

Digitization as Canonization:

The way the digitization process from Sound and Vision influences the memory of the gypsy holocaust.



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Abstract

This study explores the canonizing aspect of digitization through a case study. The collection of Sound and Vision, the Dutch national heritage institute, is part of the *cultural memory* that Jan and Aleida Assman outline. They describe the concept as a memory that is triggered by artefacts that are at display in cultural institutions. Canonization can be defined as the process that puts forth the Canon, which entails all that what is at display. This definition strongly resembles aspects of digitization as defined by multiple academics. This study claims that these two processes describe the same principle; they both entail the selection of material, ascribing value to it, preserving this material. This similarity is also visible in the Sound and Vision Institute. This claim is substantiated by a case study surrounding gypsy material in the Sound and Vision collection. Gypsy people are severely underrepresented in their archive and thus are barely included in its cultural memory. The main question in study is therefore: how does the digitization process of the Sound and Vision Collection shape a cultural memory that excludes gypsy history? On the basis of a Critical Discourse Analysis, it can be concluded that the process of digitization shapes a cultural memory that excludes gypsies by means of a process of canonization. This conclusion is derived from two major findings in this research: firstly, the fact that the process of digitization does in fact match the Assmanns' description of canonization and secondly, the fact that digitization shapes the Canon of a cultural institution, which is the essence of canonization. On a discourse level this study concludes that the priorities and values of the archivists are the basis on which material is selected for digitization – which also means preservation – and on which the metadata is assigned. This is the groundwork for the first finding. On the textual level this study explores the constitution of two search queries and its metadata. These reveal that gypsy content and metadata terms are systematically excluded from structures that could facilitate the search for gypsy material. The last section argues that gypsy history is not a part of the Canon, even though all that is digitized constitutes the Canon. This exclusion from the Canon can be ascribed to the digitization process, which substantiates the second finding. On the one hand, the conclusion that digitization has canonizing aspects validates archivists' anxieties about digitization, and on the other hand, the conclusion that canonization can take the form of digitization creates a new model that consolidates cultural memory and digitized archives.

Key terms: *Digitization, Canonization, Cultural Memory, Heritage Institutions.*

Introduction

The girl on the front page is widely known as “the girl with the headscarf”. The footage capturing her face was included in a film about Westerbork, a Dutch concentration camp, and became a famous symbol for the persecution of Jews in the Second World War. However, in the 1990s journalist Aad Wagenaar discovered her name and true ethnicity. The girl in the headscarf was revealed to be Settela Steinbach, a Roma gypsy from Eindhoven, the Netherlands.¹ This case is a prime example of the prevailing tendency to ignore gypsies in our historiography of the Second World War. During the war, half a million gypsy people were murdered, which accounted to 25 to 50 percent of the gypsy population in Europa at the time.² Nevertheless, the Romani or Sinti genocide, as it is called, is relatively absent in our historical narrative.³

How we experience the past and the present is largely based on *cultural memory*, which consist of narratives that are constructed on the basis of material that is on display in cultural heritage institutions such as museums, archives and institutes.⁴ Especially the Canon, which is the aggregation of all artefacts that are actively presented by these institutes, shapes this perception. *Canonization* is the process of forming this Canon and is defined as the active selection of artefacts that have been deemed valuable enough for preservation.⁵ Heritage institutions that hold this Canon are gradually embracing digital spaces for exhibition of their material, which entails digitization of analogue material. Digitization of the material changes the composition of what is displayed and thus changes the cultural memory. I argue, on the basis of an academic framework, that digitization has the same characteristics as canonization.

This claim will be substantiated by means of a case study. *Sound and Vision* is the name of the Dutch national audiovisual heritage archive that consists of an analogue archive and a digital archive.⁶ This case study uses gypsy historiography of The Second World War as an example of a marginalized narrative to investigate the way in which the digitization practices at Sound and Vision shape the cultural memory. One of the platforms on which the digital archive is displayed is CLARIAH Media Suite, which provides media scholars access to historical and contemporary media and collections such as the one from Sound and Vision.⁷ Within the Sound and Vision collection in CLARIAH Media Suite,

¹ Cherry Duyns, ‘Gezicht van het Verleden’ (VPRO, 27 December 2010).

² ‘Genocide of European Roma (Gypsies), 1939–1945’, Encyclopedia, accessed 28 January 2021, <https://encyclopedia.ushmm.org/content/en/article/genocide-of-european-roma-gypsies-1939-1945>.

³ Sybil Milton, ‘Gypsies and the Holocaust’, *The History Teacher* 24, no. 4 (1991): 375.

⁴ Jan Assmann, ‘Communicative and Cultural Memory’, in *Cultural Memories*, ed. Peter Meusburger, Michael Heffernan, and Edgar Wunder, Knowledge and Space (Dordrecht: Springer Netherlands, 2011), 110-111.

⁵ Aleida Assmann, ‘Canon and Archive’, in *Cultural Memories*, ed. Peter Meusburger, Michael Heffernan, and Edgar Wunder, Knowledge and Space (Dordrecht: Springer Netherlands, 2011), 99.

⁶ ‘Over Beeld en Geluid | Beeld en Geluid’, accessed 28 January 2021, <https://www.beeldengeluid.nl/organisatie>.

⁷ ‘What Is the CLARIAH Media Suite?’, CLARIAH Media Suite, accessed 28 January 2021, <https://mediasuite.clariah.nl/documentation/faq/what-is-it>.

the vast majority of the audiovisual material from the holocaust depicts Jewish people. Next to no footage of gypsy people can be found, even when actively searching for it. The case study will revolve around this finding.

This lack of representation of gypsies is not a solitary case, it is a recurring problem. There are multiple parties that want to draw more attention to the history of gypsies: (some) historians want to uncover neglected histories, and survivors and relatives of survivors want recognition.⁸ Besides investigating the influence of digitization on the cultural memory, this research also aims to aid in the efforts to retell the ‘forgotten’ gypsy histories. The main question that will lead this study will therefore be: How does the digitization process of the Sound and Vision Collection shape a cultural memory that excludes gypsy history?

This question will be answered through three sub questions that mirror the three levels of Critical Discourse Analysis: text, discourse and social practice. These questions are: Which linguistic structures and patterns can be recognized in the material and the metadata? Which powers are at play during the digitization process and how do they shape the digital archive in CLARIAH Media Suite? And; how does the practice of digitization influence the place of gypsy history in cultural memory?

Theoretical Framework

This research positions itself between two debates: the cultural memory debate and the digitization debate. These debates each have produced a concept that resembles the other. The digitization debate sees digitized archives as subjective entities whose composition is based on values that are ascribed to them, and the cultural memory debate describes canonization as the selection of archival material, ascribing value to this material, and actively preserving this material. Next sections elaborate this link between the two debates and concepts.

Canon(ization) and Archive

In their text “Archives, Records and Power: The Making of Modern Memory” Joan Schwartz and Terry Cook describe the fact that doing historical research on the basis of an archive is not simply the use of sources, but the compilation of a claim about the past on the basis of a framework of that which is remembered together.⁹ The persons who compile this archive have the power to direct the interpretations of history and choose certain interpretations to be remembered or forgotten. The

⁸ Henriette van Rijsingen, ‘Sabina wil erkenning voor vervolgte Sinti en Roma: “Wij leven nog elke dag met de oorlog”’, EenVandaag, May 15, 2019, <https://eenvandaag.avrotros.nl/item/sabina-wil-erkenning-voor-vervolgde-sinti-en-roma-wij-leven-nog-elke-dag-met-de-oorlog/>; Milton, ‘Gypsies and the Holocaust’, 375-376.

⁹ Joan M. Schwartz and Terry Cook, ‘Archives, Records, and Power: The Making of Modern Memory’, *Archival Science* 2, nr. 1 (March 1, 2002): 3.

construction of an archive thus always actively creates the narratives of history and knowledge that it helps produce.¹⁰

This idea of archives as institutional frameworks that shape what is remembered and what is forgotten is, among others, the base principle of *Cultural memory*. Cultural memory is a concept that is constructed by archeologist couple Jan and Aleida Assmann. Jan Assman describes it as institutes with stable symbolic artefacts which' associations span over multiple generations and situations. An example of cultural memory is the artefacts in a historical museum; the items evoke cultural memories to a certain history.¹¹ Aleida Assmann further expands on the concept of cultural memory by defining the systems within it. The cultural memory consists of the interaction between forgetting and remembering certain ideas and images.¹² Ideas and images can be actively forgotten by means of propaganda and destroying materials, or passively forgotten by accidently losing material and letting it deteriorate. Besides that, there are active and passive ways of remembering, which Aleida uses to guide her distinction between her concepts the *Canon* and the *Archive*.¹³ The Canon is the material that has been actively selected, has had value ascribed to it and is preserved to span generations. In the example of the historical museum, the exhibitions form the Canon.¹⁴ The Archive, on the other hand, is only passively collected because it is interesting enough to be archived.¹⁵ *Canonization* is the process that places the Canon on the foreground – that is selecting items, ascribing value and actively preserving – and this Canon forms our cultural memory.¹⁶

There have been multiple academics that tried to match the notion of the Canon and the Archive to digital archives as subjects. Digital archivist Abigail de Kosnik emphasizes the result archive digitization has had on the relationship between the Canon and the Archive. De Kosnik claims that all artefacts in digital archives are equally accessible, which means that the strong dichotomy between accessible and inaccessible material is lost. She argues that this is due to the disappearance of the structures that presented itself in analogue archives have been transformed into flat structures. Users of archives can choose online which artefacts they want to access and by doing this they create their own Canon. This means that there is no general divide between Archive and Canon.¹⁷

Philosopher Ekaterina Haskins substantiates De Kosnik's argument by arguing that the disappearance of Canon-Archive dichotomy in digital archives is due to the disembodiment of the

¹⁰ Schwartz and Cook, 'Archives, Records, and Power', 3-5.

¹¹ Jan Assmann, 'Communicative and Cultural Memory', in *Cultural Memories*, ed. Peter Meusbürger, Michael Heffernan, and Edgar Wunder, Knowledge and Space (Dordrecht: Springer Netherlands, 2011), 110–111.

¹² Aleida Assmann, 'Canon and Archive', in *Cultural Memories*, ed. Peter Meusbürger, Michael Heffernan, and Edgar Wunder, Knowledge and Space (Dordrecht: Springer Netherlands, 2011), 97.

¹³ A. Assman, 'Canon and Archive', 98-99.

¹⁴ A. Assman, 'Canon and Archive', 100.

¹⁵ A. Assman, 'Canon and Archive', 102.

¹⁶ A. Assman, 'Canon and Archive', 99.

¹⁷ Abigail De Kosnik, 'The Canon and the Archive', in *Rogue Archives: Digital Cultural Memory and Media Fandom* (Cambridge: The MIT Press, 2016), 66-67.

artefacts.¹⁸ According to Jan and Aleida Assmann, cultural memory is triggered by physical aspects of the material; it's physical location and the physical state determine whether it belongs to the Canon or the Archive.¹⁹ The dependence on physicality maintained the structures within cultural memory. These structures are disrupted by the disembodiment that takes place during digitization.²⁰ The digital imprint of an artefacts does not occupy a physical space in the institution, which means that physical location is no longer a determining factor in placing an artefact in the Archive or the Canon.²¹

What aforementioned academics did was take the digital archive as a subject and tried to apply the canon-archive dichotomy; in a way they were trying to match *result of digitization* to *result of canonization*. In this research I will be sizing the *process of digitization* up to the *process of canonization*. These two are surprisingly similar, as I will argue in the next section.

Digitization

The literature surrounding digitization of analogue materials is based on the idea that the digital turn has had a positive influence on archives. However, many academics have refined and nuanced this optimistic view. It is notable that the earlier texts seem more utopian, while the later texts reflect critically on this positive approach.

An example of a utopian approach is visible in film academic Thomas Nachreiner's text where he emphasizes that digitization solves a problem all physical material is affected by: physical decay.²² Especially audiovisual files are vulnerable to this as they have a limited life span and can start to disintegrate spontaneously. Furthermore, the rapid succession of audiovisual formats throughout history has become a problem, since the various machines needed to read these formats have become rare.²³ Digitizing acts as a form of preservation, and thus can be tied to the *actively preserving* characteristic of canonization.

During the same time period archive researcher Kate Theimer wrote about another advantage of digitization. In her text "What Is the Meaning of Archives 2.0?", Theimer introduces her concept *Archive 2.0*. With this she means to indicate the significant progress in the manner in which archives are presented to their users, when compared to analogue archives, which she calls *Archive 1.0*.²⁴ *Archive 2.0* would provide greater accessibility and the archives would be more flexible and user friendly. According to Theimer, the concept reflected contemporary ideas about the practice of

¹⁸ Ekaterina Haskins, 'Between Archive and Participation: Public Memory in a Digital Age', *Rhetoric Society Quarterly* 37, no. 4 (Oktober 1, 2007): 405.

¹⁹ A. Assman, 'Canon and Archive', 98-99.

²⁰ Haskins, 'Between Archive and Participation', 405.

²¹ Haskins, 'Between Archive and Participation', 408.

²² Thomas Nachreiner, 'The Digitization of Audiovisual Archives. Technological Change within the Structures of Reproduction.' (Conference, Digital Memories: Exploring Critical Issues, Salzburg, Januari, 2009), 5.

²³ Nachreiner, 'The Digitization of Audiovisual Archives', 3-4.

²⁴ Kate Theimer, 'What Is the Meaning of Archives 2.0?', *The American Archivist* 74, no. 1 (April 1, 2011): 60 - 64.

archiving, and the characteristics ascribed to Archive 2.0 had been readily implemented in digital archives.²⁵ I do agree with Theimer on the fact that digitization has a positive impact on accessibility on the archives and therefore makes the work of researchers easier.

However, I do also agree with later academics that we shouldn't turn a blind eye to the negative effects of archive digitization. One of the most influential critics on this utopian view on digitization comes from *The New York Times*. In her article "History, Digitized (and Abridged)" technological journalist Katie Hafner expresses her concern about the fact that a big part of all historical artifacts remain undigitized, and thus is at risk for falling into oblivion. These incomplete archives may cause distorted narratives of the past. Although Hafner takes a critical stance against the incomplete archives, she does not blame the archivists. Digitizing all analogue material is simply not realistic as it is very time consuming, is very costly and there are copyright laws and claims that need to be considered.²⁶ Digitization thus entails active *selection*.

Hafner's article only touches upon the fact that digitization meant selection but never answers the question *what* is being selected for digitization. There have been multiple case studies that investigate this question, and many draw a similar conclusion: the corpora of digitized historical archives represent the biases of their archivists. Postcolonial archivist Michele Pickover's emphasizes that the constitution of physical collections is already biased, and that digitization only reinforces the problem by adding an extra layer of biased curation.²⁷ The biased view of the archivists and digital archivist shape the archives which creates faulty representations; only that what has *value* ascribed to it deemed worthy of being digitized.

Archivist Alexis Ramsey acknowledges the addressed inequality in digital corpora and illustrates these by describing the selection process for digitization. Ramsey explains that what collections are digitized strongly depends on the priorities of the archive keepers. Because currently it is impossible to digitize everything, archive keepers have to consider what collections they deem the worthiest. She gives the example of the university that only digitizes artifacts that have a connection with the history of the university.²⁸ She calls for remaining critical towards digitized material and always keep asking the question "why is this material digitized?"²⁹ Ramsey agrees with Hafner on the idea that digitization will drive certain material into obscurity but adds the dimension that this is because less *value* is attached to this material.³⁰

²⁵ Theimer, 'What is the Meaning of Archives 2.0', 59-64.

²⁶ Katie Hafner, 'History, Digitized (and Abridged)', *The New York Times*, March, 10 2007, <https://www.nytimes.com/2007/03/10/business/yourmoney/11archive.html>.

²⁷ Michele Pickover, 'Patrimony, Power and Politics: Selecting, Constructing and Preserving Digital Heritage Content in South Africa and Africa' (IFLA Library, August 12, 2014), 3.

²⁸ Alexis E. Ramsey, 'Viewing the Archives: The Hidden and the Digital', in *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, ed. Alexis E. Ramsey et al. (Carbondale: Southern Illinois University Press, 2009), 84.

²⁹ Ramsey, 'Viewing the Archives', 80.

³⁰ Ramsey, 'Viewing the Archives', 84.

Digitized archives are not perfect: they are deformed, incomplete and formed according to values, bias and priorities. The aforementioned academics all express anxieties about the influence of constructed archives on our perception of the past. Although these academics do not outwardly state it, they all build upon the claim that digital archives are conceived through a process in which items are selected and presented based on the value that archivists ascribed to them. It is this compiled definition that is used to compare the *process of digitization* to the *process of canonization*.

