



# COLLECTION POLICY

SOUND AND VISION





***Colophon***

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# POSITION IN A DYNAMIC LANDSCAPE

The Netherlands Institute for Sound and Vision is a Dutch cultural organization for collecting, preserving, describing and making accessible audiovisual collections considered to be of national, historical and cultural importance. It aims to serve as wide a public as possible including AV professionals, students of all ages, researchers, cultural institutions and the general public.

In addition the Institute researches, produces and disseminates expertise in the areas of audiovisual preservation, particularly digital preservation, as well as media history. Sound and Vision adheres to the highest professional norms in the field of descriptive access and preservation. It offers easy access for all users and a high level of service.



### *Profile*

Sound and Vision is a leading cultural institute in the preservation, management, exhibition and promotion of audiovisual cultural heritage. It plays a key role in documenting and interpreting Dutch society and its history as recorded in audiovisual media. It also documents Dutch media landscape development. It complements other Dutch institutes that document the arts, historical monuments and objects, the National Library and the National Archive. Sound and Vision, like these last two institutions, manages a very diverse collection that is recorded in a specific format. Audiovisual formats, content and carriers bring with them special management and preservation requirements. The content forms part of a broad cultural and social history, subjects better interpreted

through the collection's greater exposure and accessibility. This plays an important role in collection policy assessment and access decisions.

### *Collection policy*

Given its public responsibility to manage and make audiovisual cultural heritage accessible, it is important that Sound and Vision document not only what material lies within its responsibility and what not, but how it is to be managed, described and made accessible. Choices must be made as to which standards, services and priorities can be met with a limited amount of financial resources. These policy choices should be made transparent for the public to view and assess.



## GOAL

This document describes Sound and Vision's collection policy. It covers the most important issues regarding collecting, selecting, cataloguing, preserving and providing access to AV material. It also provides the context within which Sound and Vision operates and gives a global overview of the collection's content.



### *For whom*

The collection policy is written for anyone interested in Sound and Vision's collecting practices and goals. It is expressly meant as:

- a document accessible to anyone, that broadly outlines the composition and importance of the national audiovisual collection held by Sound and Vision, and that clearly describes its selection policy. It is a guideline for all Sound and Vision stakeholders: regulators, subsidy providers, donors, associate institutions and users;
- guidance for internal personnel involved in collection building decision making;
- a reference point when collaborating, checking and exchanging information with other institutions;
- the policy document against which actual collection practices can be judged.



### **Scope**

The collection policy paper shows a picture of the state of affairs at this moment in time. It is subject to constant update and reassessment; especially in the media domain where fast-moving technological change, an increasing abundance of material and a growing scientific interest bring with it the need for new questions and considerations. Therefore it remains a dynamic document. It is officially reassessed every five years to ensure that it continues to reflect changes in the Institute's five year policy plan. This current policy reflects the direction laid out in the current five year plan 2011-2015.

### **References**

Over the years Sound and Vision has produced a number of documents related to its collection policy. These documents, the Handreiking voor het schrijven van een collectieplan (2008) from the Institute Collection Netherlands (ICN), and the collection policy of the National Film and Sound Archive of Australia have been used as reference material for this document.

The collection policy also reflects the audiovisual cultural heritage guidelines formulated by such international organizations as UNESCO, FIAT/IFTA and IASA.

### **Availability**

This collection policy paper can be found on Sound and Vision's website [www.beeldengeluid.nl](http://www.beeldengeluid.nl)





## POSITION

### *Role*

In 1995, based on the advice of the Commission Vonhoff, the Cabinet decided to establish a national institution specially responsible for the preservation and accessibility of audiovisual heritage. This resulted in the establishment of the Netherlands Institute for Sound and Vision in 1996, wherein the public broadcasting radio, music and television collections, the Amsterdam based Stichting Film en Wetenschap's collection, the film archive of the Rijksvoorlichtingsdienst and the Broadcasting Museum were combined. The Institute is the de-facto national audiovisual archive. This brings with it other responsibilities: in the educational domain, to make the collection accessible to schools and universities and in the public domain, to provide temporary and permanent exhibitions and provide services to more than 200,000 physical visitors a year as well as three million visitors to its public website. It also works collaboratively with numerous other public institutions in the Netherlands. It acts as the production archive for the Dutch public broadcasting companies. It plays a

leading role in the audiovisual digitization domain and is nationally and internationally recognized for the management, preservation and presentation of audiovisual heritage. It is currently seeking recognition as a Trustworthy Digital Repository for audiovisual heritage.

### *Collection*

Sound and Vision's core collection consists of audiovisual productions: film and television material as well as radio, music and other sound recordings. It is complemented by an important supporting collection of photographs (positives and negatives), objects, costumes, books, scripts, logbooks, memorabilia, personal papers and other documents that provide a broad historical and cultural context to the production and presentation of the audiovisual collection.

Sound and Vision is one of the largest audiovisual archives in Europe with more than 800,000 hours of radio, television, film and music. First and foremost it fulfills a role as

the production archive for the Dutch public broadcasting companies. In addition, it holds an extensive documentary film collection that includes the works of famous and award-winning directors such as Bert Haanstra and Herman van der Horst; advertising material; animation films; amateur and home movie films; collections from businesses and social organizations; a collection of scientific and educational films; a selection of Dutch web video and the National Music Depot. The moving image and recorded sound collection is recorded on a broad array of carriers including film, audio and video cassettes, optical discs, record albums, wax cylinders, wire recordings and born-digital files. The Institute also manages paper collections and has a rich collection of photos and objects that document and illustrate broadcasting history in the Netherlands. The collection offers a unique look at not only the last one hundred years of Dutch history but also the history of audiovisual technology history.

In recent years there has been an explosive



growth in the collection, primarily coming from the public broadcasting sector. Before 2006, a strict selection policy regarding the daily programming output was carried out, but starting in 2007, material started arriving via a digital infrastructure that connects Sound and Vision with the public broadcasting companies. This facilitated relatively easily, the ingest of all Dutch television production output into the archive. The acquisition of other sorts of material means that an additional couple thousand hours are added per year to the collection. Because the public broadcasters submit their material via a digital network, selection takes place at a much later phase in the archiving process.

This broad media collection has earned increasing recognition during the last decades. Through greater accessibility, media history and its influence in society can be better studied, and it is increasingly valued as an important resource in scientific and social science studies. The increasing role media plays in news and societal development has also contributed to the growing interest. This resource material has thus increased in value

and meaning and requires continuous re-interpretation. Therefore, Sound and Vision feels an even greater responsibility to select and contextualize the collection.

The collection is constantly subject to reinterpretation. Sound and Vision plays a leading role in the search for new research questions and methodologies in European research projects as well as in the audiovisual production sector. This has led to such successful (online) productions as *UITZENDING GEMIST* (Program Missed), *GESCHIEDENIS24* (History24) and the program *ANDERE TIJDEN* (Other Times).







## SOUND AND VISION IN CONTEXT

Sound and Vision functions in a very dynamic audiovisual production environment and a highly developed cultural heritage domain that includes increasingly demanding research and educational user groups. These different parties seldom share the same requirements.

### *Audiovisual media*

In its role as national audiovisual archive, Sound and Vision's most important role is as the public broadcasting production archive. Sound and Vision, under contract to the Nederlandse Publieke Omroep (NPO), the public broadcaster umbrella organization in the Netherlands, archives programming developed and broadcasted by the public broadcasting companies. This gives Sound and Vision a unique role within the media landscape. Together with the public broadcasters, it shares a digital infrastructure that allows for program delivery, accessibility and archiving. The operation of this infrastructure is specifically and contractually agreed to between both parties.

In addition, Sound and Vision has other partners. It archives the broadcasted football matches from the Eredivisie Live and develops active collaboration with other commercial broadcasting companies such as SBS. Sound and Vision actively seeks to collaborate with other such partners. Given its role as a national archive, it attempts to capture and preserve a representative selection of all material produced for the Dutch television and radio public. However, to date, given the limited financial support the Institute receives for this task, it has only been able to retain a small selection of material from commercial producers.

