

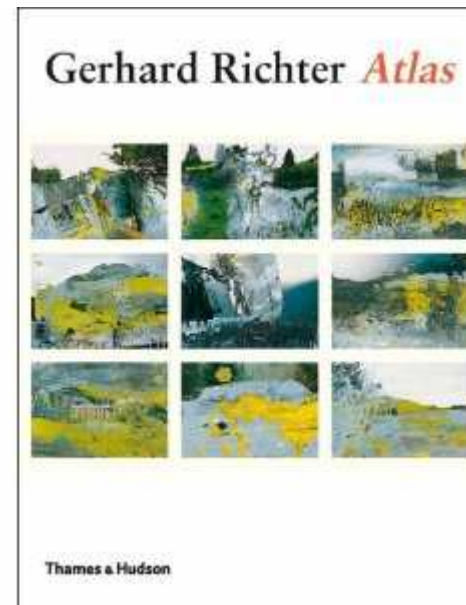
WP6- Analysis in the Visual Domain

20/03/2012 - Brussels

www.arrow-net.eu

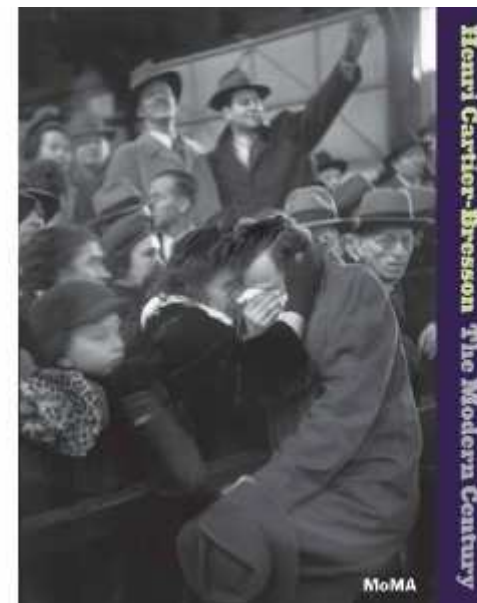
Examples

Art books



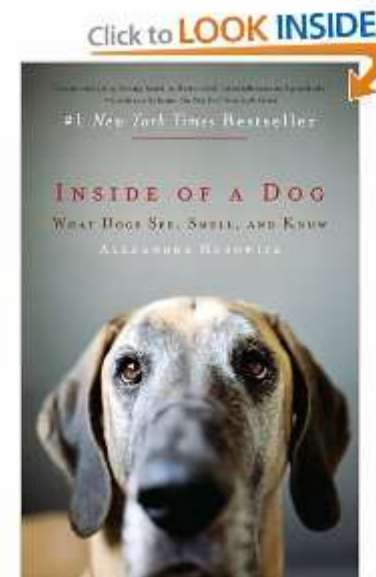
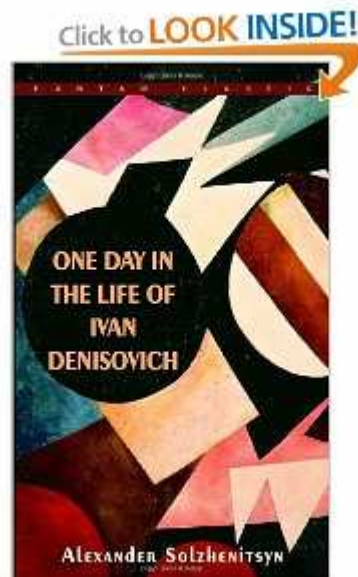
Examples

