



COLLECTION PLAN 2019

SOUND AND VISION



SHARPER AND BROADER

COLLECTION PLAN FOR SOUND AND VISION 2019

The media landscape is in constant flux. The media are all around us, all of the time. Information comes to us from countless sources—from said media, or from friends and influencers. Daily social media use has in large numbers turned the traditional recipients of yore into broadcasters, in search of audiences both large and small.

This media explosion brings new challenges to the Netherlands Institute for Sound and Vision, which aims to capture media's history and impact on individuals and society, and preserve them for study and reuse purposes in the long run. If we aim to not only bulk collect media, but also study, make available and preserve them at a high service level, we must be selective and further develop the collection with a clear framework in mind. This allows

us to keep our grasp on the collection and contextualise its meaning and background to our audiences and professional partners.

The collection profile is becoming sharper *and* broader. Newer media material in particular, with content from commercial broadcasters, games, online video and social media, has only a limited representation in the collection. However, that material is essential if we want to continue telling the story of the development of media in the Netherlands in a convincing way, and be able to present and make accessible a representative media collection.

The statutory archive task performed by Sound and Vision for the Dutch Public Broadcasting Company (*Nederlandse Publieke Omroep*, NPO) continues to be an anchor point for our collection and services. In addition, we strengthen the relationships with other creators, media companies and

collection management organisations: in this of digital and cross-media era, the practice of collecting is a matter of collaboration in networks of specialised public and private parties, and the 'smart' linking of collections, products and services.

In addition to enriching the collection with contemporary media, Sound and Vision has given itself two important tasks in developing the collection. The first is to continue to develop the collection of the former Press Museum (*Persmuseum*), which merged with Sound and Vision in 2017, as an integral part of the collection. The second is to increase the diversity of the collection, so that it is recognisable and relevant to the entire Dutch population, with all their differences in background, culture, lifestyle, preferences, physical and mental capabilities, gender and sexual orientation. In this way, we work to build a collection that is relevant to a free-thinking and inclusive society.

This collection policy plan informs the creators and users of the collection about the way in which our institute

handles its collection, and the choices we make in relation to its creation, management and accessibility. It forms the basis for collaboration with media professionals, heritage professionals, researchers, teachers and private individuals who use the collection and want to develop it further, together with us.

This document is in two parts. Part A describes the collection policy, going on to discuss the aim and scope, the collection, creating the collection, access and use, and preservation. Part 2 focuses in greater depth on the collection itself, with a concise description of the twenty collection domains and the choices to be made for the further development of the collection in each domain. For a detailed description of its policy, standards and procedures relating to the preservation of the collection, Sound and Vision has published a separate document.¹

1. Jong, Annemieke de. "Digital Preservation Sound and Vision: Policy, Standards and Procedures", 1 november 2019. <https://publications.beeldengeluid.nl/pub/679>.



CONTENTS

PART A: COLLECTION POLICY	5
Aim and scope	6
The collection	8
Building the collection	20
Access and use	28
Preservation	39
 PART B: THE COLLECTION IN TWENTY DOMAINS	 49



A

COLLECTION POLICY

1 AIM AND SCOPE

POSITIONING IN A BROADER MEDIA LANDSCAPE

Since the publication of the previous edition of the collection policy plan in 2013, the media landscape has changed dramatically. Following the transition from analogue to digital, the media are diversifying at breakneck speed. The relatively clear landscape of traditional linear media is being enriched with all kinds of new forms of media, multimedia and non-linear online platforms. These changes are affecting the way in which media are produced, distributed and consumed. They present Sound and Vision with new challenges in its task of collecting a representative selection of this media output, keeping it accessible for the long term and giving it meaning among a wider public.

Sound and Vision has chosen to position itself as an organisation that embraces and explores the media landscape in its full range. The insti-

tute combines the core task of selecting and preserving our media heritage and making it available in the role of a museum and knowledge institution. Through its collection and collection knowledge, Sound and Vision contributes to the current debate about people, media and society. To continue doing this effectively, it is important to expand the collection, modernise the museum, provide a more active topical programming, collaborate with media and other partners in Hilversum and make the collection available through online platforms.

This positioning has led to new wishes and requirements for the collection in terms of scope, collection profile, collection knowledge, conditions of use and management. The 2019 Collection Plan responds to these changes and also anticipates technological developments in media production and archiving, as well as the requirements of and opportunities offered by professional

partners and private individuals.

accessed, used and preserved.

Sound and Vision therefore focuses on:

- The current media culture, based on the ambition to collect and permanently preserve contemporary media history and keep it available.
- The social context and media users who, as society becomes ever more mediatised, are at the heart of and drive the media.
- Even better digital availability and traceability of the collection for reuse, interpretation and research.

The collection plan has both an internal and external purpose. For the staff at Sound and Vision, the plan is a guide for making decisions about the collection. It also forms the basis for collaboration, coordination and exchange with other organisations. For external parties such as donors and depositors, users of the collection, heritage institutions, regulators and grant providers, the plan gives an insight into the nature and development of the collection, the way in which Sound and Vision creates and manages its collection, and the motives and considerations underlying its policy.

AIM OF THIS COLLECTION PLAN

The collection plan provides a framework for distilling a relevant and representative portrait of an era from the ever-increasing stream of media output, making it possible to interpret the different perspectives of society and the development of the media. The plan describes the collection profile and the starting points and choices regarding how the collection is built,

2 THE COLLECTION

HOW THE COLLECTION CAME TO BE

Sound and Vision was formed in 1997 from a merger between the Film Archive of the Netherlands Government Information Service (*Rijksvoorlichtingsdienst*, RVD), the *Film en Wetenschap*, the Museum of Broadcasting (*Omroepmuseum*) and the Audiovisual Archive Centre of the Dutch Public Broadcasting Corporation (*Publieke Omroep*). The Institute was given the public function of a national archive for audio-visual media. Besides archiving programmes from the public broadcasters, which is its statutory task under the Dutch Media Act, Sound and Vision's activities also relate to education, presentation and collection, and the provision of archive services and knowledge distribution to other producing and collecting parties. A merger with the Netherlands Press Museum (*Stichting het Nederlands Persmuseum*) in 2017,

further expanded the scope of Sound and Vision to include the history and development of the press and journalism. The collections of all these predecessors form the basis for the present collection of Sound and Vision.

Sound and Vision's collection method has its origins in the responsibility given to it by the Dutch government in the 1990s to preserve the audio-visual memory of the Netherlands. The emphasis was mainly on the informative and cultural-historical importance of the material. This resulted in a highly diverse collection of professional and non-professional information carriers, from film and glass plate through various analogue and digital video and audio carriers to digital file formats. The digitisation of the broadcasting production process changed the structure of the archive and its organisation. This was given a further boost by the digitisation of much of the audio-visual collection,

photographs and photographed objects
as part of the Images for the Future
(*Beelden voor de Toekomst*) project
(2007-2014).

BUILDING ON STRONG COLLECTIONS

When the institute was founded in 1997, each of the four merged partners of the *Nederlands Audiovisueel Archief* (NAA), as Sound and Vision was initially called, brought with it a varied collection of audio-visual and other material in terms of origin, form and content.

The archive of the public broadcasting service, the AVAC, contained radio and television productions of the public broadcasting services from the early days of broadcasting, recordings of concerts of broadcasting licensees and a collection of photographic negatives related to the broadcasting production. Other collections in the AVAC were the Polygoon-Profilmi film archive, the oral history collections and historical sound effects, as well as the music gramophone records. The film, audio and video formats in the archive were highly varied and had grown in line with prevailing broadcasting standards.

The film archives of the RVD contain material from the end of the 19th century: important company archives, corporate films, information films and productions by renowned cinematographers. The archive of the RVD was formed following World War II and contained the collection of the *Nederlands Centraal Filmarchief* (1919-1933), confiscated NSB films and Japanese propaganda films from the Dutch East Indies (1942-1945). The films had been produced over the years on nitrate and acetate film and preserved in the archive in

countless different formats and production versions.

The *Stichting Film en Wetenschap* collected audio-visual material to meet the demand for research. The collection contained all kinds of film and video recordings, magnetic tapes and open-net registrations on all conceivable subjects to do with society. An oral history collection, a collection of acetate discs and a great deal of written material (books, papers, working publications) were also part of its collection. The material originated from Dutch educational institutions, public and political groups and non-commercial organisations.

Most of the *Omroepmuseum*'s collection was acquired through gifts from companies, broadcasters and private individuals. Objects were collected mainly for display, but books, magazines, photographs, documentation and audio-visual productions were also acquired. The collection was compiled according to the programmatic, technical and/or historical (from a broadcasting political point of view) value of the objects. The aim was to build up a tangible testimony of the history of Dutch broadcasting, for study, education and pleasure.

After 1997, existing collections were increasingly transferred to Sound and Vision's collection, such as the collection of *Stichting Amateurfilmmuseum* in 2006. In 2017, following a merger, the collection of the Press Museum founded in 1902 was added. This collection consisted of a wide range of paper media, archives and objects relating to journalism and the press. The core collection consisted of original political sketches and press illustrations, archives from and about journalists and press publishing companies, newspapers and public and other magazines going as far back as the early seventeenth century. The Press Museum also collected posters, photographs, objects, professional journals and pamphlets on subjects such as the press and press freedom.

TASK AND ENVIRONMENT

As the official archive designated under the Media Act for the programmes of the Dutch public broadcasting services², Sound and Vision occupies a unique place in the media landscape. It shares with these broadcasters a jointly developed digital infrastructure to receive media content and make it available on a continual basis. Besides the public broadcasters, other professional media organisations also have access to the digital collection.

As a result of this statutory task, there is constant flow of media content into the archive. Sound and Vision provides invaluable services to catalogues and other media professionals by storing, managing and preserving this collection, making it accessible and/or allowing it to be used. The institute also provides archiving services to third parties (tenants) that enable them to manage and provide access to their own collections.

In addition, Sound and Vision actively develops the collection from a cultural and media-history perspective. Based

on its own collection profile, the institute collects media content, objects and archives with the aim of being able to tell its own 'story' and preserve valuable cultural heritage. Sound and Vision collects a representative selection of the Dutch media heritage, doing this in conjunction with the collection policy of other media archives and institutions that manage collections. Together with the EYE Film Museum, Sound and Vision has shared responsibility for the audio-visual heritage in accordance with the government's mandate since the 1990s. EYE focuses primarily on Dutch film and cinema culture, while Sound and Vision mainly deals with media heritage of informative and cultural-historical value. This distinction still applies, even though the digitisation of media culture is leading to shifts in production and distribution forms, as a result of which the perspective on the way the collection is categorised today may change. Therefore, in order to work in a complementary and efficient way, regular coordination is needed between the various heritage organisations in this changing audio-visual domain.

2. The NPO (Dutch Public Broadcasting Corporation) acts here as the umbrella organisation.

Sound and Vision represents the media domain as a national hub in the Digital Heritage Network (*Netwerk Digitaal Erfgoed*, NDE), which was set up by the Ministry of Education, Culture and Science. This joint venture focuses on developing a system of national facilities and services for improving the visibility, usability and durability of our digital heritage. Together with the Royal Library (*Koninklijke Bibliotheek*, KB), the National Archive (*Nationaal Archief*, NA), the Cultural Heritage Agency (*Rijksdienst voor het Cultureel Erfgoed*, RCE) and the Royal Netherlands Academy of Arts and Sciences (*Koninklijke Nederlandse Academie voor Wetenschappen*, KNAW), Sound and Vision is one of the pioneers in the heritage field.