With support from the Ministry of Education, Culture and Science, Sound and Vision is researching how to connect the regional broadcasters with the central digital infrastructure. This is yet another way in which Sound and Vision fulfills its role as central figure in the archiving of audiovisual cultural heritage. It does not take responsibility for



archiving locally produced audiovisual material. Archiving culturally significant material in this domain is considered the responsibility of local and regional organizations active in the existing Dutch audiovisual archive infrastructure. Sound and Vision does play a role in providing these organizations with audiovisual archiving education and advice.

***Cultural heritage***

Sound and Vision combines its role as broadcast archive with a leading one in the national cultural heritage sector. It continually builds bridges between the cultural heritage and media domains, collaborating with national cultural heritage repositories who manage diverse types of collections inside and outside the audiovisual domain. The EYE Film Institute (formerly the Filmmuseum) and Sound and Vision have a specifically agreed to collaboration since the 90's, with each having its own defined role in the national audiovisual landscape. EYE concentrates on artistic, cinemagraphic output, while Sound and

Vision focuses on material of an informational and cultural historic nature. This collecting approach is largely agreed to and is periodically re-assessed. When required, collections are exchanged between institutions.

Outside of the audiovisual domain Sound and Vision considers the National Library (KB) and the National Archive (NA) as direct heritage partners: the National Library as keeper of the national book collection and the National archive as keeper of government records and archives. Each of the three play a leading role in their own domain and as such are represented in the National Coalition for Long-term Digital Preservation (NCDD). Together, with the NCDD and DANS (Data Archiving and Networked Services), they are working to advance a distributed, linked network that will ensure the long-term management and long-term accessibility of digital collections held in the public sector: archives, media, scientific research data and other forms of cultural heritage. Sound and Vision feels a

specific responsibility to collaborate and share its expertise and infrastructure with these institutions.

In addition, the Institute maintains a close relationship with other types of collecting and exhibition organizations in the Netherlands. It actively works in conjunction with the Dutch Institute for War, Holocaust and Genocide Studies (NIOD), the Meertens Instituut, the International Institute for Social History (IISG) and the Rijksmuseum, to whom it regularly supplies historical moving image material in support of the Dutch history department. Content-wise, each of these institutions focus on particular areas of Dutch history within a broader historical context. Sound and Vision's particular expertise in this area lies in media history and audiovisual preservation. Sound and Vision also maintains contact with the Dutch museums via the Dutch Museum Association (Nederlandse Museum Vereniging).



### *The Netherlands Audiovisual Collection*

Sound and Vision's collection forms part of the 'Netherlands Audiovisual Collection', a subdivision of the so called 'Netherlands Collection', a concept introduced in 1990 as part of the Deltaplan for Cultural Management. Since 1997, Sound and Vision has played an important and coordinating role concerning the management and preservation of audiovisual collections. It facilitates in particular the development of the Netherlands Audiovisual Collection by providing infrastructure services, advice and disseminating expertise to managers of diverse collections. This allows the Institute to maintain a good overview of the domain and helps prevent duplication within the field.

Sound and Vision is steadily becoming a Trustworthy Digital Repository (TDR). From this position it strives to play a coordinating role within the Netherlands Audiovisual Collection in the areas of digital archiving, digital infrastructure and knowledge dissemination. It facilitates an online resource to share and disseminate expertise on all aspects of audiovisual archive management ([www.avarchivering.nl](http://www.avarchivering.nl)). It has also



joined forces with other nationally distributed (network) organizations concerned with audiovisual and digital cultural heritage. Such organizations include expertise centers, branch associations and umbrella organizations made up of local and regional collection holders. The networking organization AVA\_Net is one of the most important organizations representing the needs of audiovisual collection holders in the Netherlands. It is made up of some of the larger individual organizations, umbrella organizations as well as advisors to those organizations concerned with the management of (digital) audiovisual collections. Besides Sound and Vision it includes: NORAA (National Organization of Audiovisual Archives), NIMk (the Netherlands Media Art Institute), DEN (Digital Heritage Netherlands), ROOS (Stichting Regionale Omroep Overleg en Samenwerking), BRAIN (Branchvereniging Archiefinstellingen Nederland), DANS (Data Archiving and Networked Services), and the Nederlandse Museum Vereniging. Sound and Vision and AVA\_Net are researching the possibility of establishing a digital infrastructure to better and more efficiently enable the



management and description of dispersed audiovisual heritage collections.

Sound and Vision participates in national discussions about digitization, digital collection accessibility and copyright and is the largest participant in the Images of the Future consortium. This project, launched in 2007, aims to digitize national audiovisual collections on a large scale, in order to make them accessible to the creative industry, for education and scientific research purposes and the general public. Within the consortium, the Institute works closely with the National Archive, the EYE Film Institute Netherlands and the KnowledgeLand Foundation.

**Research**

Sound and Vision takes part in a variety of national and international information science projects where a cross pollination in the implementation of new technology takes place between scientific research and cultural heritage institutions. Here better accessibility is also the drive, as in for example the area of automatic speech and image recognition. The Institute takes part in the NWO-research

project CATCH (Continual Access to Cultural Heritage), the COMMIT-program and the European Commission 7th Framework Program. Practically all of these innovation related projects are carried out in close collaboration with different research institutes in the Netherlands. In order to realize these projects and to ensure a structural exchange of information and experience, strategic alliances have been built with different universities. It is under these auspices that the Institute works together with the University of Amsterdam (UvA), the Free University (VU), the University of Twente, TU Delft, TNO and the University of Utrecht.

Sound and Vision participates in the European research project CLARIN (Common Language Resources and Technology Infrastructure for the Humanities and Social Sciences). The project seeks to increase the researcher's accessibility to digital archives by establishing a long-term European digital repository infrastructure that makes resources and methodologies accessible in a standardized way. Digital text, images and sound recordings in archives are linked together using advanced

image and speech technology. Sound and Vision contributes audiovisual resources to the CLARIN infrastructure via the CLARIN.nl online platform, available to Academia and higher education institutions.

The Institute has established partnerships with the University of Amsterdam and University Utrecht Psychology departments, the University of Maastricht and Groningen University to carry out research in the area of media, media history and culture. To date, agreements have been reached with each university on specific research areas within the media studies field; in particular Dutch radio and television history, audiovisual communication, media in the European context and media in a participation society.

Thanks to Sound and Vision's involvement, two professorial chairs have been established at both the UvA and the VU on the subject of Dutch media history. Sound and Vision gives courses as part of the international dual masters program Preservation and Presentation of the Moving Image offered by the Media and Culture Department at the



UvA. Finally, Sound and Vision has for many years supported and facilitated the publication of the academic journal TMG, Tijdschrift voor Mediageschiedenis, that is available online since 2012.

### *Education*

Sound and Vision makes its collections available online, providing different services designed for different educational levels in the Netherlands. Available programs support different educational curricula at all levels. The material is selected and the services distributed in collaboration with the NTR and Kennisnet. In addition, as part of a VO-Raad innovation platform initiative to make digital content available to all VO (Vocational Education) schools, Sound and Vision has begun other strategic collaborations.

Along with the Stichting Kennisnet, the Sectorinstituut Openbare Bibliotheken (SIOB), the Nederlandse Publieke Omroep (NPO) and the ECP-EPN Platform for information community, Sound and Vision facilitates Mediawijsheid, an expertise center. Known by the name Mediawijzer.nl, it directs the national

program for research development in the area of media education. Its goal is to raise the media consciousness of Dutch citizens, to allow them to actively and critically understand a complex and changing media landscape.

### *International*

Sound and Vision is an active member of the worldwide audiovisual archive community. It subscribes to UNESCO and other international audiovisual archive protocols. It is a member and or governing board member of regional and international archive organizations such as IASA (International Association of Sound and Audiovisual Archives) and FIAT/IFTA (International Federation of Television Archives). The Institute sees its work as part of a worldwide community effort to manage and make accessible audiovisual cultural heritage. This international collaboration, supported by advanced technological development, stimulates the potential worldwide access to this material and aids the refinement of national collection and selection policies. Sound and Vision actively participates in collaborative projects such as Europeana and EUScreen, providing multilingual access to European





cultural heritage collections. Sound and Vision acts as the national audiovisual metadata aggregator for Europeana.