Books on Historical photography



Examples

- Literature and non-fiction – on cover and inside



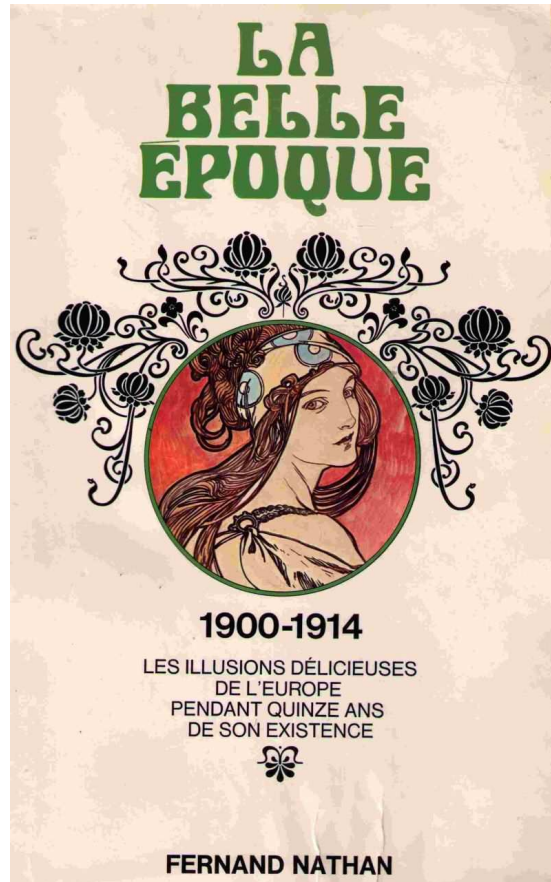
Examples continued: legal issues



92. Grèce, *Aphrodite sur son coquillage*, début du III^e siècle av. J.-C. Terre cuite (21 cm). Musée du Louvre, Paris.



Reference in books



Références photographiques

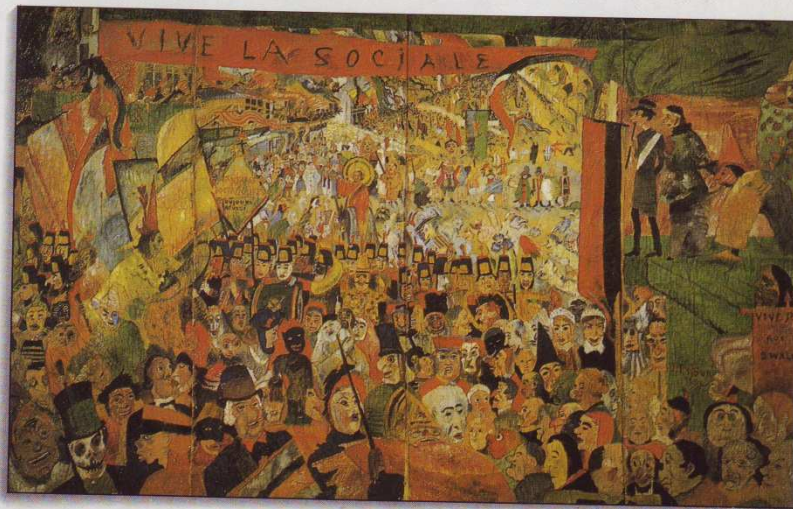
Academy Editions, Londres : 55g, 70, 154, 155h. A.D.A.G.P., Paris : 224. Albi, Musée Toulouse-Lautrec : 20b, 24-25. Arborio Mella : 22d, 252. Archives Casasola : 330. Bairati : 129b, 252g. Belli : 64-65. Berlin, Kunstbibliothek : 152-153h. Berne, coll. Felix Klee : 247. Bonzagni : 144. Bulloz : 60. Bürck : 76-77. Centre de documentation Mondadori : 24g, 30b, 39b, 40b, 41h, 46g, 47, 49b, 66g, 67h, 72-73, 77b, 115h, 130, 174hg, 174bd, 215, 216h, 218, 228hd, 232, 234b, 238hg, 238hd, 240, 253, 272, 290, 293, 297b, 297h, 301, 310, 311, 329, 331, 333. Cisventi : 52h. Clari : 227b. Côme, Musée civique : 214. Conservative Research Department : 321. Costa : 235. Courath : 46d. Culver Picture Inc. : 318, 320, 328. Cunard Hotels Ltd. : 38h. Dani : 22g, 32, 37b, 44, 45h, 48, 61b, 65h, 75b, 79d, 114-115, 121, 162, 168h, 172h, 175, 219. De Maré : 258. De Selva : 168b. Detaille : 49h. Documentation photographique de la Réunion des musées nationaux : 57. Dubout : 78-79. EMME Edizioni : 172b. Ender : 236h. Farabola : 27b. Feltrinelli Editore — Centre de documentation Mondadori : 234c. Archives de la société AEG Telefunken : 213. The Forbes Magazine Coll., New York : 2, 43d. Archives photographiques Tass : 237. Photothèque 3M : 62h. Photothèque historique nationale d'Italie : 75h. Fratelli Fabbri Editoni : 63, 217, 233, 248, 250. Giacomelli : 30a. Haags Gemeente Museum : 245. Hamburger Kunsthalle : 31, 52b. Harlingue-Viollet : 300. Held : 243h. Unterian