Dutch painting and the French Realists; now he sees for himself how the Impressionists handle light and color, and treat their original themes from the town and country. For four months Van Gogh studies at the prestigious teaching atelier of Fernand Cormon, and he begins to meet the city's modern artists, including Paul Gauguin, Henri de Toulouse-Lautrec, Emile Bernard, Camille Pissarro, and John Russell.

Gogh Museum Stichting Van
 Paulus Potterstraat 7
 1071 CX Amsterdam
 Netherlands
 +31 20 570 5200
www.vangoghmuseum.nl

Rated 4.3 out of 5.0, 870 reviews

The Van Gogh Museum is a museum in Amsterdam, Netherlands, featuring the works of the Dutch painter Vincent van Gogh and his contemporaries. It has the largest collection of Van Gogh's paintings and drawings in the world.

Categories
 Museum, Tourist Information Centre, Entertainment, Tourist Attractions

Hours
 Mon 10 am-6 pm
 Tue 10 am-6 pm
 Wed 10 am-6 pm
 Thu 10 am-6 pm
 Fri 10 am-10 pm
 Sat Closed
 Sun 10 am-6 pm

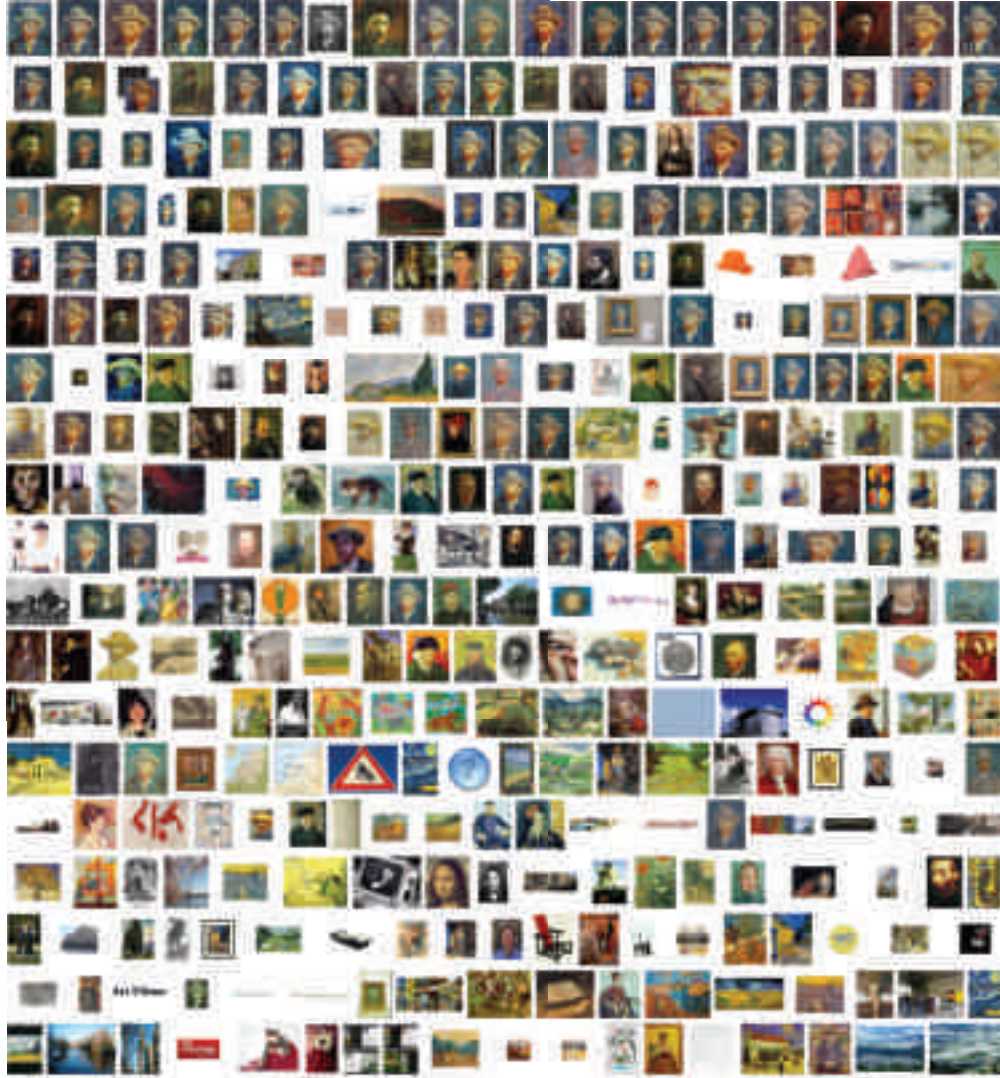
Transit
 Tramstop van Baerlestraat (170m),
 Tram 2, 3, 5, 12

Details
 Admission: Adult 12.50; Student (13-17) 2.50; Child (0-12) free
 Season: Closed Jan 1
 E-Mail: info@vangoghmuseum.nl

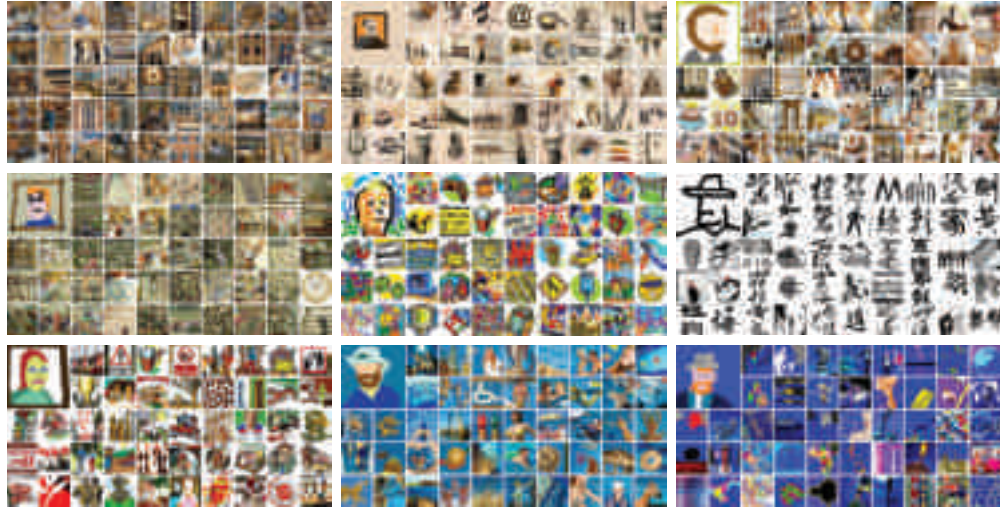
Google search results
 "Self-Portrait with Felt Hat"
 58'700 results

Facebook
 Fans 260'017
 Profile pictures 1
 Pictures 1296
 Videos 21

Search for "Self-Portrait with Felt Hat"



Search by sketch



Reverse image search



Properties



HSV



RGB



xyY



YUV



RGB
Frequency weighted



RGB
Histogram



RGB
Median Cut



RGB
Wu Quant



Colors



R



G



B



4 colors



3 colors



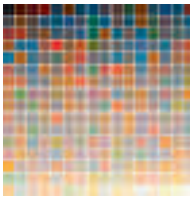
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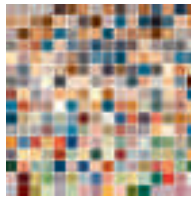
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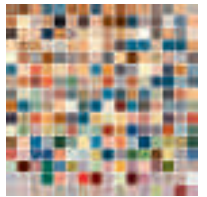
Hue