On the European front, Sound and Vision plays a central role in the PrestoPRIME project. Its preceding project, PrestoSpace (Preservation towards storage and access) focused on the digitization of analogue material. PrestoPRIME carries out research on the long-term preservation of digital archive collections. It is developing solutions for the long-term preservation of digital media and researches new ways to increase its accessibility. This has led to the launching of the online international expertise center PrestoCentre. This competence centre is supported by the practical experience of the original Presto project partners: the British Broadcasting Corporation (BBC), RAI Italia, the Österreichischer Rundfunk (ORF), the French Institut National de l'Audiovisuel (INA) and Sound and Vision.

### *Users*

The above mentioned branch organizations and institutions are not only collaborative partners but also users of Sound and Vision's collection



and services. And they are not the only ones. In the international archive domain, different types of archive users are sometimes referred to as designated communities. This recognizes that specific community groups have their own access and use requirements. This not only has consequences for how archives design their online infrastructure and make their collection available, but also influences their collection and selection policies.

Media professionals and creative industry producers are not only the largest contributors of archive material; as the largest and most frequent users of the collection, they bring with them specific requirements, not only concerning the form in which the digital collection must be delivered, but also the speed and precision with which it must be made accessible. Even within this client group there are large differences in the way they approach the collection.

Sound and Vision works with different researchers on innovative ways to increase the searchability and accessibility of the collection. It provides large amounts of online streaming material to students and teachers in higher and



academic educational institutions. It also works with high school and elementary education, to develop greater media awareness and provide material online for students of differing educational levels, particularly tailored to them.

This also applies to the general public, that since 2006, visit the Sound and Vision Media Experience. Visitors watch and listen to audiovisual material selected and exhibited in different pavilions, in ways that are completely different from those available to professional clients or students.

Sound and Vision strives to maintain a long-term relationship with the public. A physical visit to the Institute needs to stimulate online visits and vice versa. For this reason, Sound and Vision Media Experience programming and the development of (on demand) productions and services are, where possible, approached from a one public-oriented standpoint. This means establishing a strong, public online presence. The possibilities that social media bring with it are also taken into account. One way to ensure a long lasting relationship is to involve the public in the contextualization and classification of the archive collection.





# ACQUISITION AND SELECTION

Sound and Vision focuses on developing a coherent collection of long-term cultural and historical value.



## GENERAL

The way Sound and Vision collects its material is diverse and takes place from different angles. These are not entirely a matter of free choice. Although there is no obligatory deposit of cultural heritage material in the Netherlands, the institute does have some responsibility to the mandate assigned by the government in the 90's: to collect and preserve Dutch audiovisual heritage of informational and cultural value. This includes material commissioned by the government as well as public broadcasting output.

Sound and Vision's collection development is driven by three important and often overlapping perspectives: it collects to fulfill its contract with the public broadcasters, it collects material considered to be of cultural-historical value and it collects material that is considered to have a high re-use value. This is rooted in Sound and Vision's role as a public broadcasting production archive and at the same time its responsibility to collect and preserve a national, cultural-historical audiovisual collection for as broad a public as possible. The different relationships it has fostered in the past, and

continues to foster today, broadly influence its collection profile and its attempt to build a meaningful and representative collection.

In general, the acquisition, selection and retention of material is determined by Sound and Vision's mission statement and multi-year plans. Material is selected for acquisition if it fits well into the overall collection. An acquisition's cultural-historical value as well as its physical and financial preservation and management requirements are taken into consideration.

Technological developments have brought important changes to media production, media output and media use. Although this had a big impact on how media is delivered to the archive, it does not heavily influence what content is collected from an intellectual standpoint. Although technically different, the collection and selection policies for born-digital material remain essentially the same as that of analogue material.

Acquisition, selection and retention processes are closely related. Together they determine



the collection's development, even though they occur at separate times. Acquisition involves carrying out the selection policy, whereas retention and disposal decision making comes into play at a later stage. Selection policy itself forms the basis of it all: a dense system of selection criteria that come into play when an actual collection is being considered for acquisition or for disposal, including specific content and technical requirements. These criteria not only cover the archival phase of acquisition but also guide collection management decision making in conservation, digitization, migration, and the level of cataloguing.

Selection can also be carried out retrospectively. Sound and Vision follows FIAT/IFTA's recommended selection and assessment methodology. This international television archive umbrella organization advises archives to assess content preferably every five to seven years in addition to the acquisition phase, but at least if migration is needed to another format. In the digital domain, migration considerations form part of the retention policy.



## FRAMEWORK

Sound and Vision collects audiovisual content as well as supporting collections (photos, objects etc.), within the context of its mission and contractual responsibilities, in conjunction with collegiate institutions, determined by carefully documented technical, legal and content guidelines.

### *Value*

Film, radio and television programs and related recordings, exist in different genres and can have various forms of intrinsic value: information value as well as entertainment value, historical value and creative or artistic value. They can also have political or social meaning or demonstrate medical or technical developments. Sound and Vision takes all of these into account and none dominate the other. The Institute measures the cultural meaning of different content types by how they add value to the collection or add to a



particular subject area. The most important starting point is to build a collection that:

- Functions as an historical and cultural resource
- Reflects developments in the Dutch creative and technological audiovisual domain
- Demonstrates the character of audiovisual media and the role it plays in society.

Sound and Vision collects primarily Dutch national audiovisual heritage. This means any audiovisual work that:

- Is produced by the Dutch in the Netherlands or abroad;
- Is recorded or produced in the Netherlands.

Sound and Vision strives to reflect all of Dutch society: its different cultures, regions and periods.

Sound and Vision is aware of its collecting gaps and strives to fill those gaps in phases, by applying current cultural-historical selection criteria in conjunction with user needs. One example would be by acquiring the work of Dutch documentary filmmakers and audiovisual works produced for the Dutch government.

Associated documentation such as photos, scripts and other material, media devices and collected artifacts and objects, are considered support material for the audiovisual collection. It is acquired only if it offers a better understanding of Dutch audiovisual heritage.

#### *Collaboration with other institutions*

Sound and Vision collects a representative selection of Dutch image and sound material in collaboration with other collecting institutions in the historical and media domains. Within this group, the EYE Film Institute is the most important.

Sound and Vision tries to avoid collecting material that may overlap with other national and international collections. However, it does maintain a small selection of foreign audiovisual





material that was presented in the Netherlands and is preserved abroad, to the extent that it falls within the available resources and does not sacrifice the collection of Dutch material. This material is primarily, but not exclusively, maintained with an eye toward ensuring its accessibility and for research purposes.

Non-Dutch material will be acquired when:

- There is evidence of a Dutch contribution, influence or context;
- The presentation or broadcast of the production or program had a great influence and might be very difficult to get hold of otherwise;
- The material has a exhibition value for the Sound and Vision Media Experience or for (scientific) research purposes

**Priorities**

Sound and Vision is conscious of collection gaps and plans to strengthen particular genres and sub-collections in phases. It will round out its twentieth century collection by acquiring additional film documentaries. So as not to neglect new media development in the Netherlands, it intends to collect audiovisual internet productions. It will also acquire more material from commercial broadcasters in order to broaden its Dutch broadcasting collection.

Finally, it intends to concentrate more on acquiring more collections that document the Dutch music scene.

**Intellectual property rights**

Sound and Vision recognizes and respects the copyright associated with all the material in its collection. Possible access restrictions due to copyright associated with material, will be taken into consideration when material is selected for acquisition.





## ACQUISITION

Sound and Vision acquires new material via gifts, contractual agreements or as bequests. It does not accept unexpected or unrequested donations until after specialists have judged its (national) value for the collection.