Art Gallery, University of Glasgow, Mackintosh Coll. : 148h. Interfoto MTI : 159, 167h, 176d. Josse : 26, 54, 59a, 82, 87, 90, 99, 103, 106, 110, 156g. Kodansha Ltd : 249. Cologne, Wallraf-Richartz Museum : 39h, 220. Lalance : 18-19, 21, 28, 33h, 151, 222, 228g, 229, 234h. Lartigue : 20h. Lauros Giraudon : 23b, 34, 51h. Lemaire : 238b. Liberty & Co Ltd : 163. Lichtbildwerkstätte Alpenland : 156-157. London Express News : 61b. Londres, coll. Estorick : 210, 223h. Londres, National Portrait Gallery : 16. Londres, Victoria and Albert Museum : 170b, 171. Lyon, Musée : 216b. Mangin : 146-147, 168-169. MAS : 148b. Mathildenhöhe, Darmstadt : 36. Mercurio : 228bd, 239. Meyer : 53, 125, 176g, 251. Milan, Coll. Jucker : 254-255. Milan, Coll. Ricordi : 122g, 158. Milan, Musée du théâtre de la Scala : 69b. Minnella : 142, 143. Mori : 38, 118h. Munich, Architektursammlung der Techn. Universität : 254b, 255b. New York, Museum of Modern Art : 211, 212. New York, the Solomon R; Guggenheim Museum : 227 h. Nicolini : 131, 132, 137d. Nimatallah : 133. Novelli : 124. Novosti : 27h, 42-43, 160-161, 166, 306. Orbis publishing Ltd : 164, 165. Oslo, Munch-Museet : 178, 185, 191, 199, 205. Paltrinieri : 36-37, 62b, 114h, 136-137, 148-149, 183, 188, 195, 202, 207. Parchitelli : 23h. Paris, Bibliothèque nationale : 17, 33b, 66-67, 324, 325. Paris, musée des Arts décoratifs : 56. Paris-Match, Segonzac : 71. Perrin : 230. Photo Reger : 221. Picturepoint : 55d. Punch : 297c. Radio Times Hulton : 312. Rampazzi : 73h. Riva e Lanza : 116b. Roger Judlin : 35h. Roger-Viollet : 35b, 236c, 236b; Rolls Royce Motors : 64g. Salzbourg, Galerie Welz : 4. Sansoni Editore : 223b. Saporetti : 69h, 74, 116h, 117, 118-119, 120, 127, 128, 129h, 134-135, 138, 139, 140, 141, 150. Savio : 122-123, 152-153b. Scafidi : 45b. Scala : 7, 40h, 50-51, 59b, 68,

