

*Cultura 2.0
Virtual Platform*

Cover

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Reflections

Introduction

Web 2.0 is a term that is often bandied around but not always understood. Virtueel Platform took on the challenge of looking at its impact on the arts and culture sector. The aim was not so much to 'teach' the cultural sector about web 2.0 as to introduce a 'web 2.0 mindset' into the creative processes and strategies of cultural & art institutions and artists. Why is this important? Currently very little use is made by arts organisations in the Netherlands of new software applications that are primarily focussed on user-generated content, social software. At the same time, the Dutch new media culture sector has long been at the forefront of developing user-centred software and interfaces and the arts sector is a key source of valuable content that lends itself to web 2.0 type applications.

Virtueel Platform has the remit to support innovative new media developments in the Dutch cultural sector. We applied for funding from a new government funding programme called 'Creative Challenge Call' to organise a network event that combined a conference with a series of workshops, or scenario labs. Creative Challenge Call is the result of cooperation at policy level between two ministries in the Netherlands, the Ministry of Economic Affairs and the Ministry of Education, Culture and Science. Virtueel Platform was a successful applicant to the Creative Challenge Call, which aims to improve knowledge transfer between the cultural sector and industry.

The aim of the conference was to bring to light the key developments around Culture in the age of web 2.0 and to inspire the audience to think afresh about their own activities. Who better to introduce the theme than Charles Leadbeater, a leading thinker and advisor to governments across the globe, and author of the forthcoming book 'We think'. The book examines the power of mass creativity, and charts the rise of mass, participative approaches to innovation from science and open source software, to computer games and political campaigning. By way of a counterpoint, Andrew Keen, author of 'The Cult of the Amateur', was invited to react via a video link. His controversial views have since fuelled a heated international debate.

The rest of the conference was made up of panel discussions combining experts from the world of web 2.0 and the international arts sector. Key themes were new kinds of entrepreneurship and business models, the amateur-professional debate. The day started and closed with the input of Kabinet Online, brought out of retirement to comment on the progress of 'digital citizenship' in the Netherlands.

The conference was formally rounded off with a book presentation of Virtueel Platform's new publication 'Uncommon Ground'. The book offers case studies and theoretical essays on cross-disciplinary and cross-sectoral knowledge transfer. It has become one of the key research strands of Virtueel Platform, and increasingly relevant as an issue in the light of developments such as web 2.0.

If day one was designed to inspire, day two was about getting down to the nitty gritty of Culture 2.0: coming up with new cooperation projects between web 2.0 developers and selected fields of the arts sector. Virtueel Platform had detected areas in which web 2.0 seemed the most appropriate, including heritage, funding bodies and public broadcasting. Using a case study as the basis for discussion, each group – or scenario lab – was encouraged to examine its own approach to web 2.0. In the near future Virtueel Platform will organise a second meeting of those scenario labs who came up with concrete plans.

Cathy Brickwood
Director Virtueel Platform

What is Web 2.0?

A pamphlet by Marianne van den Boomen

Is it hype? Yes.
Is it something real? Yes, also.
Is it good? No.
Is it bad? No.
Is it neutral? No!

Marianne van den Boomen was an editor and web editor at the Dutch magazine *Groene Amsterdammer*, she was involved in the early days of Amsterdam's Digital City (1994), and has published various books on Internet culture. Since 2003 she has been working as a lecturer and researcher in New Media and Digital Culture at the University of Utrecht. She is currently working on her PhD thesis on Internet metaphors.

**What is it then?
It is a metaphor.**

Metaphors are slippery things. They elude questions of truth and reality and at the same time they produce truths and realities. They produce meanings and qualifications, frames of thought and action. They show things and aspects and they hide other things. They compress and they decompress. When it comes to digital code they are especially useful, indispensable even, for without them we have no access to digital code. As humans we are simply not able to read or manipulate digital code, as this consists of bare inscriptions of difference, representing sets of numbers. We humans are strange semiotic creatures. We can interpret signs in almost any mode: graphic, pictorial, acoustic, object-like – some people are even able to interpret star constellations, iris patterns or coffee grounds. However we cannot interpret sets of digital numbers. We need metaphors to translate these numbers for us. Metaphors are our access keys to the digital. They are the transcoding interfaces between human information processing and machine information processing. They connect our minds and hands with the machine and vice versa.

Concepts such as the electronic highway, cyberspace and the global village are easily recognizable as metaphors. Even that small mailbox icon on our desktop is a metaphor. And what about the desktop itself? Home? Menu? Button? Forward? Our computers are machines built of metaphors and the Internet is built of metaphors. The Web itself is a metaphor, though a forgotten one. Who thinks of the Web as a metaphor? It is often taken for granted. It connotes the vast system of html-pages, connected by hyperlinks and the http-protocol, it denotes non-linearity, decentralisation, criss-cross navigation, linking and connecting as you like. If we take the metaphor literally – we see some interesting things. The Web metaphor of course comes from the spider's web. Now this is a very centralised structure. The spider weaves its web, according to a pre-formatted pattern and then sits in the centre waiting for its prey. This seems to be completely contrary to the web denotations of decentralisation, non-linearity and freedom, but at second glance this indeed reveals something about the web's architecture. After all, the World Wide Web is based on clients (web browsers on our PCs) and servers (dedicated machines which store hosted websites at some provider). Servers and clients are connected in an unambiguously hierarchical manner. In that sense the web is more locally centralised than we usually acknowledge.

The Web metaphor might suggest that we, the users, are the spiders, masters in the centre of our self-woven web, waiting for our prey, ready to march out when something interesting hits our threads. But this only holds true when we maintain a website or a webserver ourselves. As web visitors we are not the spiders, we are the prey. I am not saying this is bad and that we should refrain from visiting websites. Nor am I saying this is good. What I am suggesting is that this is good to keep in mind. Parsing metaphors gives you knowledge about what is revealed and what is concealed.

Recently a new metaphor has emerged. Web 2.0 promises a new, revolutionary web where YOU as a user really matter (apparently, and retrospectively, web 1.0 did not fulfill its promises). YOU are the person of the year, according to Time magazine, because YOU do things on the web and make it better. YOU blog or write comments to other people's blogs, YOU leave messages, reviews, links and your IP-number on websites you visit, YOU create your profile and submit your list of friends to social networking sites, YOU upload your pictures to Flickr, your movies to YouTube, your bookmarks to del.icio.us, and YOU tag till you swag. YOU participate, YOU generate content, YOU remix content, YOU connect content, and in fact YOU are the content. Thus YOU and millions of other YOUs create network effects, collective intelligence, swarms of ideas and new forms of sociality.

But hey, where are YOU in the metaphor of web 2.0? Well, nowhere. And again, I am not saying this is bad, and I am not saying this is good. Let's parse this thing. The metaphor 2.0 likens the web to a release of a software package. In the field of software manufacturing a release of version 2.0 implies:

- a new release after an older version 1.0
- a release which is not only patched but fundamentally improved
- users are urged to update/upgrade, or be left behind
- and though a software release need not necessarily be commercial, it often has the distinct whiff of branding and marketing about it.

What I like about this metaphor of 2.0 is that it focuses on software. Strangely enough this is rare in computing and Internet metaphors. Most metaphors indicating something digital lead our attention away from software but this one foregrounds it. That's special. What's more, I would say, this is good. What is the software of web 2.0 and how is it different from the software of web 1.0? Without going too deeply into technical details we can say it is all about scripts and databases. It is about script layers on top of plain old web 1.0 html-files – scripts that consult distributed databases with all kinds of data fragments. The more Meta or website-transcending these databases are, the stronger their network effects. The web-scripts perpetually recollect and reassemble new dynamic compound 'pages' from these fragments. We are still thinking in the metaphor of the page, but in fact the age of the page is over. What are delivered to YOU are recollections of floating signifiers: tagclouds, lists of bookmarks and affiliations, search and review results, RSS-feeds. YOU provide the content for these databases; YOU distribute your knowledge, your traffic data and your social relations over these databases. YOU become a distributed data body without organs; a body of data fragments, wrapped in script layers, like a mummy.

Thinking about the workings of web 2.0 software is a good thing. Connecting this to its effects upon YOU and Culture 1.0 is also good. What remains is the question – who are the spiders and who is the prey?

Culture 2.0?

By Bart Groen

Bart Groen is a new media freelancer and researcher, currently employed at Virtueel Platform.

What possibilities do developments in the area of web 2.0 offer the arts and cultural sector and how should these take in to account the needs of the new consumer?

Dutch cultural organisations are currently making little or no use of the new possibilities offered by Internet, and web 2.0 in particular. The major content providers have so far tended to ignore them, both in theory and in practice. And yet there are great opportunities to involve the user in the content they provide. This is particularly true of the heritage sector and broadcasting companies, both of which have large amounts of content on offer.

Heritage organisations tend to stick to their traditional role of conserving and presenting cultural heritage and to the concept that they are the sole 'owners' of knowledge about their collections. 'And that is outdated', suggests Dick Rijken, a consultant in the field of digital solutions, 'the narrow way in which organisations interact with their audiences doesn't work any longer. They should invest more in developing and exploring new roles, and should offer more space for plurality'. A failure to do so may mean that the organisations that look after our cultural heritage may not survive the 21st century. 'They have to stop focusing on conserving collections and look at how they present those collections. In the case of digital archives this means passing on the role of curator to their visitors.'

Recent developments in the field of cultural consumption indicate that the audience is not only growing increasingly demanding in relation to the culture that they consume, they are also becoming more creative. 'A group is coming to the fore that wants to get involved in a creative way with the material it's offered. They are referred to as Generation C, and this is not merely the latest in a series of niche generations of young people taking on a certain behavioural pattern. The C stands for content and for getting creative with the multimedial content on offer on the World Wide Web.' (Laenen,2006). Hence the opportunity for the content provider to stimulate this creativity and to 'actively use the new media to bring the audience closer to the organisations', although in order to do this' the material on offer will need to be deeper, more interactive and more focused' (idem). Institutions are going to have to realise that implementing new media as part of their strategy will

have to be accompanied by a new stance in relation to the content on offer. In addition, according to Cathy Brickwood, director of Virtueel Platform, a dialogue needs to take place between the designers and media labs on the one hand and the heritage organisations on the other, so that the organisations have time and space to develop a view of the possibilities on offer (Szita, 2006).

At the moment a few heritage institutions are taking up the challenge to develop new strategies. One such initiative to link up heritage institutions with media labs, to explore the use of new technologies in a museum context, was Take Away Museum. This workshop, organised by Virtueel Platform, brought together researchers, interaction designers and museum experts. Ulla Maaria Mutanen, one of the workshop leaders, presented the principle of ThingLink, which links the objects on display to a unique ID code so that they can be searched and discussed on the Internet. A similar principle is currently being used by a collective of British museums (initiated by the Victoria and Albert Museum in London) on the website everyobject.net. The idea behind these initiatives is that every object contains a story. The aim of the website is to make these stories available and offer the visitor the opportunity to add new stories and objects. By linking up objects within the walls of the museum with information in the digital domain, both the museum and the visitor have something to gain. In the future the key challenge for museums will be finding ways to pair up these two forms of knowledge using hardware or software.

An example of a non-commercial website that offers the public the chance to sort and create content is Wikipedia. Wikipedia is an online encyclopaedia whose content is delivered, edited and selected by the users. Research carried out by *Nature* magazine showed that the data in Wikipedia contained the same number of mistakes as the data in the famous British *Encyclopaedia Britannica*. Despite the fact that the knowledge in the Wikipedia encyclopaedia is equally accurate as that in *Encyclopaedia Britannica*, the data should be regarded with a certain amount of scepticism. However, this example indicates that users, because they are large in number, have as much collective knowledge as does a small group of curators. The concept of the 'wisdom of crowds' is also applied to the principle behind ThingLink and everyobject.net: the users are responsible for selecting and sorting articles, and a limited number of experts have the final say.

The possibilities for the heritage sector are huge. Particularly if we take in to account that the Netherlands Royal Library sees it as one of its key tasks for the coming years to digitalise its archives, and that large scale projects such as Beelden voor de Toekomst (images for the future) and Geheugen van Nederland (memory of the Netherlands) will put out a huge amount of archive material on the Net in the next few years.

By involving a large number of 'experts' in the selection, organisation and in some cases even creation of content, the field lies open for groups of users with specialised knowledge to participate in the curating our heritage. This in turn offers institutions a better insight in to the issues that interest the network of experts, so that they are better able to link supply and demand.

Another example of a successful web 2.0 strategy is the VPRO's 3voor12 website. The site allows users to participate in ordering, selecting and creating content. The community that forms around this website makes the user an integral part of it. Linking users and content in this way gives the user a reason to return to the website. In terms of the heritage sector this can be likened to a visitor whose museum visit is not restricted to the time they spend in the building. This can be

a valuable tool in attracting visitors, as Canadian research in to the use of museum website indicates: the longer and more often visitors use the website the more likely they are to pay regular visits to the museum.

This shift from a one-sided concept of the curator to a plural concept of the user as co-producer also relates to the shift from an autonomous to a relational concept of art (Boorsma, 2006). A relational vision involves focusing both the artistic and marketing strategy on increasing the number of 'artistic experiences' for the public. Instead of focusing on visitor numbers and income, arts marketing becomes about 'optimising the artistic experiences on the part of the public, both in a quantitative and qualitative sense'. This vision allows institutions to become more customer friendly based on offering value to the user. This value is translated for the use into the way in which he or she can develop a relationship with the material on offer (Von Appen et al, 2006).

If the heritage sector is to succeed in involving its audience with the content on offer in various ways, it will have to change the way it relates to the opportunities offered by digital technology. This new vision will go beyond the one-sided notions of curator and visitor, towards an open communication between institutions (as content provider) and user. This does not mean that heritage institutions *en masse* should chase after whatever happens to be the latest technology. It is rather about re-thinking the way(s) in which the user/customer is approached in the light of web 2.0. The sector should join up with interaction designers and media labs to come up with new concepts for interaction. The development and urgency for a new approach on the part of these institution is described by Dick Rijken as follows: 'There is no doubt that the future of the museum is going to be more complex and chaotic than the past [...] There will be less certainty about what is true, there will be more room for mistakes, but also more room for plurality. Museums will be in a position to reflect more truths and realities. But they will have to start by discovering the various roles they can play.' (Szita, 2006)

Dead or Alive? Culture and Web 2.0

By Reinder Rustema

Reinder Rustema is owner of RRR Media and teaches at the University of Amsterdam.

After having watched the entire first season of Big Brother I began to consider the idea of 'live' media and what it means for today's electronic culture, be it Internet, television or whatever. I began to question old, or 'dead' media and whether or not it could be brought back to life by adapting some of the characteristics of a new, more interactive culture; one that is 'alive' so to speak.

The first Big Brother television show in 1999 created a cultural common ground for the entire nation reviving memories of the heyday of television and can therefore be considered 'alive'. Even those who did not watch or had only a vague notion of the phenomenon could participate in the collective process of giving meaning to what was unfolding 'live' on our screens. This manifestation of popular culture should be called 'alive' rather than 'dead'. It could even be described as 'web 2.0 *avant la lettre*' considering the active participation of Internet viewers and unmediated discussions about the program in classrooms, workplaces and playgrounds. The design of the format is perfectly inclusive, like many television texts, as it does not require much expert knowledge. It is about watching people hanging out; the viewer's pleasure is essentially voyeuristic.

The role of the producer can be recognised in most live media broadcasts like sports events. The game-rules are set and the arena is limited and covered by a plethora of camera angles. Unlike 'dead' culture, the outcome of the narrative is largely unknown to the viewers. There are winners and losers, but there is no author which aims to tell us a story. The story is told in the living room by the viewers as amateur storytellers. Again, this is unlike 'dead' culture where there are prescribed stories to be relayed to an audience.

The impossible assignment given to public broadcasters (and also to most of the other cultural institutions) is to present 'dead' culture as if it is 'alive'. Particular stories that assume a considerable degree of cultural capital are sold and marketed to the largest possible audience. The popularity of these stories, like exhibitions are measured in terms of viewers – the greater the number of visitors seduced to engage with 'artefacts' from the collection, the higher these works are valued. This is an outdated concept.

We also see an ever-increasing fragmentation within national audiences. The national culture is celebrated in popular 'live' texts, rather than through the 'dead' texts requiring cultural capital. Nevertheless, the 'dead' texts are constituent elements for the national culture and are used by individuals to distinguish themselves from each other. Through education a basic vocabulary of 'dead' texts, or the hotly debated canon, are passed on in order to find a cultural common ground as a point of departure.

The assignment of cultural institutions should be to feed each individual's unique search for an identity by disclosing shared memories from the past as a sort of cultural Lego. The collection of cultural Lego-bricks should be diverse and thought provoking. The criticism of Big Brother and other amateur content, like objections raised by Andrew Keen to the participatory web 2.0 culture, is that it is not thought provoking and therefore perhaps even objectionable. Keen argues that the dominance of tasteless, vulgar voyeurism and narcissistic content occurs on the web when "people are not capable of censoring their worst instincts". Keen contrasts this with Adorno's "undemocratic good taste" that by nature should be outnumbered by amateur content. Yet such an observation does not do justice to the diversity of content available on the web. As human beings we share our mortality and intellectual capacity, however it is impossible to experience the enormous diversity of cultural goods humanity has produced and produces every day. Only when some homogenised culture can be enforced could such a dream be realised. Therefore it should be no surprise that content on the web ranked in order of popularity usually contains a large amount of sex and violence. The rest of the content requires some kind of cultural capital and is therefore not popular by large groups of people at the same time, but by many small groups with a similar cultural capital. Hence the often-lauded 'tribalisation' that occurs on the Internet.