### *Commissioned*

Sound and Vision has a legal obligation to archive the radio and television programs of the Dutch public broadcasters. The (analogue or digital) carriers are property of Sound and Vision. The copyright remains with the original makers, the broadcasters and/or the external producers who created the programs under contract to the broadcaster. Formerly a broad selection of analogue and later digital programs were acquired via a recording schedule carried out by the archive. Between January 2007 and September 2008, a shared digital infrastructure was developed between the archive and the broadcasters, and now all broadcasted television and radio programs stream into the archive. Specific agreements detailing service and management responsibilities are documented in a contract between the Dutch

Public Broadcasters (Nederlandse Publieke Omroep-NPO) and Sound and Vision. This contract is regularly re-assessed and modified when necessary. Similar agreements are made with other commercial parties who have contracted with Sound and Vision to manage their collection.

### *Donations*

Donations of audiovisual material or supporting documentation are permanent and must fit within Sound and Vision's selection policy. Here again, Sound and Vision retains ownership of the physical material, including digital files. Unless the work falls under public domain, copyright remains with those who have created the work until an agreement to transfer those rights takes place. Sound and Vision respects the privacy of donors and the rights of copyright owners.

When possible, Sound and Vision attempts to have property and intellectual copyright transferred to the archive. This is because the *raison d'être* of archives and archive policy is to



acquire material in order to make it accessible. A primary consideration during acquisition is its accessibility for education and cultural purposes. Sound and Vision remains very cautious when considering material from a donor who cannot convincingly demonstrate property and intellectual copyright ownership rights.

When a donation is offered, Sound and Vision takes the material and gives the potential donor a temporary deposit agreement and receipt of goods that includes a description of the material received and the deposit date. The material selected for acquisition is documented only after inventory, research and assessment by collection specialists, based on stringent selection criteria. If it turns out that the material offered is already represented in the collection, or that the material is in a poor physical state, the rejected material is returned to the donor. Once accepted into the collection, a donor agreement is created as soon as possible.

***Bequests***

Occasionally creators, producers, collectors and others bequeath their creative work or other audiovisual holdings to Sound and Vision after their death. Often they make this known while still alive. If a long-term relationship has been maintained between parties, or if Sound and Vision was involved in negotiating the terms of transfer, the expectations are clear. In such cases, Sound and Vision can easily estimate the value and relevance of the material for the national collection and thus the desirability of acquiring the collection.

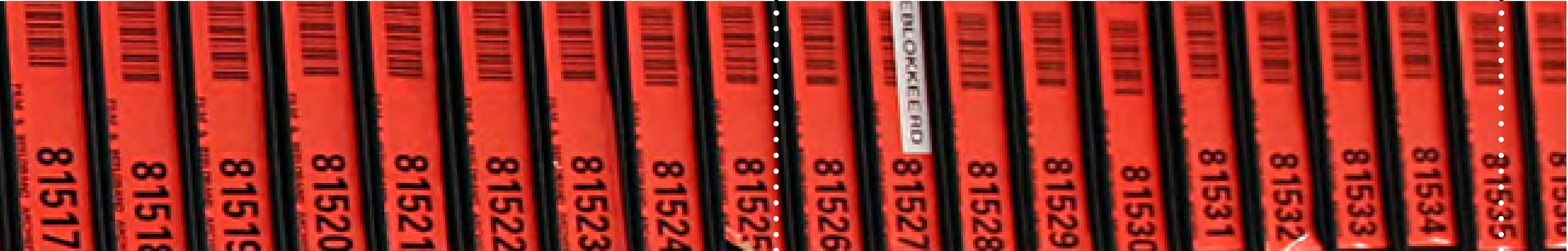
Material transferred as a result of a will may bring with it special requirements. These might include specific climate conditions within which the material must be stored, accessibility requirements, the time period the archive may keep the material or limitations that other collecting institutions must contend with if Sound and Vision were to de-accession the material. These requirements force the Institute to carefully consider such bequests

because in general, acquisitions are meant to be permanent. As a rule, Sound and Vision does not commit to requirements that may be impossible to fulfill or that it is unwilling to carry out forever.

***Other kinds of acquisition***

Audiovisual collections deposited on loan do not, strictly speaking, form a part of Sound and Vision's core collection. This is also the case for digital collections owned by third parties that Sound and Vision, in its coordinating role in the national digital infrastructure, stores in its repository. In this case, the collecting institution wishes to take advantage of the trustworthy digital infrastructure Sound and Vision offers. In such cases, there is a technical (host) relationship, in a shared infrastructure, whereby the (intellectual and financial) responsibility for the particular collection resides entirely with the third party.

As a rule, Sound and Vision does not purchase collections.







## SELECTION

Selection forms an integral part of the (audiovisual) archiving process. The subject content, quality and other pragmatic issues concerning a collection all play a role in collection development and collection management. Limited resources impact the collection's size and handling. Not only is the large amount of storage analogue and digital collections require considered, but also the personnel needed to describe the material and make it accessible in a catalogue. Thus, selection is unavoidable. Selection, consciously undertaken on the basis of clear selection criteria allows controlled and careful decision making. This allows Sound and Vision to efficiently guarantee the security of the audiovisual heritage considered to be of long-term cultural-historical value.

### *Assessment*

Material considered for selection must first and foremost support the Institute's role as a cultural-historical heritage organization. In addition, the cost and (future) resources needed to maintain and make the material accessible in the future are also considered. Material is

selected for its cultural and historical value over time, its (re)use value and its research value.

Selection involves assessment and vice versa assessment means evaluating for selection. In principle, all collections are assigned an assessment value directly upon acquisition. Conceptually, analogue and digital material is treated the same way.

Audiovisual content can be assessed upon acquisition or during ingest (digital), or it can be done retrospectively. The level of description it receives is also determined by its cultural-historical value in combination with its content re-use value. Sound and Vision follows the selection and assessment moments as recommended by FIAT/IFTA. This international television archive umbrella organization recommends that material be (re-) assessed every five years and always before migration to another carrier or format, as part of the retention policy.



The actual assessment of material involves determining not only its cultural-historical value but its subject value and its technical state. These criteria are as a whole considered during the decision making process.

Specific subject criteria help determine cultural-historical significance. General cultural-historical assessment categories serve as a reference point to determine not only how the material fits within the Institute's collection but also how it relates to the Audiovisual Collection Nederland. This reference point determines what is of national interest when applied to other collections in the Netherlands. The technical condition is considered during acquisition as well as when determining the (level) of description, its preservation, digitization or migration.

### ***Cultural-historical value***

Cultural-historical value and grading categories were developed by the Ministry of Education, Culture and Research in the 1990's as part of the Delta Plan for Cultural Preservation. They have, in general, been used by the heritage sector in the Netherlands since that time.

There are four categories, A to D.

Categories may be assigned to a sub-collection or a percentage of material within a sub-collection. This allows one to assign an exceptional category to material within one collection.

The category awarded determines the material's future management level. Thus, in principle, only material with an A or B value receive the highest preservation treatment. Productions and collections assigned a category C receive passive conservation (analogue) or a lower service level and level of description. The value assigned is also influenced by its reuse value, one of the selection criteria.

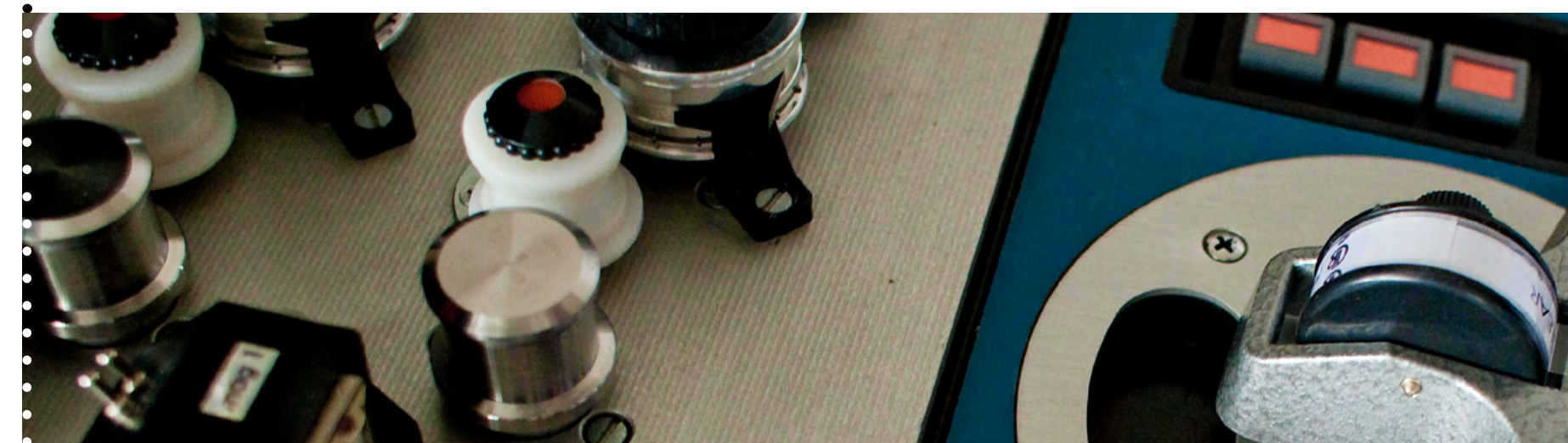
Briefly, the four categories could be described as:

- Category A, all the audiovisual productions and collections that fall within the organization's mission statement and the Dutch cultural landscape that are considered irreplaceable and indispensable.

- Category B is assigned to material considered a part of an institution's core collection. This includes material with a high entertainment or exhibition value or a very high, cultural historic, documentary value.

- Category C includes audiovisual material that fits within the organization's selection policy but does not necessarily have an exceptional cultural-historical value. Digital collections with a C value undergo long-term preservation processes such as migration but are often made accessible at a lower service level. This material can be recognized by its level of description.

- Finally, category D is assigned to audiovisual productions that offer little or no additional value to the organization's collection. They fall outside the collection profile and are therefore considered irrelevant to the institution. This material is also considered ripe for de-accessioning. It could possibly have a cultural-historical value for another institution.





### *Subject selection*

Besides assigning a general, cultural-historical value during selection, subject (content) criteria play a role during selection and provide guidance during all other archival process decision making. In general it concerns material that:

- Contains a high degree of information concerning national or international, social or historical events, from all parts of society, politics, culture and science, nature and the environment;
- Is important sociologically and presents real lifestyle examples characteristic of a particular period, societal group or one person;
- Public personalities, those of historical importance or people known for a particular subject expertise;
- Was highly discussed, controversial or taboo breaking subject at the time it appeared or was broadcasted;
- Was created by a well known person in the audiovisual production domain;

- Is considered to have an unusual style or was considered ground breaking in the Dutch audiovisual culture and technique;
- Demonstrates an important audiovisual media development;
- Is a documentary or commissioned film considered to be of high artistic value;
- A television drama or entertainment work considered to be of high artistic quality;
- Has received a prize or an award;
- Is considered a big hit by viewers, listeners or visitors;
- Has high (re-)use value for media professionals (stock shots);
- Is a 'best hits' compilation from a previous period.

### *Coverage*

Not only are the genres and subjects already present in the collection taken into account during selection, but also their level of coverage. Certain subjects or collection components may have a higher or lower coverage level desirability:

- Completely covered: within a particular collection the goal is to acquire a complete overview similar to obligatory deposit requirements in some other countries;
- Representative: aims to acquire a representative overview of a particular genre or type of collection;
- Incidental: strives to have a few good examples of particular types.





### *Stages*

Particularly within a digital environment, the process of selection has quickly moved from one that occurs upon ingest to one that occurs in a later stage. This is especially true for the acquisition of Dutch public broadcasting output. During the analogue period, Sound and Vision as a production archive selected culturally valuable programs beforehand. This meant that a little less than half of the radio and television programs were acquired via an off air recording system. Since the establishment of a digital infrastructure that supports broadcasting as well as archiving, all programming produced in the Netherlands is automatically ingested via the shared digital infrastructure. This offers large process related advantages but essentially eliminates the selection upon entry process. The collection is refined by applying selection criteria at a later time, as part of the retention policy.

Nowadays, the first selection moment occurs during the cataloguing phase. The level of cataloguing is determined per ingested program and program genre. In the end, approximately half of the television material received is given

a deeper level of description, as agreed to in the service level agreement between Sound and Vision, the public broadcasters and the NPO. Less than half of the radio material is catalogued at a deeper level.

### *Retention policy*

In former days, 40-50% of the analogue broadcasting material that was deemed to have cultural and historical value was housed in proper climate conditions, undergoes conservation when needed and migrated to an access format. The most important material was quickly made available for re-use. However, experience has proven that the level of user demand does not remain the same over time. For years professional program makers have mostly requested current event and news images that are no older than two to three years. After this point, requests for this material drop dramatically. The frequency of (re-)use by broadcast professionals clearly has its own dynamic.

Given this insight, along with continued technological development in the field, a more





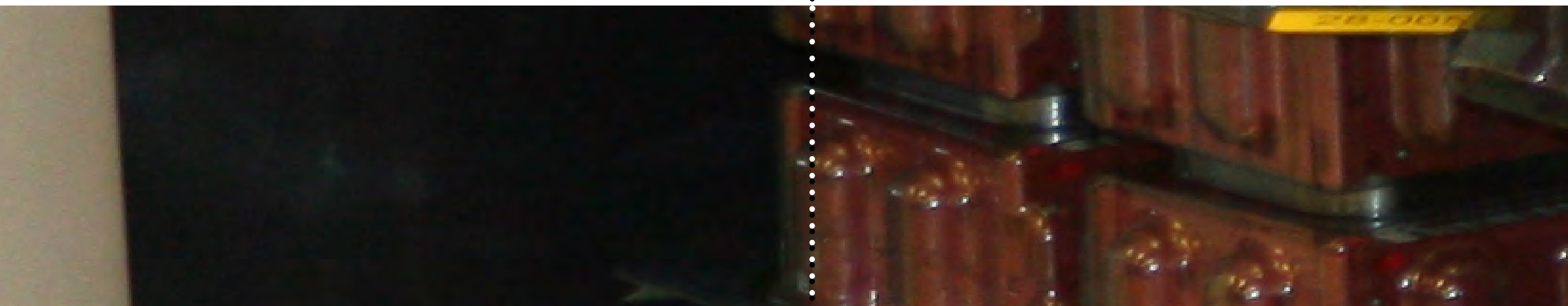
nuanced approach to managing a production archive is now possible. In order to enact a structured retention policy, a differentiation is made between the dynamic production archive and the long-term, cultural heritage archive. The starting point is that 100% of the digital public broadcasting material that streams into the archive via the DDV is stored in the desired archive formats. When a decision must be reached concerning migration, usually five to seven years after a program has been stored, the retention policy comes into play. The essence as well as the metadata is migrated to a higher and/or lower quality norm or disposed of depending on the score it receives in relation to the selection criteria.

Thus, the dynamic production archive holds all the programs broadcasted during the past five to seven years, in the norms agreed to. The cultural heritage archive maintains a selection thereof; content deemed to be of high subject as well as expected re-use value.

The preservation formats and service levels for material held in both the dynamic production archive as well as the cultural heritage archive are determined by the material's expected type of use. Thus, possible service levels could result in faster or slower availability of higher or lower quality file formats.

The metadata associated with a file that has been disposed of is maintained in the archive for administrative as well as media history purposes.

Any disposal of analogue material is based on a variety of technical, juridical and subject criteria and has to do with its physical condition, duplicates, redundancies, or insufficient esthetic or subject content. This latter concerns material that no longer fits within Sound and Vision's collection profile and thus falls into Category D. This material is carefully disposed of or is being destroyed according to clear procedures.





# LONG-TERM PRESERVATION

Sound and Vision ensures that the collections in its care are maintained for the long-term in order to guarantee continuous access for as many users as possible.