Sound and Vision makes agreements with individual organizations on collection policy, management and access. For example, it coordinates with the Royal Library the collection policy for newspapers, magazines, websites and social media. Both organisations also form each other's digital backup as a disaster recovery facility. Sound and Vision liaises with the National Archive

on the management of and access to government audio-visual materials. It also collaborates with non-affiliated organisations managing collections, such as the Netherlands Institute for War Documentation (*Nederlands Instituut voor Oorlogsdocumentatie*, NIOD), also within the framework of the War Sources Network (*Netwerk oorlogsbronnen*). The International Institute of Social History (*Internationaal Instituut voor Sociale Geschiedenis*, IISG) is the physical administrator of the press collection.

Sound and Vision develops and manages its collection with the international context in mind. The institute is a member of global professional associations, such as the IASA and FIAT/IFTA, in which it holds administrative roles. It endorses the principles of UNESCO and other international protocols with regard to audio-visual archiving. In addition, Sound and Vision is an active partner in European and other research projects and contributes actively to collaborative projects such as Europeana and EUScreen, which facilitate broader access to and use of European cultural heritage.

BUILDING THE COLLECTION AND ARCHIVE SERVICES

Sound and Vision forms its own collection, for which agreements are reached with right holders. If this is required, the institute makes licence agreements for management and preservation, rights and availability. In addition, it provides archive services (such as for storage, availability and digitisation) to other parties (tenants) that manage audio-visual collections. In that case, a party rents a part of the digital catalogue and the underlying infrastructure. Sound and Vision is responsible for creating a permanent archive and offers several levels of access to the material (such as a dedicated portal or giving the tenant the option of modifying metadata itself). A condition for the tenancy model is that part of the collection can also be shared on Sound and Vision's portals for the general public, professional use and/or research or educational purposes. The nature of the agreement varies from tenant to tenant and is established in consultation with them.



COLLECTION PROFILE

Sound and Vision's collection contains a large volume of Dutch audio-visual media³ from the end of the nineteenth century to the present. Since the merger with the Press Museum in 2017, the collection also contains an important collection of newspapers, magazines, posters and political sketches. The oldest dates back to 1630. In addition, Sound and Vision's depositories hold a large volume of media-related photographs, objects such as transmission and receiving equipment, dolls, costumes, banners and memorabilia. A wide range of publications and documents about the media and the media landscape are also preserved, such as books and brochures, scripts, logbooks, TV and radio programme guides and archives from makers and media companies. An increasing number of interactive and online productions have been added in recent years, such as computer games, web videos and websites.

The extensive collection makes Sound and Vision one of the largest media archives in Europe. It contains a large

collection of radio and television programmes by the Dutch public broadcasting services. Also unique is the collection of documentary films dating back to the early 20th century. The collection contains 3,5 million photographs and twenty thousand media-related objects. Among the items in the press collection are more than forty thousand political sketches and press illustrations, as well as more than twenty thousand titles of newspapers and magazines published in the Netherlands (often special editions and single numbers that have had special significance in the development of these periodicals).

The collection is growing fast. This is particularly true of audio-visual material. Each year since 2012 some eight thousand hours of television broadcasts produced in the Netherlands have been automatically added by the public broadcasters. And since 2014, the same is true of more than fifty thousand hours of radio broadcasts. In addition, a representative selection of commercial television and radio broadcasts is added each year. Twice a year, a full week of Dutch radio and television

3. See the criteria in Chapter 3 for defining the term 'Dutch Media'.

(three public and six commercial broadcasters) is recorded, including foreign programmes, commercial breaks, leaders etc. Material is also actively and passively acquired from other media companies and organisations.

Each year, Sound and Vision receives several hundred offerings from private individuals and professional makers, varying from amateur films and old gramophone recordings to written archives and media-related objects. Material is selected from these offerings and added to the collection, based on the value, the condition and the description of context information and metadata. Acquisitions are also made on the basis of the collection profiles and the strategies for the various collection domains.

Since 2008, Sound and Vision has also selected web videos for the collection. These are videos that are distributed exclusively via the web. And since 2015, the institute has selected interactive and web-based media output for the collection. The scope of this is still only modest, with an annual inflow of a few

hundred web videos and media-related websites, but is expected to grow rapidly in the coming years. The collection also contains a selection of Dutch computer games. The digital archive of Sound and Vision comprises a total of some seventeen petabytes of data.

REVIEW OF THE COLLECTION STRUCTURE

Changes in the media landscape, particularly online, and the range of media available now means that the structure of the collection is no longer adequate. In this structure, the audio-visual part of the collection was regarded as the heart of the collection, and the other parts as supporting or context collections. Specific digital media such as websites were regarded as a separate category. The type of media was therefore the determining factor in how the collection was organised.

Such a categorisation along the lines of carriers and media types has become less relevant today. The digitisation of large parts of the archive, the broad-



ening of the collection's scope and the interlinking of the various media types in the digital domain now demand a different collection structure to that based on carrier or type of distribution. In the new collection structure, a classification based more on the content of the collection domains has been chosen. This creates better opportunities to develop the collection based on trends in media and society, and in terms of reuse and programming.

The broad range of genres and media types in Sound and Vision's collection has been brought under four pillars: News, Information and Current Affairs, Culture and Entertainment, Amateur and Commercial Productions and The Media Landscape. These in turn contain various collection domains; a total of twenty groups of analogue and digital media productions, objects and documents. For each domain a selection document has been drawn up with a definition and description of the collection, the collection's aims, its strategy to be pursued and gaps that have been identified. These documents will be updated on a regular basis.

1. NEWS, INFORMATION AND CURRENT AFFAIRS	2. CULTURE AND ENTERTAINMENT	3. AMATEUR AND COMMERCIAL PRODUCTIONS	4. THE MEDIA LANDSCAPE
<ul style="list-style-type: none"> - News and current affairs - Politics and society - Sport - Infotainment - Education 	<ul style="list-style-type: none"> - Amusement - Animation - Documentaries - Drama - Games - Art - Music - Nature and the environment - Religion and ideology - Satire 	<ul style="list-style-type: none"> - Amateur productions - Industry and commerce - Advertising 	<ul style="list-style-type: none"> - Production and distribution culture - Media use and reception

DEVELOPMENTS IN EACH PILLAR

News, Information and Current Affairs

The reporting of day-to-day current affairs and the background to these stories form the heart of the media collection in this pillar. It is an area in which media can have a huge social impact, and where innovations in the media itself are clearly visible. Daily news reporting on political and social issues has traditionally been a core task of the public broadcasting service and is well represented in the collection. With the addition of the press collection in 2017, the collection was further strengthened in this field with

media and archives from daily newspaper journalism. The collections in this pillar are essential for the function of the archive as a collective memory and source of information for public debate, education, historical research and democratic control. Extending the scope to include commercial, regional and online media is indispensable for retaining this function.

Culture and Experience

The domains in this pillar are well represented in the historical collection of radio and television productions, not least because production and distribution had traditionally been expensive



and were therefore entrusted to the public broadcasting service. From the late 1970s for radio and 1990s for television, the emphasis gradually shifted towards the commercial broadcasters, where entertainment, drama and music were often at the heart of programming. The commercial output from the heyday of collective radio and television entertainment is largely absent from the collection. This is a serious omission. Other areas of particular interest are popular, recent online productions relating to entertainment and satire, such as vlogs, YouTube channels, memes and GIFs, as well as interactive documentaries, podcasts and live recordings of music and drama. The collection of political sketches and press graphics from the Press Museum's collection is a unique addition to the collection, the active acquisition of which deserves to be continued as part of a media-wide collection domain of satire material.

Amateur and Corporate Productions

This pillar is made up of three domains of media productions that have been made independently or have been commissioned by private individuals

and companies. Amateur productions form the main body of the collection. Small-scale films and amateur radio from the pre-internet era are fairly well represented, albeit with irregular and random coverage of subjects, regions and periods. In order to achieve a better balance in the historical collection and continue this through to the video and online era, a clear-cut selection framework and active acquisition strategy are needed.

The collection includes a number of interesting corporate collections with commercials and corporate videos. For example, trade union collections have been built up by the *Stichting Film en Wetenschap*, but there is also a DSM collection, a collection of the Dutch Railways (NS). Since the end of the 1970s, there has been an explosion in video companies as it has become cheaper to have videos produced. In the 1990s, these productions also became interactive. Active acquisition is aimed at acquiring a selection of this material with special attention to innovative productions, high aesthetic quality (with international screening) and productions that provide much



information about companies and a historical portrait of the Netherlands at work.

The Media Landscape

The twentieth century was a century of images and sound, an era in which audio-visual media began to play an increasingly important role in society and set in motion fundamental changes in behaviour, social relations, politics and identity movements. This pillar includes media productions, objects and documents that are needed for research and interpretation of the historical and current development of media culture. The collection contains a great deal of archive material from media organisations, and from individual makers, including the recently added archives of journalists and the press.



3 BUILDING THE COLLECTION

Based on the general collection profile and its further development for the various domains, a more representative and coherent collection is being built up. This is taking place by means of acquisition and retention – subject, needless to say, to the preconditions formulated in the general long-term policy of Sound and Vision. A further decisive factor is the financial scope for building, preserving and presenting the collection, which is laid down in Sound and Vision's annual budget.

The inflow of media content by virtue of Sound and Vision's statutory tasks and/or contractual agreements forms an important part of the additions. Moreover, the collection is further developed specifically for each domain through passive and active acquisition. For each domain, the collection is formed on the basis of:

- a set of general selection criteria;
- one or more specific collection strategies.

All the criteria and strategies are designed to preserve all that is important for the future, to the extent that this value can presently be estimated. But it is also about making available material that is relevant and usable today for programming, reuse and interpretation.

New Dutch programmes from the public broadcasters are added automatically to the collection. They are not subject to selection. The relatively large proportion of public broadcasting material in Sound and Vision's collection will therefore remain relatively large. This is a logical result of Sound and Vision's statutory archiving task and the agreements with the NPO. The broadcasting material makes and will continue to make a key contribution to a wider collection that gives a good representation of the entire Dutch media landscape.

SELECTION CRITERIA

Sound and Vision collects primarily Dutch⁴ media heritage. That means media:

- a) produced by Dutch people in the Netherlands or abroad;
- b) recorded or made in the Netherlands;
- c) recorded or made outside the Netherlands and which contribute to providing a good picture of Dutch society and its history.

Sound and Vision avoids overlap with other national and international collections as far as possible. Nevertheless, on the basis of criterion c. above, it collects a small selection of foreign material published in the Netherlands that may also already be preserved abroad. These could be productions or programmes that were highly influential when projected or broadcast and which would otherwise be very difficult or impossible to access, or material for specific presentation purposes in the museum or for the purpose of scientific research.

Modern assessment methods for selection and preservation take into account not only the general cultural-historical interest at a national level and the functional interest of depositors; they also give greater consideration to the value and use of the collections today and their relevance for public debate and knowledge development among individuals and groups. The set of criteria below is partly based on the system developed by the Cultural Heritage Agency.⁵

The most important principle for building a collection within the twenty domains is to build a collection that:

- serves as a historical and cultural-historical source;
- reflects the creative and technical developments in the Dutch media domain;
- reflects the nature of the media and the role they play in society.

4. The Kingdom of the Netherlands, including the overseas territories. For the historical collection, the former colonies fall within its scope, but only for the period that they formed part of the Kingdom.

5. *Op de museale weegschaal, selectiewaardering in zes stappen*, Rijksdienst voor het Cultureel Erfgoed, 2013.