Travel guide



Baustil hatte Poelaert den Eklektizismus ausgewählt, das heißt, er vereinte nahezu alle historischen Stile zu einem einzigen „Gesamtkunstwerk“. Der Bau zählt auch heute noch zu den gewaltigsten Bauwerken auf dem Globus. Auf

...tuge noch im ursprünglichen erhalten. Im Museum gleichen Namens, **Musée du Porte de Hale**, wird die belgische Militärgeschichte vom Mittelalter bis zum 18. Jahrhundert nachgezählt.



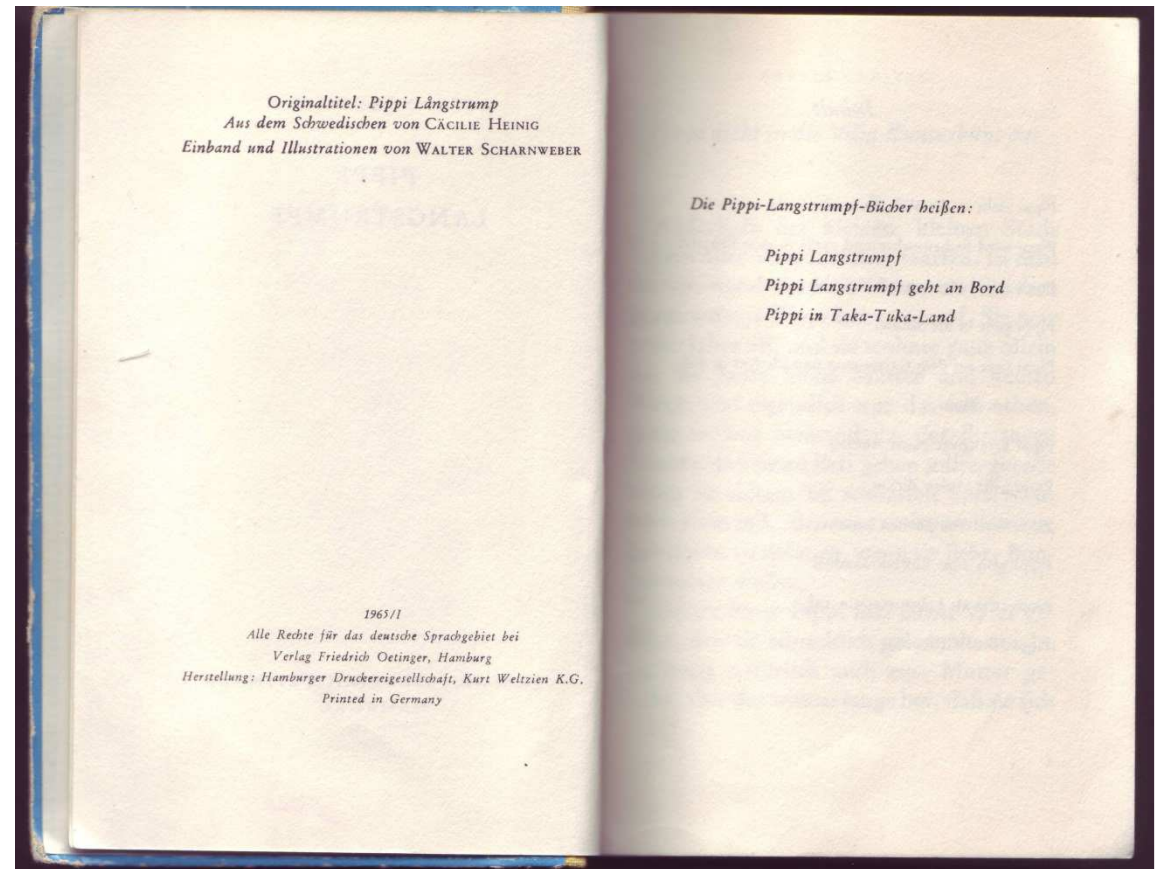
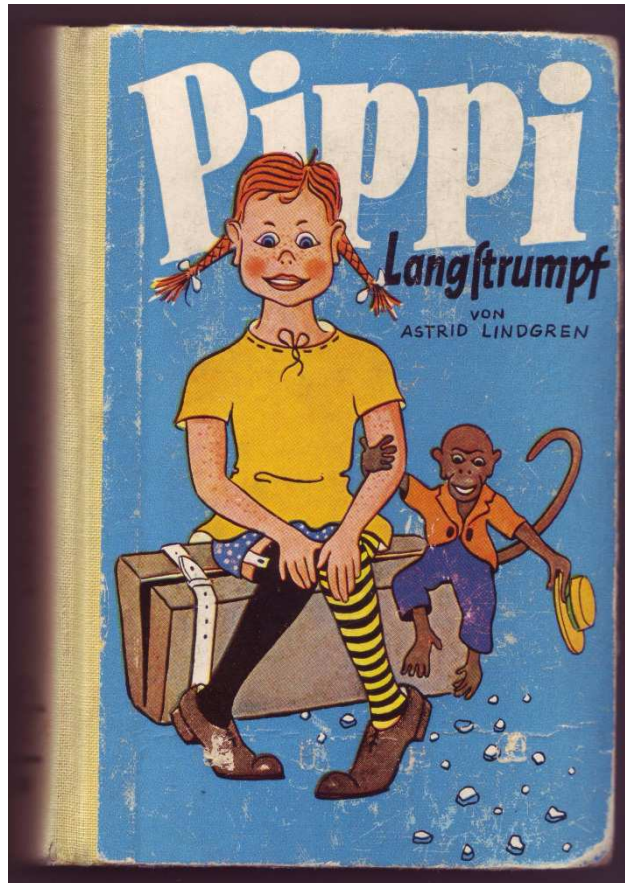
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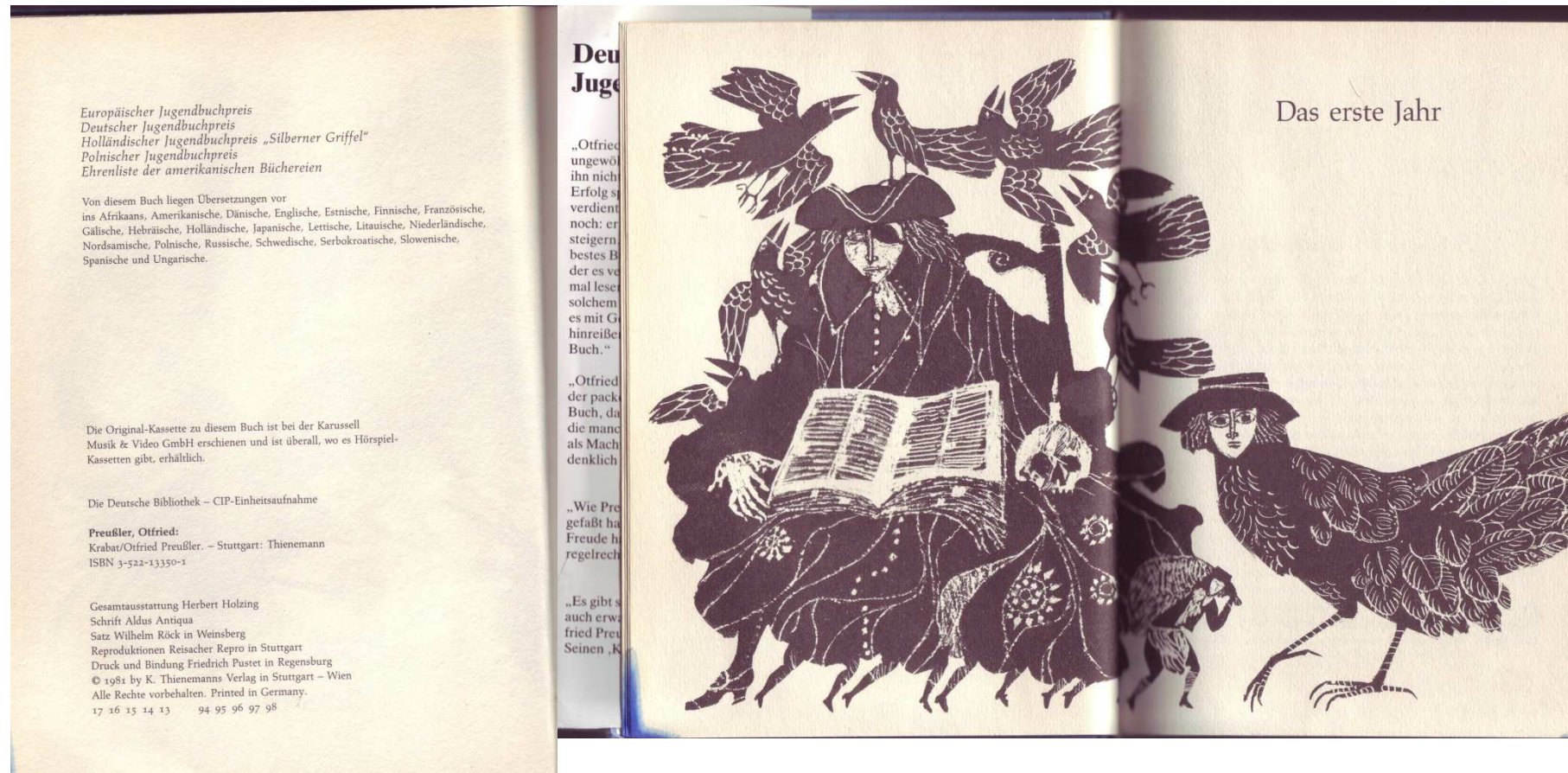
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		Stephan Wiener
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		173, 197a
		Karten Berndtson & Berndtson
		Illustration Klaus Geister
		Design Consulting V. Bari