The interpretation of the (digitized) archives depends on this process of digitization. As mentioned before, Hafner expressed concern about incomplete archives that cause incomplete interpretations, but there are more ways in which digitization influences the reception of the archives. Archive academic Charles Jeurgens builds upon Hafner's article by elaborating on the other shortcomings of digital archives. Firstly, he emphasizes the loss of contextual (historical) structures that were originally respected in analogue archives. Inventories used to act as lenses through which people could interpret the material better, but this dimension is lost during digitization. Digital archive search engines usually disregard these assigned positions in the collection by selecting the material based on the relevance of the individual artefact. In addition, the constitution of the inventory itself is a historical artefact in itself, which is made transparent in the digitization process.³¹ Secondly, Jeurgens worries about the fact that most physical dimensions of the artefacts remain undigitized and aren't included in the metadata. Jeurgens gives the example of historical letters that exude an odor that points to the presence of the plague in an area.³² These two arguments are similar to De Kosnik's and Haskins' statements about the loss of structure within cultural memory due to the disembodiment of the items.

Johanna Drucker elaborates on this claim that the reliance of digitization on metadata influences the way archives are interpreted. She sees metadata in digital archives as performative in two ways.³³ Firstly, they are performative in their description of the text. According to Drucker, all text, regardless of form, is bound by rules and is based on encoding. Examining metadata uncovers the rules and codes that constitute the (composition) of the text and shows the ways in which these are performed in the metadata.³⁴ With digital archives, the metadata thus are actively constituted by the interpretations of the producers, which are the metadata archivists. This sentiment that archivist shape the composition and (metadata) structures is in line with academics described above. Secondly, the metadata are performative in the sense that they "call forth behaviours, prescribe and delimit domains, and set out the parameters on which knowledge is shaped and bounded".³⁵ In the case of the digital archive this

³¹ Charles Jeurgens, 'The Scent of the Digital Archive: Dilemmas with Archive Digitisation', *Low Countries Historical Review* 128, no. 4 (2013): 36-37.

³² Jeurgens, 'The Scent of the Digital Archive', 40-42.

³³ Johanna Drucker, 'Performative Metatexts in Metadata, and Mark-Up', *European Journal of English Studies* 11, no. 2 (August 2007): 178.

³⁴ Drucker, 'Performative Metatexts in Metadata, and Mark-Up', 178.

³⁵ Drucker, 'Performative Metatexts in Metadata, and Mark-Up', 178.

means that the metadata that direct the search engine actively stir towards a certain interpretation of the material.

Linking the debates

One can easily find similarities between recent claims about digitization and the definition of canonization. Both are described as the selection of material that has value ascribed to it, and this material is actively preserved (for example through digitization). These concepts are also grounded in the same understanding as described by Jeurgens, Drucker and the Assmanns: the constitutions of (digitized) archives influence peoples' interpretations of the material. The following are my theoretical ideas on the link between the concepts of canonization and digitization.

Aforementioned anxieties of digital archivists – the fear that some histories are forgotten due to digitization - are grounded in both the cultural memory and digital archives debates, but neither debate fully reveal the theory behind these anxieties. Researching the Canon-Archive model in relation to digital archives as previous academics have done does not explain these anxieties. The shift of focus towards the similarities between the *processes* of canonization and digitization in this research does. Arguing that they describe the same process explains that the canonizing characteristic of digitization is what drives the anxieties of the digital archivists. These archivists (subconsciously or not) recognize the influence digitization can have on cultural memory.

This claim also offers a solution to the problem that has arisen with the attempts at matching the Canon-Archive dichotomy of cultural memory to digitized archives. The disembodied character of the digital archives disrupts the traditional canon-archive dichotomy, but I argue that the concept of canonization provides the means to adapt the model to the digital archives. When interpreting digitization as canonization the dichotomy shifts away from the Archive as the material that is not displayed and the Canon as that what is displayed. Viewing the process digitization as canonization leads to the notion that the result of digitization must be the Canon. Following this reasoning, the undigitized constitutes the Archive.

Critical Discourse Analysis

The sub questions that will be answered in this research are derived from the methodology that will be used, the Critical Discourse Analysis (CDA) model. Linguist Norman Fairclough, the founder of CDA, argues that his methodology focusses on how powers present themselves in languages and influence the social practices that flow from the language.³⁶ The phenomenon that will be investigated, the presence of Second World War gypsies in the Sound and Vision Collection in CLARIAH Media Suite,

³⁶ Norman Fairclough, 'Critical Discourse Analysis and the Marketization of Public Discourse: The Universities', *Discourse & Society* 4, no. 2 (1993): 135.

and CDA complement each other since the producers of the text - which is the collection of demarcated artefacts - have power over the way in which gypsies are represented. This connects to Fairclough's intention to analyze language as a tool of power.³⁷

To do this, Fairclough created a model consisting of three dimensions: text, discourse and social practices.³⁸ The order of dimension in Fairclough's model is based on expansion; 'text' concerns the primary building blocks of the text, 'discourse' concerns the production and constitution of the text, and 'social practices' concerns broader societal structures. My analysis will be based on this model but will divert from its order of dimensions. Firstly, I will analyze the production and constitution of the text, secondly the text itself, and lastly the social practices. I found that this aids my argument and is more sufficient as the discourse dimension sets out information needed to fully grasp the other two dimensions.

On a discourse level, this research looks at the production and constitution of the Sound and Vision Collection. This will be investigated through five interviews conducted with Sound and Vision employees who are currently in charge of the digitization of the collection, or archivists who were previously in charge. The positions of the interviewees are diverse which creates a multitude of perspectives on choices that have to be made. The first main question of the interview was always about the choices they make while selecting material for digitization and/or adding metadata. During the conversation that followed, I ensured that we discussed the 'balance in the archive'. These interviews are transcribed and are included as Appendix A. In line with Fairclough, the discourse surrounding the choices made in the digitization process reveals which material and metadata are valued by the archivist mentioned earlier.³⁹ Since Fairclough is concerned with powers that add value when producing a text, this will be the sub question that are answered on this level: which powers are at play during the digitization process and how do they shape the digital Sound and Vision Collection in CLARIAH Media Suite?

The text that is subject to analysis on this level is the constitution of the demarcated material and the metadata that uphold the structure behind the search queries and reveal the relationships between the material. On this textual level, the analysis will primarily focus which material is and is not available, and questions how the material is labeled in the metadata. The sub question that will be answered here is: which structures and patterns can be recognized in the constitution and metadata of the material that is presented in CLARIAH Media Suite? To keep the research viable and the query results relevant, the material has been derived from two search queries in CLARIAH Media Suite: the first one is the result of the search term "joden" (Dutch for Jews) and the other is the result of the term "zigeuner" (Dutch for gypsy). Both queries were set to only include material produced between 1939

³⁷ Fairclough, 'Critical Discourse Analysis and the Marketization of Public Discourse', 135.

³⁸ Norman Fairclough, 'A Social Theory of Discourse', in *Discourse and Social Change*. (Cambridge: Polity Press, 1992), 73.

³⁹ Fairclough, 'A Social Theory of Discourse', 71.

and 1945, as the gypsy deportations took place in this timeframe.⁴⁰ The contents of the search queries and respective relevant metadata all been thoroughly inspected in its entirety in search of gypsy related content and/or metadata. These results are presented in Appendix B.

The third and final level will be less of an analysis and more of an assembly of the findings and the theory. It connects the first two levels by claiming that the powers described on the discourse level have ‘caused’ the findings within the text. At the same time, these findings are connected to the concept of cultural memory, and by doing this carries the analysis into the realm of social practices. It will question the influence of the powers that drive digitization (that are described on the other two levels) on the place of the gypsies in the cultural memory of Sound and Vision. This place within cultural memory strongly influences the ways in which societal groups such as gypsies can produce their own narratives and identities. The sub question that is answered on this level is: how does the practice of digitization influence the place of gypsy history in cultural memory?

Influencing powers

This section of the analysis will look at the way the (gypsy) material and the metadata are produced and will investigate which powers influence this production. To understand these powers, one needs to consider the history of the Sound and Vision digital collection. The Netherlands Institute for Sound and Vision is an institution that manages the Dutch audiovisual heritage, which among others includes amateur films, corporate films and material from the public broadcasters. Besides looking after a physical and digital archive, the institute also manages a museum and provides media professionals with the ability to use the material from the archive.⁴¹ Film digitizer Danuta Zoledziewska explains that if media professionals want to use material that has not yet been digitized, they can place an order, and within three weeks the material will be available in the preferred format.⁴²

During the period from 2007 to 2014, Sound and Vision received funding to bulk digitize their collection, and managed to digitize forty to fifty percent of their analogue material.⁴³ After the project, the productivity of the digitization team strongly declined due to the fact that the team could no longer afford the people that it had taken on during the project and the costs of outsourcing the digitization of certain collections. The productivity had dropped so significantly that the digitization team was now struggling to keep up with the ongoing external orders and the expectation to digitize the backlog of analogue material.⁴⁴ The attempts of Sound and Vision to digitize as much material as possible

⁴⁰ Milton, ‘Gypsies and the Holocaust’, 375-384.

⁴¹ ‘Over Beeld en Geluid | Beeld en Geluid’, accessed 28 January 2021, <https://www.beeldengeluid.nl/organisatie>.

⁴² Danuta Zoledziewska, Appendix A, IX.

⁴³ Valentine Kuyper, Appendix A, XVII; Arnoud Goos, Appendix A, II; Danuta Zoledziewska, Appendix A, IX.

⁴⁴ Arnoud Goos, Appendix A, II. 2

reinforces the statement that Katie Hafner made in *The New York Times*: it is unrealistic to expect institutes to digitize all their material.⁴⁵ In line with Hafner's article, the institute had to consciously select material. Danuta explains that in order to rationalize their choices they reverted from a system of bulk digitization to one based on digitization on demand.⁴⁶ The team defined a list of priorities when selecting material for digitization:

1. The orders from the media professionals should always have first priority.
2. Second priority are the internal orders. Sound and Vision employs conservers that manage (museum) collections and who are able to order for analogue material to be digitized.
3. On the third place come the acquisitions. Sound and Vision mostly employs passive acquisitions; people offer audiovisual material, and the acquisition team decides whether they will accept it in their collection.
4. Digitizing the backlog of analogue material is last priority.⁴⁷

This list ties into the theory of Alexis Ramsey, who writes that what is being digitized strongly depends on the priorities of the institution.⁴⁸

This influence that Ramsey points out becomes visible when examining the prominent role audiovisual professionals have in this selection. This role is so substantial that the second and fourth priority often get neglected. Madelon of the acquisition department states that this digitization on demand principle causes 'holes' in the collections as the demand for material is not balanced.⁴⁹ Collection conserver Valentine Kuypers recognizes this issue but explains that it is difficult for her to get the missing material digitized as the digitization department is always busy digitizing material for external parties.⁵⁰ Thus, in reality, the digitization on demand principle blocks the efforts in creating balanced digital collections. It also overshadows the efforts of eliminating the analogue backlog. Danuta explains that, in reality, the only way material in the backlog is digitized is when it is ordered for digitization by a media professional, which moves it to number one on the priority list.⁵¹ She and Paulo Fonseca express their concerns about this unguided selection process as they emphasize that soon a lot of material will get lost because it was not deemed valuable for the media professionals.⁵² The demand from the media professionals thus drives the selection of the material that compound the digitized

⁴⁵ Katie Hafner, 'History, Digitized (and Abridged)', *The New York Times*, March, 10 2007, <https://www.nytimes.com/2007/03/10/business/yourmoney/11archive.html>.

⁴⁶ Danuta Zoledziewska, Appendix A, IX; Arnoud Goos, Appendix A, III.

⁴⁷ Danuta Zoledziewska, Appendix A, X.

⁴⁸ Ramsey, 'Viewing the Archives', 84.

⁴⁹ Madelon Nooij-Pallas, Appendix A, XXXI.

⁵⁰ Valentine Kuypers, Appendix A, XX-XXI.

⁵¹ Danuta Zoledziewska, Appendix A, X.

⁵² Danuta Zoledziewska and Paulo Fonseca, Appendix A, XIII.

archives and in doing so dictates what is being preserved and what is visible through the digitized archive.

Not only the priorities of the archivists but also their values dictate what is being preserved. Michelle Pickover described this process in her own case study where she found that the values of the archivists were implemented in the archive.⁵³ Sound and Vision mirrors this finding and exceeds it by structurally attaching values through their value system. All material that enters the Sound and Vision archive receives a label, called the ‘preservation level’, which categorizes the value of the material. Madelon explains that artefacts can receive a level A, B, C or D, with A being the most valuable items and D being without real value. This assigned value ‘predicts’ if something is going to be kept in the archive when it is being updated; only items containing an A or B label are deemed worthy enough of remaining in the archive. However, she explains that there are no guidelines that the archivists use to assign these levels, that instead they use their gut feeling to do it.⁵⁴ It is thus quite literally the value and opinion of the archivists that assigns value to the items that are deemed worthy of preservation.

The archivists not only decide what material is worthy of preservation, they also decide what key terms are valuable enough to be added to the metadata. Drucker calls this the descriptive performative aspect of metadata, the values of the archivists are encoded in the metadata.⁵⁵ Madelon, who is one of the people who writes the metadata, describes that “back in the days” the metadata the archivists added had to comply with strict extensive guidelines. However, after the launch of the current digital archiving system called DAAN, the strict guidelines were let go. Madelon argues that the people who currently work at Sound and Vision have enough experience adding metadata that they know what they are doing, and work based on their gut feeling. When asked whether there is a surveillance system in place to prevent the inclusion of subjective metadata, she admits there is no monitoring.⁵⁶ The values that are encoded into the metadata thus remain unregulated. The other performative factor takes the shape of the search engine that collects material based on this metadata. This means that, since the adding of metadata is unmonitored, the decisions and values of the metadata archivists directly influence what is visible when searching for specific search terms.

To summarize, selection for digitization is primarily driven by the archivists; choice to prioritize the demand from the audiovisual sector, which means that only material with production value gets preserved. During the digitization process the archivists also add value to the material by categorizing it and adding metadata based on their own feeling. From this, one can conclude that the digitization process in Sound and Vision can indeed be described as actively selecting material based on certain values that dictate what is being preserved and what is accessible and visible. This description

⁵³ Pickover, ‘Patrimony, Power and Politics,’ 3.

⁵⁴ Madelon Nooij-Pallas, Appendix A, XXXII-XXXIII.

⁵⁵ Drucker, ‘Performative Metatexts in Metadata, and Mark-Up’, 179.

⁵⁶ Madelon Nooij-Pallas, Appendix A, XXIX.

strongly coincides with the concept of canonization: the archivists – and in turn the audiovisual sector - actively push certain material to the foreground and ensure visibility by digitizing it.

Metadata structures

The previous section described the different factors that ascribe value to the material in the digitized archive. This part of the analysis will analyze whether the material and the metadata from the corpus display any kind of patterns and or structures that indicate a bias. This is done by comparing the representation of gypsies to the representation of Jews in the digitized archive.