The criteria that play a role in the valuation and selection process are divided into intrinsic and external characteristics:

1. Intrinsic features:

a. Cultural-historical

- (Media) historical: special and significant persons, events, places, past activities, a portrait in time, processes, lifestyles.
- Artistic: works by individual film, radio and TV makers, cartoonists and journalists which have a special quality and/or are typical of a certain innovation, style, movement, oeuvre.
- Informative value: important for scientific research and study.

b. Social

- Social: topical relevance for individuals and groups in Dutch society.
- Experience (collective memory): events and media moments that are recognisable to large segments of society and/or specific communities and with which many people identify themselves.

2. External features:

a. Use

- Museum value: suitability for use in presentations, education and research in the museum itself, on location and online.
- Media value: suitability for reuse by media professionals, amateurs and the public.

b. Special features (enhancing final value/recognition)

- Originating from special source or collection.
- Ensemble value: complete collections, additions/completing existing collections.
- Rarity (uniqueness).

In addition, the condition (physical and/or technical quality) and organisation (presence of identifying and descriptive data) of the material are important selection considerations when deciding whether to include material in the collection. This applies to both analogue and digital output.

COLLECTION STRATEGIES

In addition to the daily inflow of programmes from the public broadcasters, Sound and Vision acquires material from other professional media and from private individuals. This takes place both actively (material is sought and selected) and passively (material is offered). To give direction to these types of acquisition, the institute uses one or more strategies for every collection domain. These strategies are helpful in determining what is collected, with a view to developing a collection of a high cultural, historical and social value and usefulness. The collection strategies are:

1. Media personalities and makers

- Collection aim: to give a representative picture of the oeuvre and biography of important media personalities and makers.
- Scope: Dutch individuals or persons who have a particularly high profile in the Netherlands. Material produced or released outside the Netherlands can also form part of the selection. Social value, impact (fame, public recognition) and

cultural-historical value (artistic value, professional recognition) are important criteria.

- Approach: draw up and periodically update a list of persons per collection domain.

2. Media events

- Collection aim: to provide a historical overview of media events⁶ and offer an insight into the forms, techniques and organisation.
- Scope: events initiated by or specifically focused on reporting by Dutch media and/or events that focus explicitly on the Dutch public.
- Approach: further define historical media events, and adequately anticipate and respond to new media events.

6. An event or activity designed to attract publicity via the media, or an event with intensive media reporting.

3. Turning points

- Collection aim: to provide insight into changes and shifts in the media landscape (form, technology, organisation).
- Scope: Dutch media productions and Dutch media companies (or Dutch branches of international companies).
- Approach: develop selection policy for a. first, last and special productions, b. new formats and channels, and c. information on changes in the media organisation (files).

4. Hotspots

- Collection aim: to present, study and interpret historical events and developments.
- Scope: national and international memorable events and intense, fundamental public discussions with major impact in the Dutch media and among the Dutch population.
- Approach: a. draw up a list of historical hotspots⁷. b. Develop a response strategy for current events. c. Determine which types of content and context information are collected (alongside the

regular inflow).

5. Complete collections

- Collection aim: to complete or maintain complete series and oeuvres already in the collection.
- Scope: Dutch productions, or productions by Dutch makers.
- Approach: draw up an exhaustive list of series and oeuvres that have to be completed.

6. Cross-section

- Collection aim: to provide an insight into ordinary, regular media output and facilitate comparative and longitudinal analyses of Dutch media output and media landscape.
- Scope: the full range (including advertising, announcements, breakdowns etc.) of national Dutch radio and television broadcasters (public and commercial) in week 10 and the week of 27 October (UNESCO World Audio-Visual Heritage Day) each year.
- Approach: TBD (change/add to existing procedures).

7. Based on, among other things, reports such as *Een samenleving in beweging, Nederland tussen 1976 and 2005 in 200 trends and 100 hotspots*, National Archives
www.nationaalarchief.nl/archiveren/kennisbank/een-samenleving-in-beweging

7. Prizewinning and subsidised productions

- Collection aim: to provide an insight into public and professional media productions most highly valued at that time, and maintain the availability of innovative and other productions that have been made with public funds.
- Scope: national and international public and professional prizes with broad recognition and national public funds.
- Approach: Determine which prizes/prize categories and funds/schemes are eligible for this.

programmes from the public broadcasters is a form of passive acquisition. Collections are also regularly offered by private individuals, professional makers, media companies and other organisations. This includes analogue and digital carriers, objects and retro materials, personal, board and management archives of broadcasters and other media organisations.

- *By mandate.* An important mandate is that of the Media Act, to add to the collection and preserve programmes by the public broadcasters. Based on the Archive Agreement with the NPO, Sound and Vision preserves and collects not only material broadcast in linear form, but also some of the web-only AV content on broadcasters' websites or web channels, and sometimes individual programme makers too.⁸

TYPES OF ACQUISITION

Sound and Vision acquires new material for the collection through its statutory tasks, but also through gifts, legacies, mandated transfers, and by acquiring interactive and other online media.

Passive acquisition

The automatic inflow of Dutch

8. In 2015, Sound and Vision and the NPO entered into a renewed Archive Agreement. This is a licence agreement that gives right holders advance permission to archive and access audiovisual (AV) collection for education, the museum and research. In 2018, an Archive Agreement was also entered into with the collective management organisations, NVPI and OTP.

- *Gifts.* This involves the permanent acquisition of media productions that meet Sound and Vision's collection criteria. The ownership rights to the analogue or digital medium are transferred to Sound and Vision. This applies to all of the material that is added to the collection. Where possible, Sound and Vision also tries to obtain the copyright in addition to ownership rights. An important objective is that the collection material is accessible. Therefore, the general guideline when making acquisitions is that the material must at least be available for cultural, scientific and educational purposes. The institute always assesses the material offered before deciding whether to add it to the collection. If it does decide to do so, a gift agreement will be drawn up.
- *Legaten.* Occasionally, media productions or other media-related material are bequeathed to Sound and Vision. Sometimes agreements have already been made with a maker, producer or collector on the conditions for including

material in the collection while the giver is still alive. In all other cases, the acquisition is assessed according to the selection criteria and strategies.

Active acquisition

Besides passive acquisition, Sound and Vision actively acquires media, media archives and objects on the basis of the collection profile (scope), selection criteria (value) and collection strategy (prioritisation and focus). In the case of active acquisition, agreements are made at the time of transfer about the possibilities to make the material available. The material must be available in a cultural-historical context (i.e. in the museum). This is a precondition. Another high priority is to make the material available in an educational context (on educational platforms). Depending on the nature of the material, Sound and Vision also immediately enters agreements to ensure that the material is available for professional use and online for the general public. The priorities for active acquisition are determined for each collection domain by a conservator. This happens on the basis of the selection criteria, the



chosen collection strategies and knowledge from within Sound and Vision's own organisation and expert network.

Press collection

Sound and Vision continues to develop the collection of the former Press Museum as an integral part of its collection policy. The press collection forms part of the various pillars and domains, particularly the pillars of News, Information and Current Affairs and The Media Landscape. When acquiring media output in the domain of press and journalism, the emphasis is on cartoons, political sketches and journalistic archives. The acquisition of newspapers, magazines and other news sources is coordinated with the Royal Library.

Own presentations and productions

Sound and Vision draws on the collection to make its own productions and products for a variety of target groups, bearing contractual, copyright and other legal preconditions in mind. Examples of these are presentations in its own museum or on location (audio-visual productions, interactives), online (stories, blogs, vlogs, video

reports, podcasts, social media posts, explanations in the portals), teaching packages and educational arrangements, general and scientific articles and conference contributions. It is important to preserve these productions carefully, not only because they are the organisation's memory, but also because they are a snapshot in time of the way in which media and media collections are presented, interpreted and reused in a variety of contexts.

4 ACCESS AND USE

VALUE TO USERS

Sound and Vision focuses its efforts on preserving the collection for the long term and making it accessible well into the future. But the use of the collection today is equally as important. Sound and Vision puts the user (in the form of the target groups below) front and centre in the way it organises its services and digital infrastructure.⁹ The institute shares this ambition with partners in the Digital Heritage Network. Sound and Vision uses the Digital Heritage Reference Architecture (*Digitaal Erfgoed Referentie Architectuur*, DERA) which has been developed within this network. DERA is the guideline to make its collection more accessible in digital form, and to link content and metadata with relevant information and from other heritage collections.

Private individuals

Sound and Vision offers individuals the opportunity to experience Dutch

media culture and sees it as its task to interpret it and give it context. The collection plays an indispensable role in this. Anyone can search the collection, reminisce and relive moments in time. The collection and other sources form the basis for unique stories about people, media and society and the surprising and meaningful experiences in the Sound and Vision museum, both on location and online.

Media professionals

The collection of Sound and Vision offers media professionals the most complete and unique collection of historical and current Dutch media, with unique and everyday media material of high quality. This material is available digitally and is easy to find, view and reuse. Sound and Vision offers professional assistance for research and rights-clearing. Media makers can retrieve their work in the collection because it has been broadcast, gifted or acquired in some other way. They can

9. See also the [National digital heritage strategy](#) endorsed by Sound and Vision.



also be assured that the work is available to others (according to agreements reached) and will be preserved for the long term.

Education

With its digital education platform, Sound and Vision facilitates teachers in the use of media in the classroom. The platform contains original and relevant material for educational purposes, whether it is about World War II or the latest news. The institute's collection and teaching materials are particularly useful in primary education, in subjects such as languages and exploration of the world. In secondary education, teachers use the material in subjects such as citizenship, history and Dutch. Classes use the collection in the museum to play with and learn about media.

Heritage professionals

Sound and Vision offers heritage professionals experience and expertise in public, high-quality and large-scale preservation, storage, access and reuse of digital and analogue media heritage. Sound and Vision develops this knowledge by working with its own collection day in, day out, and ensuring

that it remains available to use. The institute also takes initiatives to link the collection in a meaningful way with other heritage collections, which can lead to better interpretation, a broader context and a richer experience of the collection by all those involved.

Researchers

The extensive and accessible media collection provides academic researchers from other disciplines, including social sciences and the humanities, a rich source for their research. Sound and Vision offers them a permanent infrastructure, collection knowledge and technical aids to support their research. Science researchers use the large-scale media and user data as 'use cases' in the development of new ICT solutions for using and managing data and collections.

SEARCH AND FIND

Sound and Vision strives to make its collection available and accessible in the best possible way. The basis for access to the collection is the digital catalogue, named DAAN (*Digitaal Audiovisueel Archief Nederland*). This catalogue supports a variety of online search interfaces and other digital applications, each of which gives an insight into the collection for a different target group or with a different objective. As well as these digital gateways to the collection, the physical objects and non-digitised collection can also be viewed in the building itself. This is done accompanied by one of the staff.

The recently implemented Media Asset Management system DAAN, together with the storage management system, takes care of the storage, management, presentation, rights management and availability of the digital collection. DAAN also contains detailed information (metadata) about the physical collection, i.e. all the analogue carriers including objects, photographs and paper collections. The technical metadata and management information of the

physical collection is made accessible through the integrated Physical Asset Management system.

The metadata model developed by Sound and Vision provides a structured set of data that makes it possible for the user to search and access the collection. The chain agreement with the public broadcasters lays down that a basic set of metadata will be retrieved from the source – the depositor – with the automated inflow of new assets. These kinds of agreements are laid down with other depositors in individual contracts. In order to improve the search options and experience, Sound and Vision is investing in automatic annotation technology to supplement this basic set of metadata. Alternative methods for supporting the search process itself are also being studied, such as the use of explorative search techniques and recommendation technology.