Childrens' books



Childrens'books 2



Deliverable D6.1

- D6.1 – Analysis for integration of artists' data basis
- First phase: Questionnaires and interviews - data bases taking part in piloting 2011, NL, BiPs, RRO and visual CMO
 - UK
 - Germany
 - France
 - Spain
- Second phase: Questionnaire to 12 target countries, via WP4 to NCP and interviews with CMOs
- CEPIC questionnaire/interviews with/to picture agencies

Key findings so far

- NL (National Libraries) data
 - ▣ Book entries include exceptionally information on image and author/right holder
 - When book's subject is a visual author or a specific work
 - If illustrations are contained in a book the entry includes a general mentioning (such as: „illustr.“) without any further specification;
 - Submission to ARROW could be completed by NL by systematic checking of books to be scanned which hold remark „illustr.“

Key findings continued

- BiPs
 - ▣ Contain in general no information on images by the exception of
 - Book cover
 - Information on author/rightsholder of cover is regularly stored in book entry

Key findings continued

- RRO/CMO
 - ▣ Hold members directories in IPI standard
 - ▣ Rights holder quality is controlled
 - Search for stored author/rightsholder data based on search submitted by library search for author/rightsholder
 - Name needed

Key findings continued

- But libraries information not complete
- BiPs can contribute only on covers
- Up grading of information provided by NL and BiP possible
 - Where CMO licensed the reproduction in a book or on cover
 - All data available from licenses: book title, publisher, ISBN, name of image author, number of works of the named author, year of publication;
 - Only fine arts and specific photographers and heirs/estates
 - Data from claim based distribution of remuneration rights
 - Illustrators, photographers, picture agencies etc....

Key Finding Databases of Picture Agencies



- Picture agencies Databases hold a wealth of **information** (information about rights holder, elements of licensing history, date of first publication and individual publications that have used the image, in some cases orphan works status)
- Information may be available in a variety of **databases** (eg. Information about the work is kept in one database/ licensing information kept in bookkeeping department ; separate database for orphan works)
- Integration of these databases necessary for information to be efficiently retrieved in ARROW
- Data is held in non accessible databases (except when made available for search on-line)
- Survey shows circumspect interest in providing information to ARROW

Visual technology

- Picture agencies use visual recognition technologies
 - Technology is efficient to find matching images with their fingerprints stored in a central database
 - Used by agencies for search on the Internet
 - Fingerprint search requires that works are available in digital form : thumbnails, PDFs etc.
 - Search results by picture agencies could be subject to an additional search result added to the Arrow search

Particular CEPIC contributions

- Historical Picture Archives Survey
 - Amount of OW in historical material lower than quoted by Commission, based on Museums' claims
- List of identifiers
(Review of Persistent Unique Identification Systems)
 - Identification systems including Identifiers, Image Metadata and visual recognition softwares used by picture agencies
 - All types of identifier have been used in the image library, photography and heritage sectors: many of them are **unique to the issuing body** which applies the ID's, **but most of them are not globally unique.**

What else?

□ Awareness

- ▣ CEPIC stakeholder meeting May 2011, Istanbul
- ▣ Book Fair Frankfurt, joint stand and conference:
Searching the image author – a lost cause?
- ▣ Stakeholder meeting October 2011, Ljubljana
- ▣ Participation Illustrators, Book fair 19-22 March 2012
Bologna
- ▣ Stakeholder meeting CEPIC, Thursday 17 May 2012,
London

Next steps D6.2

- Piloting of ARROW with image material search
 - ▣ Germany and UK (tbc)
 - ▣ Preparation of a draft work flow including image
 - ▣ Replies gathered for D6.1 from different stake holders

Finalising

- Finalising of the feasibility study
 - ▣ Limited extent to which ARROW can be used for images
 - ▣ Can GAPS due to lack of bibliographic information be filled? by whom? NL, authors' CMO/RROs by picture agencies?
 - ▣ **By which means?**
 - ▣ **To what extent?**
 - ▣ **and at which cost?**
 - ▣ Recommendations to libraries, publishers, authors and rights holders

A horizontal bar with an orange segment on the left and a blue segment on the right.

FURTHER INFORMATION

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