Brightness

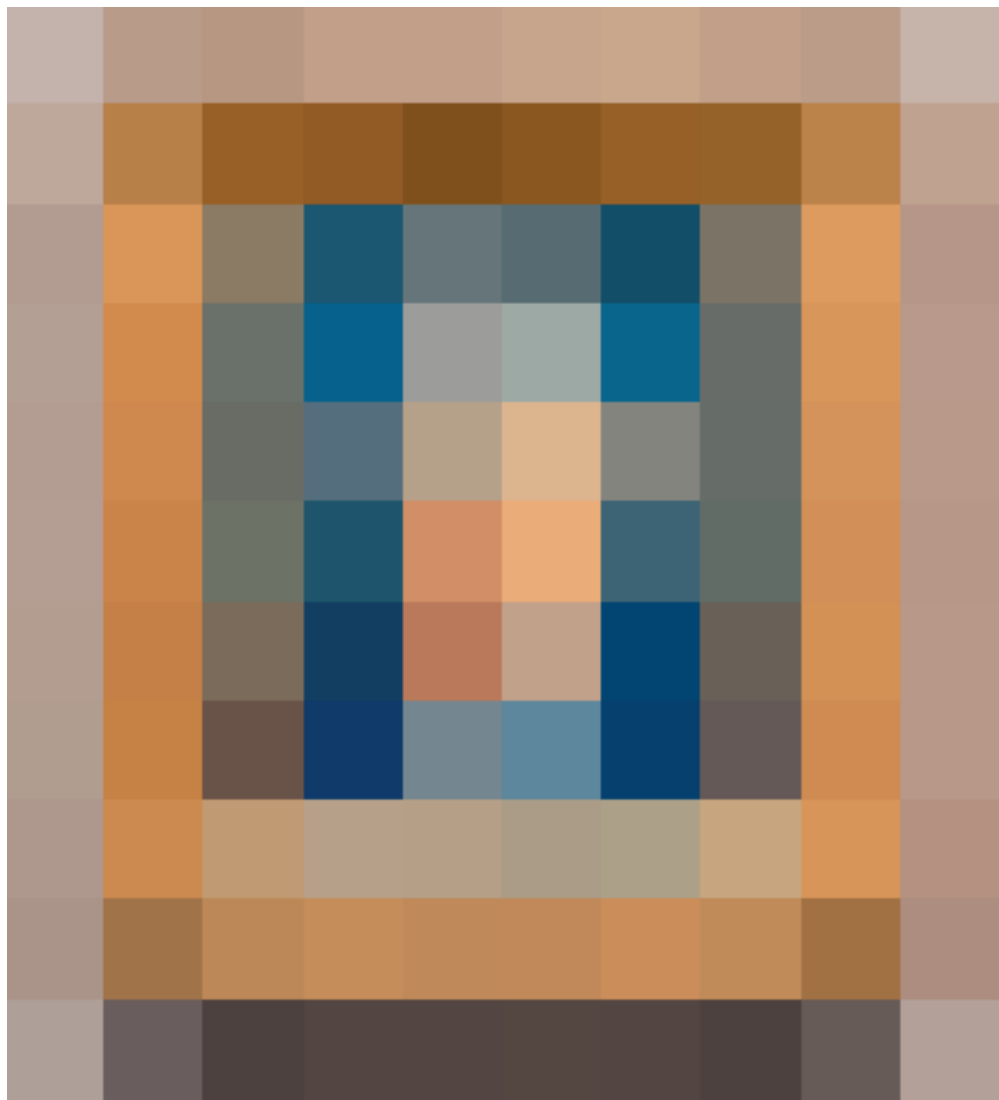


Frequency



Not sorted

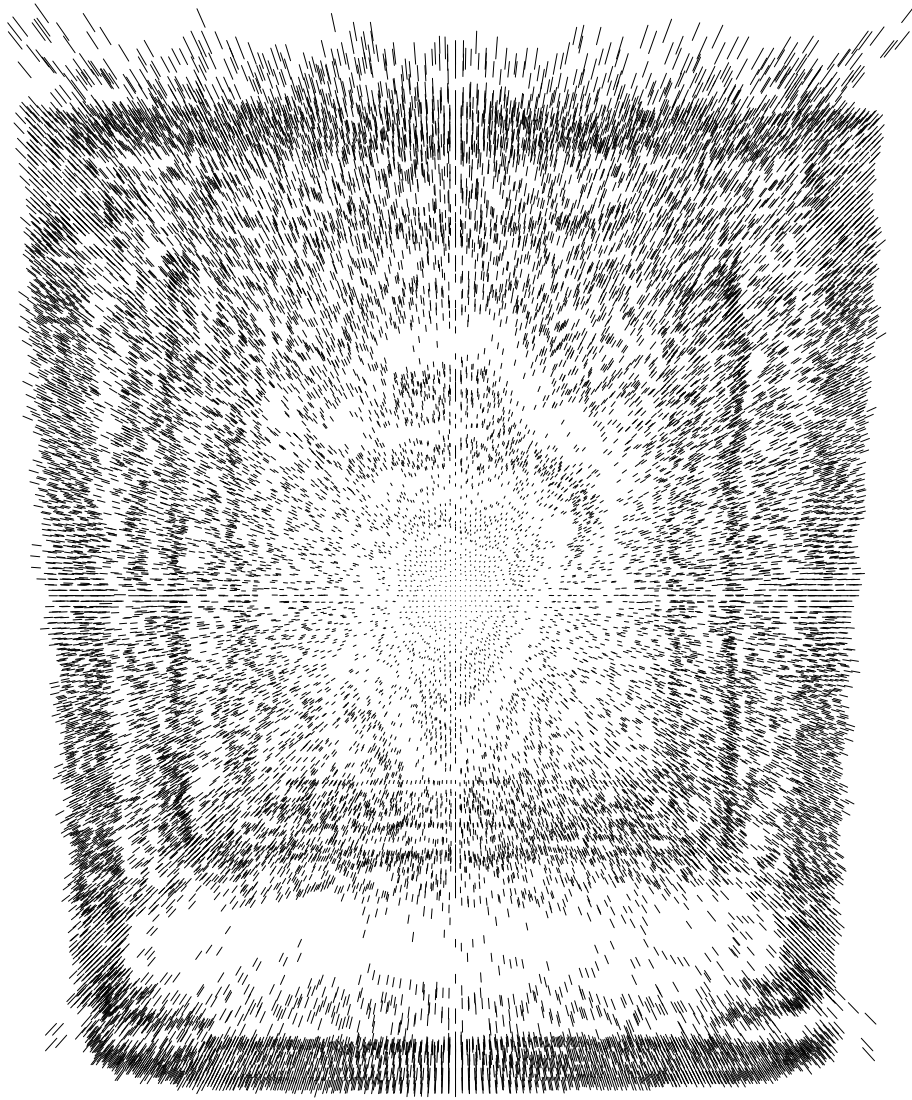
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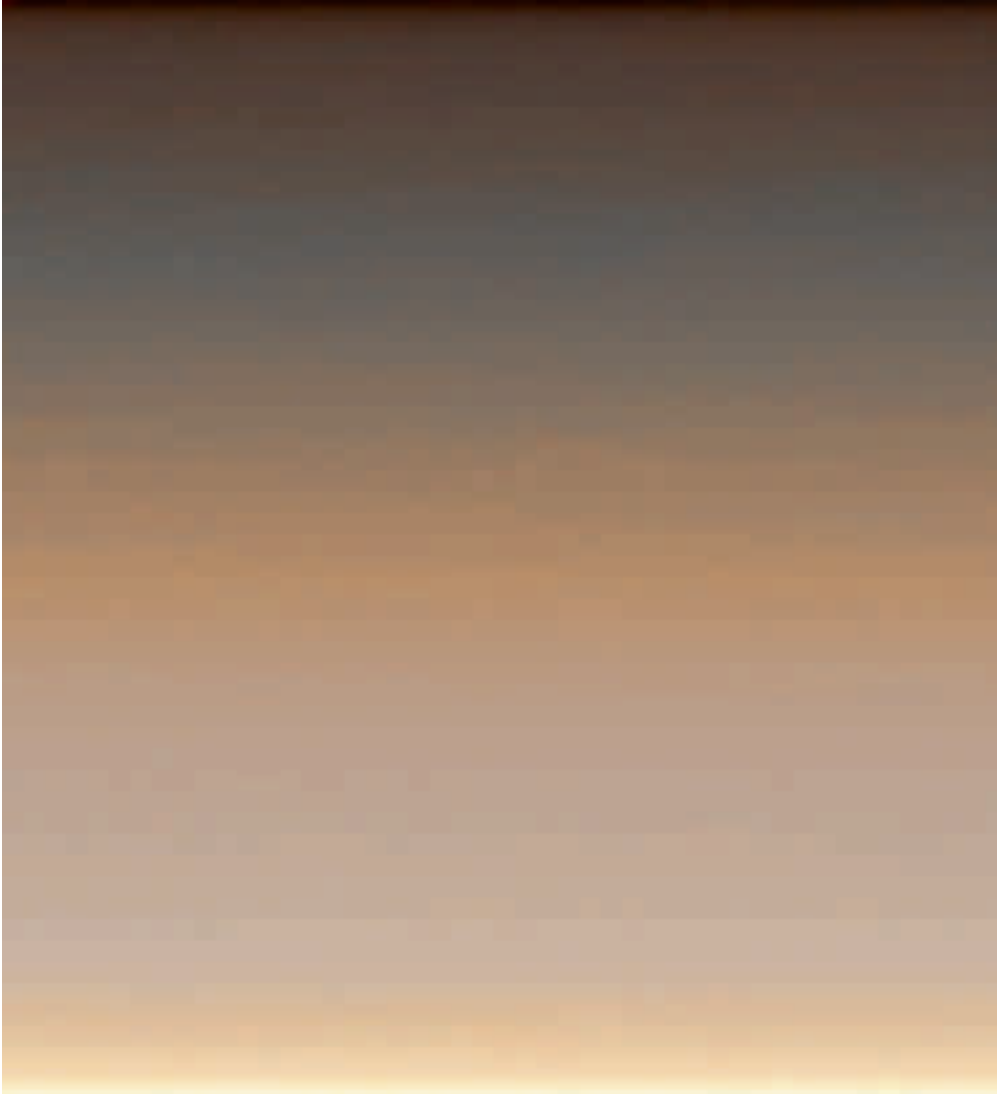
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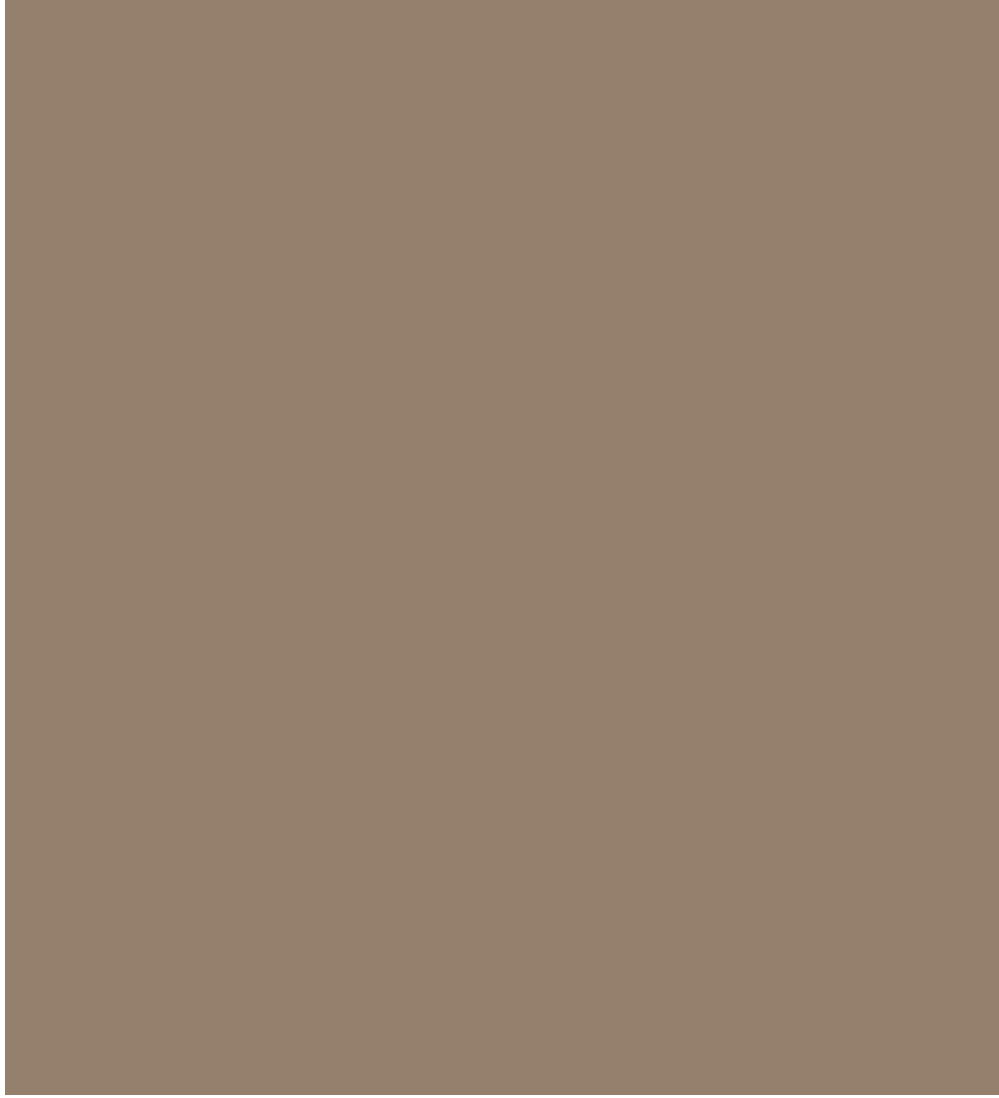
Redraw



Reorder



Reduction



N

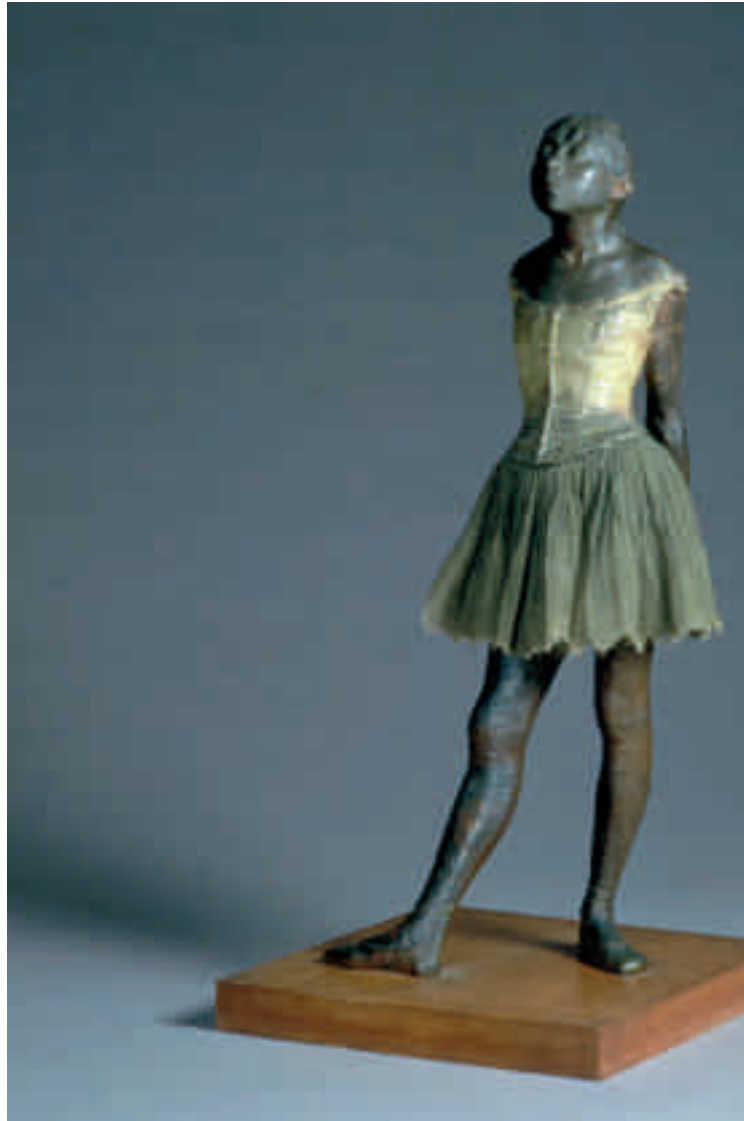
NPOV

BIAS

PERSPECTIVE

QUANTITY

Wikipedia uses the Neutral Point of View (NPOV) principle to make sure articles are written from an editorially neutral standpoint. But how does this 'neutrality' relate to the representation of art on Wikipedia? With paintings, things are relatively easy, but how do you photograph a sculpture in a 'neutral' way? Thoughtlessly, we assume it to be normal that the Boijmans van Beuningen museum curator photographed Edgar Degas' *Little Dancer of Fourteen Years* from the front, and thus in a compelling way says: *this* is how you should look at this beautiful piece of art. But why should we? The girl has a beautiful back too.





N02



N03



N04



N05



N06



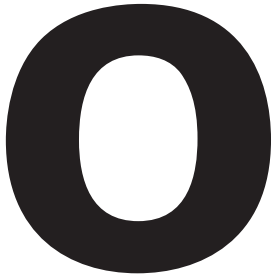
N07



N08



N09



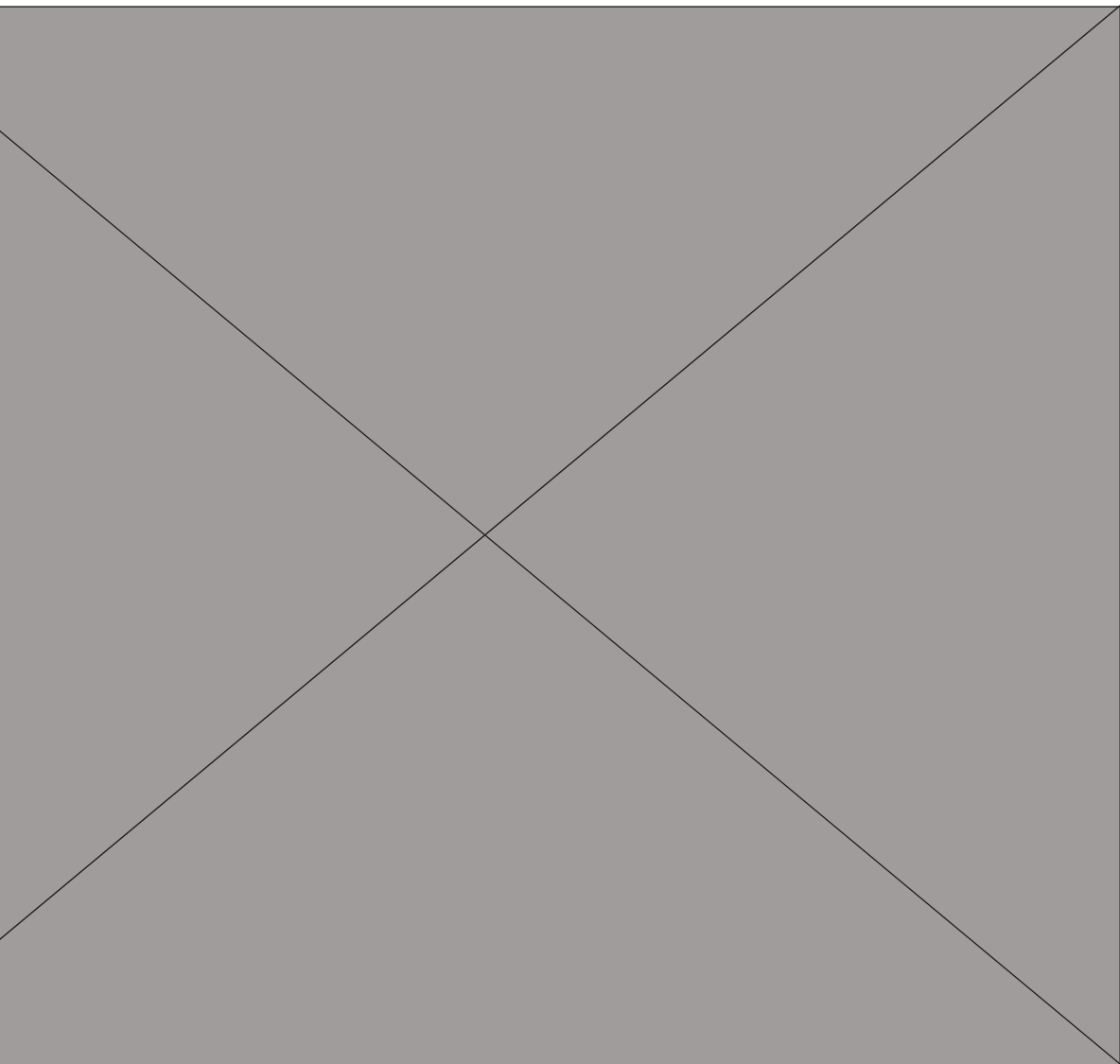
OWNERSHIP

COMMUNITY

PANIC REACTION

SHARE ALIKE

The very reason this book exists is the concept of sharing. Without people willing to share the products of their creativity, the project would rather be called 'Individuals Love Art'. The very premise on which most artists base their work is to show it to others, share it with people who appreciate it, form an opinion about it or have conversations around it. Many of the contesters' photos on Flickr generate substantial discussion: they have become social objects. Not having the photo available on this page leaves us with an empty canvas and not much to talk about.