The invisible gypsy material

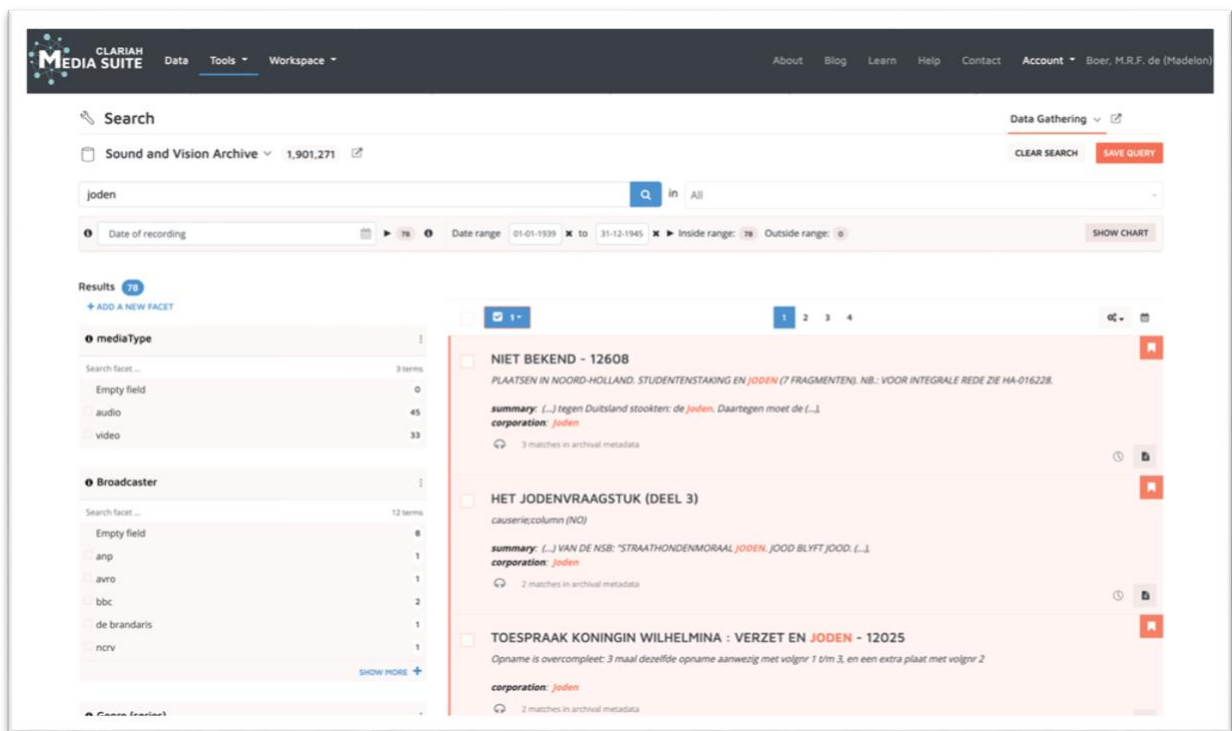


Figure 1: Screenshot the Jewish-query. 17-01-2021.

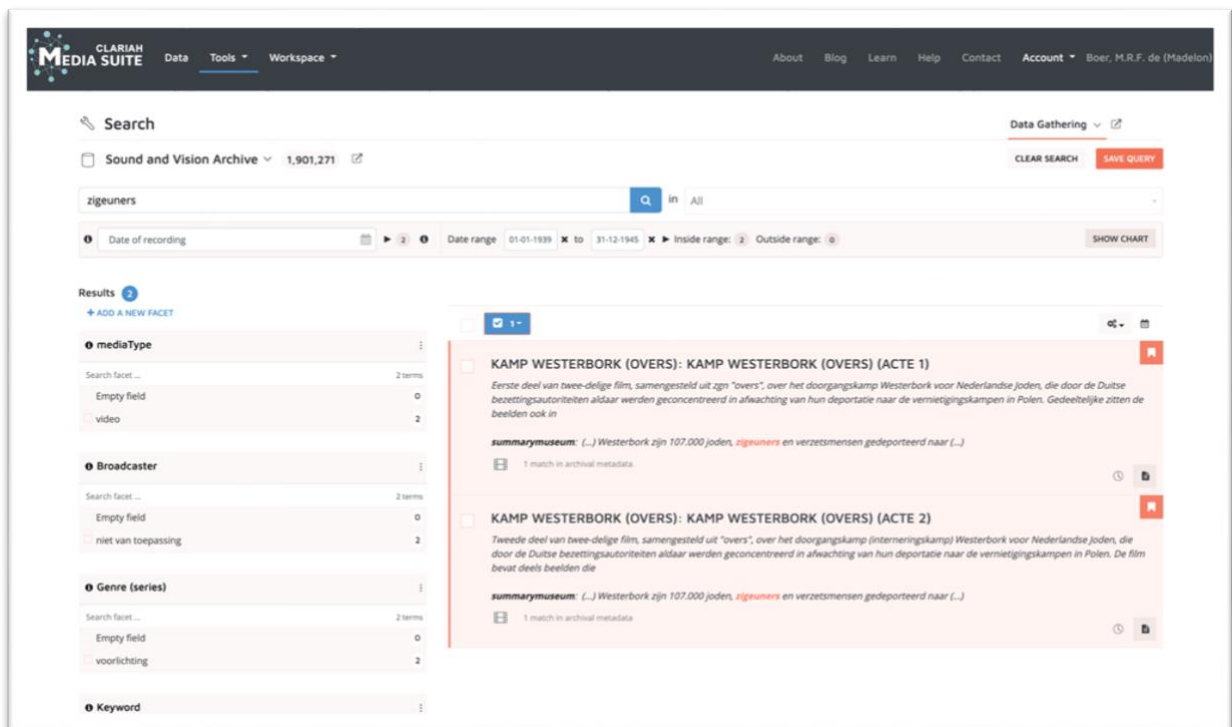


Figure 2: Screenshot from the gypsy-query. 17-01-2021

As can be seen in figure 1 and 2, there is a clear difference in the collection in the amount of hits regarding gypsy related terms and Jewish terms. The search term “joden” (“Jews”) results at the time of data collection in 78 hits, of which 75 are related to the Second World War. This query and its results shall be called the Jewish-query and can be found in Appendix B. The term “Zigeuner” (“gypsy”) only results in two hits and shall be called gypsy-query. These two hits are two acts of the Westerborkfilm from which the shot of Settela in the introduction is derived. Terms related to the gypsy community and gypsy deportation such as “Porajmos” – the gypsy holocaust -, “Sinti” and “Roma” – the two most prominent gypsy groups -, “Zigeunerin” (German and Dutch for a female Gypsy person) and Zigeunerlager – the extermination camp specifically designed for gypsies - , all yield no results. I do realize that the number of Jews that were involved in the Second World War was far greater than the number of gypsies involved, which explains why there are more hits related to Jews compared to gypsies. However, the difference in numbers in the collection is far greater than can be ascribed to this difference in involvement.



Figure 3: Still from the amateur film “*Huwelijk 25-02-1942 Ria Verrulen & Curt Kahn*”. Depicts gypsy travellers.

By looking solely at the results gathered with the Jewish-query, one finds a few artefacts related to gypsy people that are not included in the gypsy-query. The most prominent ones that clearly mention or show gypsy people are an audio fragment on the national initiative to support deported people called Volksherstel, an amateur film that shows gypsy people and an act from the Westerbork film.⁵⁷ When browsing the Jewish-query one also easily finds material that does not contain gypsies but is heavily connected with gypsy history. For example, documentaries on camps such as Sachsenhausen and Auschwitz-Birkenau document the living conditions of the thousands of gypsies that were held and/or killed there.⁵⁸ The underrepresentation of gypsies in the collection is thus not wholly due to the fact that there is little gypsy material available.

⁵⁷ *VOLKSHERSTEL AMSTERDAM*, Video (Polygoon, 1945); Appendix B, no.73; Walther Kahn, *AMATEURFILMS FAMILIE KAHN: Huwelijk 25-02-1942 Ria Verrulen & Curt Kahn / 25 Jaar Huwelijksfeest 1967*, Video, 1942; Appendix B: no. 6; Jordan Breslauer, *KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 4)*, Video, 1944;

Volksherstel, amateurfilm familie Kahn, Westerbork acte 4 Video, 1944; Appendix B, no. 32.

⁵⁸ *UN Holocaust Memorial Ceremony - International Day of Commemoration in Memory of the Victims of the Holocaust*, UN Web TV, 2020, <http://webtv.un.org/watch/un-holocaust-memorial-ceremony-international-day-of-commemoration-in-memory-of-the-victims-of-the-holocaust/4724940698001/?term=>, 1.29.29; Appendix B, no. 69; Appendix B, no. 19.

Excluding performances in the metadata

The fact that the gypsy material described above is not picked up by the gypsy-query is due to the fact that the metadata of these artefacts do not perform gypsy related sentiments. In CLARIAH Media Suite the user can see why the search engine has selected specific artefacts and can most of the time (if the restrictions allow it) access the full metadata. In doing so it reveals the performative aspect of the metadata that Drucker describes, it shows the way in which the metadata calls forth certain material on which the user must base their interpretation.⁵⁹ Almost always the engine found a similarity between the search term and one or more of three metadata fields: title, summary and/or corporation. Since the engine primarily selects based on these last two fields, these are the ones that will be investigated for deeper patterns and structures.

```
  ],
  "rightslicense": [
    "License check"
  ],
  "guest": [
    {
      "name": [
        "Stoffels, Jan"
      ],
      "role": [
        "CORR. TELEGRAAF"
      ]
    }
  ],
  "geographical": [
    "Duitsland",
    "Neurenberg"
  ],
  "corporation": [
    "Joden"
  ],
  "subjectterm": [
    "concentratiekampen",
    "oorlogsmisdaden",
    "recht"
  ],
  "annotation": [
    "Oud archiefnr: oudHA-000762"
  ],
  ],
```

Figure 4: Metadata excerpt from the Jewish-query. "Verslag Neurenberg-proces tegen nazi-leiders." 17-01-2021.

```
  ],
  "genre": [
    "reportage",
    "amateuropname"
  ],
  "corporation": [
    "Tweede Wereldoorlog",
    "Joden",
    "jaren 40"
  ],
  "id": "2101608050034630331",
  "date_created": 1163804400000,
  "date_last_updated": 1570474762640,
  "site_id": "PGM81515"
  },
  "assetItems": [
    {
      "category": [
        "Analogue"
      ],
      "carriernumber": [
        "16-1987N"
      ],
      "carrierypeid": [
        "FILM"
      ],
      "materialType": [
        "film"
      ],
      "formatid": [
        "16 mm"
      ]
    }
  ],
```

Figure 5: Metadata excerpt from the Jewish-query. "Onderduik in Haarlemmermeer". 17-01-2021.

The corporation field “is like a key term for organizations and population groups.”⁶⁰ Figure 4 and 5 present examples of metadata fields from the Jewish-query. Most of the hits from this query contained the term “joden”, which makes sense since Jews form a population group that is portrayed in the material. What is peculiar is that “zigeuner” is not once used as a term under corporation, even though

⁵⁹ Drucker, ‘Performative Metatexts in Metadata, and Mark-Up’, 179.

⁶⁰ Madelon Nooij-Pallas, Appendix B, XXVII.

it also portrays a population group. The term is not even included in the corporation fields of the two hits from the Gypsy-query. Madelon ensures in her interview that the term is available in the thesaurus that is used for the metadata and thus can readily be used for the corporation field.⁶¹ This indicates that the gypsy population is not performed as such into the encoding of the metadata.

The fact that the term “zigeuner” is never used in the corporation field excludes gypsies from structures that facilitate the search for material. The inclusion of a term in the corporation field allows for a population group to find material related to them. The metadata in figure 3 illustrates this, as it only includes a Jewish term in the corporation field. Jewish people would not have been able to identify with the images of the persons in hiding it depicts, had the term not been included.⁶² Cases such as these raise the question which videos are not captured by the gypsy-query because the gypsy label not included in the corporation field. The exclusion of gypsy terms from the corporation field thus shows that the metadata also does not perform gypsy interpretation in the sense that it does not call forth identification among gypsies.

A similar conclusion can be drawn from the findings in the summary field. Summaries are important as they allow for information to be shared without necessarily having to refer to the audio or video file. The summary field can contain multiple summaries and these summaries can have different ‘names’ or ‘tags.’ When looking closely at the summary fields from the two gypsy-query hits I stumbled upon an interesting finding. The two hits from the query are two acts from the Westerbork film, an original film about a Dutch concentration camp, and both (summary)metadata mention gypsies.⁶³ The inclusion of gypsies in these summaries is positive in light of the exclusion the term “zigeuner” has faced in other gypsy related material and other metadata fields. However, the matches in the metadata from both hits originate from a “summarymuseum”, and the other archival summaries only refer to Jews and do not mention gypsies once. The fact that only the summary from the museum mentions gypsies is worrying, since the archivists that processed the film did not think to include gypsies in any of their descriptions. The metadata did not initially perform any gypsy interpretations, but this was later added by the museum.

The absence of gypsies in broader structures

Another structure gypsy history is excluded from is the advantage that comes with being included in data packages. Some artefacts contain the combined metadata of multiple artefacts that used to be included in the same collection. As mentioned before by academic archivist Charles Jeurgen, digitization of individual artefacts presents the risk of removing the context of the artefact’s place in

⁶¹ Madelon Nooij-Pallas, Appendix B, XXVII.

⁶² Michel Mogendorff, *ONDERDUIK IN HAARLEMMERMEER*, 1942; Appendix B, no. 40.

⁶³ Jordan Breslauer, *KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 1)*, Video, 1944; Appendix B, no. 75; Jordan Breslauer, *KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 2)*, Video, 1944; Appendix B, no. 76.

the collection.⁶⁴ This problem is somewhat subdued by the act of including all metadata from the collection into the individual artefact's metadata. Now, a match between the query term and one of a collection's artefacts' metadata brings up all of the artefacts. This presents the opportunity to look at artefacts that are not directly related to the search term. All the artefacts are related to each other, because the collection has been carefully constructed. This means that the ones that did not originally contain the metadata term "joden" also carry some value; these artefacts provide a context for the information from the individual artefact that matched. This argument reaches further than the digitized material, it also entails undigitized material which' metadata has been linked to digitized material. Most of the time the metadata from the undigitized material contains a summary, which provides more context information beyond the digitized material. The low number of hits in the gypsy-query is worrying in light of collections like these. It shows a lack of embeddedness of the term "zigeuner" and other related terms in the collections that are being digitized, and it hints at the possibility of undigitized material not containing gypsy related terms either.

What can be concluded from this analysis is that gypsy related content exists that is not included in the gypsy-query. This material is excluded from the query because it is disconnected from infrastructures that would have provided users in search of gypsy content to find it. This disconnect stems from the fact that gypsies as a population group are not performed in the corporation field and the summaries. This disconnect also prevents that users can access context material on gypsies, as gypsy terms are not performed in any metadata packages. There are thus next to no ways in which the archive actively presents gypsy related content as related to gypsies.

Gypsies in the Canon

In his interview Arnoud Goos, digital archivist at Sound and Vision, states: "We are the memory of The Netherlands."⁶⁵ Danuta explains that almost no one actually physically visits the archive to view the analogue archive, which means that the storage of this memory relies primarily on the digital archives.⁶⁶ This section of the analysis discusses how the practice of digitization described in previous sections influences the idea of Sound and Vision as a memory institution, and how these influences shape the representation of gypsies in de digitized archive.

Archives such as the Sound and Vision Collection, and other audiovisual digital archives, form what Jan and Aleida Assmann describe as cultural memory; they are cultural institutions that hold items that evoke a memory. The items themselves do, of course, not have a memory but they trigger memories

⁶⁴ Jeurgens, 'The Scent of the Digital Archive', 36-37..

⁶⁵ Arnoud Goos, Appendix A, VII.

⁶⁶ Danuta Zoledziewska, Appendix A, IX.

and tell stories that can later be recalled as a memory. These memories are not individual ones; they recall the identity of a group of people.⁶⁷ An example is the images of the Jewish children on the farm depicted in the “Onderduik in Haarlemmermeer” film that recall the memory of Jewish people being repressed and chased into hiding.⁶⁸

Within institutions such as Sound and Vision, the Assmann’s distinguish between two realms in which items can be located: the passive Archive, which is constituted of all material that are in the possession of the institutes but are not presented as valuable, and the Canon, which is actively presented as valuable and is preserved.⁶⁹ According to this distinction, the digital archive of Sound and Vision is part of the Canon; it is actively presented on platforms such as CLARIAH Media Suite and DAAN. The place of the digitized archive in the Canon is also evident in the fact that the digital archive is often used to construct narratives and identities.⁷⁰ Arnoud Goos and Danuta Zoledziewsk both state that the majority of the digitization on demand orders come from filmmakers that want to produce documentaries on the past.⁷¹ What is included in the digitized archives is visible, can evoke memories and can be used to produce narratives. Thus, in this case, as De Kosnik already argued, the digitized material can be allocated to the realm of the Canon.⁷²

On the basis of this and previous findings in the metadata, I argue that – even though gypsy material is digitized and thus is part of the Canon - gypsy history is excluded from it. The material that depicts gypsy history is not actively presented as gypsy material; the metadata does next to nothing to present this material as gypsy related. These excluding structures in the metadata make it hard for gypsies to find material related to them. This in turn makes it difficult to evoke (cultural) memories and identities from the archive. This would not have been a problem, had gypsy history been imbedded in the metadata the way Jewish history is. What can be derived from this is that simply digitizing the material containing certain content, such as gypsies, is not enough for this content to become part of the Canon; it also needs to be actively presented in the digitized archive through inclusive metadata.