Should we aim for some ideal of homogenisation amongst our cultural institutions? Beyond being morally objectionable, enforcing culture upon people is now also practically unrealistic since technology gives everybody the power to 'zap' to something more personally relevant. It is exactly this type of behaviour that should be rewarded by cultural institutions. With access to our cultural heritage and by producing 'dead' (as in lasting cultural products) everyone should be given the freedom to follow threads of interest, distinguish themselves, forge identities and self-segment into communities of interest, virtual or otherwise. It is of utmost importance that we use modern technology to access our cultural heritage. Rather than serving only the largest possible cultural groups, small groups of amateurs should be catered to in their cultural niches, mirroring the tribalisation currently thriving on the Internet.

Chris Anderson has demonstrated with his 'Long Tail' thesis that due to modern technology this is what is already happening in a commercial environment. He shows that online retailers sell products that are not popular by themselves, but are discovered because they are linked to from the most popular texts. Consumers following links of interest end up in the 'long tail' of popularity, where an unlimited amount of obscure, or niche products now find new buyers, where they would once gather dust in a traditional shop.

Similarly, our national public broadcasters should focus on 'live' formats with an abundance of links to diverse and thought-provoking culture, unlike the commercial formats of Big Brother, which ultimately seek to attract the attention of advertisers. They should include references and also enable viewers to follow threads towards more culturally obscure texts rather than focusing on the highest possible

share in the ratings market. The broadcaster VPRO does this successfully in the alternative music scene with '3voor12' local music communities. The key here is building loyal communities around 'live' texts.

Such a 'live' media format has characteristics that can be powerfully employed by major cultural institutions. By appointing the arena where it should take place they can set the rules and can invite important talents to create and engage in multimedia works that are truly 'alive'. They can also achieve this without the need to sell to the highest bidder. Instead the attention garnered can be effectively redirected into the cultural Long Tail already in their custody including their archives and museums. With government funding and the collective interest of a mass of niches, institutions will be able to realise projects that would otherwise have been impossible if reliant on voluntary donations from one common cultural group.

Organising 'live' texts is one thing but giving access to 'dead' texts should be an essential part of cultural regeneration. Other major hurdles such as legal ones are most effectively dealt with by lawmakers rather than cultural institutions. As Lawrence Lessig has argued, culture can only thrive if it freely circulates. Even when our cultural institutions have an impressive amount of texts to open up to the general public, the current copyright regime effectively locks up the works that should be accessible to all citizens. The real challenge is to find a balance between works that are free to access by all citizens whilst appropriately compensating artists as well. To some extent this can be dealt with in the production stage once a rule of thumb is established that work financed with public money should also be freely available to the public. The Creative Commons licensing system designed by Lessig can organise licensing on future works. At present for existing works to be re-released under such a license copyright owners must be traced and convinced to sign copyright waivers. This will be a labour intensive process with a good deal of detective work involved if lawmakers do not intervene.

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Brave New Museum. A Conversation about Museums in the Digital Age

By Michiel van Iersel and
Juha van 't Zelfde

Michiel van Iersel is a cultural advisor working with LAGroup Leisure & Arts Consulting in Amsterdam. Together they launched MuseumLab.org, a website that explores the boundaries of museums in our age.

Juha van 't Zelfde is a DJ and curator, and organizes the Amsterdam Museum Night (Museumnacht).

Michiel Van Iersel Until very recently it was simply unthinkable that something could ever challenge the solid triangular relationship between the artist, art institutions and their audience. Only after the advent of film, and still later video, and with the subsequent introduction of storage media such as video and DVD, both the artist and his audience were liberated from the necessity to physically engage with the work by either attending a performance or visiting a museum. Thanks to the laptop and mp3 player people can now experience art whenever and wherever they want. At the same time many artists have moved away from classic institutions and out onto the streets, offering their audience an unmediated experience. But even avant-garde theatre and radical art experiments cannot counterweigh the dominant role of the producer in exposing people to art. After thousands of years of linear development, from the wall paintings in the caves of Lascaux to Olafur Eliasson's 'Setting Sun' in Tate Modern's vast Turbine Hall, cultural production still remains centered around the bipolar paradigm of authorship and authority. In fact, artistic or cultural objects are traditionally more highly valued by the public if a real connoisseur, such as a professional curator or art critic has first approved them.

As yet there is no sign of something that might fundamentally destabilize good old Culture 1.0, but over the last few years there has been a gradual shift in power. Since the emergence of new media and unlimited communication flows, people can now intervene directly in the relationship between the sender and the receiver of the artistic message. According to some, these recent developments will radically alter the structure that currently controls cultural production, forcing it to evolve into a more democratic system that will allow ordinary people to consume, create, curate or criticize works of art as they wish; unrestricted, on demand, peer to peer and in real time. It remains to be seen if all this will lead to a type of cultural expression that is distinctively different from the ones we are already accustomed to and, if so, whether traditional institutions such as museums will be able to respond spontaneously and accordingly to these changes. But before we go into that, can you recall the moment when you first encountered an example of cultural production or presentation that gave you a glimpse of the ultimate possibilities that new media has to offer in terms of democratizing the arts?

Juha van 't Zelfde Coming from a music background, I would have to say that both Napster and Discogs introduced me to this new level of cultural exchange. Napster was a peer-to-peer file-sharing service, created in 1999 by two students who were looking for

an easier method to search and find music online. Discogs came about in 2000 as a database of a private record collection that was started by an American DJ. Today it is one of the largest online databases on music releases.

As a DJ, I use Discogs to do research on artists and labels, to see what records they have released, with whom they have collaborated, and who else has released on that label. I then search Napster to download the actual music. From the outset it was quite an astonishing experience and it (in combination with the digitization of music) changed the music industry completely. The interesting thing about Discogs is that it was built from the bottom up. Anyone could contribute to the site by adding releases of local artists and by editing existing information. In that sense it was a music Wikipedia *avant la lettre*.

Looking back at that period it was the network of peers and the transparency of the information that was groundbreaking. So to answer your question, I would say that this leveling of the playing field, opening up the options and choices and taking out the traditional filters of the record labels, radio DJs and record stores, did in fact democratize music. It changed the business model of music distribution. Steve Jobs understood this very early on and introduced the iPod and iTunes. Since digital data can be duplicated easily and since storage costs are low, iTunes can offer a much broader selection of music than your average Virgin Megastore, making it a true 'Long Tail'¹ company.

- MI It's interesting that you mention the online distribution of music as your point of reference because it shows both the possibilities and limitations of the Internet as a means of exposing culture. The web turned out to be a very efficient and democratic tool for sharing music. Apart from the copyright infringement that might be caused by exchanging existing music online, record labels can nowadays surpass physical outlets and reach audiences directly by making music available on their own website or through online stores. Even the Royal Concertgebouw Orchestra started experimenting with live webcasts last year when they launched RCO Livecast together with media partner and Dutch broadcasting company AVRO. And Fabchannel provides one of the biggest online concert archives in the world that consists of hundreds of full-length concerts, festivals, performances, debates and lectures that can be freely experienced through an on demand video archive.

The intangible nature of sound (music) and moving images (film) makes information easily transferable to a variety of online formats, such as mpeg, mp3 and other techniques for narrowcasting on the web 2.0. But what opportunities do such Internet applications offer museums and visual arts institutions who mostly deal with physical artefacts that are much harder to digitize? Can you give some good examples of museums that have shown an ability to engage their audience in new ways by adopting the idea of web 2.0?

- JZ One example is the Powerhouse Museum in Sydney, a museum focused on science, design and history. Tens of thousands of objects can be searched and tagged on its website. The museum has embedded its own curatorial and archival information in the digital collection ('taxonomies'), but visitors of the site are asked to add information in the form of keywords and tags ('folksonomies') "to help others locate material more easily." A second example is the Brooklyn Museum.

¹ This refers to the book *The Long Tail: Why the Future of Business is Selling Less of More*, by Wired editor-in-chief Chris Anderson. In his book Anderson argues that products that are in low demand or have low sales volume can collectively make up a market share that rivals or exceeds the relatively few current bestsellers and blockbusters, if the store or distribution channel is large enough.

This museum is using social media such as blogs, podcasts and video submissions, and it actively invites the visitor to contribute to the website. For this goal it uses social networks like MySpace, Facebook and Flickr.

One of the best examples is Tate Online, which uses all kinds of feeds and interactive applications. The museum embraced the Internet at an early stage as an interactive cultural tool. Although most of its content is still proprietary, the dissemination of it is not. Visitors can subscribe to podcasts (Tate Shots, Tate Tracks, Tate Etc.), create and print their own tours through the gallery, and there is a platform for young people called Young Tate, with ample interactive opportunities. Interestingly, Tate also offers online courses about modern and contemporary art.

- MI The Web-based applications that you describe are all examples of what can be called the online 'infrastructure of participation' in which users increasingly generate, share, and curate (their own) content. The traditional Internet consists of Web sites that primarily act as authoritative content providers, comparable to some traditional museums. With the introduction of web 2.0, control will slowly shift from the content provider to the user. Taken to its extremes this development could eventually lead to a user generated museum website or perhaps even the first real Wikimuseum where visitors select, edit or even add information to online exhibitions and presentations of the collection.

However, in the foreseeable future their influence is not expected to reach beyond the virtual world as museum curators will not allow the audience to decide what will actually be on display in the museum itself, let alone what works of art and other artefacts will be acquired for the collection. Institutional power and top down curatorial decisions will continue to separate the sphere of public participation from the world of art production. But that doesn't stop artists from 'going 2.0'. Although most artists still work offline and remain largely unaffected by recent new media events, experiencing neither threat nor thrill from the idea of the Wikimuseum, the pending 2.0 revolution does have an effect on the artistic practice of some. A growing number of artists and art organizations are reflecting on the aesthetic and moral consequences of the Internet while others use Internet applications to express their own ideas virtually.

- JZ One example of an artwork you could label '2.0' is 'Endless Forrest' by Auriea Harvey and Michaël Samyn, that was recently shown at Mediamatic in Amsterdam. In this online game you are a deer, roaming in an endless forest. Just like in any Massively Multiplayer Online Role Playing Game ('MMORPG'), this is a real time virtual space with multiple players. But unlike popular examples such as World of Warcraft and Habbo Hotel, there are no challenges to be overcome, or points to be earned. You are really lost in space.

"The Endless Forest is probably one of the first steps towards a 'jeu d'auteur', a much needed evolution of games towards a medium with the artistic expressiveness of cinema and literature", explains Harvey and Samyn. "We claim the game space as an area where art can be made. Not the hip and oh so conveniently ironic art that we find in elitist galleries or museums. But a much more traditional and modest art. An art that is not afraid of making a statement. Or of pleasing the audience."

A more critical approach is taken on by renowned new media artist Brody Condon. His works 'Suicide Solution' and 'Karma Physics Elvis' are imaginary video games (by their nature interactive media), with alienating and mesmerizing effects. His latest work consists of a website (tmpspace.com) that shows four rocks in a meadow under fog. The image looks as if it is computer generated. Underneath

is an e-mail from artist Sam Sanford titled 'fascism' and states: "Large-scale and important historical facts you are now living through will be forgotten, misrecorded, falsified and otherwise obliterated, causing future generations to repeat our tragedies, and you are complicit in this process." Condon's reply is titled 'websites are bad for you', and merely states "I quit".

Institutions that use the web to find talent and spur creativity are no longer just the netizens and hackers of the technosphere. With the launch of 'Your Gallery', art mogul Saatchi created a social platform for new artists to show their work and interact. In a recent interview with the New Yorker magazine, Saatchi said he spends three hours a day pecking away at his gallery's rapidly expanding website. "I'm hoping that the site is encouraging to people who find the art world a little daunting", he said knowingly.

MI The online possibilities you mention have indeed enabled both artists and members of the audience to expand their artistic horizons in an ever-changing imaginary landscape. But at the same time the rapid growth of such applications has turned the worlds of art and cultural production upside down, leaving curators and critics centred around one pole that is gradually vanishing from sight while consumers are pushed to the centre of gravity in this brave new world. There they are left on their own to navigate an ocean of artistic expressions without any fixed beacons. In this bottom-up world art enthusiasts are confronted with an almost paralysing amount of art to choose from. To digest all the artist portfolios on Saatchi's Your Gallery alone would take a lifetime of web-browsing (and the wealth of many nations to acquire). Those without proper education or a strong inner guidance will increasingly have to rely on the invisible hand that shapes the online world with an alluring combination of cybernomics and the 'wisdom of crowds'.

But what if this invisible hand proves inept for the job of guiding audiences towards experimental art? And who will intervene when user generated content becomes a vicious circle that recycles popular demand and ignores truly creative forces? When we consider your example of 'Endless Forest' you could argue that the two artists were criticizing the whole idea of unlimited choice and opportunities that the Internet misleadingly promises us. Whereas a museum visit enables you to concentrate and reflect, the web constantly forces you to move on and constantly look beyond the horizon for new opportunities that are only a hyperlink or mouse-click away. Just like the deer in 'Endless Forest', you are haunted by your own restless mind.

Coincidentally or not, 2.0 critic Andrew Keen describes the scenario in which the Internet kills our culture as "an endless digital forest of mediocrity", suggesting that we still need to make a clear distinction between author and audience and that we should even be ready to defend a system in which editors, curators and other experts are authorized to find and refine artistic talent. How do you envision the role of museums and curators with regard to their ability to help bridge the widening gap between artistic output and consumer preferences in a 2.0 world?

JZ Museums should embrace the new tools the web has given them. They could add spheres to the collection, consisting of layers of data and meta-data that contextualize the works and the artists. This would augment the user experience and make the museum a more accessible destination. Museums could also reveal how users are browsing the collection, supplying information on the preferences and behaviour of other visitors, just like Amazon ("visitors viewing Warhol may be interested in Basquiat"); introducing folksonomies and tags that visitors associate with objects; having visitors rate and review objects, and so on. Museum 1.0 and

web 2.0 can coexist without either of them losing their intrinsic quality. Cultural organizations are already learning from YouTube and are launching their own channels like Tate Shots and Ted. And the United States Holocaust Memorial Museum has used Google Earth to show the genocide that is now unfolding in Darfur, Sudan, with photographs, data and eyewitness reports from a number of sources, including their own collection. This is the right way to move forward.

One important aspect of the museum needs to be emphasized: its physical, tangible nature. The web cannot compete with that. No matter how exciting it is to see the Notre Dame with Microsoft's Photosynth, it does not compare to actually standing in front of it and seeing it. No matter how nice it is to zoom in on the Night Watch and read about its context, actually experiencing the size, texture and colours is incomparable.

- MI While being faced with a seemingly inevitable and partially beneficial rise of web-based communication technology and human interaction, museums can and should offer an alternative for the exchange of artistic expressions on the web if only to maintain a much needed balance between the quantity and quality of art. Paradoxically, as public institutions, the best way for museums to act in a socially responsible way is to meet public demand for unlimited creativity with clear guidance and a claim of authority. Coming from a 1.0 situation in which the artist and curator were almighty, the least museums can do is to launch a website that entices people to go offline in order to visit their exhibitions. But decades ago museum director Alexander Dorner already said that "the museum only makes sense as a pioneer". So how far should a museum go in pursuing a true 2.0 status, if at all? Will they survive in this new virtual 'land'?
- JZ The definition of a museum by the International Council of Museums focuses on "the tangible and intangible evidence of people and their environment." According to Wikipedia, The term web 2.0 refers to "Web-based communities and hosted services (...) that facilitate collaboration and sharing between users." You can see that the traditional definition of the museum is not fully compatible with web 2.0. As long as there are tangible objects to display, a physical space – an institution, city square, container – is needed. Everything else can be mediated and put online. In response to Alexander Dorner, curator Hans Ulrich Obrist said: "The museum of the 21st century exists as a flexible structure and establishes the form in which it appears directly in media space." Web 2.0 can introduce new forms of acquisition, conservation, research, communication and exhibition. Look at Pierre Huyghe's exhibition 'Celebration Park' at Tate Online, the collection of sound at UbuWeb, or 'Turning the Pages' at the British Library as examples of instrumental innovation. One step further is the Smithsonian's 'Encyclopedia of Life', which has the ambition to document the world's 1.8 million named species. This project will be subject to the same kind of public editing process that is also practised on the Wikipedia site, which is based on so-called 'radical trust'.

It is very likely that 'the wisdom of crowds' and 'radical trust' will increasingly affect museums, but I believe that as long as there are moral, economic and legal incentives to conserve our heritage, there will be agents – curators, programmers, critics – who will be rewarded for their expertise. The swift adoption of new media techniques will allow experts to deploy the same strategies as the crowds, enabling them to fight for attention with their own superior weapons.

In the end it is not just a matter of what web 2.0 will mean for the museum, it is also about what the museum can do for web 2.0. And that, ironically, demands a 'radical trust' in Culture 1.0 and also in heritage that we can touch, hold and hand over to future generations.

Culture '2.0': Social and Cultural Exploration through the Use of Folksonomies and Weak Cooperation

By Peter Mechant

Peter Mechant works as researcher at the Research Group for Media and ICT, Ghent University.

Introduction Online digital information has become ubiquitous and accounts for a major part of the economic and cultural activities in the western hemisphere. Hence, our society calls itself an information or network society. Instant messaging, weblogs or other websites facilitating true user participation, one-to-many or many-to-many asynchronous or synchronous communication are on the rise and appeal to millions of Internet users worldwide. This recent shift, in terms of the availability of online content and services, is often referred to using phrases such as web 2.0 or social software.

In this article I want to look at how cultural institutions can enhance or enrich participation in culture through the use of web 2.0 or social software websites and discuss the potential for more active participation and collaboration between hosts and users.

First, I will briefly sketch the origins of web 2.0 and social software and discuss their conceptual differences. I will argue that in scholarly sciences the phrase social software is more appropriate than web 2.0. To do this I will provide a functional definition for social software and describe some typologies that can be applied to the subject. The chapter ends with a description of the strengths of social software. Secondly, I will explore the relationship between an artefact or a performance and the visitor of a cultural institution. I will argue that a public production relationship in which a visitor shares his or her experiences and ideas, can be attained through the use of folksonomies. Folksonomies and their characteristics are then briefly discussed.