AUTOMATIC ENRICHMENT

In the past, metadata from audio-visual content could only be generated by entering it manually. Automatic technology for metadata extraction is developing fast, however, driven by the large tech companies. Sound and Vision is experimenting with innovative annotation and search technology and will implement it as soon as the technology meets the requirements of the archive in terms of robustness and reliability. This could include:

- The application of audio-visual analyses such as voice, speaker and facial recognition, with which descriptions can be generated at segment or scene level (time-coded). Image recognition also lends itself, for example, to the automatic generation of stock shots or even action recognition: identifying visualisations of highly specific actions.
- Automatic metadata enrichment, where new information is generated using existing text source data and metadata. Examples of this are the detection of names and places (*named entities*) in subtitles or speech transcripts, or suggesting thesaurus terms (*auto-tagging* or term extraction) based on subtitles or digitised TV and radio programme guides.

In order to make it easier for users such as researchers or individuals to find the material they are looking for, it is important to link the collection to other sources and search options. Linking up the collection with the broader Dutch heritage context by using shared thesauruses and linked open data principles will improve the retrievability of material and its use. Sound and Vision is working on this with various partners, also as a hub and active partner in the Digital Heritage Network.

ACCESS TO THE DIGITAL COLLECTION

Sound and Vision's collection has specific digital portals for various user groups. These portals are supported by the digital catalogue (DAAN). Sound and Vision has made this choice due to the various needs of these user groups, but also due to statutory restrictions. Anyone can in fact search and view metadata throughout the entire collection, but the actual playing and reuse of audio-visual material is restricted by intellectual property rights, as well as rules and considerations to do with

privacy and ethics. That is why some portals have a login environment, while other portals are accessible to all.

DAAN forms the heart of all portals. By using the metadata (including rights metadata) in the central system as a source, and recording all use of the collection (via licences or other agreements) in the central rights module of DAAN, the highest possible level of reliability and consistency is achieved. The metadata is linked consistently and permanently to content in online and other storage systems (servers and Tape library). The completeness and accuracy of the metadata and the content is monitored through checks and controls on the inflow of the materials, as well as manual and automatic interventions when errors are detected.

Not all the material in the collection can be accessed digitally. Some of the content is not digitised. Material that was originally recorded in analogue form comprises 540,000 titles of moving pictures. Of this, 60% has been digitised (more than 70% of the video collection and 40% of the film collection). Of the 750,000 audio titles on an

analogue carrier, more than 80% has been digitised. 60% of the photographic collection has been digitised (more than 1.5 million photographs digitised). Of the 20,000 objects, 10% have been digitised (photographed). Very little of the paper collection is currently available in digital form.

OPEN COLLECTIONS AND COPYRIGHT

As the possibilities for online availability and reuse of collections increase, so also does the social, scientific and educational value of these collections increase. Sound and Vision actively strives to increase open access to and reuse of the analogue and digital collections, with respect for the makers and other right holders.

Sound and Vision can only open up material for reuse if the term of protection of the copyright has expired (Public Domain) or if the necessary intellectual property and user rights to the material are held by the institute itself. In 2009 the institute was one of

the first Dutch heritage institutions to experiment with open content via the Open Images (*Open Beelden*) project, and developed a policy for making it available to the public.

Sound and Vision wants to make as much of the collection as possible available online and to encourage its reuse. That is why Sound and Vision is proactively examining which parts of the collection may be in the public domain, may be made available under a Creative Commons licence (Attribution – Share-alike) or may be shown in playable form. The material in the public domain can then also be made available as such in the digital portal, i.e. without any copyright restrictions or licence conditions. Material for which Sound and Vision has established that it has obtained the necessary rights, such as through a merger of legal forms or transfer, will be released under a Creative Commons-Attribution-Share-alike licence. It is also being examined, on the basis of centrally made agreements with the broadcasters and the NPO, which parts of the broadcasting archive can be shown to the general public in playable form.

Sound and Vision uses a flow chart¹⁰ which it developed itself in 2017 to analyse the rights situation of the material concerned. This flow chart provides a point of reference when determining which different components a work may contain, what the copyright status of a work is and whether this can be published online in open form. The results of the research carried out with this flowchart are recorded in a rights metadata form, which is stored in DAAN.

The existing copyright and contractual frameworks mean that the potential value of the collection to society often cannot be used to the full. Agreements about the possibilities for making material available and reusing it are an integral part of gift and licence agreements. Sound and Vision endeavours to convince its contracting partners of the social importance of allowing material to be used as widely as possible. In addition, Sound and Vision is working with other heritage institutions to have copyright law modernised. It participates, for example, in the national Working Group on Heritage and Copyright

(*Werkgroep Erfgoed en Auteursrecht*). Virtually all archives and heritage institutions or their representative organisations take part in this working group, alongside the DEN knowledge institute and the *Kennisland* thinktank. Internationally, Sound and Vision is committed to the wider online availability of archives, among other things through cooperation in the FIAT/IFTA and Europeana platforms.

10. see: <https://www.beeldengeluid.nl/kennis/kennisthemas/gebruikers/auteursrecht/stroomschema>

PORTALS

Sound and Vision has the following portals for the various target groups:

Media professionals.

- DAAN: The professional DAAN environment is a secure environment which requires a login password. In this environment, the full collection can be searched, viewed (via keyframes) or listened to or played. In addition, DAAN offers a licence workflow, where material can be requested for reuse. It can then be downloaded in high resolution. Finally, DAAN is linked to an invoicing module, so that with a single system Sound and Vision can manage the entire request and delivery process for this target group.
- Media professionals working for a public broadcaster have free access to DAAN through the broadcaster. Media professionals who are not in the temporary or permanent employment of a public broadcaster can pay to obtain an account. An assessment will be made when a request is made for an account.
- Broadcasters can make use of the licence module independently and without assistance. For other professional users, Sound and Vision acts as an intermediary between the user and the licensor.
- Besides the professional DAAN interface, many media professionals use the public search interface: zoeken.beeldengeluid.nl (see below under Private individuals).

Teachers and pupils

- Educational collection: The collection is accessible to users in the Dutch education sector via a portal for teachers, students and pupils, from primary education to university level. This portal for all educational groups replaces the *Teleblik* and *Academia* portals. It is available and provides access to *all* metadata and selected playable content, with which a subset of the collection can be provided for streaming that has been curated and fully cleared for this target group. Access is provided via an authentication system used in the education sector, linked to BRIN numbers. The permanence of links

to the content is guaranteed, so that it can be reliably integrated in lesson material and teaching methods. Finally, the collection can be browsed via an OAI-PMH protocol from external search systems such as library catalogues or lesson development modules.

- The part of the collection that can be played via this portal is compiled in collaboration with the broadcasters (as right holders or broadcasting licensees) and with users. Teachers can request new content for selection on the portal and files can be tailor-made for a range of subjects.

lands, such as EYE (the Desmet collection) and the Royal Library (Delpher). Researchers can carry out advanced searches in collections, compare collections, analyse and generate automatic annotations, and export data to enable them to perform advanced analysis and data visualisations.

- Besides access to the collection via this Media Suite, researchers can also gain access to the complete audio-visual collection via the professional DAAN interface or via an API on the digital catalogue.

Researchers

- Sound and Vision is developing, with finance from the NWO roadmap for large-scale research infrastructures, an online research environment for data-driven research, named the CLARIAH Media Suite.¹¹ This web-based facility gives academic researchers a unique form of access to metadata and content of Sound and Vision's collections, as well as collections of other institutions in the Nether-

11. mediasuite.clariah.nl <https://www.nwo.nl/documents/sgw/strategienota/implementatieplan-nwo-domein-sociale-en-geesteswetenschappen>



Private individuals

- Through the General Public Portal (GPP) linked to DAAN, private individuals can search Sound and Vision's online catalogue of archive material, watch low-quality previews of material belonging to the online collection and order material for private use, which is sent later as a digital file. Material in the public domain can also be freely downloaded. This service focuses on making it easy to retrieve and access the items from the collection on the basis of a specific search question.
- In addition, Sound and Vision is working on developing facilities that bring the public actively in contact with the collection, and gives the option to browse, watch and listen online. Such a treasure trove forms part of the collection that the institute can make publicly available online to anyone, free of charge. Using sophisticated navigation and presentation technology, individuals are able and encouraged to discover more and more of the collection. Until this service is launched, in.beeldengeluid.nl and openbeelden.nl will remain available as online search interfaces.
- On the TILT stories portal,¹² stories about the collection and/or topical information from the media are presented which provide an explanation and context. As well as material for which the rights situation permits online use (Public Domain, Creative Commons, the institute's own material or material bought in), under citation law fragments can be shown in these stories which cannot be played in the search interfaces.
- Finally, Sound and Vision offers unique glimpses into the collection via social media such as YouTube, where selected material is actively brought to the attention of a wider public. The material is selected based on current themes and what is permitted under copyright law. The selected material on social media is added to each week.

12. <https://www.beeldengeluid.nl/tilt>

Internal organisation

- Studio: Studio is the internal interface of DAAN, in which it is possible not only to search and play material, but also to edit and manage the metadata. Studio is only accessible within the building using a staff login. Studio contains various roles with associated authorisations.

ONSITE ACCESS

At the Sound and Vision museum, anyone can search, view and play the institute's collection. The content available digitally in DAAN can be viewed and listened to. Analogue material can also be viewed and listened to by appointment (and for a fee), and paper archives, objects or digital media can be consulted that are not visible in DAAN. The physical objects as well as those items that are not, or not yet, digitised can be viewed under the supervision of a member of staff. Material can also be digitised on request.

Based on the Archive Agreement with the NPO and the Collective

Management Organisations, Sound and Vision can use the collection for its cultural-historical presentation function, particularly in the museum. Within the setup of the new museum, Sound and Vision will present content from the collection to the public in an innovative and personalised way, as well as explaining its importance and significance. In addition, a renovated Media Lounge will soon provide visitors with a comfortable setting in which to search through the collection and view and listen to the material in a user-friendly environment.

5 PRESERVATION

ANALOGUE AND DIGITAL

Sound and Vision's collection now consists for the most part of digital file formats, including digitised material as well as 'born digital' productions. Material will be digitised too in the coming years, as far as possible with newer and cheaper techniques. A substantial part of the collection is and will remain analogue. These include objects, newly acquired analogue material (image, sound, paper) that has not (yet) been digitised and analogue masters of digitised material.

A policy of passive conservation is pursued for objects and analogue carriers in the collection. Analogue material remains in good condition thanks to careful storage in repositories. This minimises the risk of damage from mechanical and/or climatological effects. All necessary action is taken to ensure that the material remains in good condition.

Analogue material is digitised on demand. Sound and Vision analyses the contents of vulnerable video formats, selects them by relevance and then digitises them on a project basis. This process will depend on extra financing. 16mm film is digitised by means of an accelerated digitisation process (Fast Forward).

The long-term preservation and accessibility of digital collections demands an approach that encompasses the entire life cycle of digital objects, i.e. all processes to do with the inflow, storage, management and accessibility of the Digital Archive. By digital preservation Sound and Vision means all the activities and processes that are needed to preserve the digital collection, both intellectually and technically. The main objective is to maintain the integrity and authenticity of the digital objects.

In principle, Sound and Vision pre-

serves audio-visual works on analogue material by digitising them. During recent years the institute has already digitised a lot of material. The extensive project entitled 'Images for the Future' (*Beelden voor de Toekomst*) (2007-2014) has given a major boost to the large-scale digitisation of the collection. As a result, more than fifty per cent of the audio-visual collection is now available in digital form. It will still take many years to complete the digitisation of the analogue material. The challenge is not only the fact that the information carriers deteriorate, but also that old playback equipment and parts are no longer available.