This exclusion of the gypsy history from the Canon may be traced back to the powers that are at play during the digitization process, both at the level of the metadata and the selection of material. The fact that gypsy terms are not included in the metadata can be attributed to the values of the metadata archivists that did not include the gypsy terms. This does not necessarily mean that these people purposely excluded gypsy terms from the metadata. However, this still means they subconsciously did not value the gypsy aspect of the artefact to be worthy of a place in the metadata. In doing so they excluded the gypsy content from the structures that dictate what is actively presented in a search query.

⁶⁷ J. Assmann, ‘Communicative and Cultural Memory’, 110-111.

⁶⁸ Michel Mogendorff, *ONDERDUIK IN HAARLEMMERMEER*, 1942.

⁶⁹ A. Assman, ‘Canon and Archive’, 100-102.

⁷⁰ A. Assman, ‘Canon and Archive’, 101.

⁷¹ Danuta Zoledziewska, Appendix A, IX; Arnoud Goos, Appendix VII.

⁷² De Kosnik, ‘The Canon and the Archive’, 66-67.

This (subconscious) choice whether to include a term or not thus determines what is presented and what constitutes the Canon.

Unfortunately, I was unable to research the artefacts that had not yet been digitized. This means I can only speculate about the actual influence described powers have on the composition of the digitized archive as Canon as it cannot be compared to the composition of the analogue material. It has been confirmed by Valentine that undigitized material on the Second World War does exist in the analogue archive. However, she does not know for certain if this includes any material on gypsies.⁷³ Furthermore, we do know that it is primarily the media professionals who order material that determine what is being digitized. This power has the ability to call material into the Canon. Here the question arises if these media professionals would deem potential gypsy material worthy of digitization. The selection of material for the digitized archive thus depends on demand from the audiovisual sector. Again, the choice of the archivist determines what constitute the Canon, in this case through prioritizing digitization on demand.

To conclude, the choices made during digitization by the archivists have formed a Canon that does not actively presents gypsy related content. This means that it is difficult for gypsies to evoke narratives and identities from the archive. This also shows that it the process of digitization can ascribe material a place in the Canon.

Conclusion

This research aim was to answer the following question: how does the digitization process of the Sound and Vision Collection shape a cultural memory that excludes gypsy history? On the basis of the analysis, it can be concluded that the process of digitization shapes a cultural memory that excludes gypsies by means of a process of canonization. This conclusion is derived from two major findings in this research: firstly, the fact that the process of digitization does in fact match Aleida Assmann's description of canonization and secondly, the fact that digitization shapes the Canon of a cultural institution, which is the essence of canonization.

The three levels of Critical Discourse Analysis were used to come to this deduction. At first, the production of text was investigated. This led to the conclusion that the priorities and values of the archivists are the basis on which material is selected for digitization – which also means preservation – and on which the metadata is assigned. This conclusion is the basis of the claim that the digitization process of Sound and Vision matches the description of canonization. After that, the constitution and the metadata in the two search queries were thoroughly analyzed to reveal that gypsy content and metadata terms are systematically excluded from structures that could facilitate the search for gypsy

⁷³ Valentine Kuyper, Appendix A, XX-XXI.

material. Lastly, it was argued that, although the digitized archive forms a Canon, gypsy history is not a part of it. This causes difficulty for gypsy people to recognize themselves in cultural memory. This is because of the fact that these histories are not actively presented in the Canon, which is due to the exclusion of gypsies described in the second part of the analysis. This exclusion can be ascribed to the practice of digitization from Sound and Vision, which supports the conclusion that digitization had the ability to include and exclude material from the Canon.

The idea that digitization can influence memories such as narratives and identities might not be new to archivists, most of the ones I interviewed were already aware of it. For example, Arnoud Goos states: “We are the memory of The Netherlands, which is why it is important to be complete. You see it in the way the archive is being consulted by television channels and media professionals who create documentaries: to tell stories about the past they very often use audiovisual material. That is why it is important [for an archive] to be complete.”⁷⁴ Just like Arnoud, most archivists probably have good intentions, but this does not mean they are infallible. I hope that the case of the exclusion of gypsy people makes archivists think beyond what is known to them when digitizing and makes them remain critical to what they exclude when digitizing.

Beside validating the sense of caution among archivists, this research also provides a converted Canon-Archive model for cultural memory: the Canon is all that has been purposefully been put forth during the digitization process, and the Archive is that what remains undigitized. Digitization takes on the role of canonization in this model. However, this model can only be applied to archives that solely deal with digitized material, such as the World War II collections. Collections that contain digital born material remain the flat structures as De Kosnik described them to be. Future research has to be conducted to investigate whether the canonizing characteristic of digitization extends into the realm of digital born material.

Of course, this research is also a plea to include more gypsies in the Canon of Sound and Vision. When visiting the digitization department, I was allowed to see the original film roll on which the Westerbork film was shot because Paulo was busy working on it. He explained that the whole film was being renovated.⁷⁵ Maybe we can use this renovation as the start of a movement to include more information on the history of gypsies in digital archives and the metadata.

⁷⁴ Arnoud Goos, Appendix A, VII.

⁷⁵ Paulo Fonseca, Appendix A, XII.

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Appendices

Appendix A: Interviews with Sound and Vision employees.

Appendix B: Query scheme.

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Mogendorff, Michel. *ONDERDUIK IN HAARLEMMERMEER*. Video, 1942.

VOLKSHERSTEL AMSTERDAM. Video. Polygoon, 1945.

Appendix A: Interviews with Sound and Vision employees.

Interviews were originally held in Dutch but were translated to English.

The interviews are presented in the order of interviewing.

Interview with Arnoud Goos

Participant's job position: product manager of the archive.

Location: online.

Date: 02-12-2020.

Arnoud: "Let me introduce myself because the information on the website is quite outdated. I am currently employed as 'product manager of the archive'. That actually means that I am responsible for offering the archive to third parties. And then I mainly deal with the functionality of the archive and the infrastructure. What I am doing now is mainly to support other institutions with AV collections in the storage and sometimes digitization of their collections. Then you should think of museums with AV collections: city archives, National libraries or universities, especially organizations that have a connection, part of which is audiovisual and of which they simply do not have the knowledge to store it. Before that I was the manager of the digitization department. So, I still think a lot about digitization. I've also done web archiving in the past."

Madelon: "It starts a bit general: Who decides what is digitized? Was this you then how does such a thing come about?"

Arnoud: "Well, a little bit of history then. We had a very large digitization program from 2007 to 2014, which is called images for the future. This was actually very good news. More than 100 million was made available by the government to save audiovisual collections in the Netherlands, because everything is actually on vulnerable carriers. That money was left over from gas extraction or the like. People were able to submit their ideas for projects and with a lot of lobbying work they eventually succeeded in doing so to save the audiovisual collections. Concerching was set up for this purpose, of which Sound and Vision was the lead party and one of the largest stakeholders. But Eye film museum and National Archives, for example, also participated. There were also a number of other partners who could also digitize collections. So that program ran from 2007 to 2014, when a lot of bulk was digitized. During that period we had a lot of money, and therefore could hire more people and purchase more equipment. Then we tried to digitize as much as possible. Of course, we looked a little at what is relevant and interesting, but unfortunately the choice has often been made based on what we can digitize in bulk. So, unfortunately, a lot of news items were left lying around because it was all on film. It was often only fragments of 30 to 60 seconds. Then you have a relatively large amount of action time to ultimately only have 60 seconds of output. While of course we also had to report to the government how many seconds we had digitized. As a result, the somewhat longer films with which you can quickly make hours were often chosen. But of course very interesting collections were also digitized at the time. That meant that when the money ran out and the program ended in 2014, we had to say goodbye to a lot of

colleagues and that we really had to downsize in the digitization department. And that also stopped the great ambitions we had.

Then we switched to Digitization On Demand, which means that if someone requests something, we will digitize it. We had about that and this is a rough estimate, about 40 to 50% digitized of the analogue material, in that period 2007 to 2014. So there was still a lot. So if people found something in our catalog that had not yet been digitized they can request it and depending on the carrier type they could expect it one, two or three weeks later. It actually still works that way. For example, Maradona dies, then you will see that current affairs programs want to have fragments of Maradona digitized en masse. We will then digitize it for them and deliver it. We do this mainly for professional use, which is mainly editorials of programs and programs and documentary makers. Well, professional media users. Sometimes we also do it for private individuals, but those are exceptions that we make. We are not just going to do this for everyone. We sometimes make exceptions for this if, for example, someone is on his deathbed and really wants to see that one film that he was in or made himself. But in principle we do not do that for private individuals.

In addition to Digitization on Demand, we want to make everything we acquire and receive digitally available within a certain timeframe. There has also been a long period in Sound and Vision, that when we were offered material from people who were still in the attic, or from other institutions that were going bankrupt, collections were transferred, that those collections were put in moving boxes in a room. It was then no longer looked at. At least that's how it went for years. After Images of the Future, we actually simply said that we do not want to build up analogue backlogs again. So in any case, let's digitize everything that comes in within 3 months. So we do that too. And in the time that is left, we are indeed also trying to process backlogs, the other 50% that is still there. This is mainly based on carrier type, for example, you start a project to digitize pneumatic files in one go. For example, there is always a stack of films with a backlog next to the film scanner. If the operator has nothing to do, he can do it. So in this way it is actually determined what is being digitized. Mainly demand-driven, actually.”

Madelon: “I thought there would really be people who would keep an overview of what would and would not be digitized.”

Arnoud: “It still happens. That demand-driven can also be an internal demand. We have curators who deal with the content of our collections. Sometimes it just happens that one of these curators wants to tell a certain story about a subject and that a certain collection must be digitized for this. Then we also consider this to be demand-driven. It does happen, for example, that someone from the content decides, for example, to digitize all films from the mines in Limburg from the 1970s, but the first priority is external demand.”

Madelon: “The second question is therefore what will be considered if there is to be selected?”

Arnoud: “In any case, the choices that are made always try to digitize the highest possible carrier, by which I actually mean the best quality. That is often what is closest to the original, for example with a negative you often have that a positive was made to display. Every time a copy is made, the quality naturally deteriorates. In the past, Videotape copies were also made of films so that they could be shown more easily; so those are viewing copies of it. We always try to digitize the most original material. It is not always possible because the carriers also deteriorate very often and sometimes the film has simply disappeared. Fortunately we still have the copy on video and then we digitize it.”

Madelon: “And you just said that if there is some time left then there is a pile of what has not yet been digitized. How do you determine what is on top of the stack?”

Arnoud: “Then, in principle, we simply look at what material is used most in Sound and Vision, then you often see that these are news and current affairs programs. For example, at Prinsjesdag, programs find it very nice to show old images. Current events and news programs are simply reused very often, so that kind of material is at the top of the stack. Another consideration is material of which we ourselves have the rights or of which we know how the rights are arranged. Because what you just said at the very beginning is that a lot is shielded from what is light and what is digitized in sound and image. The main reason for this is that it is copyright protected. An awful guess is that of 90% of what we have with us, we do not own the copyrights. The rights then lie with the NOS or KRO or so on. Then, for example, if we have digitized the material, we may not just open it up. Suppose you would like to request something: suppose you want to see a film from the 60s, you can see the metadata, for example, but not the film itself. If you are a media professional you can see a browser version. As soon as you want to use it, a message is always sent to the copyright owner asking if you can use it. In some cases, a license really has to be bought. But for some material we do have the rights and we know how the courts are arranged. An important example of this is, for example, the Polygoonjournaal it is all part of the Rijksvoorlichtingsdienst collection. And the film archive of the RVD, which is one of the legal predecessors of Sound and Vision. Sound and Vision was once assembled from the broadcasting archive, RVD film archive, Film and Science Foundation, and there are a number of others. Actually, those films are our own because of this that come from our residual form. What you see very often is when images from Sound and Vision appear on television, that it is very often from that collection.”

Madelon: “In my research I have a case study of World War II footage. I would like to involve CLARIAH in this. I wonder how you ensure that the archive is balanced in the digital collection in CLARIAH.”

Arnoud: “Very valid question. When it comes to material from the World War II Period then it is public domain. This also means that the material can be widely distributed. Recently, for example, a whole stack of propaganda films from Japan was put Online because they came into the public domain, because it was 75 years after the production of these films. CLARIAH and the Media Suite of CLARIAH, we can set up more material there anyway, and also material that is protected by copyright, because it is a closed research portal. So you can only log in if you have the University login. And you can't download the material from it either, you just look at the material in your browser, you can do all kinds of analysis on it and you can download those reports but you cannot download the material yourself. So in that respect it is a relatively shielded environment for the material. How that assessment is made of which material is included ... Are you also going to talk to Roelof Ordelmans? He is actually the product owner of that Media Suite. He can tell you much more about which selection criteria apply for this, but in my opinion his opinion is just let's digitize as much as possible, let's just make it available so that we don't necessarily have to make the selection, but the scientists do it themselves. . But mainly ask him that question yourself.” [This conversation with Roelof Ordelmans did not take place]

Madelon: “I really want to make a point of that, how good balance is maintained in such an archive, especially when it comes to researchers. How these researchers can then draw the conclusions from the material.”

Arnoud: “Yes, and what is of course also important to mention is that unfortunately it is often a really pragmatic choice about what is financially possible. We have a number of digitization devices ourselves, for example, we have a high-end film scanner, 16 and 45mm scans, which we can digitize very easily in-house. Then it indeed only costs the internal hours. So there are also carrier types that we cannot digitize ourselves and you have to have them digitized externally. That costs money and there is often not always a budget for this. For example video carriers from the 70s and 80s. There were really a lot of carriers on the market for a few years and then disappeared again. In Europe you had VHS, which was quite popular and it has been widely spread. In America you had BetaMax, which was much more popular. But before that you also had all other forms: professional and private carrier types that sometimes only existed for a few years. Philips, for example, had VCR tapes, which were a kind of VHS tapes but with the reels one above the other, they only existed for a few years and have flopped terribly. Well, we still have a lot of those tapes in the archive and they are also still in people's attics. The disadvantage of those videotapes is that you actually have to digitize them on the equipment on which it was recorded at the time. For example, with a movie you can hold a flashlight behind it and you can see what it says. With a video carrier you have to deal with video heads and magnetic signals. A different recorder was needed for each type. The Philips had different devices than Sony had, so if we now receive VCR carriers from Philips, we have to go back to our VCR device that dates from the 1970s, and of which the parts are simply broken. And those devices have of course not been made for

40 years. This kind of old video material is a shame because those tapes decay and the devices decay. This of course also means that having this digitized externally is extremely expensive. Sometimes you pay as much as € 200 per videotape, so if you receive a collection of a few hundred balls, it can be several tens of thousands of euros. We just don't have that money.”

Madelon: “Suppose you notice that there really is a gap in a collection, do you then start looking to fill this gap? How do you handle that? If you notice that material really cannot be digitized, are you looking for other ways to fill this gap in the collection?”

Arnoud: “What we always try to do, on the one hand if we notice that the quality of a particular carrier is deteriorating, financing can still be found. For example, what is now quite bad is that we have a decent collection of those burned CDs in the computer. Those CDs are actually very poor in quality. Just trade DVDs and CDs will last for quite some time, but the ones that you burn yourself in your computer will deteriorate very quickly. We now have a collection of 4000 such audio CDs containing radio plays, among other things. And we just know that they are deteriorating very quickly, so we are now trying as hard as possible to get funding for this. So then we will actively pursue it. And then of course we also try to interest people in this. Then we draw someone who is substantively about that. “A special collection will be lost, so do you lobby for money?” So that certainly happens when it really comes to filling gaps in our collection. And that sometimes happens actively, but very often also passively, so that people mainly supply material to us. We try to steer it very little bit, for example our amateur film collection, for example, we indicate what we miss. For example, we miss a pick from the 60s in family scenes. These kind of amateur films are of course also very interesting because it gives a very good picture of what society was like and how society thought. So we try to steer it there.

And at the moment, just like the whole of the cultural Netherlands, we are quite self-aware about our white archive and that we really should pay a bit more attention to become more inclusive. A working group has also been set up to work on this, so we will pay more attention to that in the coming years. Not only films made by the Dutch about the Indies and the Antilles, but perhaps also try to report another side of this story.

And of course we also try to actively look for collections that we believe would provide a more complete picture, but often simply do not have the capacities for that. For example, we believe that we should not only archive the media of the public channels, but also of the commercial channels, but we are not pre-financed there. Ocean Wave believes that we don't have to do that, and that all of SBS and the like should do it themselves. But we think that from a media historical perspective it is also very important that that material is also archived because if you look back to the 1990s in 200 years, you think that there was only Net 1, 2 and 3, while of course there were also programs on commercial television that often appealed to a completely different audience.”