## GENERAL

The biggest factors influencing the loss of audiovisual collections are a carrier's age and its associated playback machinery. Different carrier types age in different ways and in fact, there are different degrees of degradation within one type of carrier. The life of analogue carriers can be lengthened when housed in lower temperatures and relative humidity. Digital formats also become obsolete over time. This applies as well to the media upon which it is stored and the rendering software. Regularly migrating the content to different formats, another storage medium or different software can lengthen its life and usability. In this sense there is no great difference between analogue and digital carriers.

## ASSUMPTIONS

For Sound and Vision, preservation means taking all the necessary steps to ensure the integrity and authenticity of collection content over time and to extend its lifetime; to undertake conservation when required; and to ensure the greatest accessibility to as many users for as long as possible. Authenticity can only be guaranteed when the integrity of the object is intact, thereby ensuring that the work is what it purports to be.

Sound and Vision tries to limit the amount of different formats to those considered to be suitable for long-term preservation. As of 2011, all preservation formats are supposed to be digital formats. Sound and Vision follows internationally accepted preservation format guidelines for this purpose. It prefers open standard formats, wherever possible.



Administrative management of the preservation process should help Sound and Vision to meet the following preservation requirements:

- Manageable. The processes and systems are manageable. There is a detailed overview and understanding of the primary and secondary systems, their functional processes and how they interoperate.
- Trustworthiness. All processes concerning the content and metadata stored in the system satisfy the requirements of a trustworthy repository. There are standardized and formalized data and metadata procedures and ingest, storage, preservation and access procedures are documented.
- Future oriented. Archive systems and processes are constructed for the long term. Technology changes are consciously dealt with in a controlled manner. Working with open standards and open source technology is done as much as possible.

- Cost Effective. Business processes are carried out in an efficient and cost effective way. The total cost of preservation, which includes acquisition or ingest, data management, preservation, storage and access has been analyzed in detail. Every part of the digital archiving process is planned and budgeted for.





## PRESERVATION

Preservation in the digital domain brings with it new dimensions, particularly evident by the great amount of digital material ingested. Collection growth is much greater than it was in the analogue days. Another big influence is the speed at which technological developments result in shorter migration cycles for formats, storage media and software. Analogue carriers used to require migration to new formats once in fifteen to twenty years. In the digital domain this has been reduced to five to seven years. This applies to the technological environment within which the material is stored and disseminated as well as for the software required to render the material. All these components must be continuously modified to accommodate the many new users and to extend the collection's viability.

Fast changing technology and a dynamic user environment brings with it higher archive management requirements. Analogue carriers could always be maintained by storing them in the proper environmental conditions. Preservation or de-accessioning could always

happen later. With digital collections acquisition and preservation processes actually occur at the same time: the decision to archive material for the long-term must be made at ingest, later is too late. Preservation begins at ingest.

### *From Analogue to Digital*

At Sound and Vision, analogue audiovisual preservation means digitization. In the past few years the Institute has made important gains in this area. The large project Images for the Future (2007-2014) has provided a great impulse to large-scale digitization and thus the long-term preservation of the audiovisual collection. But the job is not yet complete. Approximately 50% of the collection to date (exclusive music) is now available in a digital form. The digitization of the analogue collection will remain an ongoing process for many years.

The level of information inherent in the material and more particularly the information density in the original format determines which digital format it is migrated to. The migration and de-accessioning of analogue carriers is

organized by carrier type: obsolete carriers or carriers made for non-professional use are not maintained in the depot after digitization. In this case, the new digital file becomes the archive master.

### *Passive conservation*

A passive conservation policy is carried out on those carriers not yet digitized. Passive conservation means the material is properly stored in climate controlled depots in order to minimize mechanical or climate related degradation. Specific procedures are designed to ensure that this material remains in its current state. Such procedures include re-housing film rolls, separating film and sound carriers, adequate climate conditions and installing fire and smoke detectors.

Carriers are inspected periodically to determine their physical condition. This forms part of the risk management strategy and aids the prioritization for preservation and digitization.

Playback equipment used to preserve and



transfer analogue collections is properly maintained along with their spare parts and operating manuals. Material is only played back on properly calibrated and well maintained equipment.

Sound and Vision houses all its material in climate controlled vaults. Temperature, relative humidity, pollution, air circulation and air refreshment are regularly checked so that they stay within a maximum allowed fluctuation. All parameters satisfy norms required by each type of carrier and are developed by specialists at Sound and Vision as well as external audiovisual archive experts. Existing published standards produced by international umbrella audiovisual organizations and other authoritative bodies were studied and implemented during depot construction and form a part of their maintenance.

Adequate climate control also pertains to

the storage of digital collections at Sound and Vision. The servers and data tape robots are housed in a separate security controlled depot area where extra precautions are taken to guarantee the protection and long-term preservation of these specific 'carriers'. Sound and Vision undertakes a managed back-up of its digital files and has a data security policy at its disposal.

Sound and Vision has a disaster plan wherein protective measures for analogue and digital collections are documented in the case of emergency. These procedures are periodically reviewed.





### *Digital preservation policy*

In the digital domain, storage and accessibility are inseparable. An obsolete storage format cannot be rendered and is therefore not retrievable by users. Preservation of digital collections is measured by their usability. They must meet the 'current format requirements', which means they must be playable by archive users. In that sense, obsolete formats cannot exist. Only when an archive satisfies this need one can speak of long-term preservation. Long-term preservation of archives and collections is thus the same as ensuring long-term accessibility.

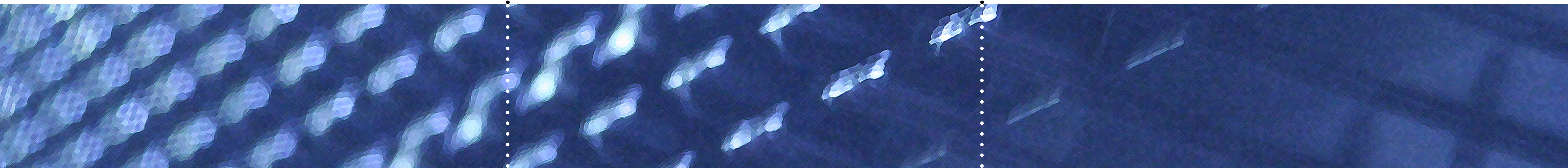
In the digital archive, all the processes of ingest, storage, preservation and dissemination are interrelated. If by ingest procedures or documentation are lacking, this impacts all following processes, including delivery to clients, ensuring authenticity and guaranteeing long-term preservation. Establishing a physical

digital storage infrastructure is not enough to guarantee long-term preservation and dissemination. Overview and standardization with regard to movements, conversion and mutation of digital collections is required in order to guarantee the existence and availability of digital collections into the future. This is achieved by implementing a digital preservation policy. This policy underlies the establishment of a rational, cost-effective management environment for the long-term preservation of digital collections.

Sound and Vision keeps its digital collections up to date by regularly migrating to current digital formats, new management hard- and software environments, and to current versions of storage media such as data tape and tape robots. The migration cycle depends on a format's level of obsolescence and its technological requirements. In general,

formats and storage media are migrated to more current ones after five or seven years. After approximately five years most hard- and software components are replaced.

In fact, a digital archive is constantly busy renewing technical components within the storage infrastructure, changing formats and software facilities while at the same time without interruption supporting the continued ingest and dissemination of material.





### *Authenticity and Integrity*

Given fast and continual technological change and the constant repositioning and migration of (versions) of objects, it is crucial to be able to guarantee an item's authenticity and integrity. Without this, the material loses its heritage value and expressiveness, and the archive its authority. In that case, one cannot speak of a trustworthy digital repository. This also applies to analogue material.

A digital archive must be able to meet the requirement of 'persistence'. This means that disseminated material must retain the original bit configuration it had upon ingest: complete and with the correct data structure. At Sound and Vision, this 'data-integrity' is documented through the use of checksums, that is to say, through the comparison with the original bit configuration as documented during ingest.

In addition to data-integrity, the authenticity of a

digital object must be guaranteed. Authenticity in this context is understood in its archival significance, namely that an object really is what it claims to be. Sound and Vision achieves this by documenting all the relevant information about an object, including the context within which it was created and used. All the relevant procedures, guidelines and information are carefully documented in a controlled set of processes, systems and personnel. These form the basis of the formalized administrative management of the digital archive.

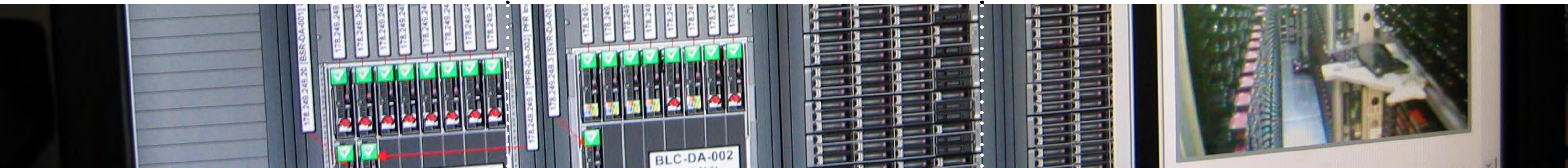
### *Life-cycle management*

Digital files and their associated metadata exist in a controlled workflow. Their lifecycle – from ingest to storage, from cataloguing to dissemination – is actively followed and precisely documented in the system. All migrations, conversions, movements and operations are registered according to well

documented rules.

Strict life-cycle management is necessary when managing a digital archive composed of complex objects that are constantly undergoing change, especially in order to be able to trace the provenance and treatment that files, metadata and containers undergo. Documenting these processes allows one to guarantee the collection's authenticity. For this purpose, Sound and Vision is developing a completely new approach in the organization and management of its digital processes.

Given the large volume of material in its digital archive, Sound and Vision automates its preservation policies as much as possible. In order to realize this, the cultural-historical value of the material is documented in the digital preservation management system. This system is fitted with software that can manage





the life-cycle of digital files. Five to seven years after a file has been ingested into the storage system a notification appears that indicates whether the file needs to be migrated to a newer format, or that a file with a lesser content value should be stored at a lower quality level or even deleted from storage. The latter categories will partly be reviewed manually, so that disposal or deletion never occurs automatically.

A cultural-historical and or user value is assigned immediately upon ingest. This is based on fixed rules that allow plenty of time for updating or manually reviewing the assigned value because of changing cultural-historical viewpoints, the expected (re-)use, or based on a particular producer or broadcaster.

The entire process will be controlled by a life-cycle management model for digital files and metadata currently under development. Storage, including migration formats and the delivered service levels will be adapted and



applied according to expected and measured file usage.

Methods to analyze and report on different user types and types of use will be developed and implemented. This will enable continued structural improvement in digital management policy and service levels. Trends in user demands and behavior will be linked to the preservation and disposal policy.



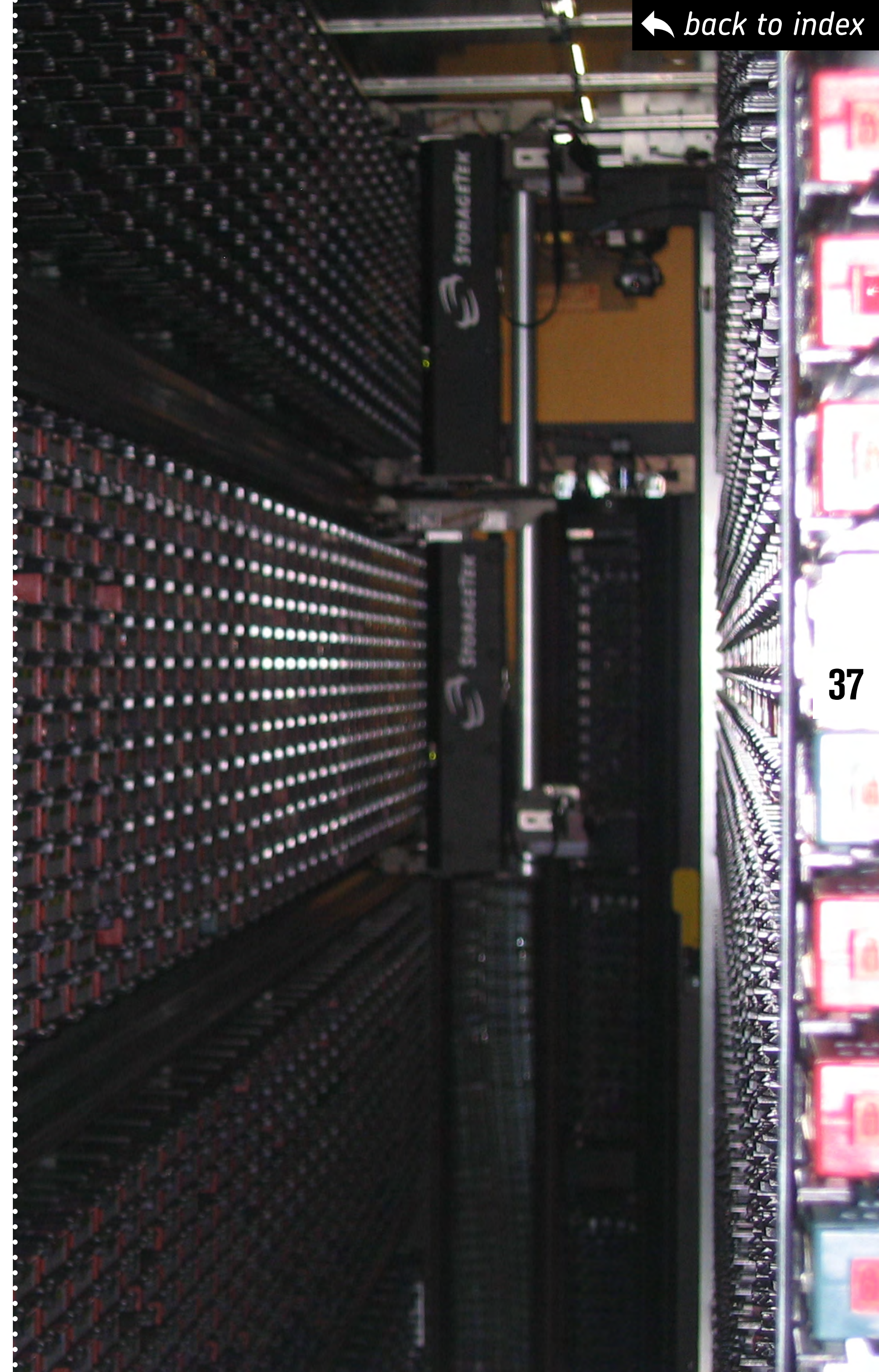
### *OAIS*

Sound and Vision's preservation policy is based on the Open Archival Information System (OAIS), ISO Standard 17421. Using this model as its most important reference point, an administrative management environment is being developed to document and monitor the life-cycle of collection items in the digital archive, from acquisition and ingest, via data management and migration cycles, to providing access to its many users. All handling procedures concerned with these processes will be standardized. The preservation policy will also include (cost) models taking into account personnel, security, risk management, back-up policy, storage, quality control, metadata management and (technical) delivery levels.

OAIS is the worldwide standard for archives. It is broadly applicable and allows room for interpretation from a general to a specific management level for audiovisual media. It is a recognized tool for those wishing to attain trustworthy digital repository compliancy.

Sound and Vision has chosen the OAIS model because it is very suitable for the

management of the typical audiovisual material it preserves and is specifically applicable to the existing digital archive. It meets Sound and Vision's needs in its responsibility and role as a national cultural-historical archive, as a public broadcasting production archive and as a central AV collection node in the Netherlands. It fits seamlessly into Sound and Vision's existing ingest, storage, metadata management, migration and conversion systems and its desired level of service to the users. The OAIS model can help organize the entire digital preservation process even better than before in a rational and cost effective way. By using OAIS, responsibility concerning preservation choices can be more quickly and easily explained to donors as well as users.