The choice of digital format is traditionally determined at Sound and Vision by following the most commonly used broadcasting production format. However, these formats are not always suitable or the best choice for the material of other depositors or collections acquired from elsewhere. For that reason, the institute is investigating the introduction of alternative formats, which are more in line with the wishes of some non-broadcasting depositors and/or which are usable for

other media types (such as special film collections or games). The properties of the original analogue carrier and the requirements for intended reuse are crucial when deciding what digital file format to use. With media types involving many interactive properties such as games and websites, it is not always possible yet to archive the production in an interactive form. In that case, secondary documentation will be chosen such as screenshots, screen-casts, interviews and suchlike.

Analogue material is replaced and disposed of according to the type of carrier. Obsolete electronic carriers and carriers of non-professional quality are not stored in the archive once they have been digitised. The digital version will then become the archive master.



PRINCIPLES FOR DIGITAL COLLECTION MANAGEMENT

Sound and Vision takes all necessary measures to optimise the life of the material and ensure its accessibility for the long term. The technical infrastructure within which the digital collection is managed must meet a number of requirements so that it is manageable, reliable and future-proof.

Manageability:

The processes and systems are manageable. There is a detailed understanding and overview of the contents and functions of all primary and secondary systems as a whole.

Reliability:

- All the processes to do with data and metadata that are stored in the archive comply with the requirements of a trustworthy digital repository (TDR).
- There are formalised data and metadata procedures that are laid down in public documentation concerning the manner in which materials are received, stored, reserved and made available.

- To guarantee authenticity, the 'chain of custody' is documented: the data in the context of which the object is made, received, stored, transformed and used.

Future-proof:

- With regard to the key processes, proven technology and open data and metadata standards are used as far as possible. Technological changes are managed in a deliberate and controlled manner.
- A digital archive must comply with 'the requirement of persistence'. This means that it must be possible to retrieve and use the received material in an unchanged form, i.e. complete and in the correct data structure. Sound and Vision determines this data integrity by validating the objects received according to a number of strict procedures, where a number of quality checks are carried out as standard.
- For permanent accessibility, objects must remain available in a standard format and be understandable in a way that meets the users' requirements. In order to

guarantee this, the 'significant properties' are determined, i.e. the technical, aesthetical and intellectual properties which must absolutely be retained over time and through all technological changes.

- The carriers, formats and software with which digital content is stored, managed and played back become obsolete over time and therefore require regular updating. As a central preservation strategy, Sound and Vision uses *migration*: AV formats are converted from time to time into new, standard versions. The choice for this strategy has been prompted by the fact that the digital collection of audio-visual material that Sound and Vision holds is reused intensively and on a large scale by the professional media. *Emulation*, the preservation strategy where the original technical environment in which the object is made and used is reconstructed, plays a role particularly with the new, relatively small collection areas such as computer games and interactive media.

STANDARDS AND QUALITY

- Since 2016, Sound and Vision has been formally certified as a *Trustworthy Digital Repository* by receiving the *Data Seal of Approval* (DSA) under the European Framework for Audit and Certification of Digital Repositories.¹³ The DSA quality mark is an assurance for current and future depositors and other stakeholders that their digital or digitised productions are stored and managed securely in the Digital Archive. Sound and Vision was the first audio-visual archive in the world to receive the certificate, and is now working on the next step in the certification chain: the Core Trust Seal (CTS).
- Sound and Vision bases the development and implementation of its preservation policy on the Open Archival Information System (OAIS), ISO Standard 14721/16363. This worldwide standard for reliable digital archives is widely applicable and perfectly in keeping with Sound and Vision's systems and processes for the acquisition, storage, preservation and availability of its collection. The standard provides formalised procedures by which the choices made can be explained and justified to all depositors, user groups, clients and subsidy providers of the Digital Archive. The existing formal and informal processes and mechanisms for this will be structured and formalised in due course, together with the TechWatch process.

13. <http://www.trusteddigitalrepository.eu>

PRESERVATION MENU

Sound and Vision provides tailor-made solutions as regards the way material is received, preserved and made available. A 'preservation menu' is used for digital preservation, with a range of scenarios.¹⁴ This menu describes what type of storage service is provided, what must be delivered, what preservation action is taken and what form of preservation is used.

There are two principal levels in the menu:

1. Bit preservation ('passive preservation'). The file is stored as it is delivered. Usability in the short and long term is not guaranteed, because the file does not undergo a technical analysis.
2. Full preservation ('active preservation'). The file is initially stored as it is delivered, but may be modified over time in order to keep it playable. This form of preservation is only possible if the material is stored in a preservable format.

Everything arriving in the Digital Archive comes under one of these principal levels. Within each level, there are

different scenarios with rising levels of authenticity and integrity. Each type of service within the scenarios has its own guarantee level. These guarantees concern, for example, the facility to return the original objects, their retrievability, the quality of storage and migration, the link with metadata, the extent to which the standards are met, guarantees concerning the unintentional modification of objects and ongoing playability.

Certain scenarios are intended by definition as a short-term solution. A choice for bit preservation implies that playability is *not* guaranteed for the long term. In some cases, depositors may choose this in consultation with Sound and Vision if it is not possible in advance, for example, to convert the material provided into a preservable format for and by the Digital Archive. This allows material that will ultimately form part of the Sound and Vision collections to be stored quickly and safely, before converting it into a preservable format.

14. For more detailed information on the preservation menu, see the Preservation Policy Plan.

PRESERVABLE FORMATS

Sound and Vision uses a limited number of formats for permanent preservation.¹⁵ The Digital Archive can give well-defined preservation guarantees for these formats. There are fixed criteria for the choice of these preservable formats:

- It must be a well-documented industry standard that works on standard software as used in the audio-visual domain.
- It must be possible to index the format within Sound and Vision's technical and catalogue infrastructure, so that derived files can be made to be viewed and supplied. The standard must therefore support media-related functionality such as time code, subtitles and metadata.
- It must be possible to transcode the format into other, standard formats using standard software, and it must also be possible to perform technical quality analyses on them.

The starting point is that the depositor delivers the files in a preservable format specified by the Digital Archive. If a depositor is not able to do this, Sound and Vision can provide support in having it transcoded into a preservable format.

15. For an overview of and reasons for the formats, see the Preservation Policy Plan, which also introduces a concept for the *prospective preservable formats*.

GOOD AND SECURE REPOSITORIES

Sound and Vision is responsible for proper climate control for all material in its repositories. The temperature, relative humidity, air circulation and ventilation, and maximum permitted fluctuations of these conditions are continually monitored. They comply with the standards that have been developed for each type of collection or carrier by Sound and Vision specialists and external experts on archiving audio-visual and other material. Existing standards, as published by international umbrella audio-visual archive organisations and other accredited authorities in this area, are used in the construction of the repositories and incorporated in their maintenance procedures. Proper climate control is particularly vital for the storage of the digital files at Sound and Vision.

Digital preservation also requires reliable ICT components such as the storage facility and proper securing of the technical infrastructure. Staff working in this technological environment must also have the necessary knowledge and skills. The servers on which

these files are held and the tape robots in which the data tapes are stored are in separate, secure repository rooms, in which extra measures have been taken to guarantee the protection and permanent preservation of the digital carriers. Sound and Vision also performs controlled backups of its digital files and has a policy for securing the actual data.

Sound and Vision has a contingency plan in place, laying down the procedures to limit the damage to analogue and digital collections in emergencies. The procedures are periodically evaluated.

ANTICIPATING CHANGE

A reliable preservation environment can deal well with changes and threats from within and outside the organisation. The financial continuity, longevity of the formats and the quality of availability must not be compromised. Sound and Vision has set up risk management mechanisms in the following areas:

- *Organisation and policy.* Changes in environment, policy context, infrastructure and organisation that may have an impact on (digital) preservation are identified and analysed each year when drawing up the budget. A risk analysis for the short and long term will identify what risks are acceptable and what risks require additional financial and/or organisational measures to be taken.
- *Technology.* Developments in technological aspects such as format progression and innovations in storage media and playout software have an autonomous effect on the ability to give permanence guarantees. These kinds of technology changes are followed and anticipated via the *Technology Watch*, a procedural mechanism that enables Sound and Vision to deal with trends and developments in formats, software and hardware for digital archiving in a conscious and controlled manner. This allows important developments to be identified in good time, and research can be carried out into the need for and feasibility of technical modifications and the associated financial and organisational conditions and consequences.
- *User wishes.* Once Sound and Vision knows how the user groups want to receive, use and research material (use objective, quality requirements and technical playback environment), this can be taken into account when making preservation choices (format choices,

image quality, storage method, the metadata that must be preserved, preservation priorities and suchlike), and making the material available (e.g. browse and navigation facilities, interoperability). Sound and Vision keeps a grip on users' wishes by regularly asking its user groups.



B THE COLLECTION IN TWENTY DOMAINS

PILLAR I: NEWS, INFORMATION AND CURRENT AFFAIRS

1. NEWS AND CURRENT AFFAIRS

This domain comprises:

- journalistic media productions focusing on daily news events in the Netherlands and abroad;
- journalistic media productions focusing on current affairs. These give background to events in the news, sometimes in the form of a report or a recording, usually with commentary, explanation and/or discussion. Concerns both public interest and more specialist subjects.

Current collection:

- News and Current Affairs features from the Public Radio Broadcasting Corporation, complete from 2014, selections before then including the Dutch World Service (Wereldomroep Nederland).
- News and Current Affairs features from the Public TV Broadcasting Corporation; complete from 2006, entire programmes and Dutch World Service from 1996, selections before then.
- News and current affairs features from commercial radio broadcasters: selection from 2010.
- News and current affairs features from commercial television broadcasters: selection from 2005 onwards.
- Cinema news bulletins (1924 to 1981).
- Eurovision News Exchange (EBU) material from 1985 onwards.
- Paper collections, e.g. the presentation texts of news bulletins



- and the ANP Radio News Service.
- Newspapers, magazines, cartoons (including collection of the former Press Museum).
- Web videos including NOS Mashups.
- Web archives of various news sites.

Collection strategies:

- Media events and hotspots: Conduct an annual review, through an annual overview, for example. See what the most important events were and how attention was given to them via commercial broadcasters, web videos, podcasts, web-only. In the case of the commercial selection, a good approach would be to contact the commercial broadcasters for material older than 1-2 weeks.
- Turning points: Changes in recording/broadcasting techniques and design with commercial broadcasters, web video, podcasts, web-only news media.

- Prizewinning productions: Journalism prizes such as *De Loep* and *De Tegel*: actively acquire productions that are not received automatically.

Priorities for filling gaps:

- Commercial news broadcasts and current affairs features on radio before 2010 and TV before 2005.



Photo: Commer C-510 Outside broadcast unit

Source: Collection Sound and Vision

2. POLITICS AND SOCIETY

This domain comprises:

- media productions giving a picture of developments in society and politics, or which have politics or society as a central theme (except news and current affairs programmes).
 - media productions showing developments in the media, such as new media phenomena, the relationship between media and the individual and the way it is changing, the dynamics of social and public events and the development of media over time, with attention given to both innovations and the historical perspective.
- spots from 1964 to the present.
 - Public service broadcasters (radio): 100% automatic digital inflow (born digital) from 2014 onwards.
 - Radio spots of Party Political Broadcasts from 2000 to the present.
 - Commercial television. Ad-hoc selection from 1989 to 2005. From July 2005, representative selection from the channel package of RTL 4, RTL 5, RTL 7, SBS 6, NET 5 and Veronica.
 - Commercial radio from 2010 onwards, particularly a selection from the broadcaster BNR, if these have a social theme as the subject.