Madelon: “Do you have the feeling that the material of Sound and Vision represents certain subgroups well and that there is a good balance in that?”

Arnoud: “I think it is better to put this question to Valentine, who is a curator, so she knows a lot more about the collection. I think you better ask her for that. I think I can also think about it, but I think it would be better if she said something about it.”

Madelon:” What role do you think the archive has in society?”

Arnoud: “We are the memory of The Netherlands, which is why it is important to be complete. You see it in the way the archive is being consulted by television channels and media professionals who create documentaries: to tell stories about the past they very often use audiovisual visual material. That is why it is important to be complete. The memory of the Netherlands may be a bit too big. I think that this is not only with Sound and Vision, but also with all kinds of other places, but the archive in general, at the National Archives and the Amsterdam city archives, actually all archives, are of course the memory of the Netherlands. Is that an answer?”

Madelon: “Yes, I think it's a very nice answer. Thank you”

End of the interview.

Interview with Danuta Zoledziewska and Paulo Fonseca

Participants' job position: film digitizers.

Location: Sound and Vision.

Date: 03-12-2020.

The interview begins with only Danuta in her workspace.

Danuta: "This is the intake department and now it is called "perpetuation", our director is a creative person. We immortalize things, which actually means that in our department, things flow new into the archive. So, for example, old radio and television from the NPO, but not from RTL and so on. We also archive web videos, YouTube channels, recently we started with games, basically everything, everything we think is new. But also Eredivisie and Tweede Kamer meetings, for example. That is a part of our department that flows in automatically and that still needs to be worked on. Another part of this department is acquisitions, which means that people come to us when they have found something in the basement or in the attic, and they think it is something. Then we check whether it has added value for our collection and we accept it or not. That is so called passive acquisition.

Oh wait... Let's start with what I do. My official function is to prepare film for digitization. For example, I open a can and see if this needs to be repaired, if it needs to be pasted, if it needs to be cleaned, if it needs to be viewed. First you do that on such a table and this is real manual work. Then I look at that and you have to measure how long it is, how many meters, how many minutes. Then the film goes to the cleaning machine, where it has to be cleaned from dust. Only then will he move to digitization. Everything I have observed must be registered, all metadata must be in the database. That is actually a huge amount of work, because our metadata is complicated because we are a slice of multiple archives. Different archives have flowed into our database in different ways. So that database is a bit weird to be able to search. It's complicated, I usually spend longer in front of the computer than at the table. That is my official position. But actually I work a lot more with logistics and registration at the moment, answering questions like these kinds of things. But I don't work with films that much anymore, but I have a colleague who does. So I have an official and an unofficial position. I do a lot with metadata, but we also have a metadata department. We have three or four people for just metadata, they know a lot more than I do. I have certain rights and I can do certain things. For example, I can import and enrich things, but they do the difficult things. What I also do is coordinate external attribution of film. We cannot digitize all formats, for example 8 and 9 and 11 mm we cannot digitize. We have suppliers for that and I take care of all that. So this is my job.

Then I come back to the collection. Radio and television enter the acquisition department. If something ends up with us, the intention is that it will be digitized within three months. So it is registered first. Basic eh. So when we get the acquisition from the people, I'll be the first to open the movie. And

then I know this is such and such movie, whether it is colored, whether it has sound, whether it is positive or negative. So we are the first on this floor to see and touch the film. Because we have the registration that is pretty basic, really just the number of the movie. We process the film as I just said and then it goes to further colleagues with digitization. I'm going to show you all that. But that's our main stuff: so acquisition, NPOs and backlogs. Backlogs is the third thing what we do backlogs. A few years ago we had a gigantic project Images for the Future here. An awful lot was digitized then. 91,000 hours of video, 22,000 hours of movie, 98,000 hours of audio and 2.5 million photos. That is really a big deal. While it may sound like an awful lot, this is not all. When there is time, we digitize the backlog. And to order because that is the intention, that is what we also do here with digitization. If Andere Tijden want to do something, they first come to us "can you digitize something?" They like to use images that have not been broadcast. They have a way of searching between what hasn't been digitized yet, because of course they want new material. It is not new, but it has never been broadcast. So they come to us with the question: "Can you digitize this within 2 weeks?" That is accelerated digitization."

Madelon: "How can people see what has not yet been digitized?"

Danuta: "They can read that from the metadata, but they cannot see the images. The question then is whether it will actually deliver what they want. They also have researchers (well I usually see one), every now and then someone comes to watch a movie before it is digitized. But that's not often. We don't offer it because it is too much work. We don't have enough people to let everyone watch movies. But digitizing with us is really cheap. I mean compared to digitization companies, because we are of course subsidized. We do have an amount that you have to pay, but that is more symbolic than that it is actual costs. You just don't want everyone to just do that. People ordered a lot from us, and then you saw that they hadn't used anything. We were overworked here and we just couldn't get it delivered on time due to so many orders. I don't just mean Andere Tijden but everything. We have recently had researchers, universities, filmmakers, a lot of filmmakers. Recently, a movie came out in theaters that has been largely digitized here. We will soon have such a large production again. Filmmakers have discovered us and we have a lot of work to do, but it is nice."

Madelon: "You say that if you have time to spare, you will digitize what was done during Images for the Future, but how do you determine what will be digitized? Do you take the can randomly from the shelf?"

Danuta: "That's a good question. We have priority points. We are busy here and it is not that we suddenly have time. We seldom have time for that backlog. Backlog is actually mainly digitized to order. We have all decided here that we have to set priorities because it is busy and it is always a lot. The stacks are always ready, so what do we do first? Well that is why we have decided to place the

highest priority on the orders of the filmmakers, this must be ready within two to three weeks. That is very fast, so if the order is large, there are special arrangements. But it sometimes happens that someone comes and says that it must be ready by tomorrow. That is a person who comes regularly. We do everything we can to give priority to those people, the outside customer, so that they receive their material first. After that, the acquisitions that must be digitized within 3 months. After that are internal orders. No the other way around! First internal orders, then acquisitions. This I mean with internal orders: something needs to be done for the museum, or a colleague is doing research and he wants something digitized. These are internal orders and they often happen. We have 4 curators walking around here who are also busy with content all the time and sometimes something needs to be digitized. Those internal orders take precedence, followed by those acquisitions that must be made within 3 months. This rarely happens within 3 months. And then it is the turn of the backlog. Backlog is lucky if someone orders it, but we rarely get around to that. If someone orders it, it moves to the first place priority list. That is a good thing because otherwise a large part of the backlog will be lost.

First, I have to tell you about the different types of backlog. For example, during images of the future, there was a lack of people focused on digitization and acquisitions came in all the time. But there was not enough manpower to handle those acquisitions. By processing I even mean registering; it was then registered very basically, for example only by number and amount of films. If you are lucky, there may be some data, but almost nothing was registered in our database. And the material went to there is a special depot. I'm going to show you that too. At a certain point something had to be done with it. We called it the Berlin Wall, it was gigantic. That was really a bunch of movies. So it has now been registered, so that is very nice. It is now in our database and it can be found. If it can be found, it can be ordered. It gets moving. Now we also have an overview of what we have. Now you can pick up numbers, you know it is there and how much is there. That backlog has been processed but it has not yet been digitized. That's why I call it backlog, there are just things that haven't been digitized and it's an awful lot. There are also gradations: What is important and what is not important? Whatever we digitize, we do not look at it in a logistical way. It is not my job to search for collections that are interesting. Because with my position in this department I understand less about the collection than colleagues who work with collections. So I look at it logistically and then see which collection is properly registered. It is much easier for me to quickly process well-registered collections and transfer them to digitization. So that's how I make the decisions when we have time to spare, which is rare. There is enough work for all of us to work until we retire. You know I call it "backlog" but it's so huge, so the question is whether they are backlogs? It is simply a collection that has not been digitized. It is an endless pit that has no end and only more is added. Yes, I do make choices. Choices are also made during the acquisition process. That person decides what we accept and what we don't. If you want I can put you in touch. [refers to interview with Madelon Nooij-Pallas] All I can tell you about that is pretty basic. It should enrich our collection and our system. No foreign products. It's better to talk to someone else about that if you're interested in that too.

The choices we have to make here are primarily technical. For example, I have a stack of cans here. And I know that's one movie that lasts 20 minutes and that should fit in one can, but I have a lot of cans. So that means I have different elements of that movie. I have copies of each other, I have negatives, positives, I have different kinds of sound: magnetic tape or optical sound, or elements of the sound, or just the music and effects. From this bundle I have to choose the best element for digitization. By best elements I actually mean the most complete. Suppose there are titles, for example, they must be included, that is completeness. It should also preferably be as close to the source as possible. By source I mean original negative of the film production. This negative is followed by copies of positives, negatives, positives, negatives and so on. That grows on top of each other. If you have a copy you want to know which copy it is, how many generation. You don't really want a copy, and certainly not a later generation because you have a loss of quality with every copy. If you have the fifth copy you will lose quality. So actually we want the original negative, but we can't always find it. Or, for example, it misses the titles and I don't have that title role. If a copy does have those titles, then I choose the copy. Despite the fact that there is information loss at the copy. Even with a two minute movie I always have to check and watch the movie. In the meantime we have found our ways to do it quickly with the help of metadata. If I see that there is something wrong with a certain can, I will not open it either, because I believe the metadata. But you actually have to view and assess everything sometimes on two screens. In practice, you do not always know exactly what is what. I rarely have good metadata. Often it is simply not registered or the film has come to us. Very often it just doesn't make sense. And anyway, you have to go check it out because some movies have multiple versions, different endings, different titles. You have to look to judge it. We do this as a couple. And we are the least overloaded in the department. My colleague at the film digitization machine is the most overloaded because all filmmakers want specific formats. He is now working on the Westerbork film have you seen it?"

The interview continues when we visit Paolo Fonseca 's workspace. He handles the film digitization machine.

Paulo: (on the Westerbork film) "This is what we found when collecting and scanning. We then found two unique roles. This what I have here in front of me was in the camera when it was filmed. This is really the same material, it is really original. You can see how beautiful it is. Unfortunately, there were many problems with the camera. You happen to see here that it went well. The film is therefore a mix of rolls of different quality, unfortunately there are only two rolls of original material. Half of the material has disappeared and we don't know where the original is. The first generation is just this. There are a few other pieces but these ones look really bad."

Madelon: "Do you happen to know where it comes from?"

Paulo: “Part we had here, part was at EYE. So we scanned five and a half hours to see what is unique and what is a copy. Sometimes you have the same shots four times and in the end you go for everything that is unique. We have about an hour and a half of unique material. So we scanned that and a company cleaned it up in India. They took everything away. That is a huge job and it would cost millions in the Netherlands. In India they have 100 people, 100 children. Then they distribute this and then everyone gets a piece and cleans it up. Then it comes back to us and then we review it and maybe it will be sent back. The first time I made a whole list of things to be done, but unfortunately not all goes well at once. One does better than the other.”

Madelon: “Do you know why there is financing right now to digitize this? Do you know where that money comes from?”

Paulo: “It has entered the Unesco list and that is why it has been funded. Because of course it is a gigantic project, not something we normally do.”

Madelon: “I was indeed surprised, because I saw it in CLARIAH and of course it is super complete.”

Danuta: “You can see the difference between when it is digitized the difference between the original and the copy. These are all copies of the original and they are a lot worse. This has even been color corrected. With all those buttons I can adjust the color per shots and make it beautiful. In short: it is scanned here, this is the scanner. Then Paolo can make the shots beautiful here and synchronize the sound.”

Paulo: “We don't do restorations, what we do are so-called semi-finished products. The broadcasters are still going to edit and refurbish it themselves and so on. What we do is scan standard material as well as possible, and the output remains as it is in the scanner. That material goes into our storage, and we are not working on it to make it more beautiful. And then we make a version in, for example, HD for the broadcasters that we can make beautiful. And the sound is added synchronously. But the files from the scanner also flow in unprocessed. If someone wants the original, then we go back to the digital master, we are not going to scan it again. You then make another copy of the master so that the original remains unedited. Suppose you made a mistake then it disappears. And they demand all kinds of things, so you should always have a master if they want a DCP for the cinema, for example. That is very different from what the broadcasters use. Sometimes they want a DCP a year later and they can. You have different types of film and some things are in balance and have already been corrected because it has been shown in the cinema. They are ready and you can make everything beautiful in one go. But if something is original, it really goes in all directions in terms of light and colors. You always have to

edit after. If I have scanned and there is no post-processing and I want to turn it into a DCP, I still have to correct it. For a feature film, that is a few days of work that you cannot get done in one go.”

Danuta: “This is mainly what Paulo does, he is busy with a lot of things he doesn't even have time for our normal collections. Speaking of choices, the filmmakers also have priority here.”

Paulo: “That's the case with directors, they come up with something and they are all stuck. “Then and then we are going to do this and then and then this” and then it still has to be digitized. While it has been in the closet for 40 to 70 years and it should be done right now.”

Danuta: “It's the same with acquisitions that are things that old people bring to us. That material has been in the attic for 40 years and then it has to be digitized immediately, then they start calling a lot, they are impatient and rude. They complain that they have not yet received the file. It's not that fast either.”

Madelon: “It is therefore striking that it is actually the demand that drives it.”

Paulo: “We had a period of Images of the Future here. Then we sat here with seven to eight men. Then we digitized 30 hours a week. That's just film. That is very much. Now I sometimes do 1 hour a week. Sometimes you spend days on a project and then you don't do anything at all. It's about how much money people are willing to put into it.”

Danuta: “They even worked in shifts and also on weekends on Saturdays. And now that money is gone. Now we do it with ten in the entire department. That does not help. Exactly what you say, we mainly do things on demand, the priority lies with the demand, we actually never get around to backlogs. We just manage, just not manage to make the acquisitions. That's a consideration, what do you spend money on? We also notice that our department is analogous. We are not important within the digital archive. While we are just the basis! And not only the basics, but there is also a hurry because the video carriers can be thrown away in a few years. It sometimes happens in film too. It has to happen, there is urgency, but not many people understand that.”

Madelon: “That's interesting you say that. I mainly do my research at CLARIAH. I wonder what is being digitized and there is a balance in the archive, so that it gives a balanced picture. So the demand is now driving the digitization, but I wonder whether this maintains balance.”

Danuta: “I don't know if CLARIAH is balanced. I feel they use things that are ready, we never get requests from anything to come into CLARIAH. Coincidentally, some time ago there was money on

you from CLARIAH and I was allowed to digitize something extra with that money. We were allowed to choose a collection. That was the first time this has happened and it wasn't really a request.”

Paulo: “We are always lagging behind. Especially the old video carriers that are very old and difficult. People sometimes say “I do that myself at home with the VHS”, but that is of course very different, not such a professional thing. The longer you wait, the more expensive it will be. In the past you could of course put it on the device and press play. Then you could record in one go. But now after 5 minutes the heads are full of dirt and the tires are coming off. So sometimes a colleague from video takes two days to digitize a video. Then he will assemble all those small pieces to eventually get a final product. And that is not only a matter of the videotapes that decay, but also the machines. They are no longer available just like that. That's all old junk that was produced in the past and is very hard to come by. The specialists who do this are also expensive. It's all getting harder and harder.”

Madelon: “And is priority given to things that will soon disappear?”

Danuta: “We try to indicate that all the time, but they don't listen. Unfortunately. It is not that nobody wants that, but the money is not there all the time. Money money money. You are not going to solve this problem with one guy, you need more people and apparently that money is not there. In any case, we do our best to make people aware of what is happening. Sometimes during one or another meeting, a colleague of ours lashes out. Yet it does not happen. It's not that nothing is happening, there are a few things but not at the pace that should be.”

Paulo: “In twenty and thirty years, a very large part of the collection will become unusable. Unfortunately. Another problem is that there are fewer ways to digitize. The companies that fall for that go bankrupt or the recording materials are getting old at the companies. For example, after ten years, they all throw away machines that have become old junk. It is therefore also becoming increasingly expensive to digitize because there are fewer and fewer companies. I think that in twenty to thirty years we will be able to throw a lot of things in the trash, especially video. All lost material. Fortunately, film is doing better because it can survive for a long time. It is mainly the videos that are the biggest problem.”

Madelon: “Do you know how long that is approximately.”

Danuta: “That will be different for each carrier. We can recall, when did the video formats start? In the 70's? That is quite late. The oldest film in the collection is from 1920, even earlier. If your film is well preserved, it can last for a long time. Not 200 years haha. Oh one moment it stops.”