# FOCUS ON THE USER

Sound and Vision provides direct access to its audiovisual documents as well as to contextual information about current and past audiovisual culture and its industry in the Netherlands. It tries to bring as many people as possible in contact with Dutch audiovisual heritage and is building an interactive relationship with different target audiences. To realize this, Sound and Vision is developing new and innovative services available within and outside the walls of the Institute, physically and online, sometimes alone but preferably in collaboration with other parties.



## SEARCHING AND FINDING

Sound and Vision's information system consists of a catalogue module and different workflow modules that support different crucial functions and processes at Sound and Vision: describing the collection, accessing the system via a search engine, managing the digital ingest of Dutch public broadcasting programs, logistical support for digitization related operations and facilitating the differentiated delivery of material to different (online) user groups.

### *Catalogue*

Sound and Vision's multimedia catalogue is the starting point for collection access offering material to different types of users via numerous distribution platforms. Taken together, the modular structure allows material to be manipulated and easily exchanged. Digital objects can be transported easily between linked systems.

Sound and Vision developed its own metadata model. It is based on IFLA's (the International Federation of Library Associations) FRBR-model (Functional Requirements for

Bibliographic Records). It links different levels of digital essence to its associated descriptions and location data. The information architecture allows a layered kind of identification of content, meaning the sum of audiovisual essence and associated metadata.

The so-called Shared Thesaurus for Audiovisual Archives (Gemeenschappelijke Thesaurus Audiovisuele Archieven, GTAA) is an essential tool used in indexing the content. It was developed by Sound and Vision in cooperation with the former Filmmuseum – present EYE Film Institute – and is available to other archives via an Open Database License. The GTAA structures the relation between words and concepts and thereby connects disparate parts of the collection. It supports both cataloguers who manually add subject headings as well as automatic indexing tool applications. By using linked data principles, which make meaningful connections between different digital resources or datasets, Sound and Vision's collection can be linked to other data resources. GTAA's basic structure

provides meaning to otherwise abstract terms.

Practically all access to the collection is via the web. Sub-collections are brought together and made available to the public via the Sound and Vision website and to broadcast media professionals via an extranet system. Part of the collection is also offered in different contexts by way of the Institute's participation in (inter) national collaborative projects that span across media, education and heritage networks. In this way, the collection is connected to a worldwide cross media structure wherein thousands of collections are linked via the semantic web.

### *Annotation*

Formerly, content descriptions were always exclusively and manually created by professional media documentalists, archivists and cataloguers. This guaranteed that the catalogue contained authoritative and trusted metadata. Manual description takes a lot of time however. Given the fast growing collection, limited resources and new technological developments, Sound and Vision has begun to



apply automatic annotation techniques, while at the same time ensuring that the quality of the description remains high. Sound and Vision makes sure that quality, trustworthiness and authority remains the norm when applying new technology, a quality to which it owes its reputation.

In addition to manually produced metadata, more and more use has been made of externally produced metadata over the past years. Metadata ingestion from the production environment began the same time as the automatic ingest of broadcast programming via the DDV in 2007. In the meantime, the application of (semi-)automatic indexing technology is growing rapidly with the use of speech to text technology, image recognition and language technology (semantic web). Sound and Vision is also experimenting with user generated metadata via crowd sourcing and social tagging.

Audiovisual material can be more efficiently described by the development and application of (semi-) automatic cataloguing. For example, metadata can be automatically generated

based on speech or image characteristics. The raw information generated may in itself be useful or may form the basis for further automatic or manual analysis. In such a way subject headings or thesaurus terms can be assigned to fragments, an important citation can be flagged or speaker's names assigned. Also, by combining the different sorts of raw data, new information can be ascertained. Finally, based on the assigned metadata, contextual resources can be automatically linked to audiovisual material to supplement the manually produced metadata and description.

Potential users demand more and more audiovisual content search functionality. This directly impacts the annotation process, because searchability is strongly linked to the available description and other textual metadata. Material that hasn't been described cannot be found; material described at one level often lacks other desirable information and by solely describing visual information, content information may be left out. In addition, new types of access require specific types of description. Sound and Vision is broadening its approach to annotation to meet the needs

of users, keeping different types of users in mind.

Context information not only enriches metadata for the end user but can also, with help from language and linking mechanisms, be used in the annotation process. The amount of contextual resources that can be used for this purpose is growing dramatically especially due to the fact that more and more resources can be linked via the internet. Until now, documentalists had to manually search and translate this information into a catalogue description. Sound and Visions wants to collect much more of this contextual information and make it accessible in a (semi-)automated way. Besides increased efficiency, it delivers an optimally catalogued collection to the user.





## CONTEXTUALIZATION

Sound and Vision believes in providing 'added value' to its collections so that users can find relevant material in the current flood of audiovisual resources available today. By assigning metadata and putting collections in context, the collection's accessibility, exhibition and interpretation can better target particular user groups.

The role of context information is two-fold here. In addition to improving the annotation process, it can also be used for the interpretation of the audiovisual content itself. Description and interpretation give a collection meaning. Only then can a collection's historical value be proven. Contextualization is the key concept here. Sound and Vision has done this for a long time in its museum, the Beeld en Geluid Experience, and via its educational services. But, the Institute wants to continually develop, acquire, bundle and extract new meaning over the intrinsic and cultural-historical qualities of audiovisual media. Instead of simply increasing information on every individual part of the collection – which can never be complete –

Sound and Vision looks to present rather a broader view of the collection from a media history perspective. In order to learn more in this field, it works in intensive collaboration with educational institutions such as universities and colleges. This approach not only increases its subject expertise but is seen as a new kind of curatorship: creating an overview and establishing links outside the institution in order to enable greater interpretation opportunities. The added value this brings with it can then be applied not only to assessing the collection's content during the acquisition and selection process but also contributes to publications and improving access to the collection for specific user groups.

## USER GROUPS

The relationship with the users has changed over time. Not only are there many more, they have different expectations. Immediate online access and interactive participation has become the norm. The difference between consumer

and producer has become vaguer. Text, audio and video objects in the digital domain are not only retrieved but also created, enriched and combined, shared and reproduced.

Different types of users demand different types of accessibility and presentation. Sound and Vision structures its technical processes in such a way so it can be efficient and flexible in applying new developments in order to reach as many user groups in the best way possible. Integration and resource standardization are the key notions here. On the front-end, new specially designed web interfaces support optimization and differentiation of the various access levels of the catalogue. In addition, Sound and Vision presents resources for particular user groups in an appropriate context.

Given the ever increasing availability of digital (audiovisual) information, differentiation is the keyword for today's users. The modern user demands it. Information, including audiovisual information, can and must be made available to the individual regardless of time and place.



Sound and Vision's collections are accessible on a variety of platforms and it disseminates its material as much as possible adapted to the specific information needs of different user groups: media professionals and the creative industry, education and research, and the general public.

Sound and Vision tries to understand its users as much as possible. It can quickly act to meet the changing needs and behavior of the user by constantly monitoring collection use, by tracking how data flows move and through examination of the online domain. This pertains to the individual user as well as communities of users. This is realized by analyzing logs, attaching personal identifiers (recommendation technology) and regularly carrying out user research.

## **COPYRIGHT**

Sound and Vision's audiovisual material is copyrighted. The rights must always be cleared before use. Intellectual property rights are never included when material is disseminated

to users. This means that the material is only allowed for publication or viewing according to what is specified in a license agreement. The conditions for the (re-)use of certain material for educational and cultural uses are included in a collective agreement between Sound and Vision, the public broadcasting organizations, collective management organizations and associations of independent television and record producers in The Netherlands.

Sound and Vision strives to make as much of its collection accessible as possible and to offer a wide range of content. It therefore spends a lot of energy in reducing obstacles for re-use so that users face a minimal level of difficulty when wishing to make use of the collection. The Institute plays a coordinating administrative role in licensing. Positioned as intermediary between users on the one hand and rights holders on the other, it functions as a gateway, where all transactions are recorded. The assumption is, that by providing the proper service, both material (re-)use and rights holder's income will increase. In its role as broker, it creates optimum accessibility to its collections.