Current collection:

- Public service broadcasters (television): 100% automatic digital inflow (born digital) from 2006 onwards.
- Party Political Broadcasts: spots from 1962.
- Government Information Service ('Postbus 51') spots: virtually complete from 1966 to 2010.
- *Socutera*: more than 600 films and

**Collection strategies:**

- Media personalities: image-defining politicians and influencers in the public debate.
- Media events: media coverage of election campaigns of political parties. Activities and campaigns for public organisations.
- Turning points: changes in recording/broadcasting techniques and design. Changing relationship between journalists and politicians.
- Historical events (hotspots): political crises, social unrest and breakthroughs.
- Complete collections: Political Party Broadcasts

Priorities for filling gaps

- Web video (including web content of public service broadcasters, web videos of political parties).

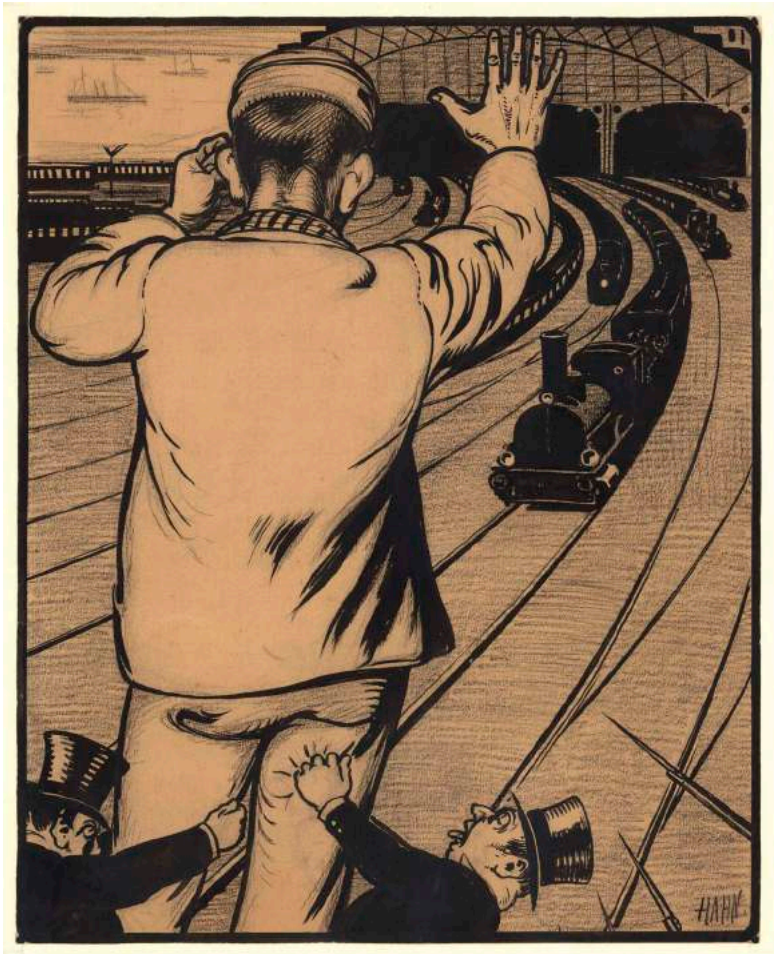


Photo: Political cartoon by Albert Hahn entitled '*Gansch het raderwerk staat stil als uw machtige arm dat wil*' (8-02-1903, about the railway strike).

Source: Collection Sound and Vision

3. SPORT

This domain comprises media productions in which:

- live reports are made or highlights shown of sports competitions and sports events;
- backgrounds and developments in sport are highlighted;
- prizes are presented for sports achievements;
- children's programmes have sport as the central theme.

Current collection:

Public service broadcast television:

- from 1957 onwards, representative selection of competitions, matches and individual items;
- from 1980 onwards, increasingly more complete broadcasts (from 1989 in the form of dedicated transfer lines (*zendlijnregistraties*);
- from 2006 onwards, full automatic digital inflow (born digital).

Public service broadcast radio:

- from 1930 onwards, individual competition recordings and items;
- from 2001 onwards, also complete broadcasts of *NOS Langs de Lijn*;

- from 2014 onwards, full automatic digital inflow (born digital).

Commercial television:

- period 1989-2005: ad-hoc programme selection;
- from July 2005 onwards, representative programme selection from NEP channel package (RTL4, RTL5, RTL7, SBS6, NET5 and Veronica);

Paper:

- NOS logbooks;
- photographs, sports editorials and programmes, such as décors (available digitally);
- sports sections from newspapers, magazines and special supplements (Press Collection).

Objects:

- sports-related objects, such as the Tour de France reporter Theo Koomen's yellow crash helmet.



Collection strategies:

- Media personalities and makers: oeuvre of important sportsmen, sportswomen and sports journalists, media output from and about national sports icons;
- Media events: media coverage of major national and international sports events ('big' TV sports, Olympic A sports, Dutch folklore/typical Dutch sports);
- Turning points: changes in recording/broadcasting techniques and design; changes in sport under the influence of the media (accommodations, materials, rules);
- Prizewinning productions: sports journalism prizes (Theo Koomen Award, Herman Kuiphof Trophy) and general prizes for sports journalism (*Nipkow*, *TV-Beeld*);
- cast on commercial channels;
- web video (including web content from the public service broadcasters, e-sports, recreational sports, sports experience);
- podcasts.

Priorities for filling gaps:

- NOS material from the period around 1970-1990 (missing due to NOS setting up its own sports archive);
- important competitions, matches and moments in Dutch sporting history since 1995 that were broad-



Photo: Helmet of Theo Koomen.

Source: Collection Sound and Vision

4. INFOTAINMENT

This domain comprises media productions in which:

- information is made accessible by packaging it in or with entertainment;
- stories are often orientated towards people, particularly celebrities;
- the emphasis is on sensation and emotions, both visually and in tone.

Infotainment includes human interest productions, talk shows, programmes with popular scientific information, reality TV, consumer programmes, culinary programmes, hobby programmes, lifestyle programmes, magazines, media programmes, service programmes, showbiz programmes and web logs or videos. Programmes that deal with one specific subject come under other domains: for example, the football talk show *Voetbal International* comes under the domain of 'sport'.

Current collection:

Public service broadcast television:

- from 1957 onwards, mostly individual items, but also complete television recordings;
- from 1980 onwards, more and more complete broadcasts;
- from 2006 onwards, full automatic daily inflow.

Public service broadcast radio:

- before 1947, ad-hoc items;
- from 1947 onwards, foundation of Historical Archive with recordings considered important at that time;
- from 2002 onwards, complete recordings from Radio 1 and Radio 5;
- from 2014 onwards, full automatic daily inflow.

Commercial television:

- 1989-2005: ad-hoc programme selection;
- from July 2005 onwards, representative programme selection from NEP channel package (changing composition, but since 2016: RTL4, RTL5, RTL7, SBS6, NET5 and Veronica);



Commercial radio:

- 1989-2005: ad-hoc programme selection;
- from 2010 onwards, representative selection of radio broadcasts by commercial broadcasters.

Web video:

- before 2008, ad hoc selection;
- from 2008 onwards, videos selected;
- from 2015 onwards, agreements made with makers about the use of their work.

Paper:

- from end of 19th century: representative selection of popular magazines (Press Collection);
- various newspaper supplements and magazines come under infotainment (Press Collection);
- photographs of NPO infotainment productions being made.

Objects:

- ad-hoc décors and requisites for the NPO's infotainment productions.



Henk van Dorp presents *Barend en Van Dorp*, sporting a black eye after a Hell's Angel attacked him in the studio. Frits Barend and Henk van Dorp offered their excuses on TV for incorrect reporting about the motorbike club.

Still: Barend & Van Dorp, RTL, april 27th 2000.

Source: Collection Sound and Vision

5. EDUCATION

This domain comprises:

- media productions with an educational or instructive character aimed at teaching and learning within and outside the school environment;
- but also programmes in the domain of Documentaries and News and Current Affairs. These are often used by teachers, even though the material is not specifically developed for educational purposes.

Current collection:

- NOF films for classroom use (1918-1965).
- School radio and TV (1928- 2010).
- Popular scientific programmes (2010-present).
- Magazines on education in the 1960s: '*NCRV schoolradio*', '*Onderwijs en media*', '*Televisie en Onderwijs*'.
- Objects: include dolls from *SchoolTV*, *Teleac/NOT* series, scale models of sets of educational programmes, logos of programmes and broadcasters.


- *Teleac* course material consisting of exercise books and AV carriers (LP, cassette, CD, Video).
- TV/radio cuttings collection, NOT school archive, Open School, School Radio, education and media.
- Web video: relevant NPO channels and popular educational professionals.
- Press Museum teaching materials for *Nieuws in de klas* (cartoons in the class).

Collection strategies:

- Makers: oeuvre of makers who have put their own stamp on material or educational programmes.
- Turning points: changes in formal learning and the role of AV material and games in this turning point. Teaching videos by teachers, flipping the classroom, MOOCs, gamification, Augmented and Virtual Reality teaching material, end of *Teleac/NOT* and *SchoolTV*.

**Priorities for filling gaps:**

- Web-based videos focused on formal learning such as: *Beeldbank* clips and *Clipphanger* NTR, programme series “.... in de Klas”, *Basta!*, *Van AT5* (now offline), Canon clips *Entoen.nu/* Canon van Nederland, Pupils for pupils, teaching videos made by educational professionals;
- Web-based videos focused on informal learning: online video courses and tutorials;
- Educational Games such as *Squla*;
- Podcasts focusing on specific subject areas, educational developments and the teaching profession: e.g. *Heisessie* (BNR) on gamification, *Kennisnet*, *Edupreneur*, *Onder mediadoctoren*;
- Further research into successful educational programmes on commercial channels for children and young people. An example of a Dutch educational production is “*2 kleine kleutertjes*” on *RTLTelekids*.



The doll Karbonkel from the programme *Ik Mik Loreland* (learning to read and write in the 1990s). The doll was so scary that the editing of the series, and later the doll itself, was altered. There was even a documentary made in 2015 about this 'children's trauma'.

Photo: The doll Karbonkel from the programme *Ik Mik Loreland*

Source: Collection Sound and Vision



PILLAR II: CULTURE AND ENTERTAINMENT

6. AMUSEMENT

This domain comprises:

media productions designed to be diverting and entertaining, such as:

- genres of audio-visual productions: improvisation, quizzes, reality soaps, shows, showbiz programmes, game shows and talent shows.
- scripts, scenarios and photographs of amusement programmes.
- objects that are inextricably linked to an amusement programme, such as requisites or promotional material.

Current collection:

- Public service broadcast radio. From the 1930s onwards, limited (fragments and individual items). From the 1970s onwards, complete broadcasts in the Dutch Radio Weeks (*Weken Nederlandse Radio*). From September 2006 onwards, complete broadcasts (represent-

ative selection) and since 2014 the full programming of all NPO broadcasters.

- Public service broadcast television. Until 1990, limited; mainly fragments from the early years, in the 1960s and 1970s more often complete broadcasts by means of telerecording. From 1990 onwards, a representative selection, from September 2006 onwards the full programming of NPO 1, 2 and 3.
- Commercial television. Ad-hoc selection from 1989 to 2005. From July 2005 onwards, a representative selection from the channel package delivered under contract by NEP (now consisting of RTL 4, RTL 5, RTL 7, SBS 6, NET 5 and Veronica).
- Online: ad-hoc selection of web videos from 2008 onwards. Ad-hoc selection of websites from 2012 onwards.