P

PANIC REACTION

ARTIST

OWNERSHIP

SIGNATURE

Erik van Tuijn works at the Gemeentemuseum Den Haag as coordinator Digital Media and is responsible for innovation, development and editing of 'all things web'.

**PANIC REACTION
BY ERIK
VAN TUIJN**

Every time I look at photos of the Gemeentemuseum in The Hague on Flickr, it strikes me, time and again, that visitors manage to take the most delightful photos of Berlage's museum building.

75 years old in 2010, it is still in great demand as a photographic subject. The second thing that strikes me is the sheer volume of photos of the works of art you can see there, often covered by (at least) a *Creative Commons Shared Alike* → **SHARE ALIKE** licence. There are even some (amateur) photographers → **AMATEUR** who have made a game out of snapping all the works in a particular gallery, one by one, complete with the title descriptions taken from the nameplates. → **TEXT** It seems to make little difference to the quality of the photos that, as a museum, we do not allow tripods or flash photography. → **QUALITY**

I've been to lots of museums where photography is discouraged by signs or surly looks. Even the museums seem to be confused sometimes about whether this is acceptable or not. And the same goes for the Gemeentemuseum, e.g. when we took part in the Wiki Loves Art/NL project in 2009. → **PARTICIPANTS** It used to be generally accepted at the Gemeentemuseum that photography was not allowed. But the wheels started to come off this consensus when we decided to take part in WLA/NL. This decision didn't raise any insurmountable problems, since it had become increasingly complicated to enforce the rule in practice, because of the omnipresence of mobile phones with their built-in cameras. Maybe we can still ban people from

taking cameras into the museum, but it's a bit trickier with mobile phones.¹ WLA/NL therefore provided an ideal opportunity to take a close look at the rules again. How, after all, can you get involved in a project like this if you ban photography in the galleries?

At the end of the day, about 40 photos of 25 different paintings found their way into the Wikimedia Commons pages, the collection point from which Wikipedia users hunt for their image material. As things stand, only a couple of them have actually found their way to the Wikipedia page itself. → **CYCLE**
In retrospect, WLA/NL turned out to be a catalyst for change at the museum, but it was no more than a very modest success in terms of the number of photos taken and the extent to which they have been re-used. → **RE-USE**

Despite the intention to use WLA/NL as an icebreaker, it turned out not to be so easy in practice to achieve a workable compromise within the museum about exactly how we would take part in the exercise. In an attempt to keep the whole thing manageable, photographers had to report at the front desk for a pass, which actually distanced WLA/NL from the notion that

anyone could go and take photos in the galleries. Those who applied for a pass were also given a list of the works of art they could photograph. It was quite a modest little list, with just 25 works of art, all from the ‘Hague School’, a 19th century landscape painting movement based in the provinces of North and South Holland. Other works of art in the collection were off limits. → **OWNERSHIP** When one of the WLA/NL photographers visiting the museum – there were only three of them in total – calmly proceeded from the Hague School galleries to take photos right up to Mondrian’s *Victory Boogie Woogie*, the museum immediately hit the panic button. The WLA/NL organisation was asked to remove the photos from Flickr.

But why did we do this? The reason given at the time for the rather strict curbs on WLA/NL was that, like many other museums of modern and contemporary art, the Gemeentemuseum was hidebound regarding the publication of images of the items in its collection. Certainly, museums holding the work of artists who have not yet been dead for seventy years have problems with this. → **PARTICIPANTS** And this applies to a large proportion of the western artists who worked in the 20th century – in fact, any artist who died after 1940. This includes, among the artists represented in the collection of the Gemeentemuseum, Mondrian,

who died on 1 February 1944, Jan Schoonhoven, who died on 1 July 1994 and Constant Nieuwenhuis, who died on 1 August 2005. Thus the Gemeentemuseum will still be bound by the copyright on these works until 2015, 2065 and 2076 respectively. In principle, this explains why we only gave permission, for the purpose of WLA/NL, to photograph works from the Hague School: Anton Mauve died in 1888, Jacob Maris in 1899 and Jan Hendrik Weissenbruch in 1903. Even the later Hague School artists, like Matthijs Maris (who died in 1917), are outside the limits of current legislation and are therefore now in the public domain. → **ARCHIVE**

But how active should we be in protecting the copyright of third parties against amateur photographers? For WLA/NL, at least, we opted for a highly protectionist stance, although you might as well ask whether this was the right thing to do. The issue is in any case indicative of the confusion that sometimes reigns among museum staff about image rights: about the bodies that manage, defend or attack them and our potential obligations towards them. → **SHARE ALIKE** This is why it makes sense to dig a little deeper into the issue, and try to put it all in context. What parts did the various parties have to play, what were their interests and how did these contribute towards the decision we took?

Wikimedia uses a basic but also probably legally binding definition for an image that is in the public domain. If an image is on the Wikimedia Commons pages, then it complies with the guidelines for ‘Free Cultural Works’, and we can therefore state with reasonable certainty that it may be reused without too many preconditions.² → **APPROPRIATION** But of course there are many more images floating around the Internet, and the origins of many of them are unclear. Also, there is the question of whether the uploaders themselves actually owned the rights (or even bothered about them). → **OWNERSHIP** It is so easy to upload and download content over the Internet that copyright and rights to reproduce works no longer seem to play any significant role in day-to-day practice. This puts Wikipedia in a tricky position, because a platform of its size inevitably attracts the attention of all sorts of angry customers, which is where things can turn nasty. → **REVERSE** Matt Mason, author of *The Pirate’s Dilemma*, comments on this: ‘What you often see in markets is that the businesses at the top of the hierarchy have nothing to gain from change, and therefore lobby against change’.³ As an example: in 1999, when he was a student, Shaun Fanning launched Napster, an online platform for sharing music among the users. By making it really easy to copy and distribute music on a large-scale, and thus seriously undermining the music industry’s earnings model, the service was largely responsible for the way

we download things nowadays. Obviously, the platform immediately brought down the wrath of the music industry on its head, and it succumbed to the pressure in 2001.

As an online encyclopedia, Wikipedia has hitherto been spared any such confrontation, partly because it makes a careful habit of considering what constitutes acceptable or unacceptable conduct by its users. → **SHARE ALIKE** In principle, all of the knowledge on Wikipedia is given voluntarily – with source references being provided for any quoted material – so that the publishers of classic encyclopedias have been sidelined since day one. The use of images on Wikipedia is a different matter, however, because this is covered by a system of rights – in parallel with the music industry – that can't just be ignored.

→ **OWNERSHIP** However, since Wikipedia is based around knowledge rather than images, it has opted to set out clear and – as far as possible – legally binding definitions of what can and can't be used on its web pages.

Museums – as protectors of cultural heritage – have quite different concerns. → **PARTICIPANTS** In principle, they protect the position of the artist on ideological grounds (the museum being

seen as the temple of artistic ‘creativity’): museum collections rely fundamentally on the notion of original authorship. → **BY** But museums are not just the managers of these fruits of creativity, they also open them up to a wider public. To be successful in doing so, they have to distribute images of the works to the general public, for both educational and marketing purposes, to foster the ‘public good’, albeit – in principle – without any profit motive. → **VALUE** This sometimes leaves museums between a rock and a hard place: the desire and need to monitor and manage copyright can severely restrict the degree to which art is made available to the public. → **GOOGLIFICATION** The principle, for all works on which copyright is still outstanding, is that the museum must be able to demonstrate that it has looked for the people who own the rights if an image of a work is published. → **ARTIST** For a catalogue containing, say, 100 images, this can be a devil of a job; but to publish images of the entire collection on the internet (with about 120,000 objects in the Gemeentemuseum), it becomes virtually impossible, even if a substantial part of the collection is free of copyright. → **SURPLUS**

Caught between the extremes of active copyright monitoring on the one hand and piracy as the natural status quo on the other hand, museums are continually seeking a fine balance between

public rights and behaviour, the authors' rights and their own objectives. This is not helped by the fact that museums (at least those displaying modern art) only rarely own the copyright for the objects in their own collections.⁴ And there are quite a few potential rights owners that museums have to take into account.

→ **OWNERSHIP** The rights may be owned by the artist himself, but they can also be owned by a number of producers at the same time, as is often the case with films. The rights may just as easily be owned by the artist's descendants, or by foundations or businesses that have acquired them.⁵ It is also possible that the photographer, taking a photograph of the artwork in question, could be adding copyright to his photo. Recording an image of a painting as true to life as possible is regarded as making a copy, and not as a creative act, but the situation becomes more complicated with photographing installations or sculptures. → **RE-USE** In these cases there is some scope for creative interpretation, because the photographer can walk around the work: → **NPOV** perspective, framing and lighting can vary and, legally speaking, this is enough to allow copyright to be claimed. → **FRAMING**

In practice, however, the Gemeentemuseum adopts a relatively no-nonsense approach. We opt to follow the rules on reproducing

work, notionally at least, but in principle we proceed on the assumption that we are allowed to use images of works from our collection (and/or ones hanging in the galleries), since otherwise we would be unable to do our work. We maintain contacts with Pictoright, but when we publish photos of orphan works – if we cannot find the person who owns the rights – we make do with including a disclaimer and a request to contact us if there are any problems. → **SHARE ALIKE** This prevents us from having to spend a disproportionate amount of time on detective work. Being able to rely on quotation rights can also be a useful fallback option, but sometimes there are special cases that lead to complicated situations. For instance, the Gemeentemuseum and the Mondrian Trust, which owns the image rights for Piet Mondrian, have been entangled with each other for many years.

Piet Mondrian is one of the icons of non-figurative art in the early 20th century. → **ICONIFICATION** The Gemeentemuseum is fortunate to manage the largest collection of Mondrian's work in the world: we have nearly 300 of his works. Compare this with the Museum of Modern Art in New York, which holds about 25. What makes our collection particularly special is that it spans Mondrian's entire career, from early works – such as the drawing *Bos met Beek* (*Woods with Stream*) from 1888 which

he produced at the age of 17, to his last work, the officially unfinished – but brilliant – *Victory Boogie Woogie* from 1944. As far as my argument is concerned, however, what is more important is to take a look at Mondrian's personal life. In 1911, he was on the point of marrying Greta Heybroek, but he broke off the engagement, lamenting that 'it was just an illusion, all that beauty'. From that point on, he devoted himself entirely to his career as an artist. And while he may have been a bit of a womaniser, he basically remained a bachelor for the rest of his life. Nor did he have any children. When he died on the 1st of February 1944, from the effects of pneumonia, it turned out that he had bequeathed his entire estate – including the copyrights – to his good friend and artist colleague Harry Holtzman.⁶ In the 1930s, Holtzman had fallen so much under the spell of Mondrian's work that he travelled from New York to Paris to meet the artist. It was the start of a close friendship and, following the outbreak of the Second World War, Holtzman, using his wife's money, paid for Mondrian's voyage from London to New York and his subsequent stay there. For his part, Mondrian appointed Holtzman as the executor of his will and sole beneficiary of his estate. When Holtzman himself died, in 1987, the rights were passed on to his three children, Madalena, Jackie and Jason. They set up a trust to manage the rights, with the following objective: 'The Mondrian Trust aims to promote

awareness of Mondrian's artwork and to ensure the integrity of his work. → **OWNERSHIP** We intend to carry forward his legacy and influence a new generation of artists by managing and encouraging copyright use for Mondrian's artwork.'

The Trust brought in Ms Hilary Richardson of HCR International to manage the rights. HCR is an important point of contact for every publication produced by the Gemeentemuseum about Mondrian, and one with which we regularly disagree. For instance, HCR wants to examine the galley proofs for our Mondrian catalogues, and have a say in how we depict the images. A recurring bone of contention here is the inclusion of detailed sections of paintings. → **DETAILS** This is because these *are* free of copyright, so that HCR discourages their use. There is also a rigid regime for captions. → **TEXT** HCR bases its captions on the *catalogue raisonnée* by Joosten/Welsh, dating from 1998, because this provides unique titles for the works so that they are easier to trace.⁷ For many years, however, the Gemeentemuseum has been using its own list of titles, which is not the same. Hans Janssen, Mondrian specialist at the museum, says 'The reason for this is that the Gemeentemuseum prefers to derive the titles, as far as possible, from authentic sources and the titles that have been recorded in the museum's inventory for

many years, and which were given to the artwork in years gone by for sound, academically substantiated reasons. Where Mondrian personally gave the works their titles, these have been adopted. Where the artist used several different titles, we prefer the first one that he gave. Also, we generally opt for the title designations that were left to us by Salomon B. Slijper.⁸ Slijper was one of Mondrian's friends and one of his largest Dutch collectors. The Gemeentemuseum has Slijper to thank for the lion's share of its wonderful collection of Mondrian's work.

The Trust offers two forms of reproduction rights. First of all, there is 'copyright permission', which the Gemeentemuseum often has to cope with: '*Copyright permission* is given for commercial, educational or museum reproductions of one or more Mondrian images used for example in advertising, annual reports, public relations, museum publications, commercial and educational websites, and for editorial uses. → **VALUE** Copyright fees are due when permission is granted.' Secondly, there is an option for licensing: 'Contracts are granted for reproductions of Mondrian images incorporated in products destined for commercial uses or sale. Licensees generally use a number of images and they commit to a merchandising program spanning several years. Products include any item intended for sale as well

as product packaging. Examples are postcards, calendars, home textiles, rugs, gifts, toys, books about Mondrian. → **CONSUMARIZE** Royalties and advance royalties are paid to the Trust on a fixed schedule.’ The Trust does not embark on any other activities to promote the Mondrian ‘brand’, nor is there any special set of rates for non-commercial use of the images.