A close look at web 2.0 And social software Three perspectives on web 2.0

In 2004 the O'Reilly Media group coined the phrase web 2.0. By analogy with the release numbers assigned to software packages, web 2.0 refers to a newer, better version of the world wide web. This new generation of websites places emphasis on interactivity, co-creation and the active role of the website users. Tim O'Reilly describes web 2.0 as a platform: "... *delivering software as a continually-updated service that gets better the more people use it, consuming and remixing data from multiple sources, including individual users, while providing their own data and*

services in a form that allows remixing by others, creating network effects through an 'architecture of participation', and going beyond the page metaphor of web 1.0 to deliver rich user experiences." (O'Reilly, 2005). However not everybody adopts the term web 2.0 with the same enthusiasm. There is a lot of disagreement about the actual meaning of the phrase (Alexander, 2006) but three main perspectives are often taken on the matter.

From a sociologic perspective web 2.0 can be traced back to the ideas of Tim Berners-Lee who saw the world wide web as a two-way channel, as a read/write web where users are empowered. In this perspective web 2.0 is all about people and the relations they create through the use of software. Tim O'Reilly talked about an architecture of participation: a grassroots user base creating a self-regulating collaborative network (O'Reilly, 2003). From a technological viewpoint web 2.0 is a combination of old programming frameworks and languages which have already proven their value and robustness. JavaScript, the Document Object Model, CSS, XML and other techniques are combined in order to create a rich user experience, delivering applications entirely through a webbrowser. From an economic viewpoint, web 2.0 is characterised by the use of consumer generated content and the revenue generated by the so-called Long-Tail.

**Social software:
enabling (personal)
goals in a bottom-up
social fashion**

In his detailed account of the origins of social software, Christopher Allen (2004) states that the terminology has moved through a life cycle. He sees social software as the successor to computer supported cooperative work (CSCW) and groupware. Stove Boyd (2005) even argues that social software will come to mean the opposite of what groupware and CSCW-tools were intended to mean. Boyd states that social software departs from a bottom-up approach, supporting the desire of individuals. Social software differs from CSCW because: "*Social software is based on supporting the desire of individuals to affiliate, their desire to be pulled into groups to achieve their personal goals. Contrast that with the groupware approach to things where people are placed into groups defined organizationally or functionally.*"

Although the term was already in use, the word social software gained general attention due to the Social Software Summit held in November 2002 by Clay Shirky. Most definitions for social software seem to have a common ground. They all subscribe to the importance of creating networks and relations between people. In addition, most of them acknowledge the bottom-up approach as described by Boyd. Clay Shirky and Tom Coates provided significant definitions for social software. Shirky describes social software as "*software that supports group interaction*" (2003). Coates defines it as "*software which supports, extends, or derives added value from, human social behaviour – message-boards, musical taste-sharing, photo-sharing, instant messaging, mailing lists, social networking*" (2005). For the purpose of this article I define social software as: software that enables communication through digital technologies whereby people connect, converse, collaborate, manage content and form online networks in a social and bottom-up fashion.

**Web2.0 Or social
software: a semantic
discussion?**

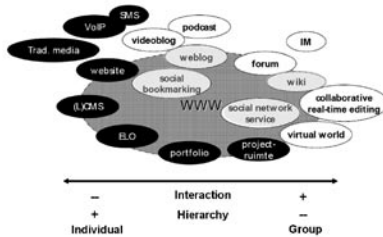
The biggest advantage of the phrase web 2.0 is that it emphasizes a turning point for the web by using the postfix 2.0. However, this postfix is also its major downfall: it assumes a drastic break with the past but does not explain where this breakpoint is situated. Furthermore, web-developers, venture capitalist and analysts use the term web 2.0 to underline the technological 'back-end' aspects of web 2.0 models, such as data-aggregation, content syndication and the use of lightweight programming models, often excluding or disregarding the social

features. Moreover, the expression web 2.0 delimits its range to Internet services using the world wide web (a collection of interconnected documents and other resources) and does not take into account other services mediated by the Internet (a collection of interconnected computer networks).

The phrase social software is not laden with these restrictions and describes interactive or participative Internet models just as well. Another advantage is its scholarly roots in the study of groupware and CSCW and the emphasis on the social processes involved.

Based on these arguments one can look at social software as the discourse of innovators and researchers, while web 2.0 has become too popular to be useful as a research concept. Several authors created typologies which can provide further insight into the concept of social software. In the next section, I will summarize the frameworks created by Gorissen, Mayfield, Bydwad and Smith.

A brief exploration into some typologies for social software



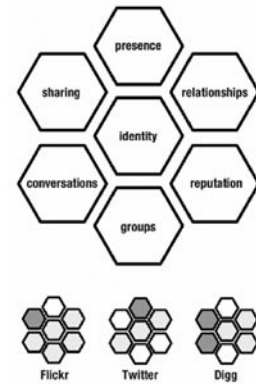
Adapted from Gorissen (2006)

social software creates...		
network types	that foster connections	for example:
explicit	declarative	
physical	in-person (f-2-f)	
conversational	communication	
private	referral	
virtual	avatars	

Adapted from Mayfield (2003)



Typology by Barb Dybwad (2005)



Visualisation by Smith (2007)

Pierre Gorissen (2006), uses three main criteria to place social software in a typology: the amount of (supposed) interaction, the amount of (explicit) hierarchical structure and the focus on groups or individuals.

Ross Mayfield (2003) has built a typology based on how personal connections are made and fostered. He distinguishes between social software that targets explicit, physical, conversational or private networks. I have added social software that supports virtual networks through the use of avatars to this typology.

An intuitive typology was created by Barb Bydwad (2005). She uses two axes where the horizontal axis represents the continuum between personal and social aspects of social software and the vertical axis relates to the continuum between what is familiar and what is not.

The strength of social software

A nice way of visualising social software was created by Gene Smith (2007) who expanded on the work of Butterfield (2003) and Webb (2004). He uses six building blocks centred on the concept of identity; presence, relationships, reputation, groups, conversations and sharing to provide a functional definition for social software.

In the previous section I looked at the meaning of social software. But what is the explanation for its success and its adoption by millions of Internet users world-wide? Two important drivers come to mind: social software uses 'weak ties' and operates in an open and free environment.

Most social software applications specifically target individualistic or personal motivations and goals (i.e. they allow users to store their pictures, bookmarks or videos). They facilitate one-to-one or one-to-many communication and the publishing of ideas. As opposed to earlier community trends the community ideal is less explicitly present here. It rarely happens that a person starts using social software with the aim or idea of voluntary or organised cooperation. But social software, while it enables personal motivations, creates a new sort of almost effortless cooperation 'ex post' or afterwards. It creates weak ties between people who did not have a cooperative action plan or altruistic intention in advance: "*The success of web 2.0 services reveals the user's hybrid motivation where the individualization of the user's goals meets the opportunity of sharing personal expression in a public sphere.*" (Aguiton & Cardon, 2007). The second driver is the open nature of social software: it does not require the strong involvement of all its users. Most social software services facilitate participation from 'the edges'. One can participate from the fringes of the group or not participate at all and merely observe (often these people are called 'leechers' or 'lurkers'). Nevertheless, becoming a member of a social software website often means receiving access to a stock of social capital. This can widen the experience of community (by helping to connect with others who have different beliefs or backgrounds) or it can deepen the experience (by reinforcing and strengthening existing social networks).

Folksonomies and cultural content

The relation between an arts exhibit and a visitor...

In a blogpost titled 'On museums and the web 2.0' Ulla-Maaria Mutanen (2006) tried to classify different kind of relations between a visitor of a museum (or more generally, an arts centre) and the actual exhibits (or performances). She distinguishes: a reactive consumption, a proactive consumption, a private production and a public production relationship. The first three tracks are private and focussed on the experience of a visitor. In a consumption-relationship a visitor simply consumes the 'arts' although they may have engaged in proactive consumption-relationship acts beforehand, for example by doing a web search or reading an art book before visiting an arts centre. In a private production relationship a visitor actually produces something (i.e. a diary note or a photo) in order to use it to reflect on their experience at the exhibition. A public production relationship entails that a visitor shares his/her ideas or experiences with others, for instance by writing a review, posting some photos online or 'tagging' digital content.

... strengthened through the use of folksonomies

Although users are increasingly more involved in tagging, creating and commenting on digital content, the opportunities to do so in a cultural (online) setting are still not widespread. However, some social software websites such as Flickr or

YouTube, already contain a vast amount of (digitalised) cultural and heritage content.

A straightforward way to involve a visitor in a public production relationship with a cultural institute is by facilitating the online act of 'tagging'. Websites of cultural institutes could give their visitors the opportunity to describe and classify online content that appeals to them. This idea of a socially constructed classification scheme for the content of a website is called folksonomy. The term folksonomy is generally attributed to Thomas Vander Wal (Smith, 2004) and refers to online tagging systems intended to make information increasingly easy to search and navigate over time. A combination of the words folk and taxonomy, it literally means 'people's classification management'. Users file digital content through tagging: the association of particular keywords with related content. Users can also discover who created a tag and see the other tags that this person created. Thus, folksonomy users can discover tag sets of other users who tend to interpret and tag content in a similar way. Folksonomies move us from a 'binary' in-or-out classification system to an 'analogue' one that only requires a conceptual association with a resource (Shirky, 2005).

Creating these associations is at the same time a solitary act (involving a process of sense making) as well as a social one; it is a compromise between personal filing and the collective production of a taxonomy (Aguiton & Cardon, 2007). The user files digital content by assigning it one or several labels, identifying what (or who) it is about, what it is and who owns it. Users can identify qualities or characteristics or use the tags to organise their cultural agendas (for example, saw-this, must-see, to-read, etc) (Golder & Huberman, 2005). Tagging makes the solitary process of web browsing a social experience because the 'tagger' suddenly belongs to a group of people with whom he/she has at least one thing in common (they used the same tag to give meaning). In this way, the process of tagging creates 'ad hoc' social networks.

Conclusion

"[] content does not make the Internet. It's the social architecture, it's the living environment that counts, the live interaction and communication, not just the storage and retrieval procedures." (Lovink, 2005).

In order to realise a 'public production' relationship with its visitors, the online representation of an arts centre has to exceed the typical brochure, or folder-like static website. Using social software makes this possible. Implementing social software and folksonomies allows for new ways of presentation. It creates new opportunities and new forms of collective and personal cultural experiences because cultural content becomes enriched with social information.

A recent report of the Pew Internet and American Life Project (Rainie, 2007) found that 28% of (American) Internet users have tagged or categorized content online and there are several indications that this custom is taking foot in Europe. In order to attain a better relationship with their 'virtual' or online visitors, arts centres have much to gain and little to lose in trying to reach out to these active Internet users by means of adding social software services such as tagging to their online presence.

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In Search of a Disclaimer – Mass Creativity as a Business Model

By David Nieborg

David Nieborg is a lecturer at the University of Amsterdam and as a PhD-student affiliated with the Amsterdam School for Cultural Analysis (ASCA). His publications deal with participatory culture, game culture and virtual worlds.

In his book 'We Think: why mass creativity is the next big thing' Charles Leadbeater argues that networked groups of citizens working together in the development of products and services are able to profoundly alter current modes of organization and by doing so will alter (media) culture forever. Before delving deeper into this claim let me make clear that I agree with Leadbeater on two counts. Firstly, mass collaboration involving both mass creativity and mass participation has proven itself, at very least, to be a powerful force behind online information sharing. Wikipedia for instance is in my opinion the best invention since sliced bread. The collective and altruistic input of thousands of users who add to the popular online encyclopedia is astonishing but singling out Wikipedia as an example makes it seem as if every initiative involving mass creativity is in line with this encyclopedia's non-profit, highly disciplined structure. As a researcher, Wikipedia has become an extremely valuable tool. Many entries may be far from perfect, biased or plain erroneous, however I could not envision my academic life without it as a tool for cultural research. Secondly, it is undeniable that the web has fundamentally changed the way information is produced, distributed and consumed. Leadbeater lectures and writes about mass creativity as integral to his vision of the future. A vision and that is largely, if not solely, based on observations drawn from today's digital culture. In this essay I will draw on those same examples to arrive at a slightly different vision of the future.

So far mass creativity is shaping up to be the proverbial exception to the rule. It seems that actually only a small minority of people, whether they dig(g) a story on Digg.com or write an entry for Wikipedia.com, are actively participating. The few (academic) studies written on this subject all point towards largely idle groups watching the efforts of a few enthusiasts. Those that do become 'users' or 'creators' rather than 'consumers', participate in varying degrees. Consider Digg.com. According to the English Wikipedia entry Digg.com is, 'a community-based popularity website on technology and science articles, recently expanding to a broader range of categories such as politics and entertainment. It combines social bookmarking, blogging, and syndication with a form of non-hierarchical, democratic editorial control.' Looking at Digg.com the variation of creativity and activity occurs between the minor act of 'digging' a story, digging a comment (on a 'digged' story) or actually producing a story to add to Digg.com.

I love Bee\$ Leadbeater posed one of the most important questions regarding mass collaboration during his opening remarks at the Culture 2.0 congress. He asked, “Is mass collaboration about entertainment or something more significant?” Having studied one of the most vibrant branches of today’s digital culture – game culture, I would obviously say the former. Leadbeater seems to agree because the first example he used during his Culture 2.0 talk in Amsterdam was that of the alternate reality game *I Love Bees*, illustrating mass collaboration in action. Depending on your understanding of mass creativity and its underlying agenda for the future this example is either poorly chosen or indeed a landmark event in the evolution of online participatory communities.

The *I Love Bees* game is a relevant case study of what hundreds of thousands of enthusiasts are capable of. It is one of the first well-executed, immersive alternate reality games and at first glance seems to be all about entertainment. But *I Love Bees* is more. It is also, in marketing lingo a ‘seed’. It is the starting point of a cleverly designed viral marketing campaign for the First Person Shooter Xbox game *Halo 2*. The campaign was commissioned by Microsoft; the same company that took on open source ‘competitor’ Linux in a massive ad campaign – so much for stimulating mass creativity. The rationale behind *I Love Bees* is the same as that of a television commercial, email spam or product placement. To put up a viral advergaming as *the* prime example of mass creativity is telling in many respects.

Let me pose three additional sets of questions to further challenge the ideology underlying mass creativity. Firstly, is mass creativity as unique as it is believed to be? Secondly, what does mass participation look like in reality (i.e. who is actually participating in what way)? And thirdly, who is facilitating mass participation and why? (Is mass creativity good for democracy or is it merely good for business?) Again there is a normative dimension to mass participation that seems to be purposely swept under the carpet in the many utopist visions on the future of online collaboration. In the end mass creativity may be, as Leadbeater asserts, “good for democracy, equality and freedom” but this freedom comes at a price. Anyone familiar with the rhetoric of spreading ‘freedom and democracy’ knows that it can be a messy and complex affair.

Lessons from game culture

Mass creativity is far from new. It has been around for decades. In 1992 MIT professor Henry Jenkins wrote his landmark book ‘Textual Poachers: Television Fans & Participatory Culture’ in which he deconstructed the role of television fans within the wider media industries. Despite the lack of ubiquitous access to networked PCs, fans of television series like *Star Trek* created a lively participatory culture. Today it might be easier to be a fan and to contribute to a shared virtual fan culture. Mass creativity today is not unique; it may be more pervasive because tools are more accessible and easier to use, and due to business models supporting the grassroots practices of users. However, rereading Jenkins shows that the same barriers existing in the pre-digital era still block today’s fan-creativity. Just ask the fans of *GI Joe*, *Star Wars* or *Harry Potter*, they will proudly show you their cease-and-desist letters.

Today’s digital culture is neither user-driven, nor user-led. Innovation is not open; rather commerce is open. And what happens when grassroots practices and open web communities meet commodity culture? One of the defining characteristics of the web is its open architecture. This openness is under constant pressure and there are many (upcoming) technological and judicial obstacles. Think of discussions on network neutrality, restrictive digital rights management, repressive copyright regimes, or regulative Internet service providers. Still one can safely say that

the web today is still open to all with the right amount of knowledge and capital, (access to) a networked PC and the skills to use it.

One of the consequences of the open architecture of the web is that it allows for the production of information that can be both capital intensive, profit-oriented (market production), labor intensive (labor provided by volunteers) and non-profit oriented (non-market production). The former is synonymous with large corporations, proprietary (closed) software and paid labor, the latter with dispersed communities, open source software, and leisure. Increasingly these lines are blurring. When you walk through a busy Amsterdam shopping street these lines are clear. Locals will generally not request payment when a tourist asks for directions. Conversely, walking into a shop never leads to discussions as to whether or not their goods and services are free or paid for.

The web is a different place. Commerce and culture blend beyond recognition. There are no designated shopping streets within a web browser. Even search engine results such as Google's are displayed next to and beneath "Sponsored Links". Search results are at first glance quite opaque and ambiguous. Just type in 'web 2.0' for instance and the results show a mixture of market productions (business conferences, books on Amazon.com, and subscription magazines) and non-market productions (academics conferences, blog and Wikipedia entries). The formatting of this growing pool of information is not prohibited for anyone – both market and non-market producers can develop blogs, games, newspapers, operating systems, social networks et cetera. A lot of digitized information seems to be up for grabs. Leadbeater's model of mass creativity equals constant unpaid labor by the masses but not so much for the masses.

A disclaimer "We think, therefore we are". If mass creativity is anything, it is an economic model where unpaid knowledge workers transform their leisure time into potentially valuable information. This model may in the long run be more effective and lead to greater innovation however in the short term it is just a form of precarious labor. If leisure becomes a form of work, as Leadbeater foresees, than I would say: "We work, therefore we are". I would propose we keep thinking a while longer.