**Collection strategies:**

- Media personalities & makers: obtain a representative picture of the oeuvre of important creators and makers of amusement programmes.
- Turning points: sketch a good picture of developments and innovation.

Priorities for filling gaps:

- Radio, public service broadcasters: complete programmes broadcast before September 2006.
- Television, public service broadcasters: programmes broadcast before 1990.
- Television, commercial broadcasters: amusement programmes broadcast on other commercial channels and video-on-demand platforms.
- Web video: videos by popular makers.
- Objects: décors and requisites of popular and iconic programmes.



Photo: Germans filter

Source: Collection Sound and Vision

7. ANIMATION

This domain comprises:

- animated films and series broadcast by the public service broadcasters and a small collection of professionally made animated films;
- objects that tell the story of how animations are made.

Current collection:

- Professionally made animated films, as well as applied works alongside them. The oldest animations in the collection date from the 1920s and 1930s. Public service broadcasts including children's programmes such as *Alfred J. Kwak*, *Woezel en Pip*, *Nijntje*, *Boes*. Online: Ad-hoc selection of around 400 titles, including instruction videos.
- Objects: Besides audio-visual productions, the collection also contains a variety of objects and camera setups with which the animations were made. There are, for example, dozens of versions of *Loeki de Leeuw*. There are also all kinds of materials from various studios (leaders, graphics for series

and material of the Smurfs, for example, via Chanowski). There is also a very large early animation editing table and computer, the components of which are kept in the repository.

Collection strategies:

- Makers: a representative picture of the oeuvre of a limited number of animation filmmakers.
- Turning points: ability to provide insight into changes and shifts in the domain, focusing on form and technique. Different techniques: clay animation, stop-motion, digital animation.
- Prizewinning animated films or series (for animated films coordinated with EYE).

Priorities for filling gaps:

- Broadcast Leaders (often short animations).
- GIFs: particularly GIFs made with our own archive material.

ANNA & BELLA



Still: Anna & Bella, Børge Ring, 1984.

Source: Collection Sound and Vision

8. DOCUMENTARIES

This domain comprises:

- documentary films;
- documentaries broadcast on radio and television;
- web documentaries.

Current collection:

- Film: many documentaries by well-known filmmakers and producers from the early 20th century such as Willy Mullens, Haanstra, Polygoon Filmfabriek, Filmfabriek Hollandia;
- Public service broadcast television: representative selection until 2006. Complete from 2006 onwards;
- All documentaries financed with the support of the *Mediafonds* since 1988;
- Public service broadcast radio: representative selection until 2014. Complete from 2014 onwards;
- Commercial broadcasters: a limited selection;
- Internet documentaries: ad-hoc since 2007.

Collection strategies:

- Media makers: oeuvre and biography of a few important documentary makers;
- Turning points: changes in recording techniques, forms of distribution/screening, design and ways of telling stories; online, web video, interactive documentary, multimedia long reads;
- Prizewinning and subsidised productions, including those by the NPO Fonds, Golden Calves, Emmys and IDFA Awards.

Priorities for filling gaps:

- Documentaries not included in the archive broadcast by public service broadcasters;
- Prizewinners and nominees, such as the IDFA or prizewinning Dutch documentaries at foreign festivals;
- Missing titles, financed by the *Mediafonds*, but only broadcast on local and/or regional channels; new forms of documentary, including web video, VR, AR, 3d, interactive web documentaries, podcasts.



Still: Vloggers?!

Maker: Alwin Ritstier/Saske de Schepper (Vet gezellig), 2017.

9. DRAMA

This domain comprises:

- media productions in which actors tell fictitious stories on the basis of a scenario or script. This can be in the form of a single play or as a series, possibly a mini-series, in regular blocks or successive episodes. They can be produced for radio, television or the internet;
- recordings of theatre performances made specially for TV;
- objects used in producing drama productions.

Current collection:

- The complete radio and television drama of the NPO from 2006 onwards.
- A representative selection of drama on YouTube (and possibly other online channels).
- A representative selection of radio drama until 2006.
- A representative selection of television drama until 2006. Generally, only a selection is made of long-running series (soaps and comedy). Series that have finished are usually complete.

- A very limited selection of television drama shown on Dutch commercial channels. No more than a few example episodes of browse quality are included for each series or season.
- Objects/paper: scripts, designs, scrapbooks (including those of Ko van Dijk), costumes and iconic décor items such as the sofa from *Zeg 'ns Aaa*.

Collection strategies:

- Media personalities & makers: a representative picture of the oeuvre of important makers and actors.
- Turning points: both those of the production process (innovation and technology) and the form (such as web series).
- Prizewinning and subsidised productions (including *NPO Fonds*).

Priorities for filling gaps:

- web-only series
- drama content shown on on-demand channels (such as the series '*Brussel*' by KPN)



Photo: The shoes of Pipo the Clown

Source: Collection Sound and Vision

10. GAMES

This domain comprises:

- born digital, interactive audio-visual material that contains a dominant game element and is consumed on a computer (in any form);
- 'game videos' or 'Let's Play' videos, in which (usually) young people play games or add commentary to games.

Current collection:

- Under development. A number of games by Radarsoft (1980s) and Davilex (1990s) were acquired at the end of 2016. The collection was added to in 2017 with games by ANMA, Epic MegaGames, RANJ, Team Hoi and MSX-Club West-Friesland. A number of Dutch gaming YouTubers have also been chosen for the selection of YouTube channels. This will ensure that gameplay videos of the most popular games will be identified and added to the archive.

Collection strategies:

- Cross-section: the Dutch games canon was launched in 2018, involving input from experts and the public;
- Prizewinners and nominees for prizes, such as Dutch Game Awards, but also foreign awards;
- Media personalities: Well-known YouTubers or Twitchers with a game channel;
- Makers: important game developers, designers and composers;
- Turning points: VR, E-sports and suchlike.

Priorities for filling gaps:

- Acquire games from the canon;
- Web video and new phenomena in web video.



Photo: Games by Radarsoft.

Source: Collection Sound and Vision

11. ART

This domain comprises:

- Cultural productions on the visual arts, architecture, literature, film, the performing arts and/or digital art. Cultural productions also include cabaret performances and shows in the field of dance and theatre/plays. In an anthropological sense, cultural productions consist mainly of subjects to do with tradition, rituals and folklore including ancient crafts, 'lost' sounds, images of traditional customs that have been handed down and suchlike.

Current collection:

- Since 2007, all Dutch cultural TV productions by the Public Service Broadcasting Corporation have been collected automatically. Since 2006, complete radio broadcasts have been preserved. Productions from the period before this are partially represented.
- As regards local television, a few cultural productions are represented (e.g. MTNL), mainly with the focus on music.

- A separate category is formed by productions that are neither by public service broadcasters nor commercial productions, such as 'The one minutes': these are artists' films lasting exactly one minute. The number of films is substantial (>3,000), but cover only a relatively short period of a few years.
- Folklore and traditions are widely represented in the collections: with amateur recordings, Polygoon and various TV programmes (such as *Van gewest tot gewest*).

Collection strategies:

- A representative picture in oeuvre and biography for Dutch media personalities and makers.
- An interesting turning point in art and culture concerns the form of cultural programmes. For the visual arts: from lecture-style informative programmes (*Openbaar Kunstbezit*) to talk shows (*De Plantage*) to entertainment (*Tussen Kunst en Kitsch*, *Sterren op het Doek*). For literature: from high-brow literary programmes to an accessible item with 'book tips' within a general talk show.

**Priorities for filling gaps:**

- Theme channels of the NPO have a wide range of cultural output.
- Online video and platforms such as ARTtube.
- Art and culture programmes by local and regional broadcasters.



Photo: *Kunstgrepen* with Pierre Janssen

Source: Collection Sound and Vision

12. MUSIC

This domain comprises:

- music recordings on video or audio carriers (wax cylinders, magnetic tapes, gramophone records, CDs and digital releases);
- music programmes broadcast on public service and commercial radio and TV, also music recordings from the web, whether or not in the form of video images or podcasts;
- objects, photographs and paper.

Current collection:

- The audio collection of *Muziekopnamen Zendgemachtigden* (MOZ) with original concert and studio recordings, whether or not broadcast. The collection consists of rough material.
- The gramophone record collection: more than 200,000 CDs, 60,000 78rpm records, 70,000 45rpm singles and 115,000 stereo and mono LPs. This collection was always intended specifically as a service for the broadcasting companies and therefore contains many international releases.

- The background music collection. This collection consists of music composed specially to serve as background music for television and radio programmes, films, advertisements and commercials. The collection consists of 3173 carriers, mostly CDs.
- Music programmes on radio and television. A limited selection from commercial channels is included.
- Wax cylinders. The archive contains 1378 recorded wax cylinders, with mainly foreign (classical) music recordings.
- Objects. Objects relating to music, such as instruments, the *Toeterix*, Gold Discs and merchandise relating to music programmes.
- Paper and photographs. Scenarios of music programmes, photographs of musicians, orchestras etc.

**Collection strategies:**

- Cross-section: Each year we add a representative selection of around 500 Dutch album releases to the collection. The collection must be a reflection of Dutch music culture.
- Turning points: the emergence of music channels in the 1990s and the arrival of YouTube in 2005. These developments have had a huge influence on the quality and reach of Dutch video clips.
- Prizewinning video clips and albums.

Priorities for filling gaps:

- Representative selection of Dutch video clips from the YouTube era.
- Commercial records: Dutch house and hip-hop from the period 1980-2000, experimental electronic music from the 1960s and 1970s, alternative pop music, smaller labels and independent artists, dance from around 2000 onwards.
- Music channels active in the Netherlands, such as TMF, MTV and The Box.



Photo: Toby Rix with his toeterix.

Source: Collection Sound and Vision

13. NATURE AND THE ENVIRONMENT

This domain comprises:

- Media productions with nature as the central theme, including documentaries made by specific nature filmmakers. Examples are *De nieuwe wildernis*, *De wilde stad* and *Het Wad*. With the exception of productions on looking after pets (such as *Dierenmanieren*) and genres which come under another domain (such as quizzes and game programmes under Amusement) or form their own domains (such as Documentaries and Amateur Recordings).

Current collection:

- AV productions: radio and television programmes over the years, such as *Weer of geen weer*, *Vroege vogels*, *Natuur in eigen land*, *De achtertuin* by Jan Wolkers and *Baardmannetjes*.
- A number of complete collections, such as those of the nature filmmaker Hugo van Lawick and the online platform *Natuurbeelden*. Scripts and scenarios of nature programmes broadcast in the past.

Collection strategies:

- Turning points: films or programmes that use new recording techniques, such as the use of drones.
- Prizewinning nature films or programmes.

Priorities for filling gaps:

- Online output, such as the YouTube channel of Freek Vonk.
- Programmes by commercial broadcasters



Still: *Serengeti Symphony*, Hugo van Lawick, 1998.

Collection: Collection Sound and Vision

14. RELIGION AND IDEOLOGY

This domain comprises media productions in which:

- a vision (and its development) of life or the search for meaning, is central;
- reports are made of church services, epilogues, religious manifestations and esoteric rituals, philosophical thought and similar productions that focus on a certain ideology or religious belief;
- conversations, discussions about or from a particular ideological angle;
- films of a monastic, evangelical or missionary genre.

Current collection:

- More than 27,000 titles/items, mainly broadcast by the NPO.
- Traditional church services and Christian festivals. Later attention for other religions and ideological movements, such as Buddhism, Hinduism, Islam and Humanism.
- Documentaries and talk shows focusing on ideology and/or religion.
- Public service broadcast television: representative until 2006. Comprehensive via daily inflow from

2006 onwards.