The situation in which the Gemeentemuseum and the Mondrian Trust find themselves is not an unusual one in the art world: the reproduction rights for the work of Andy Warhol are managed in much the same way by the Warhol Foundation in New York. → **ICONIFICATION** The only difference is that the Warhol Foundation charges lower rates for non-commercial use of images. You could argue that the Warhol Foundation is doing something that the Mondrian Trust isn’t: in addition to managing the legal rights, it also manages the spiritual inheritance. This has some big – even bigger – disadvantages, however: the Warhol Foundation plays an important supervisory role when it comes to checking the authenticity of Warhol’s work. → **SIGNATURE** It – and it alone – decides which works by Warhol are genuine and which are not. In Warhol’s case this is an unusually complicated task, because he personally jettisoned every convention about authenticity. The result is a never-ending stream of rumour

and lawsuits in which the Warhol Foundation is accused of influencing the market, practising favouritism and being inconsistent or even fraudulent in how it deals with the authentication process.

The Gemeentemuseum does not enjoy a wonderful relationship with the Mondrian Trust. We regularly have heated discussions about how we use images of his work, and if we approach them with a specific question, it often results in HCR casting a critical eye over our other activities as well. This explains why we are so conservative in the way we use images of Mondrian's work. For example, we don't keep any posters or postcards of his work in our museum shop. → **CONSUMARIZE** The licensing fees we would have to pay for this, to use images commercially, are financially unfeasible. But if we compare this to the situation surrounding the Warhol Foundation, we are still quite lucky: we may pay top dollar, but as a museum we still have the scope to investigate the authenticity of Mondrian's work ourselves. → **APPROPRIATION** More than that, we take the lead in this work.

Back to the question we asked at the start: why did the Gemeentemuseum adopt such a resolute stance when an image

of Mondrian's *Victory Boogie Woogie* appeared on Flickr? After all, photos that are taken of and in the Gemeentemuseum appear on Flickr every week, and we never feel the need to get any of these photos removed, be they of Mondrian, the building or even the museum attendants. → **CONTEXT** The museum allows photos to be taken – albeit without tripods or flash – and as long as the photos in question are not being used for official publications, even HCR does not seem to be too concerned about the situation. → **AMATEUR** At least this seems to be what is implied in an email exchange between Knowledgeland – the publisher of this catalogue – and HCR: ‘The site appears to be primarily for posting amateur photography and blogs’, was the reply by Ms. Richardson to an email explaining the WLA/NL project and asking her to provide a contribution for this catalogue. That was the extent of any interest in the phenomenon.

Perhaps the museum felt the Mondrian Trust breathing down its neck? More likely we were confusing our position with that of the Wikimedia Foundation. They impose strict requirements on the use of images on Wikipedia. → **SHARE ALIKE** And we can assume that the photo of the *Victory Boogie Woogie* had simply never been included in the Wikimedia Commons database. The

photograph, by photographer FLoeronthefloor, had never been subject to the control process and had therefore ‘just’ stayed on Flickr as one of the many ‘amateur photos’. → **USER** All in all, the Gemeentemuseum might have been best to let sleeping dogs lie, but, worse than that, it was unusual and unjust for us to take such umbrage. Our apologies, therefore, go to photographer FLoeronthefloor, → **BY** the victim of our little flurry of panic.

The reason, therefore, why there are no photos of Mondrian’s art works in this catalogue is not because there is a ban against photographing his works, but because Wikipedia is unwilling (or unable) to use them. → **OWNERSHIP** One positive outcome of this, however, is that we at the Gemeentemuseum invite everyone to photograph our collection to their heart’s content, but with a word to the wise; any photographer exploiting the photo commercially runs the risk of receiving a bill from HCR. → **CONSUMARIZE**

Of course, it is tempting to speculate about the positive role museums can play in the debate about copyright but, as is apparent from this tale, at the end of the day we are first and foremost a consumer of the image, or at most a mediator for its

use. → **PARTICIPANTS** But this doesn't mean that our hands are tied! We, as museums, can at the very least start to make proper, long-term arrangements with artists and other rights holders. Sort out the rights at the point of purchase or exhibition, if the artist is involved in person. But don't lose sight of the other side of the coin: release all the images on which there are no rights or where you, as the museum, hold the rights.⁹ Put your name underneath them, provide the correct title description and make sure that they can be used by Wikipedia. → **YOU** This is not just an idealistic contribution to the free exchange of information, but you'll also be creating new opportunities and platforms on which you can share the word about your museum. And, last but not least, you'll be encouraging creativity.

NOTES

- 1 In fact, anyone who thinks that museums can't ban photography, or aren't allowed to, has missed the point. Although museums are government bodies with a public function, and are in the 'public domain' in that sense, they are explicitly excluded from the rule in the Netherlands to the effect that objects that can be seen from the public domain can be freely photographed. The choice of whether or not to allow photography in the galleries is therefore one for the museums to take.
- 2 <http://www.freedomdefined.org>
- 3 M. van Grunsven, 'We're all pirates' interview with Matt Mason, *De Groene Amsterdammer*, 134 (2010) 36, 09.09.2010, p. 45.
- 4 As is the case for museums displaying older art, since their collections are in the public domain already, according to Wikimedia.
- 5 One instance is the rights to the music of the Beatles, which were bought up by Michael Jackson and which are probably now held by his heirs, or might have been sold to one of his creditors.
- 6 Holtzman was also Mondrian's testamentary executor
- 7 The 'J/W' codes used earlier in this text.
- 8 H. Janssen, Mondriaan in the Gemeentemuseum, The Hague 2009 p.92
- 9 For this, museums can fall back on the Public Domain Charter prepared by Europeana, so that the groundwork has actually already been done.

P

PARTICIPANTS

ARTIST

COMMUNITY

YOU

Overview of participating museums according to the amount of images contributed by WLA/NL photographers.

Nationaal Glasmuseum	Leerdam	0
TwentseWelle	Enschede	0
Van Abbemuseum	Eindhoven	2
Schunck Glaspaleis	Heerlen	2
Nederlands Instituut voor Mediakunst	Amsterdam	9
Westfries Museum	Hoorn	10
Historische Tuin	Lent	11
Oudheidskamer Vreeswijk	Nieuwegein	11
NEMO	Amsterdam	13
Stichting Jacques van Mourik	Mook	15
Museum Hilversum	Hilversum	18
Thermenmuseum	Heerlen	20
Visserij & Vlaardings Museum	Vlaardingen	20
Noordbrabants Museum	s-Hertogenbosch	21
Gemeentelijk Archeologisch Museum	Aardenburg	25
Sieboldhuis	Leiden	25
VermeerCentrum	Delft	37
Museum Catharijneconvent	Utrecht	40

Gemeentemuseum Den Haag **43**
Rijksmuseum Twenthe Enschede **43**
Museum aan het Vrijthof Maastricht **45**
Het Havenmuseum Rotterdam **53**
Museum Volkenkunde Leiden **54**
Audax Textielmuseum Tilburg **58**
Het Admiraliteitshuis Dokkum **60**
Maritiem Museum Rotterdam **60**
Joods Historisch Museum Amsterdam **62**
Keramiekmuseum Princessehof Leeuwarden **62**
Het Markiezenhof Bergen op Zoom **63**
Nederlands Openluchtmuseum Arnhem **68**
Harlinger Aardewerk Museum Harlingen **81**
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Tropenmuseum Amsterdam **284**
Museum Boijmans van
Beuningen Rotterdam **418**
ING Art Management Amsterdam **514**
Van Goghmuseum Amsterdam **741**

Total number of contributors

294

Total number of photo's contributed on Flickr

4.644

P

PERSPECTIVE

DETAIL
IMPROVED
NPOV

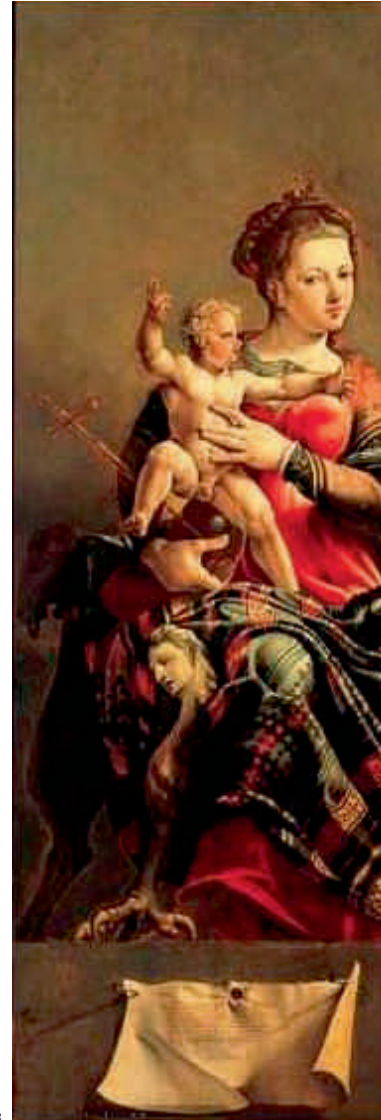
Throughout history, artists have been trying to capture perspective in paintings. Photography made this commitment redundant; it just became too easy (some technicalities with lenses aside). The painting *St Luke Painting the Virgin* features a double perspective: the perspective Van Heemskerck tries to capture and the perspective within St Luke's painting. Given this somewhat layered context, it is curious to see that some participants added a third layer – a 'dog's eye view' for those who wonder what their faithful companion would see going through a museum?



P01



P02



P03



P

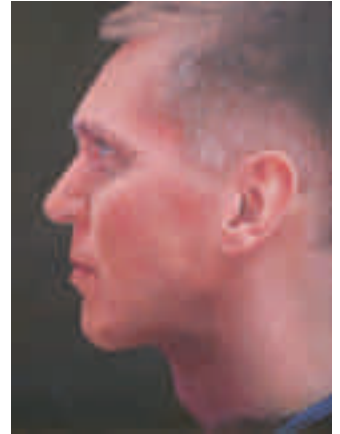
PORTRAIT

BIAS
DETAILS
EYES

A portrait can be really mesmerizing. It's a confrontation with a person captured in a work of art. What was on his mind? How did he live his life? Sometimes by looking closely at the expressions of the portrait you can find out more than you thought, like a biography without words. Are the WLA/NL photographers making new portraits by zooming and cropping in on existing paintings?



P04



P05



P06



P07



P08



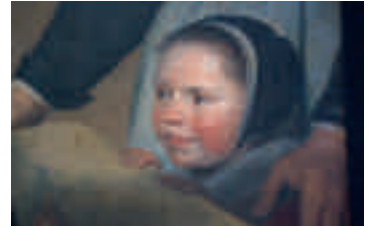
P09



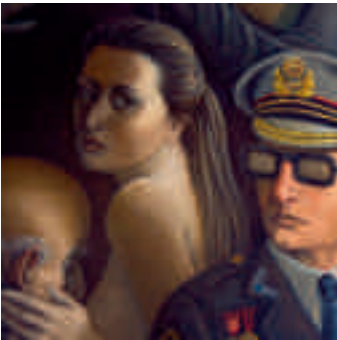
P10



P11



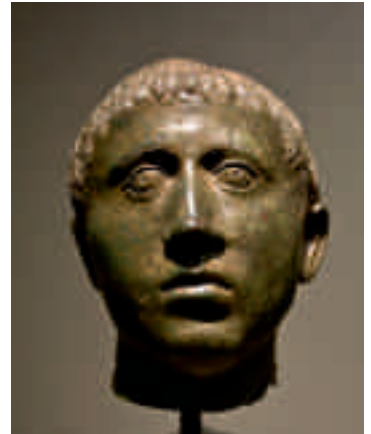
P12



P13



P14



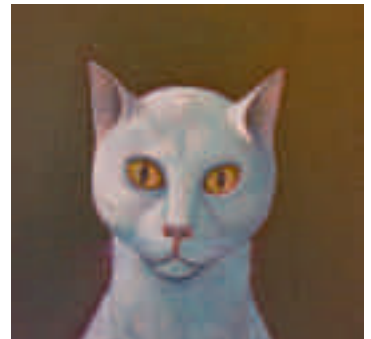
P15



P16



P17



P18

Q

QUALITY

BRUSHSTROKES

CONTEXT

DETAIL

How many digital reproductions of a painting you need, when theoretically, only one (but a very good one) is good enough? Usually, the museum that holds the work of art in its collection also takes care of its photographic reproduction – and of the quality control around it. But when this process becomes crowdsourced who decides what is good and what is bad? Notions of color brilliance and saturation might be locally flavored. After Wikipedians took up the role of the curator, will the curator take up the role of the Wikipedian?



Q01



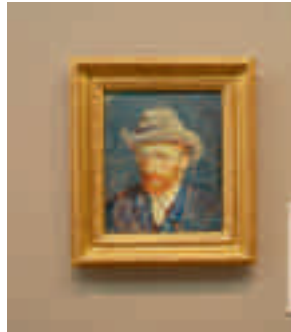
Q02



Q03



Q04



Q05



Q06



Q07



Q08



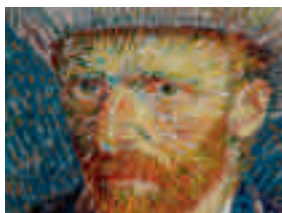
Q09



Q10



Q11

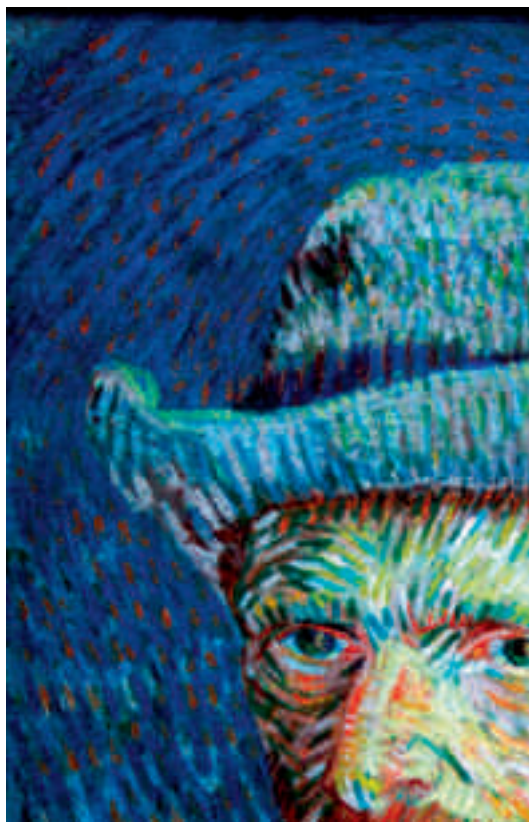


Q12

Q13



Q14



Q

QUANTITY

DETAIL

NPOV

QUALITY

Pop artist Andy Warhol once said 'Don't pay any attention to what they write about you. Just measure it in inches.' The same strategy could be applied to works of art: 'Just measure it in pixels'. In other words: the greater the artwork, the more pixels are spent on it online. There is something to say for judging art only on quantitative information. After all, most of us have seen the best Da Vinci's only through reproduction, no? So, go forth and reproduce: monalize the art!



Q15



Q16



Q17



Q18



Q19





Q21



Q22



Q20

R

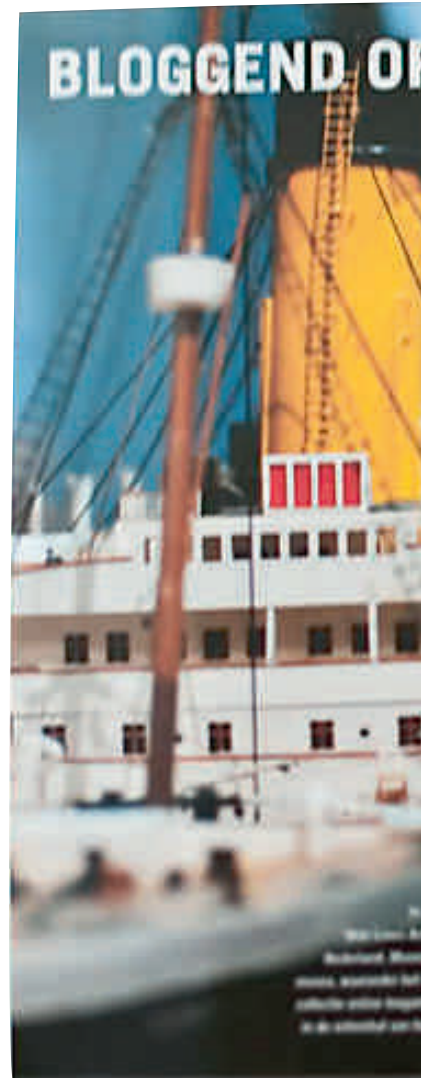
RE-USE

CYCLE

SHARE ALIKE

VALUE

In Wikipedia projects, everybody can re-use work that has been added to its corpus, as long as proper attribution is given to the rights holder. Beautiful wiki photographs can be re-used in magazines and give photographers, often amateurs, the chance to appear in a variety of publications. Like this photograph by one of the WLA/NL participants, re-used in the magazine of the Maritiem Museum in Rotterdam.



OPEN HUIS OF



...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

GESLOTEN BASTION?

Wat is het al gestort? Het Maritime Museum
heeft een eigen Hyattregio en een flink
aantal. Voor de inschrijving van een nieuw
aanwinst, is te zeggen via een werkgroep
Zwaan wat stappen die het museum wil be-
nemen voor de toekomstige ligging. 'Stijgt al het nog?'

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

Samenvatting

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

Tot het Maritime Museum zijn de...
...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

Vijftien

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

...aan door het Maritime Museum met een hulpe vloot bijgevoerd
... van de laatste van de Amerikaanse Marine in de Tweede
... de laatste van de Amerikaanse Marine in de Tweede

Vrijstaat
#14

R

RECAPTURE

APPROPRIATION

CONTEXT

NPOV

In a time where most people carry around a camera and have Internet access, taking and sharing photos is as normal as sending an e-mail or calling your mom. Being captured and shared across the web is a threat for some, and a bliss for others. How different was that back in the days, when this couple was captured in a photo during the liberation of The Netherlands in WWII. Being photographed doesn't seem to bother them – what would they have thought of their picture being recaptured, and used in Wikipedia?





R

REVERSE

APPROPRIATION

MANIPULATE

UPGRADE

Amie Dicke is an artist who lives and works in Amsterdam, The Netherlands. Her work refers to violence, destruction and beauty. Amie often makes use of ready-made objects and images which she maims by various means. For this book, she created a haunting reversal of the traditional process of photo-printing by downloading images from the WLA/NL database, printing them out and soaking them in water so that the ink would flow and the picture disappears, leaving only a ghost-image behind. A picture disappears and a new image emerges at the same time.

**REVERSE
BY AMIE
DICKE**















SHARE ALIKE
ARCHIVE
COMMUNITY
PANIC REACTION

A world in which every single human being can freely share in the sum of all knowledge. That is what Wikipedia commits itself to by building a free encyclopedia that, beside reading, everyone can edit, share, and re-use. The use of a Creative Commons ShareAlike (CC-BY-SA) license is pivotal to ensure the success of this mission.

As Wikipedia grows so does the de facto standard of sharing cultural heritage information and media under an open license. The Amsterdam Museum recently released their complete digitized collection under a ShareAlike license, this contains of 50.000 images of Dutch cultural heritage. The Dutch royal tropical institute already have a long standing presence on Wikipedia because they share their archive under conditions that make them compatible with Wikipedia. These are only a few examples of the usefulness of a standard license to share cultural material among the masses.

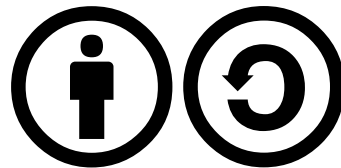
An open license is fundamentally important because by default it is not allowed to distribute, remix, or build upon material that you find online without first contacting the rights holder of the material. Wikipedia cannot work with this. It needs a way to openly share all contributions. By adopting a CC-BY-SA license the Wikimedia foundation ensured interoperability and re-usability of their encyclopedia.

Creative Commons (CC) licenses grants user specific permissions to (re-)use creative works. CC employs six major variations of licenses that permit different aspects of distribution, remixing and license transfer. CC-BY-SA is one of the most liberal of these flavors by allowing remixing, even for commercial use, and derivative works as long as correct attribution is given and derived works are shared under a similar license.

By adopting CC-BY-SA, all texts and photos on Wikipedia become compatible with other open collaborative platforms like Encyclopedia of Life and Google Knol. This creates an environment where information and knowledge can flow free and be built upon. That environment has produced well over 10 million articles, 1 billion edits and over 9 million freely usable images.

These images come from thousands of photographers using a ShareAlike license. Some professional photographers like Sebastiaan ter Burg use the Creative Commons ShareAlike license for all their photographs. Some 150 of these are now adopted in articles on Wikipedia. Photographs of Dutch politicians taken between 1969 and 1994 by famous Dutch photographer Rob Croes are also found all over Wikipedia because they were made available by the Dutch National Archive under these open conditions. Not only does a ShareAlike license ensure that these photos are freely accessible, but also that they can remain relevant for a long period of time by adding to the context of an Wikipedia article.

Many of the Wiki Loves Art/NL photographers are now part of this community that creates context and value for the world's knowledge. Over 4.500 photos were added to this corpus of free re-usable material on Wikipedia. These photos are already becoming part of our accessible online cultural heritage and create a precedent for future projects that keep Wikipedia as a growing encyclopedia that wants to share the sum of all knowledge.



Creative Commons Attribution – ShareAlike

You are free

To Share – to copy, distribute and transmit the work

To Remix – to adapt the work

Under the following conditions

Attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

Share Alike – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

S

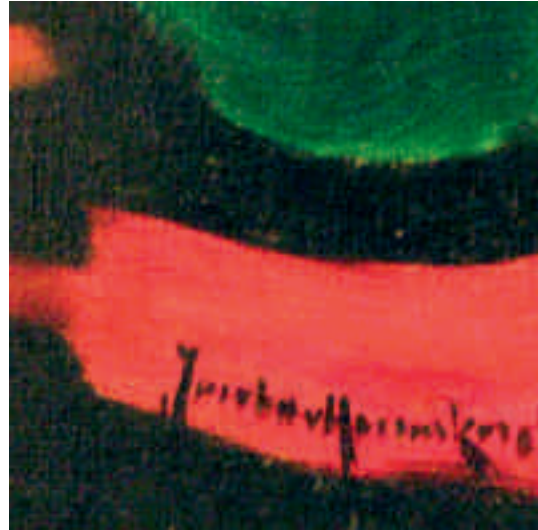
SIGNATURE

DETAIL

VALUE

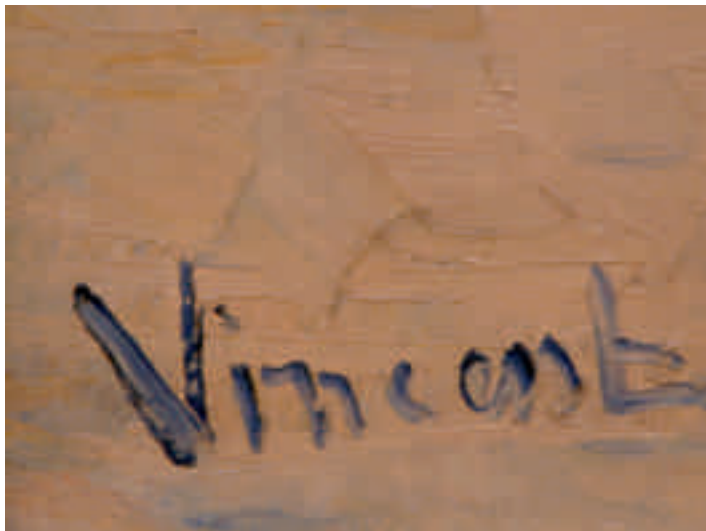
LUCKY CROP

Our part of the world tends to connect beauty to authenticity, which we verify through the presence of the master's signature. It adds to the experience when our eyes wander the canvas to find that all-important sign of authenticity, mostly on the bottom right. These days, it's hard to find a tourist in Amsterdam who has not spent money on items carrying the 'Vincent Signature': a superbrand for a painter, who sold only one painting during his lifetime.



S01





S02



S03

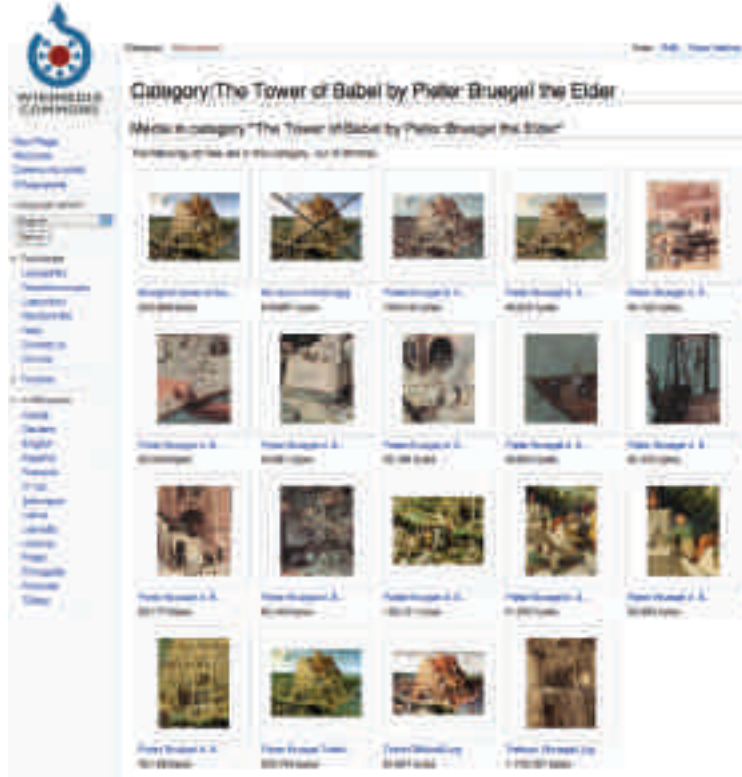


S04

S

SURPLUS CATALOGUE CYCLE QUANTITY

The economic value of art on the global art market is defined by scarcity and rarity. The act of art reproduction is often seen as inferior and is valued Lesser Artistic Objects – be them brilliant forgeries or cheap Mona Lisa mugs. Ironically, most people would not have recognized the Great Art of the world if it was not for these reproductions – it is simply impossible to see all the originals. In the depots of the Wikipedia Museum, many slightly different reproductions of the same work of art live an unglamorous, unseen life. Can we have too much art, or should we embrace a symbolic surplus?





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Home > Photos

Home > All > Photos

Category: The Tower of Babel (Rotterdam)

Media in category "The Tower of Babel (Rotterdam)"

by viewing 37 files and 17 thumbnails, all photos



Photo: [unreadable] / 1000000000



Photo: [unreadable] / 1000000000



Photo: [unreadable] / 1000000000



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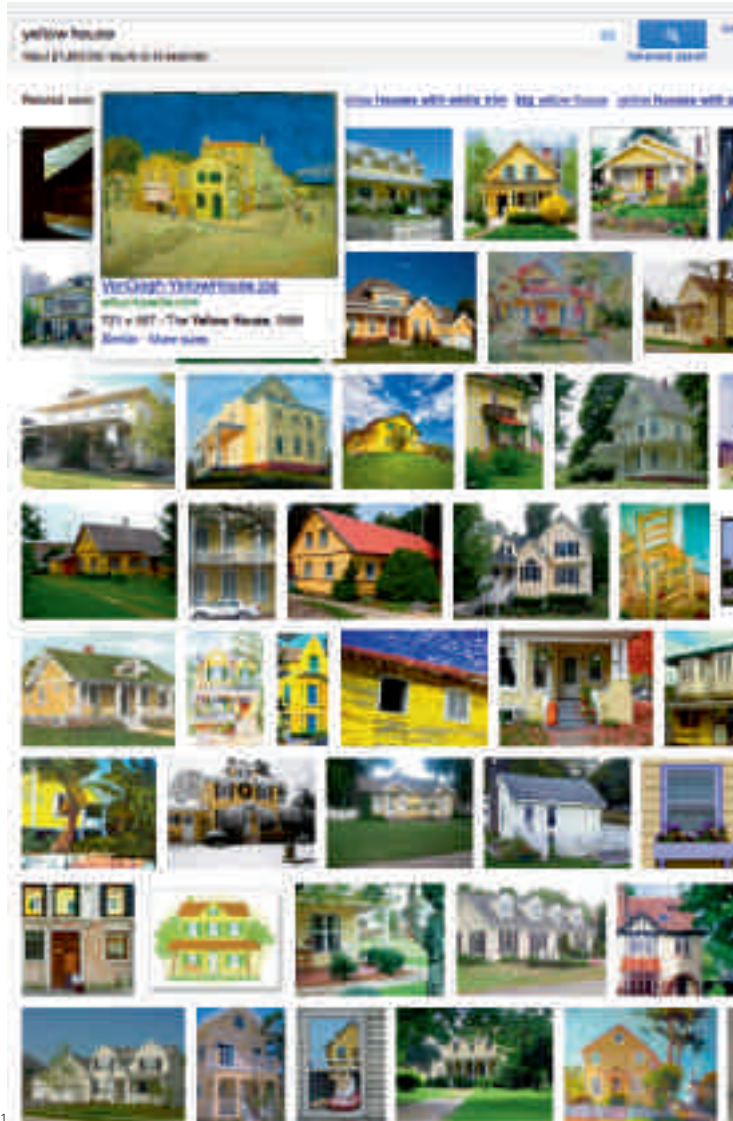


Photo: [unreadable] / 1000000000

T

TAG CYCLE JUXTAPOSE METADATA

Traditionally, museum objects were labeled in a hierarchical system or taxonomy, which described aspects of the object such as age, origin and ownership. In the digital realm however, these traditional taxonomies have to compete with bottom-up types of classification. Like tags, the little pieces of meta-information we use to capture knowledge about digital photography, for example. Since everyone nowadays is a curator of his or her private online museum, art goes everywhere.



Photos



T

TEXT

CONTEXT

METADATA

SIGNATURE

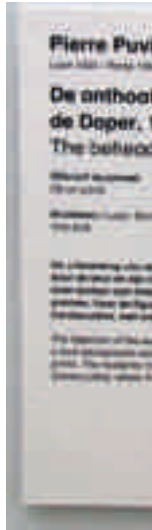
There are two kinds of art lovers. The first group wants to know where they're looking at, they read the descriptions first and only after carefully studying name, title and other information, they care to look at the work of art before their eyes. The second group doesn't want to know things, they want to see things. Both parents of Ritanila, the Flickr user who took the photos on this page, come from one of beforementioned groups.



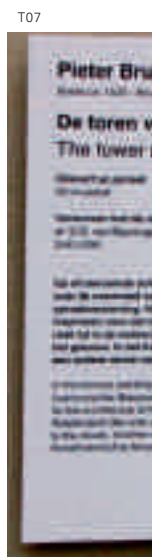
T02



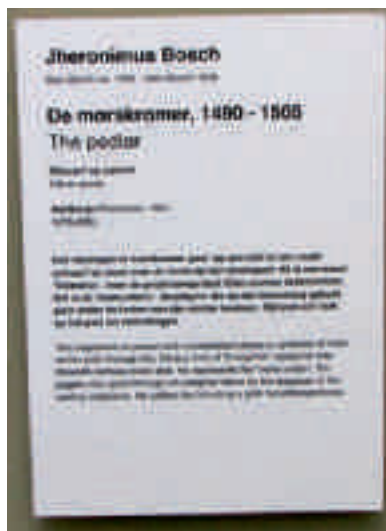
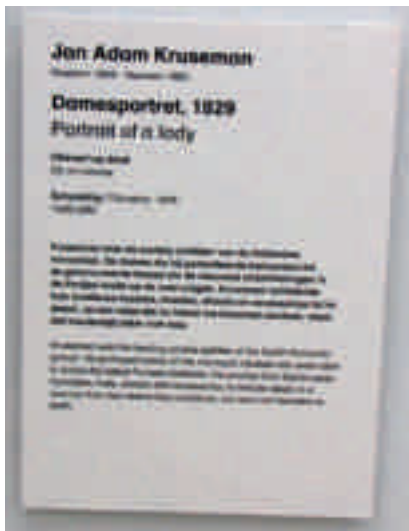
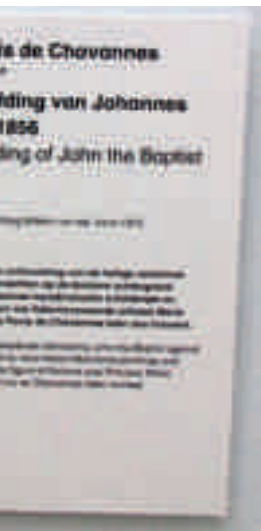
T06



T03

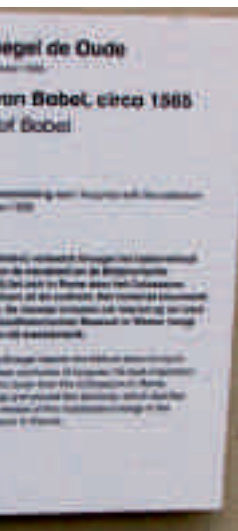


T07

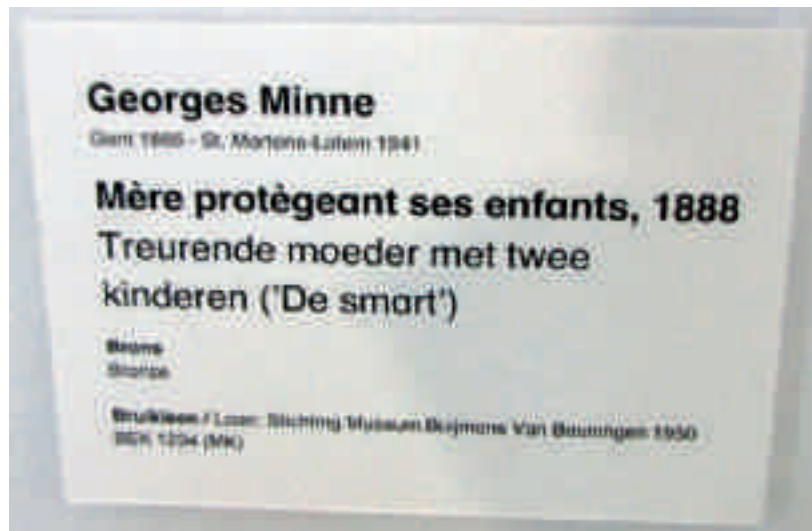


T04

T05



T08





UNLOCKING

CYCLE

OWNERSHIP

SHARE ALIKE

Mariska de Wit is an independent art lawyer specialised in legal matters involving art and cultural heritage. Mariska writes regularly on art law issues. In her writings, copyright issues for museums are a recurrent subject.

**UNLOCKING
BY MARISKA
DE WIT**

Photographing the masterpieces of Matisse, Picasso, Mondriaan, Chagall or Bacon? Using images of the world's most renowned contemporary artworks? Showing the perfection of beauty on the internet? Sharing cultural content with the rest of the world? Forget it!

This might still be a dream for a large group of people, particularly those active in the cultural sector, but the reality is that we are not allowed to do any of this under contemporary copyright legislation. → **OWNERSHIP**

‘We have locked up most of twentieth-century culture.’ This is a statement made by James Boyle (a professor of law and an expert on open content) and an observation which hits the nail right on the head. Our copyright system has increasingly become a system that imposes restraints and limitations rather than one that stimulates creativity. → **PANIC REACTION** This means that most of twentieth-century culture is legally unavailable to us right now, and begs the question, ‘how did this happen?’

Despite the objective of the European Commission – to make it easier and more attractive to access the internet for digital cultural content – current European (and worldwide) copyright legislation curtails any aspirations to freely disseminate ideas, information and expressions of an artistic nature. It does this in many ways, and all countries with copyright legislation share a certain problem, namely that there is an imbalance in the rules that define (intellectual) property in today’s information age.

In my own personal experience I have found that where the internet is concerned, the issue of digitisation presents a real paradox for institutions in the cultural heritage sector. On the one hand, the internet provides cultural heritage institutions

- **PARTICIPANTS** with the ultimate (and theoretically endless) possibility of offering widespread access to their valuable collections and of reaching every single interested visitor right across the world. It provides cultural heritage institutions with a certain amount of freedom to display their collections, and that is a good thing as they have much to share. On the other hand, however, from a legal point of view the virtual expansion of museums, libraries and archives is being seriously restrained.
- **SURPLUS** A wide range of rules and regulations are holding up the cultural heritage institutions who dreamt of becoming digital hotspots.

In short the problem boils down to this: the web is and has always been about copying, but copyright law is all about making copying illegal. There is an obvious and unavoidable contradiction between the two. As yet, not a single country has answered the pivotal question to what extent intellectual property rights are necessary in the digital environment.

- **OWNERSHIP** That is because it has proven to be very difficult

to decide on the relative importance of interests. Do we think it is more important to stimulate and secure creativity, the freedom to use cultural and other content and an open internet for the public, than to protect the cultural property rights of individual rights holders? → **BY** Or should the holders of property rights be given precedence? There has always been a built-in tension between the interests of users and those of copyright holders and, to date, the rights holders have always had a strong lobby. → **SHARE ALIKE**

So here we are, facing the huge chasm between the high-speed developments on the internet and a copyright framework that is still a remnant of the past. There's no way that we can get around it: we definitely need to rethink our copyright framework and it is about time that museums spoke up and exerted pressure on the legislators. → **PANIC REACTION** The following explains why.

Most museums, encouraged by the European Commission, have started testing digital methods of opening up their precious collections online. Of all the questions that preoccupy museums as they ponder their internet strategies, the following are the most pressing. First, is a museum allowed to make copies of the

copyrighted works in their collections? → **CATALOGUE** Second, do museums need permission – by applying for a legal exception or by getting the written consent of the copyright holders – to put the copied works online? → **NPOV** After all, one of the main reasons for digitising museum collections is to open them up to a wider audience.

During the process of digitising their collections, museums are heavily subsidised. In cost terms this makes it easier to start up major digitisation projects. But even if they were granted subsidies for all eternity, that does not discharge museums of their obligation to clear the copyrights for the works they want to digitise. → **OWNERSHIP** This legal concern is the most vexing issue related to digitisation projects in the museum sector. Converting analogue museum collections into digital form involves a legal restraint: the copyrights of the works have to be cleared in order to comply with the law. Clearing *all* the copyrights is, however, an almost impossible task, so museums are being manoeuvred into a very awkward position. → **GOOGLIFICATION** On the one hand, they are expected to take good care of the maintenance of cultural heritage and to make an effort to make this material (digitally) accessible to the public. → **RE-USE** Museums, after all, have a public function.

On the other, because museums are only entitled to digitise their material with the permission of the copyright holders, we know that they can only partially perform this public task as the digitisation of material is a precondition for making cultural heritage available online.

No matter how awkward their position might be, no major initiatives have as yet been taken by museums (or by any consortium of museums) to loosen themselves from this grip.

→ **PARTICIPANTS** Are museums going to accept this unpleasant position? Or are they simply unaware of all the options available for improving their situation?

The real issue is that the copyright problem has never been perceived to be a real threat by most museums, and the museums who have thought it a threat have shown a consistent tendency to underestimate it. → **SHARE ALIKE** That, in my opinion, is the reason why museums are still in this awkward position.

Admittedly, the copyright rules are hopelessly antiquated and, for the most part, inadequate. → **COMMUNITY** That, to me seems a good enough reason for us – users of copyrighted material in general – to try and alter this suboptimal status quo.

The digitisation of cultural heritage is of great importance and is being strongly promoted in The Netherlands and across Europe. The reason for this is twofold; first, digitisation enables museums to open up their collections to a wider audience and, second, by digitising cultural material, whole collections can be preserved. → **METADATA** But, as I previously mentioned, from a legal point of view it remains a touchy subject.

Digitising an object means (practically and legally) that a museum is copying it. → **INTENTION** This is an action which the museum needs the permission of the copyright holder for, if it concerns a work that is protected by copyright.

→ **OWNERSHIP** At this point we should distinguish between the rights which relate to the reproduction of a work and those which concern the communication of a work to the public. → **CATALOGUE**

Current Dutch copyright law (*Auteurswet 1912*) and the European Copyright Directive 2001 do not mention any specific exceptions which would allow the online publication of heritage collections (this includes orphan works). There is, however, one exception which museums may refer to when digitising their work.

This exception is stipulated in Article 5(2)(c) of the European Copyright Directive 2001, which is implemented in the national legislation of the various European member states. The article states that member states may provide exceptions or limitations to the reproduction rights ‘in respect of specific acts of reproduction made by publicly accessible libraries, educational establishments or museums, or by archives, which are not for direct or indirect economic or commercial advantage’. → **ARCHIVE** Pursuant to this provision (public accessibility) museums are permitted, under certain conditions, to make copies of their collection materials in order to preserve or replace them, but these conditions are strictly regulated by national copyright statutes. → **PARTICIPANTS**

In The Netherlands, copying is limited to objects which are falling into decay and then only one copy may be produced. → **VALUE** This means that a museum can make just one copy of a designated object to preserve its cultural heritage objects for the long term. → **HOLY GRAIL** Copies made in digital format must not be made available to the public outside of the museum, for instance on the internet, → **SURPLUS** but museums are, however, allowed to publish the digitised material on a site within the museum building.

To maintain our cultural heritage for future generations, it is of great importance that reproducing cultural heritage material is exempted from the restrictions on reproduction rights; with exemptions of this nature, museums are free to digitise their collections and allowed to make several copies of the material, but they still cannot display the digitised material online. → **ARCHIVE**

The constant developments in technology and the internet have contributed to a new way of distributing and communicating information to the public. But copyright legislation, however, did not follow these developments. Museums which are digitising their collections of works that are still under copyright are faced with the fact that, in trying to open up their collections to the public, they are bound by copyright law. → **PANIC REACTION**
There are no specific exceptions which allow for the online publication of heritage collections. → **HOLY GRAIL**

It appears that we are now in a situation where the individual interests of exploiting a work are put before the public interests of access to all cultural information. → **UPGRADE** This does not match the objective stated by the European Commission of

making it easier and more attractive to access digital cultural content on the internet. → **CYCLE** It also impedes the Commission's goal of disseminating research, scientific and educational materials to the public and the consequent strengthening of the European knowledge economy.

As so many museums are now in the process of digitising their collections, the need for exceptions to the copyright regime for the benefit of non-profit making organisations like museums is becoming more serious. Without such an exception, museums are not only unable to fulfill their task of presenting their digital collections to the public, but are also prohibited from sharing digitised material with other museums for research purposes or for the proper administration of loans, as they were used to doing in the analogue era. → **JUXTAPOSE**

I am one of a few who firmly believe that distributing museum collections on a non-commercial basis cannot be perceived as a copyright infringement because distribution of this sort does not damage or conflict with the normal exploitation of the works by the copyright holder, nor does it unreasonably prejudice the legitimate interest of the author/rights holder.

→ **SHARE ALIKE** There is, after all, no loss of income and the mere fact that the objects are represented in a museum collection may even add a certain value to a particular work.

→ **CONSUMARIZE** It should also be noted that a substantial percentage of the material is owned by the heirs of the artist who actually created the work.

→ **HOLY GRAIL** It seems fair to ask now what interests – other than the purely financial interests of the heirs – are being served by protecting the copyright of an artist who is no longer alive. To date, copyright holders have not shown that they are open to the aforementioned ideas.

→ **PANIC REACTION** But it should at least appeal to the European Commission which applied itself to securing the free dissemination and accessibility of cultural content.

Another important issue to be addressed is the huge number of so-called *orphan works* which form a significant part of nearly every museum collection. These are works which are still protected by copyright and cannot be digitised or published as it is impossible to obtain proper authorization from the rights holders.

→ **ARTIST** The works are orphaned because i) nobody knows who the owner (of the copyrights) is, or ii) if the owner is known, he or she cannot be traced. As a consequence, museums have to find a way of dealing with huge numbers of

works whose digitisation or online publication is, in principle, forbidden by copyright law. This constitutes a major problem for the digitisation of all cultural material. To this day, despite the urgency of finding a solution to this problem, there is still no clarity about the use of these orphan works. We need legislation which is harmonised right across Europe because self-regulation by the museum sector will not remedy the illegality of the digitisation of orphan works.

One could speculate as to whether orphan works are really orphan works or whether they are actually works that have been abandoned. According to Annelies van Nispen, an advisor at Digital Heritage Netherlands, a lot of works are placed in safe-keeping with museums and are never collected; they are abandoned. → **ZERO COMMENTS** Their economic value is often zero, but by digitising these works they would at least be available to the public again, instead of just fading away in a dark corner of a museum storage facility. → **VALUE** Moreover, by bringing these works out into the open, it would probably make it much easier to find their respective owners. → **OWNERSHIP** To me it seems unfair to museums and other heritage institutions that they should be landed with these works and then not be free to use them as they please.

So far, we can conclude that museums are not being helped much in their efforts to digitise their collections by the exceptions and limitations in copyright legislation which are currently available. The real concern here, however, is the online publication of the digitised works, as owners of the copyrights are only likely to become aware that a museum is using their works after they have been published on the internet. → **RE-USE** This may invoke liability for the museums, which is the reason why museums remain virtually unanimously opposed to digitising and publishing orphan works. → **CONSUMARIZE** This undesirable circle of events is a direct consequence of the strict copyright regime. → **CYCLE**

I believe that now is the time for the copyright practices of today to be overhauled. Our art, culture, education and science collections depend on the public domain. → **APPROPRIATION** In a strict interpretation of copyright law, the *public domain* refers to works which are no longer, or have never been, protected by copyright. → **OWNERSHIP** The material in the public domain can, therefore, be freely disseminated and shared. → **SHARE ALIKE** Looking at it in a wider sense, however, reveals that the public domain actually also includes the exceptions and limitations to copyright, and the voluntary sharing schemes, based on the

principle that ‘some rights are reserved’ instead of ‘all rights are reserved’.

Although it is a major step to take, I think a shift towards this latter interpretation of what the public domain is should be the next move in our current digital environment. No society could, or should, believe in a system which draws borders around its culture and curtails access to it by any rule or law. The fact that a rich public domain has the potential to stimulate further development of the information society is also the view of by the European Commission. The development of the internet and the ability to digitise almost all information has created countless different ways of storing that information, and more importantly, of sharing access to it. → **JUXTAPOSE** According to the European Commission, material in the public domain has considerable potential for re-use by citizens searching for information, education and entertainment and for new creative expressions that build on Europe’s rich culture. → **RE-USE**

In most countries copyrights hold for 70 years after the death of the author. I haven’t heard a convincing reason yet why the heirs of an artist, or author, should be able to benefit from a term of

copyright which extends beyond the lifetime of the artist.

→ **OWNERSHIP** It would all become a lot less complicated on the internet if we could rescind the period of 70 years and let the copyrights end with the death of the author. From that moment on, all his or her creations would fall into the public domain which would enable others to build on the foundations of these creations.

As shown above, there is a lot of legal uncertainty about digitising our cultural heritage. → **HOLY GRAIL** In an ideal digital world, we would distil the copyright system into a system that on the one hand stimulates creativity and innovation by rewarding the creators with an economic right and on the other enables users to build upon these creations by granting them a defined ‘users right’ to copy and distribute these works. → **BY** Currently copyright holders have to accept the fact that users are now firmly in control on the internet.

Until (European?) legislators remove all the ambiguities from copyright law, we need to think of another solution to sort things out. We cannot, and should not, disrupt the digitisation projects which are currently taking place in the cultural sector.

I think it is about time that a judge's opinion is sought as to what extent copyright legislation, in all fairness, should be allowed to restrict the preservation and free dissemination of digital cultural objects. In other words, which kind of offline and online use of cultural material is permissible and which is not? → **UPGRADE** (That, however, would be a rather audacious experiment!) Museums today are more and more focussed on the digital accessibility of their collections and there is a lot to be gained by having a clear judicial opinion. But who will volunteer?

These suggestions may be overly ambitious at this point in time, so we must keep looking for alternative solutions which are achievable in the short term. Most museums these days have internet and copyright strategies in use, and I think it would be of great value if museums were to craft a communal strategy for the future to challenge the copyright issues which are clearly hampering the sector's goal of digitising every single piece of cultural heritage. → **SHARE ALIKE** The various museum associations should assert their influence in this matter too. With such a wealth of cultural heritage material at the disposal of museums which begs to be displayed to the public, the museum associations should make unflagging efforts towards

building awareness around the change of strategy that the museum sector potentially needs.

In addition to the foregoing, cultural heritage institutions will have to start organising themselves politically. I am well aware that museums do not have deep pockets, but it is astonishing that the museum sector has not yet organised a Brussels lobby. Dutch museums must forge allegiances with their European colleagues if they want to form a strong counterweight to the well-organised lobby of the copyright holders. → **PARTICIPANTS**
In doing so, they will have to apply an art that they know better than anyone: that of creativity.



UPGRADE

IMPROVED
MANIPULATE
OWNERSHIP

Teun Castelein is an artist based in Amsterdam, The Netherlands. In his work he displays a fascination for the banality of contemporary visual culture, without necessarily critiquing this. For this book he created contemporary 'updates' of old paintings, photographed during the WLA/NL contest. In his world, a lemon on a vanitas painting gets a supermarket brand sticker and Mickey Mouse has dinner with the potato eaters. Maybe this strategy will prolong the digital life of the paintings?

**UPGRADE
BY TEUN
CASTELEIN**



















U

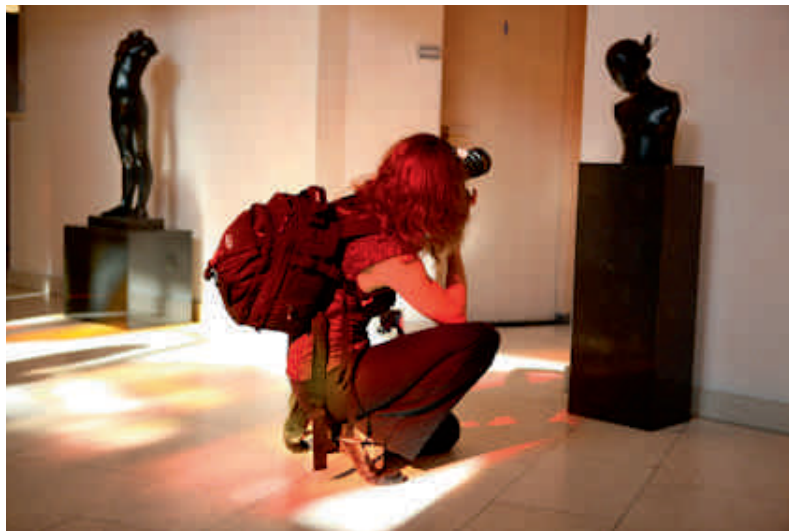
USER

AMATEUR

OWNERSHIP

YOU

In web 2.0 business terminology, humans of flesh and blood and an inner life are being referred to as 'users'. But what is a user? Everybody always uses something on any given moment of the day. A photographer not only uses his eyes (and his camera as an extension of his eyes), but even more he *uses* the subject before his camera. In these two pictures, you see one picture in the making and one just being made. The photographer *used* his subjects, as much as they were just *using* the little bronze statue. In the arts, it is to use and to be used. Get used to it.



U01



U02

V

VALUE

AMATEUR

OWNERSHIP

SHARE ALIKE

If we would calculate the value of all 4.644 Wiki Loves Art/NL pictures based on what a similar photo from the dutch National Image Bank would cost, the collection represents a total sum of €278.640,00. But we won't, as it is not the intention of the project to sell anything. Rather, we'd see these pictures live happy lives on Wikipedia articles, in education material and as the raw material for new art. So yes, these pictures are worth nothing, yet they are invaluable for society.

0,-

60,-



V01



V02

W

WINNERS

FRAMING

GOOGLIFICATION

LUCKY CROP

Best Picture

By Efraa

"The ambience is very tangible in this picture, the picture makes you curious and is very well suited to illustrate Wikipedia articles. Perfect combination of good representation of the object and ambience."

– Jury comment





W

WINNERS

BRUSHSTROKES

DETAIL

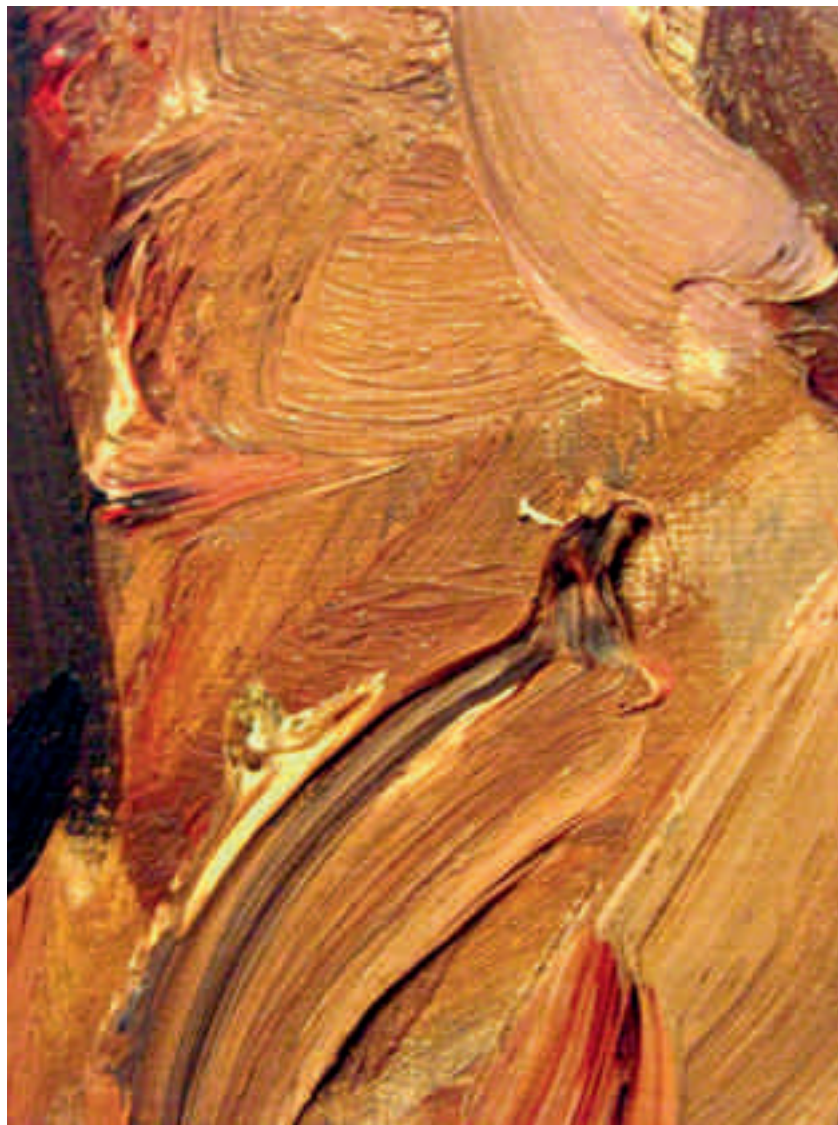
LUCKY CROP

Best 2D picture

By Andrévanb

“Very interesting picture, provides a lot of information about the painting technique and brush strokes of the artist. It is a very powerful picture. We have seen many excellent reproductions of two-dimensional works. This photograph is unique because the choice of a detail of this painting, it required creativity on behalf of the photographer.”

– Jury comment



W

WINNERS

CONTEXT

FRAMING

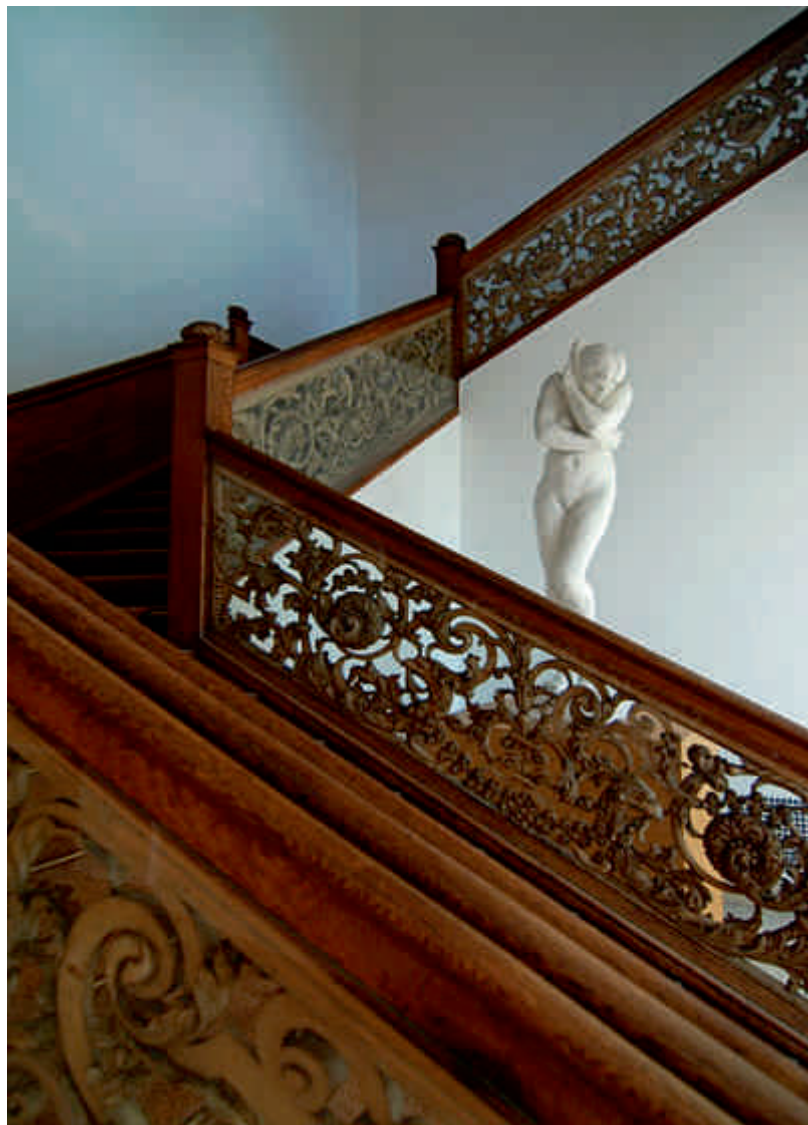
X-FACTOR

Best 3D picture

By Robertsnl

“Both objects are mutually reinforcing in this picture: good combination between the wooden staircase and the statue by Rodin. Both the interior of the museum and the object are well portrayed in this picture. Many participants in WLA/NL have photographed these two items together but this photographer has done the best job.”

– Jury comment



W

WINNERS

QUALITY

NPOV

ZERO COMMENTS

Fourth place

By Jorg>>

“Technically good photograph,
unpretentious, no fuss.”

– Jury comment



W04



W

WINNERS

AMATEUR
CATALOGUE
QUALITY

Fifth place

By Kattefretter

"Perfect representation of the object, perfectly suited for use in a catalogue." – Jury comment



W05



W

WINNERS

DETAIL

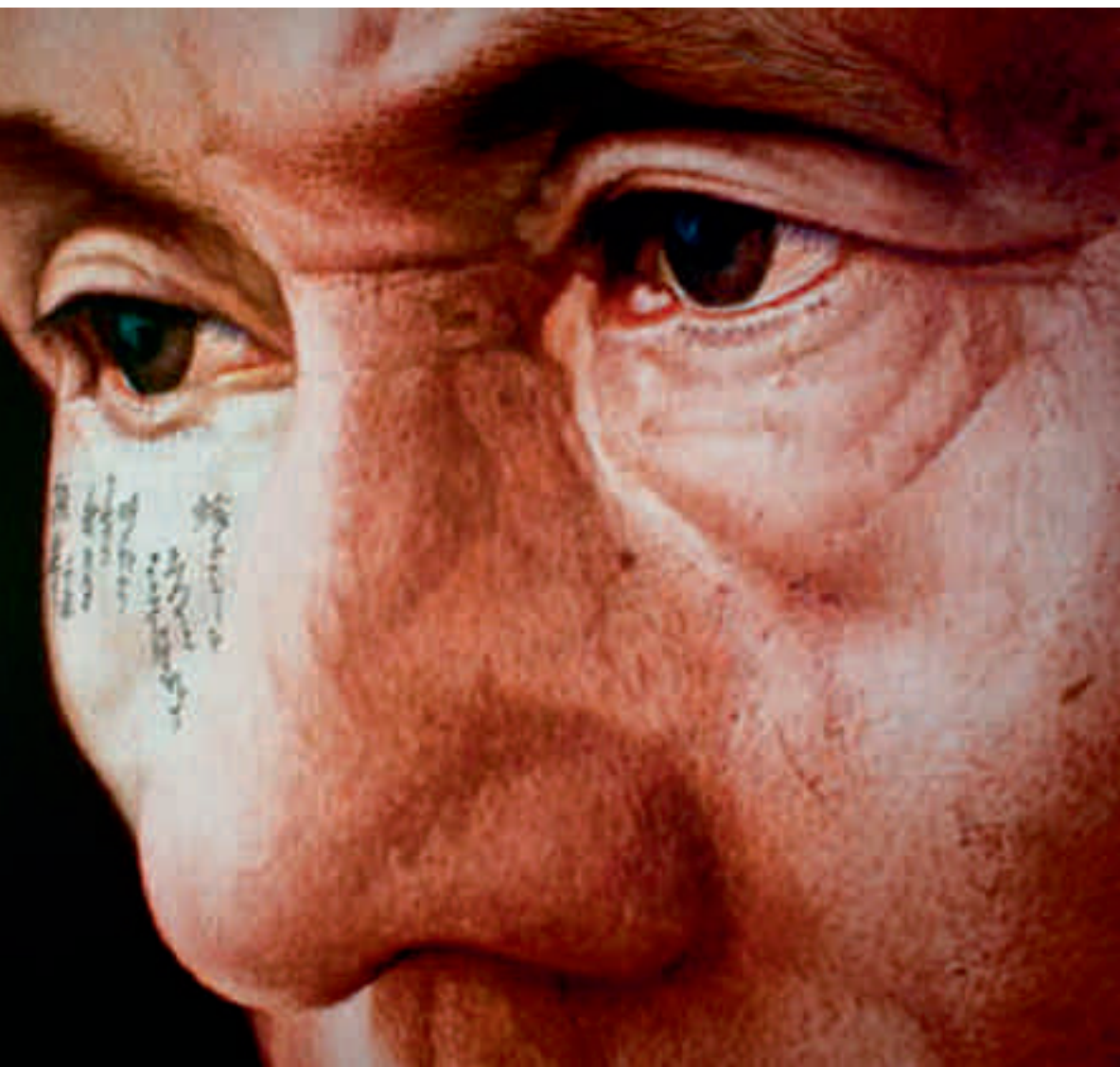
EYES

LUCKY CROP

Sixth place

By Michelelovesart

“Good choice of detail from the painting, interesting detail selected.” – Jury comment



W

WINNERS

DRAMA

FRAMING

PORTRAIT

Seventh place

By Koopmanrob

“Strong choice of subject, the photographer was the only one to portray these figures, nice contrast.” – Jury comment



W

WINNERS

DRAMA

PERSPECTIVE

X-FACTOR

Eight place

By Mwibawa

“The object has been photographed with a great sense of drama, a lot of attention for the ambience. The photograph is a little bit under-exposed.”

– Jury comment



W

WINNERS

IMPROVED

MANIPULATE

PERSPECTIVE



W09

Ninth place

By Mchangsp

“The photo does justice to the subject, beautiful panorama. The only disturbing aspect of the composition is the open door on the left. The composition would be more beautiful if it was left out.” – Jury comment



Jury proposal



W

WINNERS

CONTEXT

QUANTITY

ZERO COMMENTS

Tenth place

By Mystic_Mabel


"This picture combines the parking icon, the police logo and the NS logo on a typical Dutch sign, so double score!"

– Jury comment



mplein **P** 5 WC

INFO TOURIST SHOP

itie 

kt

dhuis 

tion 



De Dutch Shop

This Amazing Award is from from a Noble Award!

AWARD 2012



Royal Group, 10,000+ Members over the Channel!



EXCELLENT! SEEN IN!



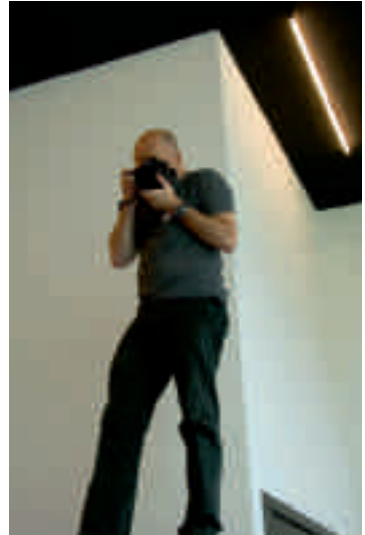
AWARD 3



Y

YOU PARTICIPANTS PORTRAIT USER

Do You remember the day that You where honored as TIME magazine's Person of the Year, back in 2006? Yes. they where talking about You. Do You remember how You felt when You heard the good news? Or where You minding Your own business, living your busy online life, creating and selecting content? Just like You did with such a relentless effort for the Wiki Loves Art/NL project? Thank You.



Y01

Y02

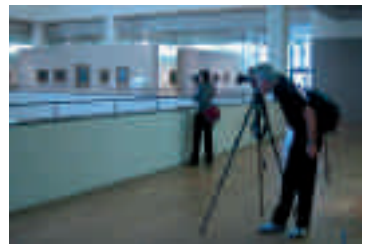


Y05



Y08

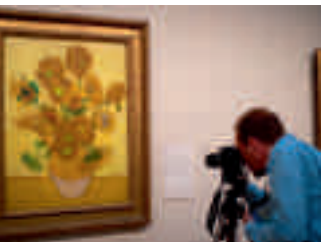
Y09



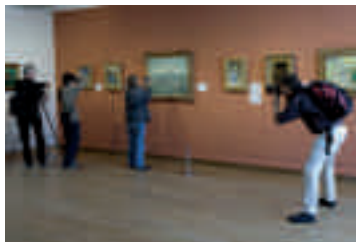
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Y12

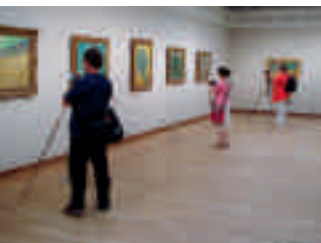




Y03



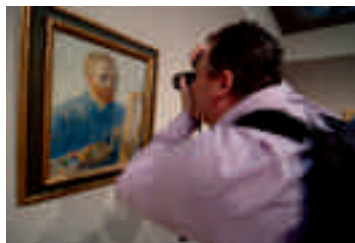
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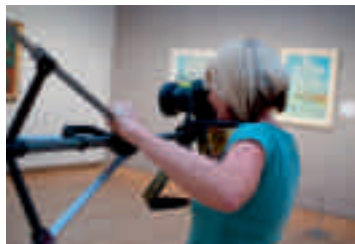
Y06



Y07



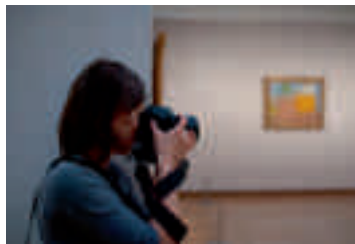
Y10



Y13



Y14





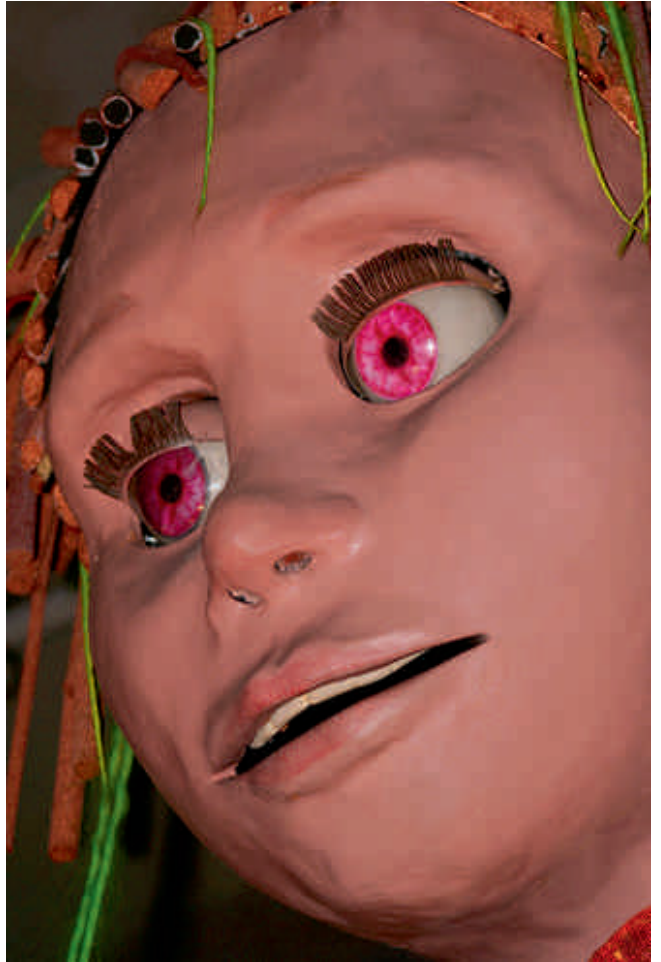
ZERO COMMENTS

AMATEUR

COMMUNITY

X-FACTOR

The web is a social place where people have become more than mere 'consumers' of information. We constantly add all kinds of information, mostly in reaction to others. Facebook's 'Like' button brought the threshold to interact with others online to an all-time low. Every minute, thousands of 'Likes' are sent out into the world, and everybody gets pokes or comments these days. Social ranking is of primary concern, so it must be devastating to receive no feedback at all, like the picture on the right. Maybe there was nothing to say after this picture was made. Or should 'Like' buttons be added on Wikipedia?



Z01



[http://commons.wikimedia.org/wiki/
Commons:Wiki_Loves_Art_Netherlands](http://commons.wikimedia.org/wiki/Commons:Wiki_Loves_Art_Netherlands)

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Concept Hendrik-Jan Grievink
Visual editing Vera Butter, Hendrik-Jan Grievink
Text editing Lieke Heijmans, Thijs van Exel, Maarten Zeinstra, Lorine van Loon, Hendrik-Jan Grievink, Vera Butter
Essays Lyam Wiatt, Hans Aarsman, Erik van Tuijn, Mariska de Wit
Visual essays Metahaven, Coralie Vogelaar, Pinar & Viola, LUST, Amie Dicke, Teun Casteleijn
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