Madelon: “Do you often say that it just can't be digitized?”

Paulo: “Yes, sometimes film can decompose, that's Vinegar syndrome. At some point, everything is warped and it starts to stick. Then it just won't work anymore. Sometimes you can't even open the can. Then it has just become a block. That is all possible.”

End of the interview.

Interview with Valentine Kuyper

Participant's job position: conservator of the amateur and corporate collection.

Location: online.

Date: 07-12-2020.

Valentine: "I was a supervisor at Images of the Future a few years ago, but that was completed a few years ago. Then all that knowledge sinks far into the background."

Madelon: "Yes, because I mainly wanted to talk about the choices you make to keep some kind of balance in an archive. It seems interesting to me how you strive to achieve that during such a digitization process. Because I heard that you were also a curator."

Valentine: "Yes."

Madelon: "Is that actually what you are doing now?"

Valentine: "Yes, and I started in the film department. Back then digitization still really worked on a carrier. In the large project Images for the Future... I don't know if you've heard of it?"

Madelon: "Yes I've heard of it."

Valentine: "We have made very large digitization steps there. Then I did our amateur film collection and our audio collection, so magnetic tapes, DAT, and other tapes. Then I did that as a project manager or coordinator. Then I was the intake coordinator and then I also did the intake of new collections. And now I am a curator."

Madelon: Can you tell us what you do as a curator?

Valentine: "Curators are divided under four pillars: news current affairs and information, culture and entertainment, amateur and corporate productions and media landscape. I am on amateur and corporate productions and that means that you are actually largely responsible for that collection. The collection policy, requesting a collection policy, but also telling the stories and helping other people who want to do something with that collection. And at the same time, we are also a kind of spokesman for that collection. So, I am very often asked to present or to show something."

Madelon: “Because what is considered when selecting material? Because I heard from Danuta that it sometimes happens that you request visual material that will be digitized for the collections. I wonder on what basis you would request such a thing.”

Valentine: “Requests for digitization are made at various times. These are customers such as television programs who need something that is not yet digital or who want it in a different quality such as HD. Those are the customers. Then you still have acquisitions that need to be digitized. That is part of the acquisition process. For example, if you have a new asset that you add to the collection, digitization is the last stage of the entire project, including digitization. So audio-video digitization is all included in an entire acquisition process. So making it available is part of the acquisition process. So that's an important point. After that, we do indeed have internal requests, which are requests that we make ourselves. We are now working on renewing the museum. So then we actually come across things that are not yet digital. Then we also request that, so that is a very specific selection, one-on-one, because you think you want to use that as part of a story for the museum. And occasionally I just have something digitized if I think it is very important. Then it is on a lower priority, but I think it is very strange that it is not yet digital. Then I have in mind that I might do something with it later. We also have a lot of backlogs such as things that have not yet been digitized, which we use to tell a story. We have an online amateur film platform for which I want to have some things digitized. For example, we have an old acquisition that does not even process 80 films. This acquisition is not part of the standard digitization process, but I have specifically requested that I want it. Especially since it was quite an important amateur movie couple from which the wife is still alive. In amateur films they are often all old people and if there is still somewhere you want to digitize the material in her living years. Then she can still see it for herself and you can also get additional information from this person. You will then look specifically at small stories that you want to highlight.”

Madelon: “Are you going to actively keep track of whether the stories are then presented in a balanced way in the archive?”

Valentine: “No I don't. Look, with corporate film I do not have a sufficient overview because it is quite large. I just need to dig into that a bit more. With amateur films, we did digitize almost everything during Images of the Future, and that collection is almost complete. Unless it is a backlog that has been processed in the period 2012 and now, without it being an acquisition, then it may not be digital. So then I take out those cherries that I think still really need to be digitized. Then I really look at what we still need to have digitally. There are still gaps in advertising, which is not very bad with advertising. That is a very nice collection of course, but not always that much is used there and we have digitbetas. And it is almost impossible to know that that specific ad is on it. Then you digitize the entire digibeta.

Then you actually digitize in bulk and project-based. With film you can pick cherry but not with these kinds of things.”

Madelon: “So that is going to be digitized together, as it were?”

Valentine: “We have thought about that, about whether we can also make selections from it. For example, representative over the years, because it was so much with digibeta’s. We also said that we do it by digibeta because it takes a long time, but not very long. So you can do quite a lot within a week, then you better just do it all instead of being representative over the years. Because advertising is also so over-varied with all different brands, different purposes, it is quite difficult to say what is important and what is not.”

Madelon: “Do you have the feeling that film is more often represented in this way?”

Valentine: “Yes you can, at least it is possible. It is also being done more. And during Images of the Future, more subjects and degree of importance were also selected. With film, this is also because it is very labor-intensive. In a different way than with videos or audio tapes. Film is digitizing one-on-one and then a lot of post-editing, it just takes a lot of time to do a film. So then you would have to select and there were all lists compiled with which items we wanted to have digitized for each period and collection. For example, only the top documentaries receive special attention for the 2K scanning.”

Madelon: “So there are very specific guidelines?”

Valentine: “Yes, I can remember that a lot of selection was done and after that they became a bit broader, so more per type of collection. So not those top docs, those top documentaries, those collections have been selected for quality scanning. But we also made selections on all the material first. In the end, that took too much time. You actually have to consider how many people are working on it again. These were very large projects during Images of the Future and they were outsourced. Then you can also handle more as a company. Then you can think a little better in terms of collections. Then you start to think very individually, but that makes no sense. Then you will select coarse pieces.”

Madelon: “Do you have a ranking of categories in that? Are these just collections that the curators say are an addition?”

Valentine: “Back then you had Bert Hogenkamp, who later also worked at the University of Utrecht. He was appointed for that. He then compiled that entire list of the most important films. So yes that is

one person, but someone who has written the entire documentary history. So he made that selection based on that.”

Madelon: “It is interesting that it is one person who selects and directs it”

Valentine: “But of course you have many different perspectives. You have someone who does it from a culture-historically important point of view as he has done. So he is really a great connoisseur in this field. But then you also have filmmakers and television makers who all make programs and therefore request digitization. So you also have that angle. So then you have selection regardless of the use and people who want to use it. And things that we acquire and include in the acquisition. And then at Images of the Future you had that we really wanted to digitize everything. We then did that per subject, for example we digitized the amateur film collection almost completely in the first year. Then we also selected in terms of carrier, think of the 8 mm.”

Madelon: “So then you digitize little by little from different angles?”

Valentine: “Well, you say little by little, but those are very large numbers. During Images of the Future we had 8 magnetic tape devices in one room, 16 DAT machines in another room, VHS robots that could do 16 at the same time (that's a kind of Carousel where the tapes are put in and it went on continuously), we could do LP's. That is very intensive work. Just like with film, you just have to be there because it only took 4 minutes per side. There you also have to determine what kind of needle you need because these are of course all different shapes of needles, which is very labor intensive. We did that then, and we did not select either, because we did that per piece collection. Then you took one collection and then you start working with it and then you took the next collection.”

Madelon: “You also participated in the Westerbork film, at least, that's what you're doing now. I wonder how you select material for that?”

Valentine: “Do you know the background of the Westerbork film because it is all natural material?”

Madelon: “But you're not going to supplement that material?”

Valentine: “That is a restoration process that is slightly different. It's all rough stuff. So it was never finished. That cameraman, that was a Jewish prisoner, was also deported in December 1944. It was then almost the end of the war. It was filmed between March and May 1940. These were all random shots, probably many more, some have been lost and some have been preserved. That is also a kind of mystery surrounding that collection. We now call it the Westerbork film, but there are several cans that are called

the Westerbork film in its entirety. What we have now done for the restoration is to take all the tins apart, which are also second and third copies that were in tins at the film museum. We scanned everything and looked at everything in terms of quality and generation. So I have all sat on my screen to see what which scene is, what are the unique scene and then you will see what the best quality is of each scene that goes with it. So at one point we made a compilation digitally. That material came from different film cans and the compilation together is therefore the best quality and is the restored film.”

Madelon: “I wondered if you were going to look for related images around that film. Or you start looking for images that you would miss in a similar film.”

Valentine: “New material around Westerbork? Yes, No. There is research by Gerard Nijssen, image researcher. On behalf of UNESCO he started a search for possibly lost statues and cans and other things. Nothing has been found at this point except those two original cans. The rest was not new, but the quality was much better than we had. A search has started and they have been there before. Every year there is the question "could there still be something?" The thought is that more has been filmed, because they have a basic script that is at Nion. And is also a kind of editing script and a camera script with stage directions and it contains a number of things that are very specific. For example camp money, you get so much change for this. For example, two or three people are next to this person, which is all very specific. But the expectation is that it would have been filmed there, but we do not know where it is. What we do intend to do, but we still need to obtain funding for that, is to work with a filmmaker to see how we can make that film complete using new materials. Shoot it again, or animation to still be able to show those images as they are in the basic script. So that you can really show it what it should have been. And it is not fun because of course it is propaganda, but it is good to show how that film really should have looked.”

Madelon: “Yes, interesting because, for example, during such a major event as the Second World War, do you try to digitize those collections completely and also with priority, because it has more historical value?”

Valentine: “Yes I would if we had the choice now. Look, at Sound and Vision we now have quite good resources and enough resources to digitize large collections. But if you had to be very selective, I would certainly digitize World War II first. They have the most historical value.”

Madelon: “I don't know if you have any insight into that, but you know if everything from World War II has been digitized up to the present.”

Valentine: “I wouldn't say that. We have... Well I dare say that it was not done. That is not necessarily with film, but I know that we have a lot of audio that has not been digitized. Oral History of the War. Clear from the war. There are stories of resistance fighters and resistance artists who are Jews in Amsterdam. So those are Jewish people who talk about Jewish life in Amsterdam before the war. We also have magnetic tapes of this and that is still in a very old database that is very difficult to convert. And it is very unclear which part has been done and which has not. So that often stays put. If it is in the system, I can easily say that it should be done now. I try to address this collection by the way. But that just takes a little longer because you actually have to be able to free someone for that, which is just quite difficult.”

Madelon: “Yes because I was looking through CLARIAH a bit. That is also another question: is everything that has been digitized in CLARIAH?”

Valentine: “You would say it should, but I don't know if it is, for all technical reasons. In principle, you should be able to watch more in CLARIAH than in other platforms. I don't know what the instructions are with certain collections. And whether all collections are already linked.”

Madelon: “I was able to find a lot. For example, what struck me is that if you look at gypsies in World War II, I found it very difficult to find visual material for that. So I also just wondered: does the image material of the gypsies not exist or has it disappeared in the digitization process that they are gypsies?”

Valentine: “I think you can also view everything at CLARIAG, right, the metadata. Then I guess you don't have it if you don't find it. For example, if you search for Roma or Sinti, you may be able to find more.”

Madelon: “No, unfortunately not.”

Valentine: “For example, the Girl with the Headscarf.”

Madelon: “That's one of the few.”

Valentine: “You could also think: the Westerbork film is not special for nothing. It has a Unesco status because there is simply no moving image of concentration camps except in Westerbork and Terezienstad. Everything else was filmed during liberations or in the ghettos. There is not much of the rest. So it actually makes sense. There is almost no footage of camps, which is why it is so special.”

Madelon: “Very special that. So I was indeed wondering if that's not there at all or if it's not digitized.”

Valentine: “I do think you have a better chance of getting pictures than moving images. There is almost only propaganda, and that is the only means for which film was used. Otherwise, you have to watch amateur movies from during the war and that's all in and around the house with a single outlier.”

Madelon: “It is good that you obtained funding for the Westerbork film.”

Valentine: “We also cooperate with other parties such as the memorial center that is going to start an exhibition. In this way, we ensure that that information is readily available, so that files are also created and that you can provide more information.”

Madelon: “Because who eventually came up with the Unesco initiative or was it a joint idea?”

Valentine: “My colleague Carlien is together with another colleague on the Unesco application. So this has actually been around for a long time. And once you have registered it with Unesco, you are actually obliged to restore it. But at Unesco that got stuck. And then I picked it up again with Carolien a year and a half ago. So now we are working on it again.”

Madelon: “Okay then one last question. What role do you think an audiovisual archive has in society?”

Valentine: “What role does it play? I think for the society of the future for cultural history. That an archive plays a very important role: yes, that is actually why we select and collect. We select based on trends or events and how we stand in society, how we view society, that whole picture, that's how we select. That includes from left to right in all cultural layers of society. We want to be able to interpret society so that it can soon be understood again.”

Madelon: “Do you feel that you can influence that yourself?”

Valentine: “Yes, especially in the role we are in. There are a number of strategies that have been formulated for the collections, those are the collection strategies. I don't know if you've seen the collection policy. [It has been forwarded.] Yeah, and we're looking at major events and trends, and I think it's very important.”

Madelon: “Thank you, your answers were very enlightening. You also have a very interesting position! Thank you.”

End of the Interview.

Interview with Madelon Nooij-Pallas

Participant's job position: acquisitions director.

Location: online.

Date: 08-12-2020.

Madelon Nooij-Pallas will be referred to as NP, and I will be referred to as DB (De Boer).

DB: "You're from the acquisition department. Can you explain on what basis you make choices in that process?"

NP: "People offer material to us and that ends up in a PO box. Every week there is someone administrator of the week and he then says whether or not we want the material. There are two things that are important: that is the content and that is the rights. Because when someone makes an offer, we actually first check whether it is interesting for us at all. Because if, for example, someone offers a baby monitor or foreign TV programs, that does not belong in our collection. We want real Dutch language products: things that are broadcasting related, films and audio material from makers. Then it is also about our content to contribute, can it be interesting at all? If that is not the case, we already reject it. If it is interesting, we will see if we already have it. Of course we already have a lot and we also make a selection from the programs. Nowadays we record everything but in the past you recorded two episodes of a series, then what a person offers can be an addition. Then we will check A whether the rights are known. If someone says that they have found a video at the thrift store and says that it might be fun for us, then it is impossible for us to assume because we do not know what it contains. For that we should watch it and we don't know who owns it and of course we would prefer them to transfer their rights over the material to us. But if it is not known who owns it, it cannot. And then we are actually not allowed to do anything anymore. Especially with amateur films, we would like to know what it contains. Is that known? And if it's not known, tell us about whoever made it. If the person who made it was a normal man who didn't have such an exciting life and actually always just filmed his trip home, then we don't think that's a reason to believe it. But if, for example, we have a story of "these people lived in Rotterdam before the war and that man worked for the railways", then it is reasonable to think that that person probably made pre-war material from the city of Rotterdam. Then the story is what makes it interesting. Because sometimes people don't know what's on that film. So we're basically making a selection of what people know about what's on the film. Sometimes they saw it themselves when they had a projector themselves. When we see that it is only children who are taking their first steps, we say

that we have enough of that. If there is a good chance that people have filmed a lot of an environment and important events, then we will accept it more quickly.”

DB: “That way you intentionally try to keep balance in an archive?”

NP: “Yes it is a matter of what we can assume. Suppose I find a movie in your attic, I can offer it to us, but it is not mine. Look if we really think that what's on it is super important, then we take the risk. If it is probably a movie that Adolf Hitler himself shot during the war, then we take that risk. But in general we want to know that the rights are really known and we prefer to have these be transferred to us. This way we can find out who to contact when someone asks. We have set goals for the entire collection, we prefer to have everything of these types of programs, we have enough of these types of programs if we have a number, and other types of programs are enough if you have one and then know you already have enough about the title. I will just say that you want all Lingos then, but if you have ten lingos per season and you also take the one with famous Dutch person, then you can write the history of Lingo in 100 years. Nowadays everything automatically flows into our archive, but we had to make selections for a long time. So if someone comes up with "Yes I have another 1992 Lingo do you want to have?" Then we say “we have enough Lingos, we don't need any more”. Suppose you say “we have the Young Mark Rutte in that Lingo”, then it is different again. So that very much depends on each offer, whether it is an addition to what it already is. Look, amateur material is always unique anyway, because you filmed it yourself and no copies were made of it. With broadcast material we really look at whether we have it and if we don't have it, do we want it? Sometimes it is an addition and sometimes we have enough examples and that one extra is not important. In amateur material it is the combination between the rights and what is known about the films. If someone was just filming their vacation spots every year, it's not that exciting. But if that person has focused very much on Dutch subjects or things that could be interesting in history, then we would like to. For example, was this person in Berlin during the break down of the Berlin Wall?”

DB: “And do you actively look for gaps in such an archive? What do you think should be supplemented?”