- Public service broadcast radio: comprehensive from 2014 onwards, representative before then.

Collection strategies:

- Media events broadcast on the web.
- Turning points: technical changes in the recording and broadcasting process.
- Hotspots: thematic websites of the NPO, including religion and ideology.

Priorities for filling gaps:

- Gaps are found mainly in productions made for the internet and broadcasts on commercial channels.



Still: Report of the visit of Pope John Paul II to the Netherlands (*Brandpunt*, 1985)

Source: Collection Sound and Vision

15. SATIRE

This domain comprises media productions in which:

- prevailing values, dogmas, taboos and authorities are criticised, attacked and/or undermined;
- criticism of norms and conventions are often, but not exclusively, couched in humorous terms;
- the viewer or listener is prompted, implicitly or explicitly, to change social conventions.

Current collection:

- More than 7500 radio and television broadcasts.
- Public service broadcasts (television): various satirical TV programmes and theatre recordings from the 1950s. Full digital inflow (born digital) from 2006 onwards.
- Public service broadcasts (radio): various radio programmes and theatre recordings from the 1930s. Automatic inflow of public service broadcast programmes from 2014 onwards.
- Hundreds of satirical magazines and between 40,000 and 60,000 original cartoons. Almost a complete collection of cartoons by

Albert Hahn sr. and Eppo Doeve (Press Collection).

- Commercial television: ad-hoc selection from 1989 onwards.
- Web video: various web videos by satirists from 2015 onwards.
- Objects: various costumes, requisites and other objects from satirical productions.

Collection strategies:

- Media personalities & makers: active acquisition of works by image-defining or pioneering satirists. Special attention for websites of popular satirists and new media forms such as memes and deep fake videos.
- Turning points: first and last editions of certain satirical productions or makers.
- Prizewinning productions: winners of the *Inktspot* prize (for the best political cartoon of the year).
- Historical events (hotspots): satirical productions on historical and/or shocking events. And productions which themselves have had an important impact on or were themselves part of the news.
- Complete collections: add to existing large satire collections.



Priorities for filling gaps

- Radio and TV programmes made for commercial broadcasters.
- Satirical websites.
- Satirical memes and other online forms.

PILLAR III: AMATEUR AND CORPORATE PRODUCTIONS

16. AMATEUR RECORDINGS

This domain comprises media productions:

- that have been made by non-professional (paid) makers, and
- deal with and/or are intended for the family ('the family film'), or
- have been made for a limited public ('hobby films'; fiction, animation or documentary), or
- in which citizens report news and give commentary on topical events.

Current collection:

- Most of the collection covers the period from the 1920s to the 1980 and is mainly recorded on film.
- Family films from the 1920s (for example, the family of Jos Huygen or films from the Dutch East Indies) to vlogging families today (e.g. the Bellingas on YouTube).
- Animation films and fiction films, often made to be shown in a film

club. Includes films by Dick Laan, Emile Brumsteede and Jan van Weezenberg.

- Animation cells (drawings), awards and prizes for productions and filmmakers.
- Spoken letters.

Collection strategies:

- Makers: oeuvre of important amateur filmmakers.
- Turning points: changes in film or recording practice, such as sound or colour in film.
- Hotspots: create themed collections of material to do with important historical events and periods, such as the Dutch East Indies or the squatting movement in the 1970s and 1980s.
- Prizewinning productions: NOVA, UNICA, school festivals.

**Priorities for filling gaps:**

- Family films and hobby films from the video era (mid-1980s).
- Internet/smartphone films.
- Family films and hobby films by Dutch citizens with a diverse cultural background.

EXAMPLES OF SPECIAL ITEMS:

Oldest item: *Pim's kwajongensstreken* (Dick Laan, 1918)

Iconic/collective memory: liberation films, World Jamboree 1937 in Vogelenzang (W. Kuyck)

Special object: award for Dick Laan from his film friends for the first Dutch amateur filmmaker

Recent acquisition: collection of J.M. Le Grand, 43 films from the 1930s (Dutch East Indies)

17. BUSINESS AND INDUSTRY

This domain comprises:

- media productions made for major national or international commercial enterprises, in which industries, sector organisations, business service providers and similar or related organisations are informed about their processes, products or services;
- media productions that give instructions internally for employees or externally for users;
- media productions which can be used to influence public opinion regarding the image of the organisation or activities (propaganda/lobbying).

Current collection:

- Films (including cityscapes) from the 1910s and 1920s (Willy Mullens) from the heritage of the Dutch Central Film Archive (*Nederlands Centraal Filmarchief*).
- Films made by the Film Department of the *Vereeniging Nederlandsch Fabrikkat* (Otto van Neijenhoff, 1920s and 1930s)
- Various collections including those from state-owned companies and

films made by Polygoon: DSM, Van Oord, the Dutch Railways (NS).

- Film recordings made in the spring of 1944 of activities at the Westerbork transit camp. These recordings are known as the Westerbork film and, together with the production documents of the film, which are held by the NIOD, are listed in the UNESCO Memory of the World Register.

Collection strategies:

- Turning points: changes in the objectives and distribution of corporate productions (e.g. a shift to online platforms, the emergence of tutorials and advertorials produced internally).
- Hotspots: production techniques and processes; products, automation and robotisation, representation of a number of large and different types of Dutch companies.

Priorities for filling gaps:

- Productions from the video era onwards (1980s).
- Productions online.



Still: Westerbork (1944, Unesco status)

Source: Collection Sound and Vision

18. ADVERTISING

This domain comprises media productions:

- that have been made with a view to selling a product or promoting a service;
- that have been distributed via radio, television and in the cinema, as well as online (trans-media) campaigns and product placements.

Gaps:

- Cinema commercials after 1990 and the early period.
- Television commercials after 2008.

Current collection:

- Cinema commercials from 1920 to around 1990.
- Television commercials, particularly between 1995 and 2008.
- Radio commercials (as part of an hourly block, not described).
- Online product placement by influencers.

Collection strategies:

- Prizewinning advertisements, such as *Gouden Loeki*, *Loden Leeuw* and *ADCN lamp*.
- Makers/enterprises.
- Complete collections: television commercials.



Still: TV commercial "Van Nelle's koffie", maker unknown, 1937

Source: Collection Sound and Vision



PILLAR IV:

THE MEDIA LANDSCAPE

19. PRODUCTION AND DISTRIBUTION CULTURE

This domain comprises:

- objects, photographs, interviews and written archives that give a picture of the production culture within media companies (such as television, radio, broadcasting production companies, individuals) and the way in which the productions are distributed to the public.
- Professional objects: studio equipment, lamps, microphones, production equipment, transmitters, *Idzerda* radio collection, TV studio cameras, boom- and fishpoles, Ampex machines, recording equipment (magnetic tapes, engraving machines).
- Photographic collections from the photo service of the public service broadcasters, the KIPPA collection, a collection of photographs from the *Omroepmuseum*, photographs from personal gifts, photographs from films of the RVD film archive.
- Paper: scripts of radio plays, TV programmes, song texts, logbooks, news bulletin texts, magazines, cuttings from personal archives of TV and radio celebrities, makers, directors, archives of media institutions, programmes (*Andere Tijden*), production files (CRM films from the RVD archive). Technical documentation for equipment.
- Oral history interviews relating to media production;

Current collection:

- Roughly 20,000 objects: dolls (e.g. *Loeki de Leeuw*), broadcasters' merchandise, graphics and graphic designs, posters, scale models of décors and broadcasting company buildings, special objects used for productions (e.g. *Toeterix*), scrapbooks, internal representation of objects from broadcasters (bottles of wine, plates, tableware, gifts), décor items (from programmes such as *Lingo*, *Zeg 'ns Aaa*, *Goede Tijden Slechte Tijden*), clothes.

Collection strategies:

- Media personalities and makers: acquisition of personal archives of makers from 1995 onwards; active acquisition of institutes' collections (such as broadcasters). Oral history to preserve knowledge of the production process.
- Turning points: professional equipment (particularly from the digital age), active acquisition of desired objects.
- Prizewinning productions: the prizes such as the *Televisier ring*, *Nipkow* discs, etc.
- Historical events (hotspots): scripts of noteworthy events (royal marriages, Sinterklaas' arrival in the Netherlands).

Gaps

- Photographs, equipment, especially professional equipment, since 2000.
- Production files/personalities since 1995; persons on the Wall of Fame.
- Organisation archives such as broadcasters.
- Documentation, photographs and objects of interactive media.

20. MEDIA USE AND RECEPTION

This domain comprises:

- Objects, photographs, interviews and written archives that give an impression of the way in which media and media types in the broadest sense are used and received by users.

Current collection:

- A collection of playback and receiver equipment such as radio and television sets and gramophones (such as the Phonographic collection). Game consoles or devices needed to play games;
- Tangible items such as broadcasters' teaspoons, press cards, ash-trays, shot glasses, pens and other merchandise objects;
- Photographic collections of consumer equipment and media use;
- Paper archives of responses to media use or specific programmes; reflections on the media in general and on specific media output, such as the books, brochures, professional journals, reports and reference works in the Sound and Vision library about media history;
- Oral history interviews relating to

media use and media reception;

- Research information and data such as viewing figures.

Collection strategies:

- Turning points: research into automatic inflow of viewers' and listeners' responses in social media. Collect viewers' and listeners' responses via mail/paper post.
- Photograph collections on media use, in collaboration with crowd.
- Oral history on media use.

Gaps

- Responses from viewers (viewers' letters) on much talked-about programmes.
- Preserve responses on social media.
- Responses from users on the digital and interactive media (such as games forums) that give an insight into the way in which users want to use the medium and the interaction between users.
- Photographs on the use of digital media.



Speldoorn. 28 Januari '69

2815

Mijne Heren,

Wat de V van Vara betekent, weet ik niet, maar na de uitkredingen over Indonesië, kan ik het wel len noemen, vuilspuiterij. Voor iemand die weer eens volop in het daglicht wil staan, moet zeker naar deze omroep gaan, want als het er omgaat om mensen te beledigen, dan hebben ze alles op zijn en maar in de handen wrijven, dat ze het weer rover gekregen hebben. Voor M heren, Wigbold, Postuma en Jacobs kan ik niet anders dan minachting hebben. Dat er wel wat gebeurd zal zijn, daar ben ik het mee eens. Nu is voorlag voeren geen gezelschapsspel en dan gebeuren er wel dingen, die niet goed zijn. Maar om nu maar alle militairen op zijn hoop te gooien, ook onze generaal Spoor, dat is meer dan bar! Gisteravond, heer Wigbold, ontkende M dat met zijn vuile lach, dat de mensen die daar onze militairen zijn, zich wel goed geergerd zullen hebben. Dan werden niet alleen de levenden, maar ook de gesneuvelde militairen beledigd, want deze laatste groep kan zich niet meer verdedigen, wat de bedoeling is van M. Als je om je heen ziet, dat vrienden, om je heen sneuvelen of worden afgemaakt, moet je dan zeggen, ga je gang! Heus, ik kan me best voorstellen, dat ze wel eens uit de band sprongen. Zouden ze aan de andere kant niets gedaan hebben, daar werd over gesproken. Wat er een andere geregeld over Indonesië, dat is er wijselijk uitgenomen.

Welke vuilspuiterij komt nu op het scherm heren?

Gloagachtend

Meij van Balen

Photo: Letter in response to Zo is het toevallig ook nog 's een keer (1964)

Source: Collection Sound and Vision



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