The implementation of mass creativity is a messy affair. The many manifestos on smart mobs, creative crowds and we-thinking are in dire need of a disclaimer. Company emails and social networks come with their respective disclaimers dealing with issues such as confidentiality, authorization, copyright infringement and liability. Mass creativity will undoubtedly have a significant impact on digital culture yet it comes without any warranty. The work of Leadbeater is not what gamers call 'a walkthrough', it is not a definite strategic guide to mass creativity for cultural institutions, universities, nor should it be one for users. It is a starting point for a continuing discussion about what mass participation might look like. I hope this essay could be one of the many paragraphs in such a legalese-free disclaimer written in plain language and open for all.

Acknowledgements Thanks to prof. José van Dijck and Shenja van der Graaf for some insightful discussions.

What's Web 2.0 to the Cultural Sector? A Few Things to Think about

By Bart Groen and Leonieke Verhoog

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In the last few years the web has successfully penetrated people's daily lives. A large majority of people in the first world have access to the Internet and have discovered its possibilities. A current generation of youngsters have grown up with the Internet and seem to have grown entwined with it making it necessary for cultural institutions to approach the participant both physically and digitally.¹

In the following article we would like to show that due to changes in technology another kind of cultural audience has arisen. This changing paradigm will be explored, questioning how this newly interactive user can be described, how they have changed and what cultural institutions can learn from this situation. Assuming the situation has changed, what are the (dis)advantages of cooperative participation for cultural institutions? The ways in which the vast treasury of cultural data can be opened to this new audience will be defined and we aim to provide an insight into the main topics discussed at the Culture 2.0 conference, concluding with what exactly web 2.0 means for the cultural sector.

What is the difference between web 1.0 and web 2.0? (Or the broadcast model vs. cooperative participation)

Internet technology has changed dramatically over the past few years in the lead-up to what Tim O'Reilly has dubbed web 2.0; the phrase insinuating a dramatic break with previous version(s) of the Internet. In his 2005 article 'What is web 2.0?' O'Reilly points out the differences between 1.0 and 2.0 services. The main difference is the way in which users interact with the offered service, or the way in which users constitute the service they use. In the 1.0 model a service was offered which the user could consume (as a passive activity). Services in the 2.0 era thrive on the effort users put in and perhaps more importantly, on the ways users are able to interact with each other via the service. As an example of this we can look at the difference between personal websites (1.0) and blogging (2.0). Where the website was once used as a private or commercial space on the web, the weblog is utilised as a medium by which to communicate, not unilaterally but bi-, tri- or multilaterally. An important factor in the success of weblogs is the sense of belonging people feel when they attach themselves to communities that grow and cluster around weblogs of specific interest. Even though this is just a single example it can be seen as paradigmatic for web 2.0 applications.

This changing paradigm of interaction has led to a profound shift in the conceptu-

¹ Translation of: Michiels, Kristof. Virtueel Kunstencentrum voor de toekomst. 2007: p25

alisation of the user. Therefore a distinction should be made between web 2.0 and social software. Where web 2.0 is meant as delineation from its predecessor, social software focuses on the user and more importantly their interaction with other users. The process of interaction has changed from one-to-many to many-to-many, from a broadcast model to a cooperative model. As with television, where content is created beforehand and then broadcast, this model deprives the user of interaction. Interaction in the cooperative model is essential to success. The extensive list of examples Bob Stumpel provided us with proves that cooperative interaction (as a social act) is serving both as a business model and as a means for users to create meaning (and belonging) in the digital world.

This change has led to a different perception of the user and web services. To clarify, in the web 1.0 era users were called consumers, which is in line with the broadcasting model used. They consumed the services websites had to offer. For example in O'Reilly's list of differences between web 1.0 and 2.0, companies saw publishing information online as a part of their business model so long as they had the power to regulate which users had access to what type of company information. 2.0 companies encourage users to participate in gathering information and sharing data (i.e. weblogs use several authors who obtain their information from multiple sources). This shifts the user from being a consumer (consuming information) to a prosumer (both producing and consuming information other users have added).

A new cultural ecology

Prosumers, connected to each other by the Internet, share and respond to or change content due to the digital nature of the media. According to Hartley these digital changes gave rise to a 'newly interactive citizen-consumer' (Hartley, 2005) who in turn has affected a new cultural ecology as well (De Bakker and Verhoog, 2006). Within this ecology a change can be discerned regarding the cultural paradigm. Hartley describes this new paradigm as:

“The conceptual and practical convergence of the creative arts (individual talent) with Cultural Industries (mass scale), in the context of New Media Technologies (ICTs) within a new knowledge economy, for the use of newly interactive citizen-consumers”. (Hartley, 2005, p.5)

These newly interactive citizen-consumers will make the biggest impact on the cultural sector. It is this body of people that the cultural sector needs to cater for – the early adopters that follow and quickly embrace new developments. When we relate this to the way in which cultural objects are never completed (these are always open to connotations, and different meanings) there is no cause for institutions to be scared about these developments. Cultural institutions should use this 'open situation', revelling in the fact that people want to and are able to, share and help with the creative development process. Where 'the work in movement' has set in motion a new cycle of relations between the artist and the audience, a new mechanics of aesthetic perception and a different status for the artistic product in contemporary society has evolved. We are beginning a new chapter in the history of art.

What are the advantages of cooperative participation for cultural institutions?

Research by the Dutch Social and Cultural Planning Office (SCP) in 2006 shows that amongst cultural institutions there is a lack of information about the user and their needs regarding online strategy. There are, however, some important examples that could give an insight into the way the user and their needs can be met.²

An example of this type of research has been conducted by 'Vooruit' (a cultural centre and podium in Ghent, Belgium). Their extensive research into the needs and

² Bezoek onze site, SCP. p116

wants (relating to web 2.0) of cultural consumers in Belgium has led to the launch of a 2.0 website and the opening of a Virtual Arts Centre of the Future (VACF). Stefaan de Ruyck (Vooruit director) sums up the needs of these visitors and the issues involved.

Our visitors may feel overloaded by the rich cultural landscape. They want to discover new things but they don't always want to take risks. More background information, audiovisual teasers and expert/user opinions might help to entuse them. They want to feel engaged, in part by sharing their opinion and expertise. By enabling them to do so we want to invite our visitors to participate. [...] The challenges that this brings with it are big: cultural institutions should not simply find answers for the multiplicity of new media, arts and presentational forms, but also for the new possibilities of communication and interaction with the crowd. (de Ruyck, 2007: 3)

In our opinion De Ruyck is accurate when he addresses the need for the participation of visitors, next to their eagerness for being informed about cultural happenings. Combining a need for cultural interest with cooperative participation proved to be a key factor in the research.

In order to embed it in a digital context, the research team centralised the negotiating role of the cultural institution. The web offers cultural institutions the possibility to interact: with their public, other players in the cultural landscape, and importantly within its own organisation. Not by means of one-way traffic, but in an open and balanced conversation. Furthermore, digitisation destroys thresholds and boundaries for creative participation. Anyone who feels the need can produce cultural material, disseminate and share it, which blurs traditional roles. An important task for cultural institutions seems to be in providing curatorship over this huge and complex structure of cultural data. Not as a traditional gatekeeper, who decides what the public gets to see and what it doesn't but more like a guide that accentuates and structures the material. (Mechant and Michiels, 2007: 19)

What this research shows us is that a need exists for cultural institutions to draw on the creativity of their visitors. According to Tara Hunt, drawing on this creativity (as part of an online community) will result in heightened customer loyalty, self-policing, amplified word of mouth, better feedback and stronger and more interesting relations. Creating a sense of community for the user is about creating a sense of belonging in which the user has feelings of membership, feelings of influence, integration and fulfilment of needs and a shared emotional connection.³

Context is king

This sense of community has been the basis for the success of companies like YouTube, Flickr and MySpace. However these websites had no *a priori* data to share, or for the users to interact with, instead they were filled with users' creativity and personal information. Seemingly meaningless information was transformed into meaningful information because it was put in a social context (and was creatively used). If cultural institutions can open up the vast treasury of cultural data they already have digitised, it would seem likely that all they would have to do is create a social context around it for people to make the most of this already meaningful material.

Quality or quantity?

We sense that the greatest fear surrounding the opening up of cultural data is losing control over it. Institutions fear the freedom that users have become accustomed to on public websites such as YouTube. However, enhanced interac-

³ <http://www.erwinblom.nl/2007/02/20/notitieblok-the-future-of-web-apps-3-communities-volgens-tara-hunt/>

tion with the available material does not necessarily mean that the content provider loses all of its privileges (like it has while using a broadcast model). Institutions hold a substantial amount of knowledge on certain topics and have the experience and expertise to put certain topics within a broader context. Therefore we would like to suggest a model in which the institutions become a provider of content, a provider of theoretical background and a provider of technological means, by which the user can create new meanings in their own way (tag it, remix it, mash it up, distribute it, etc.).

What are the possibilities of these advantages for the cultural sector?

Nowadays, almost all cultural institutions have a website and they're working hard on the digitisation and delivery of cultural information. The Internet is an important medium to make this treasury available for a larger audience.⁴

Cooperative participation is leading to the growth of creative communities in which users feel a sense of belonging and in which interaction with the available material is a key factor. Cultural institutions, in their traditional role as information providers, might start using social software to serve a double purpose. Firstly, users can interact with cultural material they have been familiar with in a creative way, and which already has a lot of meaning attached to it and secondly, this might also serve an educational purpose.

All cultural institutions edit the material they show to their public. Be it by leaving out certain works of a collection or by literally editing pieces of information. However, in every audience a number of experts are present who, when grouped together, might know a lot more than the experts working in the institutions on the specific topics. One of the exciting things about co-creation is that this is a resource of knowledge that can be tapped into. It is up to institutions to discover and enable the experts amongst their audience.

Examples and best practices

Some of the better projects that are already using the creative power of the masses include '3voor12 Lokaal', where Dutch public broadcaster VPRO provides enthusiastic volunteers with the tools to create their own local music news environment. In return they form a huge 'web' of informants collaboratively helping to spot the latest news about music. Another good case is Last.fm, a website where you can share your favourite songs with people who like similar styles of music. When you upload your music from iTunes, automatically your favourites are mixed with the 'if-you-like-this-you'll-probably-like-this-too' mechanism. This mechanism can be employed by a variety of cultural institutions to give a new layer of meaning to data as friends and specialists recommend it. As it is said, the sum of the individuals is more valuable than the group of individuals alone. In line with this philosophy, Moose, a website which reviews theatre productions, lets people write their comments on performances they have seen. Potential audiences can read other user's comments, as well as professional reviews or read the opinion of a friend they know has similar taste. The value of reviews on the site can only be measured by the reader; there is not one agreed-upon quality or standard. Again it is the context that makes it valuable to the user of this cultural product.

Instead of being afraid of the power of 'mass creativity' institutions should endeavour to utilize the creativity of their once-passive audience. During one of the Cultuur 2.0 workshops Willem Velthoven voiced the opinion that technology can filter out a large part of the useless contributions. By redirecting this task to software an automatic safeguard is put in place that filters out the rotten apples, leaving a selection of more worthwhile offerings. We're not saying that opening up this treasury to a larger audience is always easy – according to the Sociaal

⁴ Translation of: Bezoek onze site. Sociaal en Cultureel Planbureau. 2006. p117

Cultureel Planbureau research, institutions still have a lot of work to be done regarding digitisation and web infrastructures. However, when all these structures are in place both the software and the users will account for the largest part of the effort. The editor or curator will have broadly the same function as the institutions have now: showing material, selecting material, instigating discussions and asking questions.

Usability Services need to attract users by instigating a social context in which prosuming can take place. One of the key issues of attracting the user in the era of web 2.0 is user experience. If the interaction design is bad users will reject the application. 2.0, in different sectors, has proven to be a tool capable of creating engaging user experiences. The cultural sector is rich in media content and could thoroughly benefit from a web 2.0 strategy. Organisations could link content from different databases, perhaps even combining it with the user's preferences found in commercial applications such as last.fm/del.iciou.us/plazes/twitter/wordpress. With minimal editing from institutions, the user is able to truly personalise their experience.

A key factor in the whole process of participation is the possibility of co-creation, be it by means of mashing up audio files or videos or by supplying friends or other users with feedback on concerts, exhibits etc. At the core of co-creation is the idea that people enjoy the sense of belonging that comes with engaging with likeminded (creative) communities. They don't want or need to be paid for this since the topics they share with one another are topics they really care about. It's this passion that makes people want to work/share/make and create. An ethnographic research on the organization of 3voor12 shows that passion for the subject is essential to form a community, a context, and therefore a meaning for the users (De Bakker en Verhoog, 2006). Without passion there is no drive for pragmatism, no drive to working together and ultimately no drive for change.

What does web 2.0 mean for the cultural sector? These changes described above not only affect cultural institutions; they also affect governmental policy makers and the organisations that are in charge of subsidising projects/institutions.

If cultural institutions want to change the way in which they approach their customer/visitor they should not only change the way in which interaction is made possible with their digitised content, but also the way in which these institutions are funded should be changed. Let's take museums as an example: quantification still happens by the number of visitors that have been in the museum space. Thus, a museum is supported on the basis of the number of visitors it receives. As a possible solution we would like to change the model of quantification: museums are no longer judged on the number of visitors in-house but by the amount of information they distribute. For example, the impact of a piece of information (online or off) would be measured by the number of times it has been used (track-backs, mash-ups or other user based expression).

However, to develop a system that enables organisations to open up collections and share information that is ready to be used by an audience is another problem. Creating digitally available, indexed, searchable archives in which information is embedded in a historical and social context is the biggest challenge yet for cultural organisations and funding bodies. Thus more time should be spent finding out what needs the user has and what information they are looking for. As both 3voor12 and Vooruit prove, only after creating an in-depth user profile is it possible for an institution to cater to the needs of their specific crowd. Taking into account that it

is not only institutions that can (or have to) change, but also the way in which they are quantified and subsidised, web 2.0 will have profound effects on governments, cultural institutions and audiences alike.

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Citizenship 2.0; The Comeback of Kabinet Online

By Marjolein van Trigt

Marjolein van Trigt is a freelance journalist and writer.

Marking the occasion of Culture 2.0, the Kabinet Online temporarily reunited. The Kabinet Online resigned on October 29th 2001, after presenting the then-government with a set of plans about new media. Three former 'virtual Ministers' were present at Felix Meritis on May 30th, to reflect upon 'cultural citizenship' in relation to the concept of web 2.0. At the end of the day they formulated their responses to the question: Citizenship 2.0, blessing or punishment?

16.00-16.30 P.M.

Back in the days of the Kabinet Online, Dick Rijken was the virtual Minister of Culture. Frank van Oirschot was concerned with Financial Affairs and Berent Daan was responsible for Foreign Affairs. In these roles they advised the actual government about its involvement in new media.

The host of Culture 2.0, Ola Ahlvarsson, began by questioning them on their level of satisfaction regarding their influence on political decision-making. The Kabinet stated that they have achieved a fair amount. According to Rijken, important ideas from their advice have made it into politics. The recommendation for a fund for small-scale activities, for example, resulted in the Digital Pioneers Fund. The Kabinet also recommended that the government pay attention to open-source software. The activities at De Waag and Kennisland are evidence that the government followed their advice.

"The main thing we learnt", says van Oirschot, "is that we overestimated the speed of technology development." He mentioned being annoyed about the bureaucracy that slows up the development of good ideas. However, he continued by saying, "When I go abroad, I'm suddenly happy to live in Holland. We have the ambition to improve. Asia has far more problems with changes, so it's not that bad in Holland." Daan added that some changes took place in spite of, rather than because of politics. The market and the audience developed, while politicians lagged behind.

One of the main features of citizenship 2.0 is the ability of citizens to communicate with authorities through the Internet. According to the Netherlands Arts Council, civilians now have access to the knowledge and skills needed to participate in a complex, changing and fundamentally media-focussed society. However, the Kabinet Online dismissed web 2.0 as an efficient means for advancing democracy. "Participating in decision-making is not particularly speeding things up." The Kabinet emphasized the importance of investing in digital knowledge and

information sharing to advance democracy in the Third World. Web 2.0 offers an opportunity to reduce the gap between the First and Third World, namely because everyone has the same information at their disposal. On the other hand it might also enlarge the gap when people do not possess the tools or the knowledge to access that information.

The most interesting developments aren't taking place at the level of large organisations, or that of individuals. The merits of web 2.0 can be observed somewhere in between, where groups create new ideas and networks.

It's up to cultural organisations to participate in this process, but right now they don't seem to care too much, says Rijken, minister of Culture. Museums could make high quality content available to these groups. The new networks could use this content to create a 'crossover', which might have a lower quality, but produces more meaning.

In comparison with the situation of 2001, a new culture has indeed developed, but not due to the cultural institutes, says van Oirschot. Young people in Asia and Europe have become more active. Instead of watching TV, they form social groups. Instead of playing console games, they play social games, which is basically a new form of the old kitchen table game. They set up new communities and create new social structures. They find new ways to create safety online by looking after each other. This sense of security forms the basis for new cultural and economical developments. "It's no more dangerous than real life", says Daan.

"What could be dangerous, is the creation of new tools, without the knowledge to use them", says Rijken. "Young people understand the technology, but they haven't learnt to debate yet. In a way the teachers have more to teach than ever, but they don't know how to use the technology."

A new class society might appear. Citizens are expected to take care of their own business, by means of web 2.0 tools the institutions hand them. The attitude of the Government has been very liberal: You are responsible for your own life.

The Netherlands Arts Council perceives this attitude as a risk for those who don't have the 'media wisdom' to handle such responsibility. Citizenship 2.0 should be educated to prevent a new dichotomy in society. People have to learn the skills to use the tools that the government and companies are supplying them with.

Ahlvarsson asks the Kabinet Online to articulate in one sentence what their advice would be today.

Rijken: To organize inspiration.

Daan: To quote Ali G.: Keep it real.

Citizenship 2.0: blessing or punishment?

16.00-16.30 P.M.

At Culture 2.0, the audience had been exposed to both a lot of smooth marketing talk, vague notions about the vanished boundaries between virtual and real identities, as well as many interesting ideas about what web 2.0 could and should be. After a day of hearing success stories and worst-case scenarios, the conclusions of the Kabinet Online were refreshingly concrete.

Rijken and van Oirschot have deliberated to find an answer to the question: is Citizenship 2.0 a blessing or a punishment? They arrived back on stage, without Daan, for the final vision on Citizenship 2.0.

Charles Leadbeater taught the audience that in order to make a web 2.0 initiative successful, one must start with a core of content, which attracts a mass of contributors. Once the number of contributions has grown and the contributors

search for ways to connect, a new network will come into being. It must be possible to realize such processes in the cultural sector as well.

Rijken noted, "The cultural sector produces meaning. If amateurs feel attracted to a certain subject, they will want to be involved. They are driven by their love for the subject and the willingness to discuss it. There's much to be gained for cultural institutions if they are willing to open up their collections and their websites to amateurs."

The Kabinet Online distinguished five roles for the institutions to take on, in order to realize these processes. The institutions should:

- 1 Inspire the audience
- 2 Teach the amateurs
- 3 Organize what the amateurs do
- 4 Use their content as an inspirational example
- 5 Help people to help themselves

The cultural institutions should first of all change their mentality. The Ministers praised the attitude of Dutch designers for their 'self-relativity' and their humour. They are at the same time arrogant and ignorant. The artists make a point of having no clue. They experiment and learn. The cultural sector should borrow some parts of this attitude. It should be open and playful because this mentality suits the experimental character of web 2.0.

The next question is an ancient one, albeit with a contemporary twist: what does the cultural sector have to offer to the economical world and vice versa, in relation to web 2.0?

van Oirschot is an experienced businessman in the cultural sector. With his company Ex Machina he has worked with the Dutch broadcasting company VPRO. Wanting to connect with the audience, VPRO sought to develop their website into a more interactive experience. Rijken and Van Oirschot developed quizzes for the VPRO websites. They look back on the project as an example of successful collaboration.

The quizzes generated 25% more page views and, therefore, more subsidies. It made it also possible for the broadcasting company to connect with the audience in a new and unique way. Van Oirschot had to lower the price (the cultural sector is never wealthy), but afterwards he sold the software that the company had developed all over the world.

This mentality, of finding ways of connecting with the audience in the cultural sector, should, according to the virtual Ministers of Culture and Financial Affairs, enable people to take their ideas to a new level. With the help of web 2.0, the economic sector and cultural institutions might both be able to profit – a very modern answer to an age-old question.

Does the Online Kabinet have a message for new politicians?

Rijken: Experiment or we're done.

Van Oirschot: Make money doing it.

Rijken: Meaning is money! Don't compromise

Van Oirschot: Institutions have always been focussed on the national area, but nowadays there's an entire world to connect with.

The Wild Wild Web 2.0 or the Good, the Bad, and the Web 2.0

A Reflection on Bob Stumpel's Lecture at the Culture 2.0 Conference

By Tijmen Schep

Tijmen Schep is a Masters student of New Media and Digital Culture. He philosophizes about the opportunities for using digital media in the public space, and some of the ideals involved. This is also his field of research at the NetNiet.org foundation, which promotes wireless media art in the public space.

Bob Stumpel's website lists an impressive array of links to web 2.0 initiatives, which shows he knows what is out there. But this vast repository hadn't answered any of my questions, the main one being: how was this entrepreneur going to link web 2.0 to something as ambiguous as the cultural sector? The lecture soon answered my questions. The bridge Stumpel attempts to link the two with is made of pure faith. It is a belief in the brilliance of the individual and the entrepreneur. Stumpel's vision is clear: the cultural sector should make better use of this new paradigm in a very immediate sense. Web 2.0, Stumpel explains, is more than an idea or a marketing buzzword; web 2.0 is a 'mindset'. And it's this mindset that the cultural sector doesn't seem to grasp. But they should, and fast.

So what is this mindset?

On the surface it seems to be a cowboy mentality. Stumpel champions the need for experimentation and risk-taking, referring back to the golden age of cowboys, the first Internet bubble. Once again it's the Internet as a new frontier waiting to be colonized by Lost Boys and Dutch Cowboys roaming the west for gold and fortune, their revolvers loaded with "user experience" and this time around "one-to-few marketing".

This idea of one-to-few marketing leads Stumpel towards a fitting example of this mindset. Having a good enough idea of the composition of the audience at the conference, Stumpel handed out promotional cards that could be redeemed for a free wireless Internet router. This router comes with compliments (and software) of FON, a client of Stumpel's own company Result.com.

FON FON appears to be a perfect example of the web 2.0 paradigm. Using a vast amount of start-up capital, including a 20 million dollar investment from Google, FON, a Spanish company, aims to become a major wireless Internet access provider. In contrast to established players such as T-mobile, who strategically follow official channels to spread their routers about, FON aims to do this by leveraging the power of the (geeky) masses. FON will send anyone that wants one a cheap or even free FON wireless router. But the incentive to get a FON router is not only the price: any FON user, or "Fonero", is allowed free wireless Internet access through all the other installed FON hotspots all over the world. As an extra bonus it's even possible to share in the revenue generated by your own hotspot. Thus, FON employs their users as a fundamental pillar in their business plan.

FON is also an example of risk-taking. FON's routers aren't spread as strategically and efficiently as those, for instance, of T-mobile. There might be FON hotspots in the middle of nowhere that never generate any revenue. It's unclear at which point the investment will pay off, if ever. Recognising this Stumpel quickly points to the Tetra-Pak packaging company that didn't make any profit for fourteen years. But fourteen years is a long time in the ICT-sector.

What this example is meant to show is that a web 2.0 mindset revolves around having a certain faith in the masses; faith has more to do with mathematics than ideology. In the web 2.0 philosophy the masses have become a natural resource which, thanks to the ever more intricately spread Internet network, are now ready to be harvested and (data-)mined. The first web 2.0 keyword we find here is 'social', linked to Stumpel's exclamation that "people are web 2.0, not companies". However, in the name of enabling people, companies strive to acquire users' virtual waste (or the trail of personal data that they leave behind) in return for access to social information (often promoted as becoming part of a "community") and/or, in the case of FON and Skoeps.nl, also offering users a chance to make money.

Google thrives on what I call "waste products", the information that the user generates almost unconsciously. Alternatively, entities like FON and YouTube require a more conscious information-generating attitude, referred to by a second keyword "participation". Videos on YouTube aren't the byproduct of users' movement through the Internet; they are actively added to the system. It's here that Stumpel sees a role for an anthropologically and sociologically oriented class of designers; something he feels was lacking from the previous attempts of the cultural sector in harnessing web 2.0 ideas. These designers will be better versed in instilling a feeling of social cohesion, and an interest in participation, in "the masses".

Why hurry?

What needs to develop now, Stumpel argues, is a willingness to experiment with these ideas. Mistakes will be made, after all when you run you have a bigger chance of tripping. But the important thing is that you're running, running across the vast planes of the wild wild web.

Is the walking pace that Stumpel has noticed in the cultural sector the result of the size or age of cultural institutions? Is the cultural sector a Goliath that is outpaced by the quicker and more nimble David? I'm not so sure. This criticism seems a little too easy and almost stereotypical.

I believe, or perhaps I hope, that the current alleged slow rate of development isn't the result of some blind spot but is alternatively a conscientious effort by the cultural sector to look critically at these web 2.0 concepts and developments, as I believe they should.

It might also be a case of ideology; perhaps the cultural sector just isn't looking for gold. Here I believe we come to another important question surrounding the web 2.0 concept – the question of quality. The web 2.0 mindset includes a certain faith in the masses, a trust of the masses to produce something worthwhile. But should we trust in "the wisdom of crowds" or the expertise of the specialists? Would you visit the Wikipedia version of a museum? Or the Youtube version of a movie? Have words like 'professional', 'elite' and 'avant garde' become dirty words?

These are questions to which I don't know the answers. Like most of the conference attendees, I enjoyed diving into the discussions surrounding such questions. However, I take my time to understand the issue and to scan ahead for obstacles before I start running. I guess that means I wouldn't last two minutes in the wild west.

What Are They Afraid of?

The Importance of So-called Amateurs on the Internet

By Mark Hospers

Mark Hospers has been chief-editor of 8WEEKLY for the past 3 years. 8WEEKLY is one of the largest Dutch cultural webzines.

There's a lot of anxiety in parts of the conservative cultural world about the new cultural citizenship related to web 2.0. These traditionalists are afraid that quality will be defined by a mass that isn't in a position to know what quality is, and secondly that they themselves will have to forfeit their positions of cultural privilege. Because, who needs highly (or not so highly) paid professionals in a cultural society that can also operate on the output of amateurs?

The Culture 2.0 debate on May 30th at Felix Meritis in Amsterdam organised by Virtueel Platform was an example of such a debate regarding the amateur vs. the professional. There are a lot of debates about this subject currently happening in Holland. I organised one myself, on behalf of 8WEEKLY (a Dutch cultural e-zine) in March of this year during the Tweetakt theatre festival in Utrecht. De Brakke Grond organised one in April and the literary website Recensieweb also held one in Amsterdam.

To my mind, the problem with the debate in Felix Meritis was that there were four different topics to be discussed by seven people in less than forty-five minutes. There were so many different points that there wasn't really much room for discussion. But then again, there were some important points made regarding the amateur vs. the professional.

The thing you learn right away when you think about the subject of the amateur vs. the professional is that it doesn't pay to ask the 'vs-question'. It's simply inconducive to polarize in that manner. At the debate in Felix Meritis the Dutch theorist, writer and teacher of new media and arts Eric Kluitenberg immediately hit the nail on the head. According to Kluitenberg there is no question of quality vs. un-quality or a cultural climate that gets better or worse. Quality is not a main issue. It's all about social circumstances that are changing.

People, who normally haven't had a noticeable voice in the public domain, can now be heard on the Internet. They can put their pictures, movies, music, drawings, opinions and thoughts on the web to share with the rest of the world. But what has quality to do with that? Do all those voices really get noticed? Of course not. All those personal places on the Internet are mainly just for the users themselves,

or for close friends or relatives that are interested. There are millions and millions of places where people upload more information than they download. That means that millions of voices are just as unnoticed as they were before Internet access.

There's so much energy between those millions of people. But is there professional quality in this energy? And is being professional really important? Charles Leadbeater, who believes very strongly in collaborative creativity and the wisdom of the crowds, thinks that professionals are needed. For example we need professional doctors. We cannot have someone operating on you whilst consulting Wikipedia, telling you, "oh, wait a minute, it's changed!"

"But what is a professional?" asks Simon van de Berg, co-founder of the online theatre-magazine Moose. Van de Berg of course understands that a doctor must be educated and paid accordingly, but in the arts it's something completely different. Moose began with the idea that talking to each other about theatre was important. They gave every visitor their own voice and the possibility to rate and discuss performances. This is important because, according to Van de Berg, a lot of people together can say more interesting things than one traditional critic. However, this brings into question the value of both the critic and the curator. Art historian and curator of the Stedelijk Museum, Jelle Bouwhuis, asserts that when you become a curator on the web, you become a professional. "Criteria is changing, it's all about sharing special experiences."

In my work as editor in chief of 8WEEKLY, I have talked a lot about this subject with a number of other people in the organisation. Are we professional or not? We do have (though no-one gets paid) a professional structure, because that's the only way to coordinate about 140 writers and more or less assure interesting 'quality-opinions' and experiences. I think we somewhat institutionalized ourselves. People who write about their cultural experiences on 8WEEKLY don't think that their opinions are less important than the opinions of classic authorities'. In that sense 8WEEKLY is similar to Moose.

Innovative people on the Internet don't have a strategic aim according to Eric Kluitenberg. They just want to achieve something new and choose to innovate within alternative cultures (and mediums). New groups and institutions will work their own ways, organizing information in unconventional and de-centralized ways. Charles Leadbeater says we may lose a lot because of this, for example, the traditional function of libraries. But Leadbeater is also optimistic and states there will be new ways, forms and functions for institutions like this and asks, "What exactly are we afraid of?"

It's the same with media. Some institutionalized media are frustrated at web-magazines like Moose or 8WEEKLY because we allow amateurs to write about art and still get 100.000 visitors a month. While newspapers are cutting down on the number of pages they can spend on culture, we have all the space in the world. But whose fault is it that professional critics lose their income? Should we limit ourselves, or should they seek new ways of being heard (and paid)? I ask the same question as Charles Leadbeater, what are they afraid of?

Here perhaps is a key point in the amateur vs. professional discussion – is this a discussion between a minority of scared conservatives and the happy progressive millions or billions? What are you all afraid of? Franziska Nori of the digitalcraft.org Kulturbüro suggests that it is all about identity. And she is not talking about national identities or gender related ones, but identities that are rooted in the digital world. There are digital natives and digital foreigners. The problem with institutions like

museums and libraries is that they are foreigners – and sometimes very scared foreigners, according to artist and computer scientist Rui Guerra.

Guerra is involved with the organisation of un-curated events where “the content and development is driven and created by the participants”. Guerra doesn’t understand why those institutions are so afraid. It’s not so bad to make mistakes. You have to take risks.

And I couldn’t agree more on that. Eric Kluitenberg already said that innovation doesn’t come from the big organizations - that’s normal, but it is important that mainstream institutions adapt new ideas. Consider popular music. Big record companies look at what the underground is doing, integrate or copy the new styles, feelings and images – the underground people get bored with it and look for something new. It’s their task! It’s what they should do!

And so it goes with the Internet. A lot of new institutions will come into existence. Millions of people are looking for ways to discover and share information. Kluitenberg finishes the debate with the remark that the will of the people to receive and share information has always been there, only now it is completely visible how people construct their own identity from information and influences. Before the Internet there were people making underground newspapers or talking about theatre in a bar or at a local pub. The difference now is that they are visible and everyone can join in on their conversation.

Many of these conversations and identities will remain unknown to us. The wisdom of the crowds isn’t about amateur vs. professional but about a lot of individuals expressing themselves in a way that suits their identity. Some of them are telling us things that are innovative and interesting, and we will reward them with our trust. And in the end they will become our cultural gatekeepers and may even institutionalize or professionalize themselves. Other individuals will stay anonymous and may even prefer that.

Institutions will have to adapt and innovate and should embrace the role of amateurs within the cultural food chain. Their necessary innovation begins with amateurs and the alternative scene. It’s easier for amateurs; they have got nothing to lose. I am just an amateur, what should I be afraid of? The problem is not the amateur vs. professional or quality vs. un-quality but the old-fashioned, negative thinking, scared to their wits professionals. Hopefully a dying race.

Exhibition Photos Bart Groen



A small exhibition was put together, showing examples of Cultuur 2.0 applications and cross-overs that coincide with the conference. The works showcased are artistic reflections and cultural cross-overs related to web 2.0 practices and metaphors. A specially produced showreel provides a cross section of well known and less known web 2.0 applications (included on the DVD).



**With Elements of Web
2.0** Olia Lialina & Dragan
Espenschied

With Elements of Web 2.0 is a series of five silkscreens. The triptych *Constellations* foregrounds today's key figures over yesterday's outerspace wallpapers while the diptych *Dimension* presents painful relations of old habits and new cults. Lialina and Espenschied embark on a commentary of the blind faith in web 2.0 functions, icons and metaphors.



Biomapping

Christian Nold

How will our perceptions of our community and environment change when we become aware of our own and each others intimate body states?

Bio Mapping is a community mapping project. Over the last three years almost 1000 people have taken part. In the context of regular, local workshops, participants are wired up with an innovative device which records the wearer's Galvanic Skin Response (GSR), which is a simple indicator of the emotional arousal in conjunction with their geographical location. People re-explore their local area by walking the neighborhood with the device and on their return a map is created which visualizes points of high and low arousal. By interpreting and annotating this data, communal emotion maps are constructed that are packed full of personal observations which show the areas that people feel strongly about and truly visualize the social space of a community.



Oracle Machine

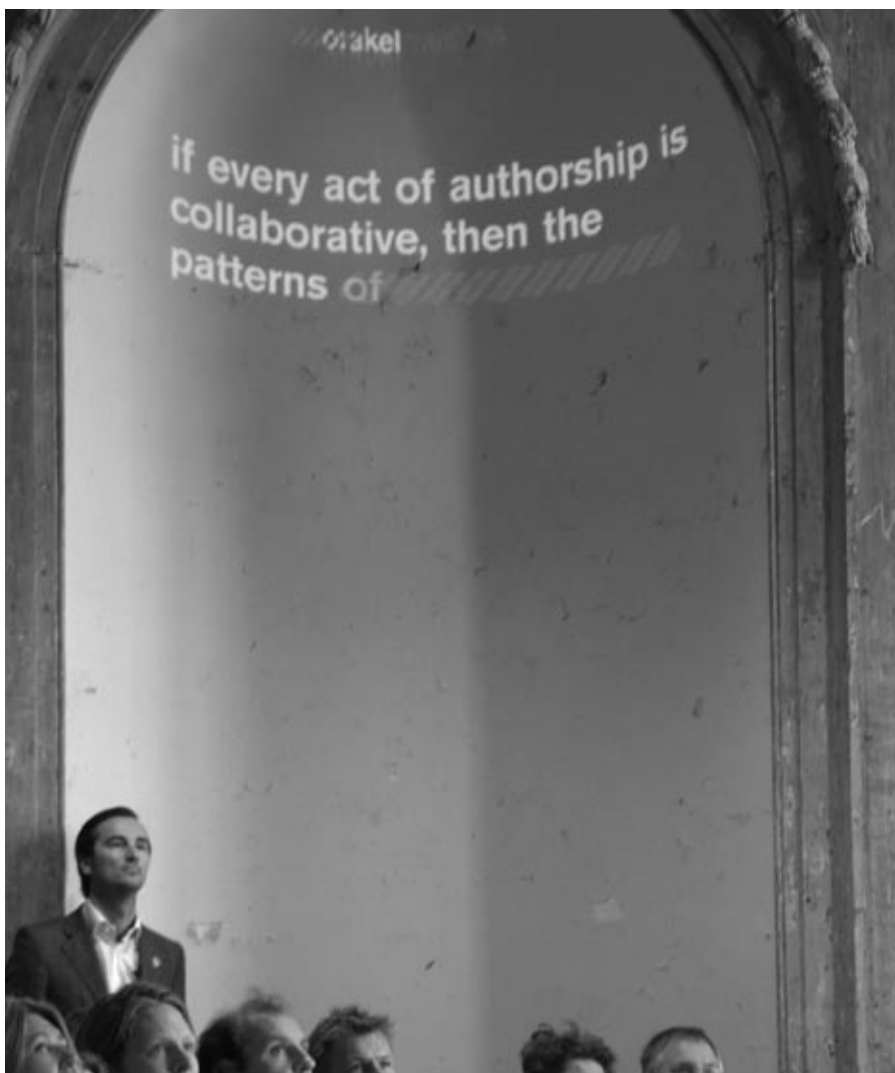
Jeroen Joosse

“This is what we write, this is what we read; this is how we deal with information today”

The Oracle Machine displays a continuous stream of statements and opinions about social, political, and cultural issues. These texts do not originate exclusively from journalists, editors, writers and other specialists, but come directly out of the virtual public domain of the Internet.

The inexorable stream of messages on the screens of the machine constitutes a reflection of what has for a long time been daily practice on the Internet. The Oracle Machine stimulates, contributes to the formation of opinions, leaves us indifferent, irritates and provokes. All this with the ‘voice of the community’.

The Oracle Machine interactive installation was originally devised for the facade of De Balie, center for culture and politics in Amsterdam, but has been adapted for Cultuur2.0 to run on the walls of the conference room.



Musea in het land van de nieuwe media: bezoekers, doelgroepen en sociale netwerken.

Een verslag van het Scenario Lab Canon 2.0

Door Inge Kuijper

Inge Kuijper is interaction designer bij Informat. Daarnaast geeft ze user experience workshops en is ze geïnteresseerd in onderwerpen als social networking, interactieve marketing en digitale kunst.

Senariohouder

Peter Gorgels
(Rijksmuseum)

Moderator

Jeroen Loeffen
(Villa Koopzicht)

Deelnemers

Kees Zandvliet (Rijksmuseum),
Cathy Jager (Rijksmuseum),
Else Laura Rademaker (DEN),
Arnoud Odding (Odd Strategisch advies voor musea),
Deirdre Carasso (Museum Boijmans van Beuningen),
Siebe Weide (Museumvereniging),
Jeroen Barendse (LUST, ontwerp bureau/Designdepot Boijmans),
Naomi van Stelten (IJsfontein),
Rocco Stallvord (Pool Media, website Afth.

van der Heijden), Simone Stoltz (Museum & Historisch Perspectief Noord-Holland),
Macha Roesink (Museum De Paviljoens),
Janneke van Kersen (DiEP),
Eric-Jan de Graaf (Foam_Fotografiemuseum Amsterdam),
Natasja Wehman (Wehman),
Lotte Meijer (LotteMeijer.com),
student QANTM Game & Design,
Kim de Groot (Virtueel Platform)

Scenario Inhoud workshop

Canon 2.0

Scenario Lab Canon 2.0 zal gaan over de toekomst van de werkwijze van musea in het web 2.0 tijdperk. Tijdens deze scenario workshop dag zullen een 10-tal musea met elkaar de mogelijkheden & onmogelijkheden van toekomstige werkwijzen en processen omtrent het vormen van het canon met elkaar bespreken. Het dient benadrukt te worden dat het tijdens deze dag niet zal gaan over wat het canon is, maar het zal gaan over wat er met de inhoud van een canon kan gebeuren wanneer er meer macht aan het publiek wordt gegeven. Wat is het 'nieuwe' curatorschap? Wat gebeurt er met de kwaliteit van cultuur, wanneer er een grote rol voor de amateur/gebruiker ontstaat bij het genereren, creëren en produceren van inhoud? Doel is om te komen tot een scenario, dat door senariohouder Peter Gorgels van het Rijksmuseum, samen met bij voorkeur een aantal andere aanwezige partijen, verder kan worden ontwikkeld tot een project/experiment.

Verslag

De discussie in deze workshop werd gestuurd door moderator Jeroen Loeffen (Villa Koopzicht), in samenwerking met senariohouder Peter Gorgels (Rijksmuseum). De grote variëteit aan deelnemers was onder andere afkomstig van: het Rijksmuseum, museum Boijmans van Beuningen, Foam Fotografiemuseum, museum De Paviljoens, Digitaal Erfgoed Nederland, de museumvereniging, aangevuld met creatieven op gebied van concept, content en interactie ontwerp.

Al vrij snel in de workshop werd er gediscussieerd over de huidige dilemma's met betrekking tot het bereiken en boeien van publiek voor musea. Als dilemma werd onder andere de groeiende diversiteit van het publiek benoemd, duidelijke doelgroepen zijn niet meer zo gemakkelijk aan te wijzen. Een ander dilemma is de veranderende houding van bezoekers, met name van de jongere generatie. Het publiek neemt een actievere houding aan als het gaat om het verwerven van kennis en neemt ook steeds vaker een rol bij het produceren van kennis. Gedurende de dag keerde meerdere malen de vraag terug of musea een autoriteit moeten zijn op het gebied van van kennis, of dat ze moet voldoen aan een kennisvraag van het publiek. Wie bepaalt eigenlijk of een collectie interessant is om tentoon te stellen, te sturen, of te volgen? De meningen hierover waren verdeeld. Aan de ene kant werd het creëren van een selectie en het leggen van verbanden als een taak van musea genoemd, terwijl aan de andere kant een bepaalde mate van inspraak van het publiek gevraagd werd. Wat is in dat geval de invloed op kwaliteit van kennis? De museumervaring zelf werd verdeeld in meerdere aspecten. Een museumbezoek wordt gezien als een unieke ervaring – een beleving van objecten, als een vorm van contact met het verleden, en – ook niet onbelangrijk – als een sociale ervaring waarbij mensen met elkaar in gesprek gebracht worden.

De vraagstelling die door Loeffen werd neergelegd om de brainstorm gedurende de workshop te sturen luidde als volgt: *op welke wijze kunnen musea de beleving van verschillende doelgroepen bereiken? Hoe kan een museum gebruik maken van bestaande doelgroepen en de daarin bestaande sociale verbanden?* De deelnemers dachten hierover in kleine teams na, dit leidde tot een aantal interessante, concrete ideeën:

Kees Zandvliet (Rijksmuseum) noemde het plaatsen van artikelen in bladen als het Historisch Nieuwsblad, en de stand van het Rijksmuseum op het TFAF (International Fin Arts Antiques Fair) in Maastricht. Ook wordt het publiek betrokken bij het Rijksmuseum middels vriendenorganisaties. Als vergelijkbaar voorbeeld werd ook het Tate museum in Groot-Brittannië aangehaald, waar het lidmaatschap een belangrijk onderdeel van de sociale wereld van de bezoeker is, en daarmee ook een bepaalde sociale status geeft. Vanuit het Boijmans van Beuningen museum ontstond het idee om een netwerk van creatieve Rotterdammers op te richten. Hierbij zou, zonder een direct verband te leggen met het museum kan, er bijvoorbeeld een online plek worden gecreëerd waar een doelgroep samen kan komen. Een ander voorbeeld waarbij bezoekers betrokken worden bij een museum is door middel van het verbanden leggen tussen het alledaagse leven en een expositie, bijvoorbeeld door bezoekers foto's mee te laten nemen die vervolgens deel uit kunnen maken van de tentoonstelling. Arnoud Odding noemde het plaatsen van foto's van de gehele collectie op de website van het nationaal glasmuseum als een groot succes. Veel bezoekers reageren met suggesties en aanvullingen op de huidige testsite.

Een ander interessant idee was 'de nieuwe gids'. Geïnspireerd door eenzelfde concept in Amerikaanse musea kunnen bezoekers zelf de rol van gids op zich nemen, bijvoorbeeld door een podcast op te nemen. Hiervoor zijn verschillende vormen denkbaar, bijvoorbeeld: klasgenoten voor elkaar een rondleiding laten maken, op nationaal of internationaal niveau podcasts uitwisselen, of door *celebrities* rondleidingen te laten maken en inspreken. Daarnaast dienden zich gedurende de dag nog andere belangrijke discussiepunten aan: manieren om de dialoog aan te gaan met bezoekers; Hoe kan een museum zelf een netwerk creëren, in plaats van gebruik te maken van bestaande netwerken? Daarnaast

werden enkele voorbeelden en richtlijnen, bijvoorbeeld voor het opzetten van een internet forum in de verzekeringswereld besproken. Helaas was het lastig om deze voorbeelden te vertalen naar een concreet scenario toepasbaar binnen de museale context.

Samenvattend kan gesteld worden dat musea nog de beginfase staan van een interessante verschuiving in de relatie tussen museum en publiek. Remmende factoren in deze verschuiving bleken de nadruk op aantoonbare bezoekersaantallen, aangezien subsidies op basis van deze getallen worden toegewezen. Ook bleek het soms moeilijk te zijn om los te komen van de eigen achtergrond en problematiek en bleken veel musea nog behoefte te hebben aan meer middelen en kennis op gebied van techniek en (cross)media. Wel werd duidelijk dat musea in de toekomst meer aanwezig willen zijn in sociale netwerken om een hechtere en blijvende relatie met de museumbezoeker op te kunnen bouwen. De manier waarop musea zelf zulke sociale netwerken of vriendengroepen kunnen vormen en behouden zal in de toekomst moeten blijken. Daarbij geven voorbeelden als vriendengroepen en de bezoeker als gids geven al aan aan welke mogelijkheden hierbij gedacht kan worden. Ook zou het voor de verschillende musea wellicht interessant zijn om meer expertise op het gebied van nieuwe media in huis te halen, om deze mogelijkheden die deze bieden verder te benutten.

Een mooie start voor samenwerking en vernieuwing.

Een verslag van het Scenario Lab Fonds 2.0

Syb Groeneveld is bestuurslid van Kennisland en startte eind 2002 Digitale Pioniers.

Door Syb Groeneveld

Senariohouder

Syb Groeneveld
(Kennisland/
Digitale Pioniers)

Moderator

Bert Mulder

Deelnemers

Taco de Neef (Mondriaan
Stichting), Hans van Straten
(Prins Bernhard Cultuur-
fonds), Thijs Tromp (Prins
Bernhard Cultuurfonds),
Floor van Spaendonck
(Amsterdam Fonds voor de
Kunst), Hans Maarten van
den Brink (STIFO), Sandra
Fauconnier (Ubiscribe),

Lodewijk Reijs (European
Cultural Foundation, ECF),
Sofia Felix (European Cultural
Foundation, ECF), Clayde
Menso (Stichting DOEN),
Ino Paap (BID Network,
Mediamatic), Jay De Groot
(Info.nl), Marta Rozsa
(Foreign Art Affairs)

Scenario Inhoud workshop

Fonds 2.0

In het scenario lab fonds 2.0 wordt er nagedacht over de toekomst van de werkwijze van fondsen in het web 2.0 tijdperk. Een 10-tal fondsen zullen elkaars werkwijzen en processen met elkaar bespreken. Vervolgens zal er worden nagedacht over de manier waarop fondsen de mechanismen van het scouten, selecteren, in de markt zetten en financieel ondersteunen van projecten kunnen verbeteren. De nadruk zal hierbij liggen op de (publieke) beschikbaarheid van het werk en de geproduceerde content.

Na een introductie door Syb Groeneveld (Kennisland/Digitale Pioniers) werd onder leiding van Bert Mulder (Lector Haagse Hogeschool) een inventariserend rondje gemaakt. Aan de hand van de video van Michael Wesch (te zien op: <http://www.youtube.com/watch?v=6gmP4nk0EOE>) werd er inhoud gegeven aan de definitie van web 2.0. Vervolgens gaven Ino Paap (BID/Mediamatic) en Sofia Felix (European Cultural Foundation) een blik op hoe sociale netwerken kunnen bijdragen aan procesvernieuwing binnen fondsen.

Verslag

Vervolgens werd er gedurende de ontwerpsessie besproken wat de betekenis kan zijn van web 2.0 voor de verschillende onderdelen van de handelswijze van de fondsen. Het eerste belangrijke thema dat hierbij werd aangehaald is de samenwerking tussen de fondsen; waarbij werd geconcludeerd dat een standaardisatie van procedures en de financiële administratie op verschillende onderdelen efficiënt kan zijn. Een voorbeeld van een web 2.0 toepassing die veel werd aangehaald was het succesvolle sociale financieringssysteem van ZOPA (<http://zopa.com>). Een aantal fondsen toonden hierbij interesse om vaker op beleidsniveau met elkaar om de tafel te gaan zitten. Het tweede thema was het scouten en werven van projecten; aan de hand van het project Bidnetwork (<http://www.bidnetwork.org>) werd geïllustreerd dat er dankzij web 2.0 nieuwe kanalen ontstaan waarmee meer

en bredere bekendheid te verwerven is voor zowel het fonds als het netwerk. Hierbij bleek wel dat er bij veel instellingen nog geen duidelijke internet (laat staan web 2.0) strategie bestaat. Men denkt hierbij veel eerder aan optimalisatie van interne werkprocessen. Als derde kwam ter sprake het adviseren over de selectie van projecten; Hierdoor ontstond een levendige discussie over hoe processen efficiënter en transparanter kunnen worden ingericht. De vraag rees of er gewerkt kan worden met gecertificeerde externe beoordeelaars? Ook bestaat er een duidelijke roep om de gehele procedure van selectie lichter te maken. En is er ruimte voor een nieuwe culturele financieringsinfrastructuur? Als oplossing hiervoor werd een combinatie van de eerdere genoemde Bidnetwork, Zopa en Sellaband (www.sellaband.com) geopperd. Het laatste thema ging over de begeleiding, monitoring en evaluatie van ondersteunde projecten; Een voorbeeld hiervan is het project www.Rhiz.eu dat vanuit het ECF geïnitieerd is. Dit project heeft tot doel om een open platform te creëren binnen het netwerk van partijen waarmee het ECF werkt: van adviseurs tot en met afgekeurde projecten. Ze hopen hierdoor tot een bredere samenwerking te komen waardoor kennis en ervaringen gemakkelijker uitgewisseld kunnen worden. ECF loopt hiermee voor de troepen uit. Uit de discussie die hierbij ontstond bleek dat sommige fondsen de autonomie van projecten bij de uitvoering ervan als uitgangspunt nemen en zichzelf, na de toekenning van een subsidie, weinig inhoudelijke betrokkenheid toekennen. Alhoewel men meer aandacht geeft aan de evaluatie van projecten. Het is de vraag of het wenselijk is dat andere partijen, die wel de juiste web 2.0 tools hebben, deze taken van de fondsen gaan overnemen, zoals gesteld werd door enkele van de aanwezige experts.

Tien gedachten bij Fonds 2.0

Concluderend kunnen de volgende tien stappen als een eerste aanzet dienen bij het formuleren van een web 2.0 strategie voor fondsen.

- 1 Start met een duidelijke strategie en beheersstructuur binnen het fonds over internet en web 2.0;
- 2 Geef daarbij een belangrijke plaats aan de identiteit en positionering van het fonds in de relatie met de doelgroep, de financier en het publiek;
- 3 Bij invulling van activiteiten moet niet gewerkt worden aan eenmalige, maar aan duurzame samenwerking (waarbij zowel intern als extern gevraagd moet worden: wat geeft toegevoegde waarde aan het gebruik van web 2.0; met wie werk je samen en waarom);
- 4 Daarom moet een duidelijke afbakening worden gemaakt tussen de autonomie van ondersteunde projecten in de uitvoering en de samenwerking/participatie van projecten binnen een web 2.0 omgeving;
- 5 Voorkom retoriek binnen de web 2.0 strategie (functioneel/disfunctioneel vernieuwen);
- 6 Ontwikkel nieuwe diensten, procedures en vormen van samenwerking in plaats van oude gewoonten aan te passen;
- 7 Verwerk normen en waarden achter nieuwe methodiek/technologie (van selectie tot evaluatie);
- 8 Waarborg privacy van aanvraaggegevens (intern/extern);
- 9 Pas de strategie ook toe op het uitvoeringsniveau: creëer nieuwe samenwerkingen tussen interne medewerkers en externe adviseurs;
- 10 Combineer een web 2.0 strategie met een nieuwe visie op auteursrecht en de beschikbaarheid van gerealiseerde producties.

Alvorens web 2.0 binnen de fondsen toegepast zal worden moet er eerst een 'sense of urgency' ontstaan. Daarnaast bestaat er al een behoefte tot meer samenwerking en overleg bij deze fondsen. Daarom was deze sessie een mooie start, maar het initiatief voor het vervolg ligt nu bij de fondsen zelf.

YouTube of ProTube?

– Naar nieuwe vormen van distributie voor de onafhankelijke filmmaker.

Een verslag van het Scenario Lab Film 2.0

Door Levien Nordeman

Levien Nordeman is student Nieuwe Media en Digitale Cultuur aan de Universiteit Utrecht. Voor Virtueel Platform heeft hij onderzoek gedaan naar mediawijsheid en de e-cultuursector.

Scenariohouder

Chai Locher (NFTVM)

Moderator

Richard Rogers (UvA)

Deelnemers

Adriek van Nieuwenhuizen (IDFA), Caspar Sonnen (IDFA), Hans Schlatmann (IJSfontein), Anna Kannevorff (NFTVM), Joost Dekkers (Federatie Filmbelangen), Annet de Graaf (Droombos.nl), Igor van Gemert (Innergy.com), Tyche van Bommel (Cinekid), Sunny Bergman (Documentairemaker Beperkt Houdbaar), Brigit van Dam (Regisseur Beperkt Houdbaar)

Scenario Inhoud workshop

Film 2.0

In dit Scenario zal er worden gedacht over de toekomst van de werkwijze van film-, televisie- en documentairemakers in het web 2.0 tijdperk. In een scenario lab van één dag zullen een 15 tal film-/game- en documentairemakers met elkaar de (on)mogelijkheden van toekomstige werkwijzen en processen in de film- en documentairesector bespreken. De nadruk in dit scenario zal vooral liggen op nieuwe (open) distributiemethoden voor film en video en op het onderscheiden van kwaliteit.

Verslag

Na een voorstelronde geeft moderator Richard Rogers (Universiteit van Amsterdam) een korte samenvatting van de punten die al de orde zijn gekomen. Twee termen komen vaak terug: *user generated content* en *user generated data*. De verwachting dat gebruikers in grote getallen zelf filmpjes gaan maken komt niet geheel uit. De tweede term, *user generated data* lijkt belangrijker: wat doe je met de email-adressen van je bezoekers? Of het kijkgedrag van filmliefhebbers op je community-website? Deze data is van groot belang omdat het zowel voor research kan worden gebruikt, of voor de financiering van een eventueel volgend project. Daarna begint scenariohouder Chai Locher zijn presentatie met de centrale vraag voor vandaag: wat betekent web 2.0 voor de onafhankelijke filmmaker? Francis Ford Coppola zag de opkomst van de 8mm film niet als een bedreiging voor de filmindustrie. Iedereen, ook 'some little fat girl from Ohio' kreeg volgens Coppola

nu de mogelijkheid om een film te maken met een eigen camera: film zou een echte kunstvorm kunnen worden. Dit was in de jaren '70, dertig jaar later is zijn droom van democratisering van het productieproces zo'n beetje realiteit. Met mini-dv is het mogelijk om heel goedkoop te werken. Zo goedkoop dat er legio filmmakers zijn die zonder fondsen of omroepen gewoon aan de slag gaan en interessante films maken. Maar waar Ford Coppola nog niet over had nagedacht was de vertoning van films. Wat is de mogelijke revolutie binnen distributieprocessen?

Web 2.0 geeft mogelijkheden om zelf uit te zenden. Videologs, themakanalen, *webchannels*, en in de sliptestream daarvan *narrow casting*, maar ook zelfdistributie via DVD of *household screenings* bieden tegenwoordig mogelijkheden te over. Een voorbeeld is de Amerikaanse film "Outfoxed". Dit kritische betoog over de nieuwszender Fox, werd een succes door een bottom-up verspreiding van de film op DVD, wat uiteindelijk leidde tot vertoning op festivals en televisie. Ook zijn er nieuwe mogelijkheden om films te distribueren: *recommending* (aanbevelen van film via e-mailadressen aan vrienden/bekenden), metatags (verbinden van film aan specifieke zoekwoorden) en de *long tail* (de film kan alsnog gaan verkopen na een lange tijd). Al deze ontwikkelingen geven kansen aan de filmmaker. Het maakproces veranderd daardoor echter wel.

Meer mogelijkheden voor distributie levert nieuwe vormen van film maken op. De filmmaker is niet alleen filmmaker, maar moet zich ontwikkelen tot campagne-strateeg, die co-creatie initieert. Hij maakt niet meer 1 film, maar brengt verschillende media-uitingen in circulatie. Dan wordt een film meer dan ooit het kristallisatiepunt in een community. Een voorbeeld hiervan is de film "Scheppers Revisited". Bij het maken van deze film is de community (in dit geval een groep mensen die naar haaiëntanden zoekt in zandafgravingen) sterk betrokken bij het maakproces. Zo wordt je *target audience* sterk verbonden met je film. Dit resulteerde in het monteren van de film met 2 commentaartracks: één met een beschrijvend verhaal, en één met meer technische informatie. Deze aanpak leidt tot wat *content driven distribution* wordt genoemd: specifiek kijken naar de verschillende doelgroepen waarvoor je film interessant kan zijn. De film wordt dan specifiek 'geplugged' op een aantal weblogs waar de verschillende doelgroepen te vinden zijn.

Daarbij rijst de vraag: hoe krijg je het publiek zo ver dat ze goede films onderscheiden van youtube materiaal? Daarbij verschuift de focus van *user generated content* naar *professional generated content*. Precies voor deze groep wil Locher gedurende de workshop een scenario ontwikkelen. Een scenario dat de nieuwe distributiemiddelen (een website inclusief techniek) bruikbaar maakt voor de professionele filmmaker (onder de noemer 'Protube'). Om een analogie uit de web 2.0 wereld te gebruiken: Hyves vs Linked(In). Deze website moet iets zijn waarmee professionele filmmakers de mogelijkheden van web 2.0 ten volle kan gebruiken. De door Locher voorgestelde community van professionele, onafhankelijke filmmakers zal inhoudelijk ingevuld moeten worden. Locher geeft dit als volgt visueel weer:

Als Protube een gesloten omgeving wil zijn, voor professionele filmmakers, zal de kwaliteit ook bewaakt moeten worden. Er zijn technische systemen beschikbaar waarbij op basis van pro-rating de kwaliteit gehandhaafd kan worden. Adrieke van Nieuwenhuyzen merkt op dat je als maker zelf wilt weten hoe jij je film wilt uitbrengen. Het systeem werkt alleen als je de maker echt macht geeft. Verschillende vragen over Protube komen aan de orde. Welk deel van je materiaal geef je weg? In wat voor context is je film te zien? En wat zijn de financieringsmogelijkheden?

Uit het voorstel van Locher en de feedback daarop, ontstaat een lijst met kernpunten:

- Exclusieve rechten: wel of niet weggeven?
- Wie moet kennis delen?
- Opzetten van een content distributie service
- Waar ligt de eigendom van *user generated data*?
- Samenwerking en input van andere kennisgebieden (zoals bijvoorbeeld nieuwe media instellingen kunnen helpen bij het bouwen van een website)

De vraag naar het wel of niet weggeven van rechten blijkt een belangrijk onderwerp te zijn. Zeker omdat films via nieuwe distributiemethodes al lang niet meer eenmalig op de televisie zijn te zien en daarna op DVD te koop zijn. Verspreiding via internet heeft voor en nadelen en veel filmmakers weten nauwelijks of dit rechtentechnisch mogelijk is. Verder speelt financiering ook een belangrijke rol: aan het *streamen* van video zijn kosten verbonden. Hoe populairder de film, hoe hoger de kosten. Volgens van Gemert (Innergy) kost het bekijken van 50.000 uur video ongeveer 19.500 Euro. Door reclame kan dit betaalbaar worden gemaakt, en hiervoor zijn verschillende modellen bruikbaar. Daarnaast is het, voor het online distribueren, belangrijk een context te creëren waarbij meerdere partijen betrokken worden. Commerciële partijen zouden een deel van de distributie kunnen financieren. Een helder gedefinieerde *target audience* garandeert daarvoor een bepaalde afname. De filmmaker wordt zo steeds meer een 'community-maker'. Hij creëert een eigen wereld, waar de film een centraal onderdeel van uitmaakt. De gegevens van de bezoekers van de website en de kopers van de DVD kunnen gebruikt worden voor het opzetten van een nieuwe distributieplatform. De vraag is echter wie de eigenaar van deze *user generated data* is en wat met deze informatie wettelijk gedaan mag worden.

Naar aanleiding van deze kernpunten kan de vraag gesteld worden of de bestaande infrastructuur te gebruiken is voor distributie of dat hiervoor een nieuwe infrastructuur opgebouwd gaat worden. Het probleem is nu vooral dat de mogelijkheden voor distributie voor de onafhankelijke filmmaker vanuit twee kanten wordt ingenomen. Websites als YouTube bieden voor de amateur de mogelijkheid om films te distribueren, maar zijn voor de onafhankelijke filmmaker vaak niet geschikt om ook geld te verdienen. Aan de andere kant staan de grote filmaatschappijen met hun eigen distributiekanaalen en verkoopmechanismen.

Een groot opgezet digitaal platform voor filmmakers waarin alle aspecten van de door Chai Locher beschreven ProTube geïmplementeerd kunnen worden, heeft de kenmerken van een kathedraal. Een opzet waarbij gebruik wordt gemaakt van de bestaande infrastructuur en aanwezige kennis van verschillende (commerciële) partijen, heeft meer de kenmerken van een bazaar. Een dergelijke kleinere opzet is vaak makkelijker te realiseren en er is meer ruimte voor experiment.

Waarvoor ga je kiezen en hoe pak je dit aan? Om een begin te maken is het belangrijk een inventarisatie te maken van de problemen waar filmmakers tegenaan lopen. Van Gemert stelt voor om als eerste interviews met leden van de beroepsgroep te houden. Aan de hand van de resultaten uit deze interviews kan een vragenlijst worden. Deze vragenlijst kan vervolgens door filmmakers (bijvoorbeeld leden van de NFTVM) worden ingevuld. Hierdoor wordt zichtbaar welke problemen het meest urgent zijn. Het uiteindelijke doel is om inzicht te krijgen in de verschillende processen die een filmmaker kan doorlopen om zijn of haar film te produceren en distribueren. Hans Schlatmann heeft vanuit IJsfontein ervaringen met het ontwerpen van dergelijke vragenlijsten. Dit kan uitstekend via het internet gebeuren.

Om uiteindelijk groot te worden (kathedraal), zal klein begonnen moeten worden (bazaar). Een 'filmstemwijzer' is een goed vertrekpunt. Daarvoor zullen eerst vragenlijsten moeten worden ingevuld en kennis moeten worden verzameld over de verschillende online distributiemethoden, rechtenkwesties en mogelijkheden voor kennisdeling. Zowel individuen als organisaties binnen de filmwereld zullen de vragenlijst moeten invullen om een zo duidelijk mogelijk beeld te krijgen van de huidige stand van zaken op het gebied van de distributie van films. Deze vragenlijst zal weer de basis vormen voor de online 'filmstemwijzer'. Via een simpele vraag en antwoordstructuur kunnen onafhankelijke filmmakers de juiste methode van distributie voor hun film vinden. Op termijn zou deze 'filmstemwijzer' zelfs helemaal automatisch kunnen werken met behulp van *Artificial Intelligence Markup Language*. De 'filmstemwijzer' zal eventueel later deel uit gaan maken van een groter geheel aan activiteiten onder de voorlopige noemer ProTube.

De 'filmstemwijzer', evenals de grote hoeveelheid aan ideeën en contacten, vormen een goede aanleiding voor de deelnemers aan deze workshop om samen verder te werken aan een nieuw distributieplatform voor onafhankelijke filmmakers.

Omroepen, hoop en levenswijsheid.

Een verslag van Scenario Lab Omroep 2.0 vanuit real life

Door Dirk van Oosterbosch

Dirk van Oosterbosch is freelance interactie ontwerper en maakt mac os x applicaties, audio en video gereedschap of zelfs specifieke hardware, voor creatievelingen en voor diegene die graag samen willen werken.

Scenariohouder

Aad van Nieuwkerk
(VPRO Digitaal)

Moderator

Dick Rijken

Deelnemers

Ingrid van Tol (Stimuleringsfonds), Roeland Stekelenburg (NOS Hoofd Nieuwe Media), Nina Meilof (AT5), Lucas Evers (Melkweg/Waag Killertv), Andra Leurdijk (TNO Connect TV), Liesbeth van de Kar (NPS), Lora Aroyo (Vrije Universiteit Amsterdam),

Martijn de Waal (De Nieuwe Reporter), Joost Broersen (Cinekid), Hayo Wagenaar (IJsfontijn), Reinder Rustema (UvA Nieuwe Media), Mark Fonds (Informaat), Roeland Landegent (Twodaysart), Sylvester Lindemulder (7thday foundation)

Scenario Inhoud workshop

Omroep 2.0

Scenario lab omroep 2.0 zal gaan over een nieuw op te richten fictieve omroep, waarbij onder leiding van scenariohouder Aad van Nieuwkerk van VPRO digitaal, wordt nagedacht over web 2.0 werkwijzen voor omroepen. Een aantal omroepen, radio-, film- en televisiemakers en 'web 2.0 ondernemers' zullen gaan nadenken over hoe zij samen met hun publiek verhalen kunnen delen en vertellen. Het gaat hierin niet om het bespreken van de waarde van een (publieke) omroep, maar het gaat over hoe er nu in dit digitale tijdperk invulling kan worden gegeven aan die waarde.

Verslag

De moderator van deze workshop Dick Rijken (o.a adviseur van de VPRO) had de dag voor de workshop al gevraagd of de deelnemers al hun digitale apparatuur (laptops en digitale camera's etc.) mee wilden nemen. Op de dag zelf zet Rijken de workshop strak neer: er mag niet lang gebrainstormd worden over wat web 2.0 is of over technologie in het algemeen. De deelnemers gaan direct aan de slag, reflecteren over de invloed van web 2.0 op zichzelf over tien jaar. Gericht op twee inhoudelijke thema's (hoop en levenswijsheid) wordt er in teams van twee 'in de echte wereld' geblogd, getwitterd of op papier geschreven.

Op deze opdracht volgt kritiek: "Wat heeft het thema, Cultuur 2.0 met hoop te maken?". Maar, zo riposteert Rijken, "Wat heeft 2.0 met televisie te maken?". Scenariohouder Aad van Nieuwkerk (VPRO Digitaal), valt hem bij: "We wilden jullie het een beetje moeilijk maken. Wat zou je kunnen bedenken dat web 2.0 in de toekomst gaat betekenen voor hoop in de samenleving?". Mark Fonds (Informaat) wil de discussie graag over de omroep zelf voeren. De vragen die daarbij op tafel komen zijn: als de omroep wordt uitgehouden en het beschikbare geld gedecimeerd

wordt, hoe kan de omroep daarmee omgaan? Is web 2.0 dan niet juist een oplossing om uit deze impasse te komen? En hoe kunnen er in de toekomst nog kwalitatief goede programma's gemaakt worden? Wat is de richting die de omroep moet gaan? Rijken blijkt toch erg geïnteresseerd te zijn in deze vragen, maar alvorens in lange discussies te belanden lijkt het hem zinnig om eerst iets met web 2.0 te creëren. Zo gebeurt dat vaker bij de VPRO: een medium inzetten om hier mee te creëren, dan ontstaan er pas voorbeelden waarover te discussiëren valt.

Maar ook de andere deelnemers hebben zo hun verwachtingen bij het scenario lab. Joost Broersen (Cinekid) wil kinderen media met elkaar laten delen en hoopte tijdens de workshop te ontdekken hoe die verwachtingen vertaald kunnen worden naar het werkveld. Andra Leurdijk (TNO Connect TV) hoopte zich vooral te laten inspireren voor een nieuwe applicatie. Op welke manier zal de publiek-private samenwerking gaan plaats vinden? Wat is de toekomst van copyright modellen? Hoe zijn die juridisch en financieel geregeld? En hoe kan deze situatie veranderen aan de hand van nieuwe omstandigheden? Nina Meilof (AT5) vraagt zich af wat de rol van het publiek in de toekomst zal zijn. Zij ziet het medialandschap als een piramide waar bovenin het NOS Journaal staat met onderin de kleine en/of lokale omroepen. Zij wil dat makers op verschillende plekken in die piramide elkaar helpen en aanvullen. "Juist bij de lokale omroep zijn de kwaliteitseisen en verwachtingen van het publiek interessant om te experimenteren". Fonds maakt zich zorgen over het verval van de publieke omroep. Maar Liesbeth van de Kar (NPS, o.a. Klokhuis) heeft juist veel hoop. Het Klokhuis is momenteel zelf een gamestudio aan het opzetten, hoewel het wel moeilijk was om die nieuwe media er bij de bestaande machtsstructuren door te krijgen. Ingrid van Tol (Stimuleringsfonds) wil, als faciliterend instituut, makers aan sporen om aan de slag te gaan met web 2.0. Met al deze inzichten en vragen is Rijken heel blij. Toch wil hij graag dat hierover wordt nagedacht in de echte wereld, waar de echte verhalen vandaan komen.

Van Nieuwkerk stelt daarbij voor om de kip en het ei om te draaien. "Niet: we hebben een medium en we moeten dat vullen. Maar: We hebben inhoud en we moeten dat kwijt." Van Nieuwkerk was betrokken bij de geboorte van de Concertzender op 17 februari 1982. Die is begonnen omdat men vanuit de IJsbreker zelf uitzendingen wilde maken vanwege de goede content. Een voorbeeld van 2.0 *avant la lettre*. Hij hoopt door goede ideeën en strategieën die omdraaiing wordt ingezet. Waarbij Rijken opmerkt: "We willen juist dat strategische en dat praktische bij elkaar brengen". Rijken probeert vaak grote strategische uitdagingen te verwerken in mediale vormen. Zo was hij betrokken bij de oude Cinema.nl (een 24 uur service met een op Amazon gelijkend waarderingssysteem). Ook 3voor12Lokaal is een van zijn ideeën. Hierbij werd aan lokale muzikanten en liefhebber gevraagd of zij door 3voor12 gefaciliteerd wilden worden in het opzetten van een eigen kanaal of dat ze liever een door de lokale muziekwereld gevoed onderdeel van 3voor12 wilden zijn. Men prefereerde een onderdeel van 3voor12 te zijn. Rijken verwacht binnenkort ook veel andere fusies want: "het is tegenwoordig slimmer om mensen op te leiden in culturele geschiedenis en het onderzoeken van kwaliteit dan om ze te trainen een museum te runnen. Uiteindelijk zal elke amateur, wat eigenlijk 'liefhebber' betekent, het zelf ook willen doen."

Reinder Rustema (UvA) geeft hierbij ook nog een voorzet voor discussie: Het grote verschil ligt tussen live en niet-live, tussen televisie en video. En voor dat laatste, zegt Rustema, heb je een professional nodig. Voor televisie heb je een arena nodig waarin regels worden gesteld. Video of film is daar het tegenovergestelde van, het maken van een verhaal. Lucas Evers (Waag KillerTV) komt hier op terug door te vragen iemand wel eens online een hele uitzending van VPRO's Tegenlicht heeft

bekeken. Dat is dus juist niet live, maar met veel aandacht in elkaar gezet. Het blijkt erg interessant om je soms een heel uur aan de regie van een ander over te geven en zo'n uitzending in je eigen tijd te bekijken. Dat geeft hoop. Evers wil met KillerTV het maken van live televisie veel interactiever en ook veel goedkoper maken. "En eigenlijk", zegt Evers, "zou die levenswijsheid vervangen moeten worden door mediawijsheid. Kijkers moeten zich namelijk gaan realiseren wat dat gebruik van media met zich mee brengt." Als het maken van live televisie steeds makkelijker wordt, zullen er ook steeds meer kanalen ontstaan.

De voorstellen die voortkomen uit het debat met de echte wereld blijken aanleiding te geven voor inhoudelijke discussies over de omroep, betrouwbaarheid, remixen en de rolverandering van het publiek.

Marco Faas (NOS Digitaal) en Martijn de Waal (De Nieuwe Reporter) stellen de dilemma's betrouwbaarheid en het vrijgeven van materiaal aan de orde. Wie bepaalt wat betrouwbaar is? Laat je dit top-down door de omroep vastleggen, of gebruik je bottom-up en allerlei waarderingsalgorithmen? En geef je het materiaal vrij zodat men er zelf mee aan de slag kan? De behoefte leeft dat iedereen zijn eigen verhaal kan maken. En het publiek wordt steeds vaardiger om zelf betekenis te geven door materiaal te remixen of het maken van *mash-ups*. Maar het gevaar is dat als je bepaalde beelden vrij geeft deze ook misbruikt kunnen worden. Faas en de Waal stellen voor dat de betrouwbaarheid ook de toegang tot het materiaal kan bepalen. Als je de media op een oneigenlijke manier *mash-upt*, dan verlies je de toegang. Bij het Klokhuis wordt al een onderscheid gemaakt tussen materiaal dat gegarandeerd betrouwbaar is en materiaal dat de gebruikers zelf toevoegen. Volgens Faas dient er ook een onderscheid gemaakt te worden tussen het geuploadede materiaal: "dit hebben we binnen gekregen" en "dit hebben we gecheckt", desondanks moet je die wel allebei tonen.

Vervolgens initieert Sam Nemeth (Waag KillerTV) een discussie over de live aspecten van televisie en hoe je toch kwaliteit kan brengen. Rijken noemt als voorbeeld de BBC. Daar zijn kwalitatief uitstekende concerten gedurende 3 dagen gratis online gezet, waardoor een bepaalde urgentie en live kwaliteiten ontstaan. Daarnaast worden ook zaken als de groeiende gelijktijdigheid en interactie van *on-demand* kijkers besproken. Populaire series worden de dag na uitzending massaal over de hele wereld met peer2peer software gedeeld, gedownload en bekeken. Vervolgens wordt op wiki's de inhoud uitgebreid bediscussieerd. Fonds en van de Kar laten in een grafiek enkele trends zien. Kinderen zitten inmiddels meer op internet dan dat ze televisie kijken. En er gaat meer geld om in games dan in Hollywood. Dus als hoop en levenswijsheid geprojecteerd worden op de toekomst, kunnen die misschien gevonden worden op het internet en in games.

Vervolgens gaat de discussie over kwaliteitscontrole. Moet die gefaciliteerd worden door de omroep of juist niet? Misschien kan die worden onder gebracht bij de organisaties zelf. Maar als het allemaal aan het publiek overgelaten wordt, ontstaan er volgens van Nieuwkerk uiteindelijk ook wel weer redacties. Dus hoeven bestaande redacties zelf geen content meer te maken, maar moeten zich bezig gaan houden met die selectie. Rijken: "Zet nou die hele generatie van gepensioneerd babyboomers in om in die redacties te bevolken." Een 1.0 werkhouding en kwaliteit inzetten in een 2.0 omgeving.

Roeland Landegent (Todaysart), van Tol en Meilof zouden een platform van *tools* en *formats* willen ontwikkelen. Hiermee kunnen de bezoekers van een festival zelf hun eigen kanalen samen stellen. En kun je als buitenstaander het festival volgen

door een gids in het publiek te kiezen. Dan wordt het voor de gebruiker mogelijk om een eigen netwerk samen te stellen. Als het platform maar aan de 4 kenmerken van Yochai Benkler¹ voldoet: *modular, granular, intergrateble en self-selected*, dan ontstaat en groeit het vanzelf. Het zal zich uitbreiden, tot waar het interessant is. “Het enige probleem hiervan”, zegt Rijken, “is: je bedenkt een nieuwe systeem of platform. Dat wordt een succes en vanaf dat moment blijft het permanent geld kosten”. Een voorbeeld hiervan is 3voor12 dat permanent 1/3 van het VPRO radio budget opslokt. Zo komt de discussie op de verdeling van het geld. Er wordt gelijk flink gehakt: “Laten we het een en ander maar afschaffen: Nieuws en Nova kunnen gewoon weg.” Als de rol van de omroep is het maken van hoogwaardige producties, hoeveel hebben we er dan per week van nodig? Moeten we minder goede content gaan maken, omdat we meer verschillende dingen willen? “Nee” is het idee aan tafel en dat gedoe met rechtenbeheer moet ook op de schop: “er moeten minder dingen gemaakt worden, maar de makers moeten wel helemaal worden afgekocht”. Dan is het geproduceerde materiaal ook helemaal vrij en publiek en mogen ook de commerciële zenders de publieke documentaires uit gaan zenden, als ze zouden willen.

Broersen vertelt over CinekidStudio, waarmee kinderen, niet alleen zelf dingen kunnen maken, maar ook leren over de gevaren van de media, kortom mediawijsheid opdoen. Cinekid is hiervoor een goed platform, omdat het als betrouwbaar merk werkt, ook tegenover de ouders. Maar hoe houdbaar is de omroep als merk? Binnen de eerste 10 jaar zal er niet zo veel veranderen, volgens Rustema, maar straks wordt de vraag: “Hoe rekenen we de publieke omroep af op wat ze doen?”

Gedurende de workshop heeft Rijken de kernpunten uit de discussies op een flip-over genoteerd. Aan het einde van de workshop blijkt deze lijst met aandachtspunten een goede agenda zijn voor een toekomstige omroep. Rijken: “Hier moeten we dus mee aan de slag.” Scenariohouder van Nieuwkerk heeft al een idee hoe die omroep er ongeveer uit moet gaan zien: Dat moet een verzameling dorpspleinen worden met lokale specialiteiten. Dus op zo'n dorpsplein vindt je bijvoorbeeld wel een speciale bakker, maar dus geen slager. Voor die bijzondere slager moet je naar een ander dorp.

Gezamenlijk bloggen de deelnemers van deze workshop verder over dit onderwerp op <http://omroep2punt0.wordpress.com/>. En daarnaast wil van Nieuwkerk zijn officiële Radio 6 blog 'Denk mee' <http://denkmee.radio6.nl/> openstellen voor deze groep. Zoals de titel al aangeeft: Radio 6 is op zoek naar nieuwe ideeën, en verwelkomt iedereen mee te denken. Een workshop is een handige methode om ideeën te vormen, maar om scenario's te ontwikkelen is het van belang om in het werkveld te kunnen spelen, experimenteren en initiatieven te ontplooiën.

¹ <http://www.benkler.org/>

Open Content, Open Source, Open Scenario Lab.

Een verslag van Scenario Lab 2.0²

Femke van Ooijen is werkzaam als webredacteur bij Kennisnet en is afgestudeerd op Mobiele applicaties in het onderwijs.

Door Femke van Ooijen

Scenariohouder

Willem Velthoven
(Mediamatic)

Moderator

Dany Jacobs

Deelnemers

Bart Groen (Virtueel Platform),
Karen van der Plaetse
(Vooruit.be), Carl Mangold
(Brandgage), Diana Krabben-
dam (Brandgage), Annette
Wolfsberger (Enter_ Festival
Director), Sandra van Vliet,
Klaas Jan Mollema (HKU),
Danielle Arets (HKU)

Scenario Inhoud workshop

2.0²

Met Willem Velthoven van Mediamatic zal op metaniveau worden gekeken naar het gebruik van de aspecten van web 2.0. Wanneer men in dialoog wil gaan met de community en deze groep wil laten delen, waarderen en differentiëren, is het de vraag hoe dat gedaan kan worden en wat dit betekent voor de 'kwaliteit'. Staan we op de schouders van reuzen en wat kunnen we daar op bouwen? In dit scenario wordt nagedacht over de goede en slechte eigenschappen van openheid, sociale netwerken en de kwaliteit die 'peer groups' kunnen opleveren en doel is om te komen tot een aantal aanbevelingen over hoe deze web 2.0 aspecten kunnen worden aangepakt door de cultuursector.

Verslag

Dankzij het open karakter van deze workshop stond het de deelnemers vrij om te beslissen over welke vraag of thema nagedacht zou worden. Scenariohouder Willem Velthoven (Mediamatic) had hiervoor al een voorstel, na de eerste conferentiedag was bij hem vooral het 'kwaliteitsprobleem' blijven hangen. Een concreet voorbeeld dat hij hierbij noemde is de Mediamatic website. Sinds kort kunnen gebruikers daar zelf content toevoegen, bijvoorbeeld een aankondiging van een eigen voorstelling, workshop of tentoonstelling. De bekendheid van deze functionaliteit is nog heel groot, maar naarmate deze populairder zal worden ontstaat de mogelijkheid dat er steeds meer *crap* tussen zit. De vraag is hoe de kwaliteit van de content gewaarborgd kan worden. Natuurlijk kan daar een (professionele) redactie op gezet worden, maar het zou veel interessanter en vernieuwender zijn als de community de kwaliteit zelf zou kunnen waarborgen. Na enig debat ontstond hieruit een hoofdvraag voor deze workshop:

Op welke wijze kun je kwaliteit en relevantie door het netwerk laten aanwijzen? We zijn hierbij niet op zoek naar een top 10 van de massa, maar een systeem dat daadwerkelijk kwalitatieve en voor jou relevante resultaten genereert.

Dany Jacobs liet de deelnemers tijdens de discussie bewust afdwalen, een beetje speelruimte hoort natuurlijk bij open workshop. Daarom leken er af en toe meer vragen bij te komen dan dat er antwoorden werden gevonden. Een onderwerp dat hierbij de revue passeerde was onder andere: Wikipedia. Waarop mensen gezamenlijk tot kwalitatief steeds betere teksten te komen. Het probleem hierbij is dat Wikipedia maar één gezamenlijke waarheid toestaat. Natuurlijk is er (in eerste instantie) wel plaats voor discussie, maar uiteindelijk is er geen ruimte voor verschillende meningen. Dit strookt niet met het gedachtegoed in de cultuursector waar altijd plaats is voor meerdere waarheden. Ook de term 'common ground' kwam hierbij naar voren. Voor een actief netwerk en discussie is er een gedeelde visie en interesse in een bepaald onderwerp nodig. Waarbij uitgekeken moet worden dat er niet een gemeenschap ontstaat die teveel op zichzelf gericht is: openheid en discussie moeten mogelijk blijven.

Om tot openheid en discussie te komen dient er bij de oprichting van een community eerst gezocht te worden naar een voorlopersclub van enthousiaste creatievelingen. Vervolgens moet de kwaliteit hierin gevonden worden. Een goede redacteur kan deze kwaliteit vinden, maar willen we nog wel sturende redacteurs en curatoren? Is het niet veel interessanter om te kijken of de bezoeker zelf curator kan zijn. Sandra van Vliet kreeg bij de Digitale Pioniers veel projectvoorstellen binnen die niet aan de eisen voldeden, en stelde: wat nu als daar geen redacteur voor in gezet wordt? Laat mensen elkaar helpen door bij het invoeren van gegevens op en website een hulpknop in te bouwen waarmee om hulp gevraagd kan worden: het eerste concrete idee. Als een ander voorbeeld van een dergelijke mate van vrijheid voor de gebruiker wordt tussendoor de Reboot Conferentie genoemd, waarbij het programma wordt samengesteld in samenwerking met bezoekers van de site. Terwijl de organisatie uiteindelijk toch de definitieve keuze maakt.

Ook over zoekresultaten werd gediscussieerd: de meeste software kijkt nu alleen nog naar gemiddelden. Het zou mooi zijn als juist op zoek gegaan wordt naar verschillen in plaats van de grootste gemene deler. Het zou naast deze gemene deler interessant zijn om ook de persoonlijke keuzes van andere bezoekers te tonen. Als voorbeeld hiervan zou er een 'I like it' icoon geplaatst kunnen worden dat aangeeft hoeveel mensen hetzelfde onderwerp interessant vinden. Waarbij het probleem duidelijk wordt dat dit nogal vrijblijvend is en het dus niet per definitie kwaliteit aan hoeft te geven. Een voorbeeld hiervan dat al werkzaam is is Stumbleupon.com waarmee de waardering van mensen met een soortgelijk profiel meegenomen worden in de zoekresultaten. Maar wiens advies wil ik eigenlijk? Van iemand met dezelfde kenmerken? Of is het misschien niet juist interessant om eens advies te krijgen van iemand met een heel ander profiel die misschien nieuwe ideeën kan brengen. Momenteel worden nu nog brede profielen gebruikt bij het zoeken, dat moet worden verfijnd, want het belang van privé voorkeuren zijn binnen een arbeidscontext niet relevant. In een gerichte community is het al makkelijker om ruis te voorkomen. Maar hoe kun je er zorg voor dragen dat je wel eens wordt verrast? Hoe kan dit ingebouwd worden in een systeem?

We discussiëren verder over wie bepaalt wat kwaliteit is. Ideeën over kwaliteit veranderen steeds. Bij oude media is de subjectiviteit van waaruit geschreven wordt al bekend (de Volkskrant heeft bijvoorbeeld een linkse achterban), maar bij Youtube is dit een veel lastiger thema. Daarnaast is ook activiteit binnen communities een probleem. Hoe zorg je ervoor dat mensen actief blijven binnen een community?

De motivatie hiervoor is vaak aandacht en aanzien. Hierop dwalen we af naar

hypes als Twitter en Plazes. Waarom willen mensen, vooral jongeren, steeds meer live laten zien wat ze doen? Hierbij wordt opgemerkt dat men denkt dat jongeren bepaalde dingen, zoals Second Life, leuk vinden maar dat die aanname vaak helemaal niet blijkt te kloppen. Zullen we ook niet op een gegeven moment een overdosis krijgen van al dat gepubliceer en onszelf zichtbaar maken? Hierop wordt er teruggekomen op het eerdere thema: wat heb je nodig om een actieve community te creëren? Mensen met veel kennis die vragen kunnen beantwoorden, supporters die de boel aanjagen en draaiende houden en moderators om de boel in goede banen te leiden. Verder zou zo'n community een soort democratie moeten zijn, waarbij een paar repressatievelingen gebombardeed worden tot kwaliteitscritici. Maar wie geef je die leidersrol? Dit moet een zelforganiserend systeem worden, waarbij het leiderschap steeds kan veranderen. Vervolgens wordt het wasmachine-idee geboren: men moet niet steeds bij dezelfde opinieleiders blijven hangen, op deze wijze komt er een moment dat er niets vernieuwends meer komt. Gaat men vanzelf eens in de zoveel tijd nieuwe opinieleiders zoeken of moet het systeem hier op een dwingende manier voor zorgen? Dit leidt tot een ontwerp-vraag: hoe kan waardering zichtbaar gemaakt worden en moet deze waardering publiek gemaakt worden?

Wanneer men wil zorgen dat de kwaliteit van de content binnen een community gewaarborgd blijft, dient dit niet te gebeuren door middel van controle (door bijvoorbeeld een culturele instantie met de nodige ervaring), maar juist door het systeem van communityleden. Dit zou niet moeten leiden tot een systeem waarin de populairste bijdragen naar boven komen: deze zijn er immers al genoeg en die resultaten zijn lang niet altijd kwalitatief. Uit deze workshop kwamen daarvoor de volgende oplossingen:

- 1 De 'help mij'-vlag bij het invoeren van content in een systeem. Als we willen dat onze community-leden kwaliteit leveren, moeten ze daar wel een beetje bij geholpen worden, hetzij door ons, hetzij door andere communityleden. Daarom bieden we ze een mogelijkheid om hierom op een makkelijke manier te vragen!
- 2 Het waarborgen van kwaliteit kan gewaarborgd worden door 'I like it' knoppen in te bouwen waarbij mensen commentaar kwijt kunnen. Vervolgens kunnen andere bezoekers zelf kiezen van welke personen zij het oordeel van waarde vinden.
- 3 De oplossing voor het vastlopen van een dergelijk systeem is het wasmachine idee. Deze wasmachine moet een overvloed aan informatie voorkomen en zorgen voor een verfrissing van de resultaten bij het zoeken. Ook moet het hinderlijk worden dat men teveel resultaten krijgt, bijvoorbeeld door mail-alerts. Iets moet je aanzetten tot het willen weggoien van bepaalde personen/adviezen waardoor een automatische vernieuwing zal ontstaan.

Als resultaat van deze workshop zal Willem van Velthoven deze vondsten in een aantal Mediamatic-projecten gaan uittesten.