NP: “No, we don't, but there are gaps in the collection that we know are there. For example with amateur material from the 80s 90. Footage of people who worked with film remains good for a long time. For example, Grandpa dies and then the grandchildren come to us with the film roles. But that doesn't actually happen with videotapes. When people find videotapes, they throw them away because you can't do anything with them anymore. And as a result, that period of 80s and 90s on amateur family film is very underrepresented with us. Now we get that a bit through the web video collection. That can also paint a picture of people at home or in front of the camera. For example, we organized a special day for

people to come and bring their own video material. Then, in collaboration with the collection specialist, they could see if it could be interesting for our collection. I was not involved in that myself and I don't think it has yielded much either. But there have been attempts so that people could provide their own material from videos that we don't have much of yet.”

DB: “I was thinking, World War II material is of course royalty-free now.”

NP: “No, not quite, because that is only after 70 years after the death of the maker.”

DB: “Oh I thought 70 years after the production.”

NP: “You actually have two periods. If it was made by a company or organization then of course it will be 70 years after publication. If you are talking about a broadcaster that broadcasted something then it is 70 years. But with a lot of material that an individual has made, the person must have been dead for 70 years, and that can of course take a long time. We now receive a lot of material from people who have died in the past 5 to 10 years. So that will take another 60 to 65 years.”

DB: “Because I was wondering if you have a large influx of WWII material then?”

NP: “No, because we are now actually offered a lot of 8 mm material, really from the small film collection. Very often there is still material from before the Second World War. That's simply because it has been in the attic for a long time. But it's only when the person who filmed it or a child of the person who filmed it goes to clean up when someone has died, then it comes out. In that respect, people know where to find us. But it's not like they do that because they think it's royalty free.”

DB: “I heard that 8mm can't be done in-house. Is that right?”

NP: “That's right, we outsource to multiple suppliers.”

DB: “Is that also an obstacle that is considered during acquisitions?”

NP: “Well, you may be more critical of vague offers sometimes. Because if I have the idea from the titles and the stories they are interesting films, then that will not prevent me. But if I have a bit of doubt and am offered 20 films, of which, for example, only 5 might be interesting, then I might say no. That is too great a risk. Because if something was filmed abroad, that is not a reason not to accept it, but if I get a list with France Poland Germany vacation, I think that the chances are small that they are beautiful images and will add to the archive. Especially if people have not seen it themselves. We like holiday

films, for example, but preferably that you see the queues at customs, but terraces do nothing for us. For example, you want to see how camping went. So you have to estimate a bit what it could be. Yes, it may be that they are really beautiful films, but that we know so little about them that we do not accept them. But also the other way around, that we think it is a super interesting film but that it is not. Because that is one thing, because our current working method is that we assume something based on the information we receive about it. Only after digitization do we actually know whether it was worth it. It is therefore not the case that we first look at it and then make the choice.”

DB: “Do you ever think about whether the material you get in is relatively one-sided by the group that offers it?”

NP: “Yes, our working method is mainly one of passive acquisition. Then you indeed have that aspect that people have to offer it themselves. But there are also people within the organization engaged in more active acquisitions. But that is often a very complicated process. For example, you would like more of the commercial channels in the collection, but conversations about these collections take place at a very high level within our team. For example, what we have done recently... I don't know if you heard about it, from the coronavirus collection?”

DB: “No.”

NP: “You should google it. We asked people to film and upload their experience of the crisis. We also have a web video collection. And we also look around on YouTube ourselves, but then we asked people to do that themselves. In the first few weeks it went really well, but at one point it weakened a little and died out. People started filming in the street, so to record silence on the street, or that they had to keep their distance. That way, occasionally also try to get active acquisitions. It also happens from time to time that a museum closes and we get the material, or that there is something in the news that you think of "Hey maybe we should send someone over there." But that does not really take place within acquisition. There are several curators who are involved in this.”

DB: “I was wondering if you have to deal with the metadata too?”

NP: “Yes, I also have to deal with the metadata.”

DB: “I don't know what your role is in it. What do you add to that?”

NP: “In principle when an acquisition comes in we have to enter everything ourselves. So we have to enter the carriers and create a number for the carrier in the system. We then add what the medium is,

how many mm, whether they are damage and so on. And in DAAN we create the program. Suppose we receive an amateur film about the Second World War, then we also create it manually in DAAN. And in the beginning you usually don't know much yet, only the year and title and / or the maker, but you try to put as much information into the system as possible. And certainly with amateur films you do not know in advance what it is, so when the film is digitized we will continue writing. Then keywords and locations are added, for example. So it's kind of a two-step description.”

DB: “I did a bit of searching through CLARIAH and I came up with something that I couldn't quite place. The metadata of images from World War II said "corporation" and below it stated "World War II" and "Jews." I don't quite understand the relationship between them.”

NP: “Our fields all have names. So you have keywords that are "subject terms". But you also have names such as associations, periods in the history of population groups. In the system it is called "corporation", which is very ugly, but it is actually a kind of keyword for the organizations and group names. So "World War II" is one and "Jews" is one too. That's kind of the subject of the film. Those are two separate terms.”

DB: “And are those terms already fixed or can you come up with them on the spot?”

NP: “You can enter them yourself, but we do have a thesaurus for that. I don't know if you've seen it pass by yet. It contains all keywords and personal names. Broadcasters and stations are also all recorded there. So if you want to enter a keyword that is not yet listed, you must first enter it in thesaurus before you can use it.”

DB: “For my thesis I needed a case and I thought it was very interesting to take the "Second World War", and specifically gypsy persecutions because they are of course super underexposed. I found it very remarkable that there were very often Jews in the corporation field but no gypsies. I wonder how ...”

NP: “Of course I don't know what videos you are talking about now, but if, for example, you only see a sign with "Jews Forbidden", then it makes sense that there is only "Jews" in the metadata.”

DB: “You see that mainly with images from the Westerbork film and two others. I wondered if there is also a label for gypsies.”

NP: “Yes I just checked and there is also a label for gypsies, so it does exist. But whether you will get everything you want is the question.”

DB: “That is indeed what I came across. You only get 3 hits if you search in the normal way and dive a little deeper then you will get there. But instance you get few hits.”

NP: “We are always open to additions. Of course, so much has changed in the way of writing metadata recently. Terms have of course also been added or removed.”

DB: “Because of course you also consist of three or four different archives. I wonder how you went about that in terms of metadata.”

NP: “That's a good question. I came in as an intern when they just merged. I then researched the different sources that had been merged. That was really still a card catalog and some old database that had not been converted properly. Technically I don't know enough about that, but I do know that it was a very long process before everything was collected and I still sometimes hear people saying, “Oh yes oh yes, this and that collection that is still in the fishes. ” Most of it has all been converted to the different databases, of course, but there are still secret collections that need to be made more accessible.”

DB: “And in the end you converted to one format? Or has it remained a mishmash of everything?”

NP: “Well of course I don't know how those choices were ever made, but I think it was just the best system that had been used and everything has been converted to it. We used to have a system called imix. Then they looked at whether more systems could be used in it. We have been doing it in DAAN for 2 years now, everything is converted to it. We've also improved things with every conversion and, for example, removed old keywords that previously existed that no longer exist because they are now no longer used. They have now been converted back to another field. You will not find them i if you search for a keyword, but if you search broader. So it has advantages and disadvantages that converting.”

DB: “I wonder if the metadata was critically assessed during that process?”

NP: “They were certainly critical then. Not on one item but on all systems, that has certainly been thought about. Which items must land where and which values must be linked to them. For example, our current system does not accept it if there is a spelling error or a typo in a field. Suppose I want to write gypsy, but I type gypsies with an s, for example, then our system says that this is not possible. With our previous system sometimes happened that something was introduced that was not correct. Then, for example, Robert ten Brink said whether there were TenBrinck, those are mistakes and that all disappeared into the archive. Our metadata management department was very busy making sure that it

all becomes one version. Now our system can recognize those things, "Hey you have to use the right thing together." In that respect, there has been improvement in the metadata. But of course we have to do the summaries ourselves. Sometimes you are lucky that the maker or the donor knows a lot or can tell a lot. And sometimes you only really know what it is when it is digital and then you really have to look at it and start writing and indicating keywords."

DB: "Because that's what you do then? Are those descriptions attached?"

NP: "You actually make the offer you accept from start to finish. From selection to description and digital return."

DB: "I wonder if you guys have some sort of guidelines for that description. How do you go about it if you want to describe something as well as possible?"

NP: "Yes, that's a very good question. We used to have very beautiful books for that, about what you had to do per field. And then came DAAN, and then that was kind of lost. But most of the people in our department have been there for quite some time and they know what to do. But the most important thing is that you describe as much as possible in neutral form: who what where when. That we don't assume that the public knows what something is. So is not just using an abbreviation or just assuming that people know who that person was or why those signs are now saying "Jews Forbidden". I really have to describe as much as possible what you see and who it is about."

DB: "I wonder how you keep that balance, that you don't fill in too much. That you don't describe too much or too little?"

NP: "Yes In my case that is a real kind of feeling. That is of course also a point. Of course I have been doing this for 20 years, so I can no longer deny what I learned during those years. But when I read texts from others that are not good, it is usually because too little is explained. You would rather have too much than too little information. But whatever you say, there is not really a suitable manual for it at the moment. And of course it is also about what kind of images they are. If someone is watering the plants outside, it doesn't really matter where that person is. Then it is only interesting whether it is black and white or in color. But if you do see such a film from just after the war, then it might be useful to describe why the people are so happy, why those soldiers pass by and that people are waving flags. Nor is it hard science. If you know that the images are suitable for reuse, then you want to describe as much detail as possible that you see. But yes, is it a video of a family walk on the moor? They can do that for 10 minutes, but then you don't have to describe everything. If people are looking for a video of a family

walk on the moor, they can search for themselves within 10 minutes. But in a film in which there are different shots and different vehicles, or there are war scenes, you want to describe them individually.”

DB: “I was wondering if it sometimes happens that people are not neutral in their description.”

NP: “It shouldn't be but there's control over what we do right now, we don't look at each other either. But I think the people on the team right now have enough experience to do it right. Most of the material we process is also not super sensitive. But with our web video collection, it sometimes happens that someone expresses quite a strong opinion in his video, an opinion that you do not agree with yourself. And then it really takes a bit of searching for a description, for example in which you say "that there has been cause for political debate." Then you say that they are controversial statements without saying that you don't agree with them.”

DB: “And does it sometimes happen that the description that people provide upon acquisition is modified because they are not neutral?”

NP: “No actually not. The only reason I would change it is because it is too extensive or because it is too short. And we do it when people include too much private information, such as house numbers and “uncle Dinges and uncle Danges at 33 Kerklaan”. We leave that kind of thing out, because it is not as if people will look for Kerklaan 33. And if there is a kind of ethical objection, we shield it from the portals, if there are naked children in the picture, or if there is a soldier or NSB person super clear in the picture. I don't think it would be recognized very much now, but we are not going to take the risk of putting it on the public portal.”

DB: “And then you put that in for example CLARIAH?”

NP: “I don't know much about CLARIAH and I don't know what the guidelines are for it. I can imagine that this ties in directly with what has been digitized. Because that is an European archive, right?”

DB: “You can search by collections and is mainly aimed at media scientists.”

NP: “No, unfortunately I don't know about that.”

DB: “Just a general question: what role do you think an archive has in society?”

NP: “I personally think the historical role is very important. That you can still see in 5, 10 or 100 years what was important then. And I think it is important for our archive including the video archive that

you can see how people lived 50 years ago. If you could look back 50 years ago, you can see that it was so different. I don't know if you saw it but we recently released a collection of village movies on Facebook and Youtube. That is just a random village where people do daily life, those are very relaxed films that give you very nostalgic feelings. For example, in the store you really had to stand behind the counter and ask what you wanted. Back then you didn't have supermarkets and for 2 guilders you could buy a toy for a child. For me, that image is the value of the archive that you can still see how people lived in 50 years.”

DB: “And that's a very nice answer indeed. Do you have the feeling that the Sound and Vision archive also represents history as a whole in a good way?”

NP: “No, certainly not. There are certainly things we don't have. We now archive the public broadcaster and those broadcasts are constantly coming in to us, but actually we want the commercial broadcasters to join them as well. For the museum, for example, where we also want to show fragments of the Voice, for example. We want to be able to show something from each program. And twice a year record a whole week from commercial and other channels, but that is not very representative and we naturally want a lot more from the commercial channels. And we don't have regional broadcasters or provincial broadcasters. And we also run into something when collecting web videos. We regularly want to archive something from the somewhat more right-wing corner, from the conspiracy theory corner. Those people sometimes attack us by saying, “You are a left collective. We don't want to be in your archive at all. ” But that is also a part of YouTube that we want to archive for the completeness of your collection. But they don't want that themselves.”

DB: “I've never thought about that before. And where is that boundary then? You indicate that you do not archive commercial channels, and I understand that, that is due to subsidies and the like. But why would you do web videos?”

NP: “With the commercial channels it is more due to the fact that they have their own archive and because the government is technically arranged like this. Collecting web videos is more our own initiative that we wanted to do ourselves. The amateur films of the past come to us on the basis of acquisitions, but I also don't think you will think: “Gosh, I had a nice night of the weekend, I made a nice video of it and I'm going to forward it to Sound and Vision. ” That just won't happen. And if you are over 60 years old and gray, your video is no longer readable on your computer or whatever you have. That video has long since passed away. That is why we think it is important to record this now, so that it does not get lost. That is actually a personal initiative. And YouTubers actually think it's a kind of honor, “my videos are stored at Sound and Vision”. Especially if you have a small channel with

a few videos of which we say it has value, then it is a great honor if Sound and Vision asks you if they can archive your video. Then the rights still lie with the maker, but then we ensure that it is preserved.”

DB: “That is actually win-win?”

NP: “A lot of people disagree within the internet landscape. But you have to do it if you want an image to be drawn in 50 years' time. Because if you look at low tide now when you compare that 10 years ago, so much has changed already.”

DB: “I'm just wondering something on the spot. You say that the internet is going to change and that it is no longer readable. But how do you solve that with digitization?”

NP: “That is actually too technical a question for me. But I do know that our current storage is also all digital and that this has certainly been thought through. Once every few years we convert to a better standard. I can't technically tell you much about that, but I can refer you to people who do. But people have certainly thought about that. Were you even able to look in CLARIAH and DAAN yourself or do you do everything yourself in CLARIAH?”

DB: “I've looked at everything in CLARIAH.”

NP: “Because we also have a value assessment from A to D for our archive documents. Basically D is what we don't want. That does not mean we reject, but it means that we have adopted something in the past that we do not need. And A are really the leaders like the Westerbork film for example. And then we have B and C. B is our core collection and C is just one gradation less. Actually, we once agreed that if our archive standard is no longer okay and we need a new archive standard, then we only keep the A's and B's. We use this standard completely for acquisitions, only B's and A's are important enough. But for example with the daily growth, everything flows in all day and night. Then a nightly radio broadcast with only non-stop music is a C, because if that disappears then there is no one who it matters. So, for example, we will say when digitizing that we are going to do A's and B's.”

DB: “Who ultimately determines what becomes an A, B, C or D ?”

NP: “We determine that at acquisition and the daily recruitment team.”

DB: “Interesting! Do you have any guidelines for that or is that also based on feeling?”

NP: “We don't have guidelines on paper. But B really does have more eternity value than a C. What I mentioned before, with a C a number of examples are enough. If a program has the same format every time and the content does not really differ, it is really sufficient if you only have a little of it. Such as with a request record program or a night program by a DJ. But if you later want to paint a picture of his career on the radio, it is enough if you have a few recordings of it. But if, for example, you have a current affairs program with different topics, you want to have as many recordings of it as possible.”

DB: “Thank you very much for your cooperation!”

End of the interview.

Appendix B: Query scheme

Jewish-query

#	Title	Mention of Jews in corporation field	Mention of Jews in metadata other than corporation	Mention of gypsies	Noteworthy remarks
1	NIET BEKEND - 12608	"Tweede Wereldoorlog", "Februaristaking", "Joden"	Summaryshort Summary		
2	HET JODENVRAAGSTUK (DEEL 3)	"NSB", "Tweede Wereldoorlog", "Joden"	Summary		
3	TOESPRAAK KONINGIN WILHELMINA : VERZET EN JODEN - 12025	"Koninklijk Huis", "Tweede Wereldoorlog", "Joden"	-	The queen commemorates those who were killed by the Germans. She reinforces multiple times that this speech is for all of them.	However, the summary only states that she commemorates the Jews that were killed. Does not mention the others: resistance fighters, gypsies, queers, handicapped and others. The queen does not name Jews once.
4	NIET BEKEND - 10646	"Joden", "Tweede Wereldoorlog", "Nederlandse Kultuurkamer"	Description		Packet.

5	INTERNATIONALE NIEUWSUITWISSELI NG; Internationale nieuwsuitwisseling (1943)	-	Description Summaryshort		
6	AMATEURFILMS FAMILIE KAHN: Huwelijk 25-02-1942 Ria Verrulen & Curt Kahn / 25 jaar huwelijksfeest 1967	"Tweede Wereldoorlog"	Description Summaryshort	Shows a gypsy caravan.	According to ... all caravan inhabitants were considered gypsies. ⁷⁶
7	Dhr De Leeuw, spoorwegfunctionaris, over de voortdurende spoorwegstaking	"NS", "Tweede Wereldoorlog", "Joden"	Summary		
8	L. DE JONG: EEN HOORSPEL VOOR RADIO ORANJE: DE NIEUWE ORDE - 12094	"Polen", "Tsjechen", "Radio Oranje", "Tweede Wereldoorlog", "Joden"	Summary		
9	Verslag Neurenberg-proces tegen nazi-leiders	"Joden"	Summary		Nuremberg did concern gypsies, not this fragment.
10	NIET BEKEND - 10657	"IJ-tunnel", "NSDAP", "Februaristaking", "Winterhulp Nederland",	Description Summaryshort		

⁷⁶ Bastiaan Sijes, 'De "Centrale Aanhouding" 16 mei 1944', in *Vervolging van Zigeuners in Nederland* ('s Gravenhage: Martinus Nijhoff, 1979), 117.

		"Tweede Wereldoorlog", "Joden", "Arbeidsdienst"			
11	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 7)	"Tweede Wereldoorlog", "Heeresgruppe Nord", "Operatie Barbarossa"	Description Summarymuseum	"Zeven tot acht miljoen anderen worden eveneens om racistische en anticommunistische redenen omgebracht" = "seven to eight million others were killed due to racist and anti-communistic ideals"	The film describes operation Barbarossa: the Soviet invasion. The Slavic area the summary describes were home to many gypsies, this makes it even more plausible that many gypsies were among the 'others' described in the summary.
12	Fragmenten uit toespraak Adolf Hitler	"Militair Gezag" "Prinsjesdag", "Tweede Wereldoorlog"	Summary		Very big packet
13	WESTERBORK: WESTERBORK (ACTE 1)	-	Summarymuseum Summaryshort Summary Description	Settela is named, but is implied as Jewish Gypsies are included in the summarymuseum, where it states that gypsies were transported through this camp.	This one also appears in the gypsy- query.

14	Causerie prof. T.Goedewagen	"Nederlandse Kultuurkamer", "Tweede Wereldoorlog", "Joden"	Summary		Packet
15	KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 2)	"Tweede Wereldoorlog", "Duitse bezetting"	Description Summaryshort Summary Summary	Gypsies are included in the summarymuseum, where it states that gypsies were transported through this camp.	This one also appears in the gypsy- query.
16	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 5)	"Tweede Wereldoorlog", "Operatie Barbarossa"	Summarymuseum Summaryshort Summary	"seven to eight million others were killed due to racist and anti-communistic ideals"	See 11.
17	TWAALFJARIG BESTAAN NSB	"NSB", "Tweede Wereldoorlog", "Joden"	Summary		Packet
18	Toespraak minister president Gebrandy "Een ding slechts geldt, de vaderlandsche zaak"	"Joodse Raad", "Tweede Wereldoorlog", "Joden"	Summary		
19	CONCENTRATIEKAMP		Summarymuseum Summaryshort Annotation Description	Westerbork also transported gypsies	
20	REDE MINISTER-PRESIDENT GERBRANDY: WAAR STAAN WIJ? - 12180	"Tweede Wereldoorlog"	Summary		
21	Gesprek van de dag?	"corporation": [-	-	

		"Joden", "Tweede Wereldoorlog", "Arabieren"			
22	De 'profeet' van Radio Bremen en Max Blokzijl beurtelings in commentaar op capitulatie van Italië	Metadata not released	Metadata not released	?	Metadata not released Audio unintelligible
23	Radio Oranje herdenkt de verjaardag van Koningin Wilhelmina; nieuwsberichten	"corporation": ["Tweede Wereldoorlog", "Koninklijk Huis"	Description Summaryshort	?	Audio unintelligible
24	INSTALLATIE NEDERLANDSE CULTUURRAAD	"corporation": ["Nederlandse Cultuurraad", "Tweede Wereldoorlog", "Joden"	-	-	
25	VAL VAN STALINGRAD	Metadata not released	Metadata not released, "joden" is found in the description on the video page.		
26	NIET BEKEND - 10637 (REDE C. VAN GEELKERKEN (PLV. LEIDER NSB))	"corporation": ["Tweede Wereldoorlog", "NSB"	Description Summaryshort		
27	NIET BEKEND - 23194	"corporation": ["NSDAP", "Sudeten-Duitsers",		Hitler mentions that they must win from those who soil Arian blood. Does not outwardly name gypsies, but those	

		"Joden"		were thought to be one of the population groups that soil the bloodline.	
28	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 10)	"corporation": ["Tweede Wereldoorlog", "Stuka", "Operatie Barbarossa"	Summarymuseum Summary	"Zeven tot acht miljoen anderen worden eveneens om racistische en anticomunistische redenen omgebracht" = "seven to eight million others were killed due to racist and anticomunistic ideals"	Packet
29	WEDERZIJD: WEDERZIJD (ACTE 7)	"corporation": ["Duitse bezetting", "Tweede Wereldoorlog", "Koninklijk Huis"	Description Summeryshort Summary Geographical	No gypsies	
30	Toespraak door NSB-leider Ir. Mussert ter gelegenheid van de 1-mei-viering	"corporation": ["Dag van de Arbeid", "NSB", "Tweede Wereldoorlog"	Summary		
31	WEDERZIJD: WEDERZIJD (ACTE 3)	"corporation": ["Tweede Wereldoorlog"	Description Summarymuseum Summaryshort	Summarymuseum mentions gypsy girl Settela, also mentions the fact that she was	

				assumed to be a Jewish girl until a journalist discovered her real identity.	
31	WESTERBORK: WESTERBORK (ACTE 2)	"corporation": ["Tweede Wereldoorlog"	Description Summarymuseum Summaryshort Subjectterm	Description claims firmly that the camp was a transit camp for Jews, but then in the summarymuseum states that also gypsies were transported through this camp.	
32	WESTERBORK: WESTERBORK (ACTE 4)	"corporation": ["Tweede Wereldoorlog", "Duitse bezetting"	Description Summarymuseum	Only states that the camp was a camp for Jews, while also gypsies were transported. Source: see summarymuseums from other acts.	
33	THE LAST SHOT: THE LAST SHOT (ACTE 2)	-	Description Summary Summaryshort	No gypsies, but also no Jews, packet	
34	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 3)	"corporation": ["T-26", "PzKw III", "Tweede Wereldoorlog", "Operatie Barbarossa"	Summarymuseum	Summarymuseum mentions "Zeven tot acht miljoen anderen worden eveneens om racistische en anticommunistische redenen omgebracht" = "seven to eight million others were killed due to racist and anticommunistic ideals" Gypsies were one of these people.	

35	NIET BEKEND - 21095	"corporation": ["Radio Oranje"	Summary		
36	Siegro-opname van de Nederlandsche Omroep met o.a. fragment uit het Zondagmiddagcabaret	"corporation": ["Tweede Wereldoorlog", "NO"	Description Summaryshort		
37	RADIOREDE 'EVERY MAN TO HIS POST' VAN WINSTON CHURCHILL - 12091	"corporation": ["Tweede Wereldoorlog", "Royal Air Force" "Koninklijk Huis", "Tweede Wereldoorlog", "Joden"	Summary		Pakket
38	BIJENKOMSTEN VAN DE NSB	"corporation": ["NSB", "Duitse bezetting"	Annotation		
39	Nieuwjaarstoespraak door Ir. A.A.Mussert , leider van de NSB	"corporation": ["Tweede Wereldoorlog"	Summary		
40	ONDERDUIK IN HAARLEMMERMEER	"corporation": ["Tweede Wereldoorlog",			

		"Joden", "jaren 40"			
41	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 9)	"corporation": ["Operatie Barbarossa", "BT- 5", "KV II A", "Tweede Wereldoorlog"	Summarymuseum	Summarymuseum mentions "Zeven tot acht miljoen anderen worden eveneens om racistische en anticommunistische redenen omgebracht" = "seven to eight million others were killed due to racist and anticommunistic ideals" Gypsies were one of these people.	
42	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 4)	"corporation": ["PzKw III", "Operatie Barbarossa", "Tweede Wereldoorlog"	Summarymuseum	Idem No gypsies in frame	
43	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 2)	"corporation": ["Operatie Barbarossa", "BT- 5", "KV II A", "Tweede Wereldoorlog"	Summarymuseum	Idem No gypsies in frame	
44	Bariton Karl Schmidt- Walter in Nederland	"corporation": ["NSB",	Summary		Packet, not the artefact referred to

		"Tweede Wereldoorlog", "Joden"			
45	ARNHEM IN OORLOGSTIJD	"corporation": ["Churchill", "Crocodile", "Duitse bezetting", "WA"	Summary		
46	DEGETO WELTSPIEGEL (5)		Annotation	?	Metadata and video not available
47	JOODS HUWELIJK	"corporation": ["jaren 40", "Tweede Wereldoorlog", "Joden"			
48	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 1)	"corporation": ["Tweede Wereldoorlog", "Operatie Barbarossa"	Summarymuseum	"seven to eight million others were killed due to racist and anticommunistic ideals" Gypsies were one of these people.	See 11.
49	Fragmenten uit toespraak Adolf Hitler	"corporation": ["Tweede Wereldoorlog", "Joden"	Summary Annotation	Mentions the extension of the Lebensraum	
50	SOWJET RUSSLAND WIRD NIEDERGERUNGEN:	"corporation": [[Summarymuseum	Idem. Other items from same film.	

	SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 6)	"Operatie Barbarossa", "Heeresgruppe Mitte", "Heinkel HE 111", "Messerschmidt Me Bf 110", "Tweede Wereldoorlog"			
51	SOWJET RUSSLAND WIRD NIEDERGERUNGEN: SOWJET RUSSLAND WIRD NIEDERGERUNGEN (ACTE 8)	"corporation": ["Operatie Barbarossa", "Messerschmidt Me Bf 109", "Tweede Wereldoorlog"	Summarymuseum	Idem. Other items from same film.	
52	Toespraak koning George VI van Engeland	"corporation": ["Radio Oranje" "corporation": ["Joden"	Summary (neurenberg0	Gypsies in packet, in item about the Nuremberg trials.	Packet, this is not the item that is referred to
53	REDE VAN MINISTER- PRESIDENT GERBRANDY OVER VIJF DOODGESCHOTEN NEDERLANDERS - 12182	"corporation": ["Tweede Wereldoorlog"	Summary		Packet. Refers to the 700.000 Jews being killed in other item. No Jews in this item either
54	JAN VAN BOVENE VAN DE NIROM:	"corporation": ["Tweede Wereldoorlog"	Summary		Packet, not this item.

	GESPROKEN MAILBRIEF UIT BATAVIA - 12092: Jan van Bovene "Boodschap van Batavia aan het vaderland"	"NIROM", "Tweede Wereldoorlog", "Koninklijk Huis", "Polen", "Tsjechen", "Radio Oranje", "Joden", "Rooms- Katholieke Kerk"			
55	ZES JAREN: ZES JAREN (ACTE 2)	"corporation": ["Duitse bezigting"	Summary		This is a fictional movie that includes a Jewish character.
56	WA-ACTIES IN AALSMEER E.O.		Summary	?	Item not available for viewing, This is probably due to the privacy of the people that may be negatively portrayed. Madelon Nooij-Pallas explains in her interview that this is often the case.
57	PROCES MAX BLOKZIJL	"corporation": ["NO", "Tweede Wereldoorlog"	Summary	Accuses Blokzijl of the deportation of thousands of innocent people.	

58	NIEUWJAARSREDE DOOR A. RIJKSCOMMISSARIS SEYSS INQUART	"corporation": ["NS", "Tweede Wereldoorlog"	Summary		
59	Toespraak Adolf Hitler tot het duitse volk	"corporation": ["Tweede Wereldoorlog"	Summary		
60	ZES JAREN: ZES JAREN (ACTE 1)	"corporation": ["Duitse bezigting"	Summary Summaryshort		
61	NSB-leider Ir.A.A.Mussert met fragmenten uit toespraak tot de vrouwen	"corporation": ["NSB", "Tweede Wereldoorlog"	Summary		
62	Herdenking componist Catharina van Rennes die overleed op 23 november 1940	"corporation": ["NSB", "Tweede Wereldoorlog"	Summary from 61		In the same packet as number 61, this is not the fragment that is referred to in the metadata.
63	BEZETTINGSOPNAM EN; GRAANKORRELS RAPEN NA DE OOGST	"corporation": ["Duitsers", "Tweede Wereldoorlog"	Summarymuseum Summaryshort		
64	Viering van de honderdste geboortedag van Nietzsche te Weimar	Not available Corporation: joden	Not available	Mentions racial doctrine.	

65	BEVRIJDINGSOPNAMEN ZUID-LIMBURG; OPERATIE MARKET GARDEN		Summary		
66	Extract redevoering Adolf Hitler	"corporation": ["Tweede Wereldoorlog" "Joden"			Packet.
67	Redevoeringen t.g.v. de vijfde viering van Erntedanktag in oorlogstijd door NSDAP-bestuurders Rudi Peuckert en Fritz Sauckel te Thüringen	Not available	Not available		
68	Toespraak Adolf Hitler	"corporation": ["Tweede Wereldoorlog", "Joden"	Summary		Packet. Same as 66.
69	SACHSENHAUSEN: SACHSENHAUSEN (ACTE 1)	"corporation": ["Hitlerjugend", "Tweede Wereldoorlog"	Summary	Gypsy people did go to Sachsenhausen, however they are never mentioned in the summaries or descriptions	
70	Toespraak Hitler	Multiple, not one mentions Jews.	Summary		Packet. Same as 66.
71	Nieuwsbericht naar aanleiding van de Duitse inval in Scandinavië	"corporation": ["Palestijnen", "Rode Kruis", "VN",	Summary		

		"Joden"			
72	Oudejaarsuitzending Herrijzend Nederland / Radio Oranje	"corporation": ["Tweede Wereldoorlog", "Joden"	Summary	The presenter actively addresses all those who were transported, among those were gypsies.	
73	VOLKSHERSTEL AMSTERDAM		Summary	Mentions that the initiative (Volksherstel) helps those who were deported and survived.	The summary only mentions that Volksherstel helps Jews who returned from deportation, while the narrator clearly states that they help all those who have returned.
74	Diverse extracten redevoring Adolf Hiltler	"corporation": ["Tweede Wereldoorlog", "Joden"			Packet. Same as 66.

Gypsy-query

#	Title	Mention of Jews in corporation field	Mention in metadata other than corporation	Mention of gypsies	Noteworthy remarks
75	KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 1)	"corporation": ["Tweede Wereldoorlog", "Joden"	Summarymuseum	Settela is named, but is implied as Jewish Gypsies are included in the summarymuseum, where it states that	

				gypsies were transported through this camp.	
76	KAMP WESTERBORK (OVERS): KAMP WESTERBORK (OVERS) (ACTE 2)	"corporation": ["Tweede Wereldoorlog", "Duitse bezetting"	Summarymuseum	Gypsies are included in the summarymuseum, where it states that gypsies were transported through this camp.	



Verklaring Intellectueel Eigendom

De Universiteit Utrecht definieert plagiaat als volgt:

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens of verwijzing;
- het opnemen van een vertaling van teksten van anderen zonder aanhalingstekens en verwijzing (zogenaamd "vertaalplagiaat");
- het parafraseren van teksten van anderen zonder verwijzing. Een parafraze mag nooit bestaan uit louter vervangen van enkele woorden door synoniemen;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

Ik heb bovenstaande definitie van plagiaat zorgvuldig gelezen en verklaar hierbij dat ik mij in het aangehechte BA-eindwerkstuk niet schuldig gemaakt heb aan plagiaat. Tevens verklaar ik dat dit werkstuk niet ingeleverd is/zal worden voor een andere cursus, in de huidige of in aangepaste vorm.

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Handtekening: