



## **Implementation of the Data Seal of Approval**

The Data Seal of Approval board hereby confirms that the Trusted Digital repository Netherlands Institute for Sound and Vision (NISV) complies with the guidelines version 2014-2017 set by the Data Seal of Approval Board.

The afore-mentioned repository has therefore acquired the Data Seal of Approval of 2013 on August 26, 2016.

The Trusted Digital repository is allowed to place an image of the Data Seal of Approval logo corresponding to the guidelines version date on their website. This image must link to this file which is hosted on the Data Seal of Approval website.

Yours sincerely,

The Data Seal of Approval Board

## Assessment Information

Guidelines Version:	2014-2017   July 19, 2013
Guidelines Information Booklet:	<a href="#">DSA-booklet_2014-2017.pdf</a>
All Guidelines Documentation:	<a href="#">Documentation</a>
Repository:	Netherlands Institute for Sound and Vision (NISV)
Seal Acquiry Date:	Aug. 26, 2016
For the latest version of the awarded DSA for this repository please visit our website:	<a href="http://assessment.datasealofapproval.org/seals/">http://assessment.datasealofapproval.org/seals/</a>
Previously Acquired Seals:	None
This repository is owned by:	<b>Netherlands Institute for Sound and Vision (NISV)</b> Media Parkboulevard 1  1217 WE Hilversum Netherlands  T 0031 35 6775555 E klantcontactcentrum@beeldengeluid.nl W <a href="http://www.beeldengeluid.nl/">http://www.beeldengeluid.nl/</a>

# Assessment

## 0. Repository Context

### Applicant Entry

#### *Self-assessment statement:*

The Netherlands Institute for Sound and Vision NISV ([www.beeldengeluid.nl](http://www.beeldengeluid.nl)) was founded in 1997 from a merge between the central public broadcast archive (AVAC), the Broadcast Museum, the filmarchive of the Government Information Service (RVD-FA) and the Foundation for Film & Science (SFW). NISV has since been formally responsible for collecting, preserving and presenting the national audiovisual heritage of the Netherlands. The public task is threefold: the organization acts as the corporate AV-programme archive for the Dutch public broadcasters and as national cultural and historical AV-archive. NISV also functions as a central 'hub' in the national digital infrastructure of the Netherlands. Key activities, policies and procedures are described in 3 overarching policy documents, published online : the [Multiyear Policy Plan 2016-2020](#) (in Dutch), the Preservation Policy Document (2016) and the [Collection Policy Plan](#) 2013 (both in English).

#### *Data producers*

The Dutch public broadcasters function as NISV's largest group of data producers. The Institute preserves their radio and television productions on government assignment. Second group of data producers consists of organizations and individual producers from the Dutch heritage domain. NISV accepts and preserves their AV-materials as part of its core collections, in case of acquisitions, donations or bequests. In other cases, archiving is offered as a service, as a consequence of NISV's coordinating role in the national infrastructure. NISV's repository, called the Digital Archive, is able to issue fully described guarantees for the sustainability and accessibility of all ingested broadcast and non-broadcast materials and its associated metadata. Provisions, arrangements and conditions are all specified in formal contracts (broadcast data producers: Service Agreement and Chain Agreements; non-broadcast data producers: Digital Archiving Services Agreement and Donation Agreement). NISV retains ownership of the digital carriers only, unless the work falls under public domain or contracts state otherwise. At present, the Institute is expanding its collection profile with media-related websites and interactive media. Preservation of these media types is still in a research phase and is not yet performed within the Digital Archive's infrastructure.

#### *Designated Communities*

The NISV identifies two Designated Communities: 1) media professionals from the broadcast organizations and 2) the public (private persons, researchers and end user organizations from the cultural heritage domain, the creative industry and commercial media production). Media professionals may access and retrieve metadata and AV-materials via NISV's Pro Portal within the closed Extranet on the Mediapark, where NISV and the broadcast productions units are located. The Public Portal is accessible without a login. Parts of the AV-materials associated with the presented metadata, may be viewed online and all of it is available onsite in the NISV building. The Pro Portal and the Public Portal form an integral part of the infrastructure of the Digital Archive and are directly

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connected to all of its contents. The interface to the stored files and metadata is configured according to the various applicable copyright regulations. For the educational domain NISV has concluded contracts with educational organizations, in order for these organizations to present pre-selected parts of the NISV collection materials on a number of streaming platform, maintained and curated within their closed networks. The contents of these platforms do not fall under NISV's preservation mission.

### *Organisation*

NISV is headed by a General Manager and consists of 3 business units : Archives, Museum and Business Management. The Archives departments are responsible for executing the ingest, storage, datamanagement, preservation and access processes. Mediamanagers from the Ingest department handle the daily intake of digital born broadcast programmes and the acquisition and ingest of non-broadcast materials. The ICT department is technically responsible for storage, integrity monitoring, security, migration actions, backups, disaster recovery and facilitating access. Metadata- and workflowmanagement are included. A Customer Contact Centre functions as the 1st line contact desk for both data producers and users and is responsible for maintaining the contracts. Mediamanagers from the Access department act as interfaces to the collection. In collaboration with NISV's R&D department they develop content presentation, navigation and access structures for NISV's Pro Portal and Public Portal and they handle individual and collective research requests. Dedicated policy staff of the Unitmanager Archives take care of collection development, account management, preservation strategy and legal matters.

### *Technical infrastructure*

Core of the Digital's Archive technical infrastructure form the media asset management system (MAM) and the storage management system DivArchive. The Digital Archive's technical infrastructure is connected to the Digital Facility (DDV), the central digital infrastructure of the broadcast production environment. A technical interface with this environment facilitates ingest and access processes of high and of low res AV-files and metadata. Non-broadcast AV-materials and metadata are currently imported into the Digital Archive by way of a separate file importer. The administration of all master AV-files takes place in DivArchive. This system is fully licensed by NISV, and is managed by qualified in-house technical staff, employed by Ericsson, a professional commercial party at the Mediapark (SLA available on request). All descriptive metadata, workflow information and technical characteristics associated with the actual AV-files, are managed and made accessible in a central catalogue module, as part of a custom made MAM system, maintained by staff of supplier RDE, working in-house at NISV. By way of the MAM system and its interfaces to other systems and applications, the associated AV-materials can be ingested, stored, accessed, ordered, transcoded and played out in low and in high resolution via the Pro Portal as well as on the Public Portal. NISV's current MAM system will be replaced by the VizOne MAM system of supplier VizRT by the end of 2016. The system design has been especially customized, according to pre-defined digital preservation requirements of NISV.

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

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# **1. The data producer deposits the data in a data repository with sufficient information for others to assess the quality of the data, and compliance with disciplinary and ethical norms.**

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

## **Applicant Entry**

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

The Digital Archive concludes detailed contracts with data producers to be able to verify and protect the quality of the data. The contents are based on elements in the [Manual for making a Submission Order Agreement](#) that holds provisions on the legal identity of the creator/data producer/rightsholder, the composition of the digital objects, the required provenance metadata, additional information, privacy, copyright specifications and the intended (re)use.

For all AV-materials that fall within the core collections, NISV aims to acquire additional information that may clarify and help reconstruct the original context of creation, distribution and reception from a mediahistorical perspective.

Contracts with non broadcast dataproducers include a section on the appropriate privacy laws, in particular the law for Protection of Personal Data. The (additional) technical or organizational measures NISV implements for protection are listed in the contracts (template: [Digital Archiving Services Agreement](#), art. 23). The general rules for blockage of broadcast material are laid down in the [Service Agreement](#) (paragraph 5.3.3). and the [Chain Agreements](#) with the broadcasters (paragraph 7.2). If requested - because of e.g. portrait rights or privacy reasons - NISV will anonymise the metadata. In individual cases, media professionals can request for a blockage via an online form ([screenshot Pro Portal blockingform](#)). Confidential data is not available for non-authorized users outside of the Digital Archive.

Unless the work falls under public domain, copyright in principle remains with the dataproducers/creators. Special rules exist for donations, such as gifts and bequests. These are not accepted in case a data producer cannot convincingly demonstrate property and intellectual copyright ownership rights [Collection Policy Plan](#) (p. 22, Acquisitions). The conditions for the (re-)use of the broadcast materials for educational and cultural purposes outside of the broadcast environment, are included in a collective [Archive Agreement](#) between NISV and the rights holders: the public broadcasting organizations, the collective copyright management organizations and the associations of independent television and record producers. The individual contracts with non-broadcast data producers offer 3 options: a. assignment of all copyrights to NISV, b. no handing over of copyrights or c. no transfer of copyrights, but NISV acquires the rights to use the materials for internal presentations and operations.

For both broadcast and non-broadcast materials the Digital Archive always obtains control of IPR for carrying out archiving functions, including the licence to create preservation copies. These arrangements are laid down in the contracts.

## Reviewer Entry

*Accept or send back to applicant for modification:*

Send back to applicant for modification

*Comments:*

re: (template: [Digital Archiving Services Agreement](#), art. 23)

Please either provide an accessible link or note in your evidence statement that the link is not generally accessible and why.

## 2. The data producer provides the data in formats recommended by the data repository.

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### Applicant Entry

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

NISV has selected a limited number of formats for long term preservation. The operating principle is that all dataproducers deliver the file in the specified preservable format. The dataproducer is thereby responsible for the quality and correctness of the submission. A second principle states that the material can be rejected if upon submission it does not comply with the agreed specifications. If a dataproducer is not able to deliver a preservable format, NISV can support in (enabling) transcoding of the submitted format to the preservable format. [Preservation Policy Document](#), paragraph 4.3)

Format requirements are a formal part of the contracts with all data producers. Guidelines in regard to file specifications for the broadcast producer are accessible on the Media Park Extranet ([Chain Agreements](#)). To non-broadcast producers a [list of file specifications](#) is provided.

All data producers from the public broadcast environment submit all of their programmes to the central infrastructure DDV (<http://www.dedigitalevoorziening.nl/>). Files can only be delivered after they have been certified. In the case of any data changes in the production process, the file will be recertified. After broadcast, the files are automatically ingested into the Digital Archive. During this process, the files are once again validated and checked for completeness, by way of a header-and -footer check. Preservation Policy Document (paragraph 5.2).

Non-broadcast dataproducers are requested to deliver a checksum (MD5) per file. In case their material has to be transcoded to the preservable format, the required checksum is generated during that process, before ingest. In these cases The Digital Archive is authorised to then either keep or dispose of the original files, in accordance with the demands of the dataproducer, as laid down in the contract ([Preservation Policy Document](#), paragraph 4.4).

With the implementation of NISV's new MAM system, a filechecker will be implemented in for automatic checking the quality and compliance of all files, both broadcast and non-broadcast ([Preservation Policy Document](#), paragraph 5.2; [Requirements Specifications MAM document](#), paragraph 4.20 Quality Control; [Requirements compliance statements VIZrt](#), Ch. 3 Technical, Quality Control, Import). The software checks each file at ingest and stores the output as technical metadata, that can be mapped to attributes in NISV's Preservation Metadata Dictionary.

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Send back to applicant for modification

*Comments:*

Media Park Extranet ([Chain Agreements](#)).

[Requirements compliance statements VIZrt](#), Ch. 3 Technical, Quality Control, Import).

Please either provide an accessible link or note in your evidence statement that the link is not generally accessible and why.

### 3. The data producer provides the data together with the metadata requested by the data repository.

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

### Applicant Entry

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

Requirements as to basic descriptive, structural and formal metadata to be submitted by all data producers, are a formal part of the contracts. All metadata specifications are defined by NISV. The structural and descriptive metadata are based on the [IFLA-FRBR model](#), that was adapted to the AV-domain ([Metadatamodel NISV](#)). Keywords, names, locations and AV-genres are laid down in the Common Thesaurus GTAA <https://sites.google.com/a/beeldengeluid.nl/gtaa/>.

Metadata from the broadcast production systems is automatically imported into the NISV catalogue by the Generic Metadata Importer (GMI). ( '[Metadatering van de collectie](#)', p. 8). General guidelines in regard to the requirements are accessible on the Mediapark's Extranet ([Chain Agreements](#)) and in the [Metadata template](#) NISV offers (section Broadcast). In the current MAM system a module checks whether the supplied metadata complies with the specifications of the Digital Archive. If the metadata do not comply, they will either be rejected or corrected. Functional and technical aspects of the automatic harvesting process from the central digital broadcast facility DDV into NISV's current MAM system, are recorded in the document ([Instroom Digitaal Platform;iMMix – DDV interface Design document](#) p.13: Matching of newly ingested television programs with the metadata model; p.23: Metadata mapping).

To non-broadcast dataproducers, the [Metadata template](#) (section non-Broadcast) is provided. The agreed archiving service levels - e.g. the extent of accessibility via the NISV catalogue- are laid down in the contracts and imply the fulfillment of specified metadata requirements by the dataproducer ([Preservation Policy Document](#), ch. 7).

During the processing of the metadata, data producers are assisted and supervised by the Ingest Mediamanagers. Prior to any ingest ( the daily, structural ingest of broadcast materials and the on-off or irregular ingest of non-broadcast materials) into the Digital Archive, the quality and completeness of the delivered metadata is tested. If structural errors occur, the dataproducers will be contacted by the Ingest Mediamanagers in order to improve the quality and resubmit the metadata. After ingest, additional descriptive and rights metadata may be added later on in the process, by Mediamanagers Ingest and Mediamanagers Access.

In the [Requirements Specifications MAM document](#), paragraph 4.13, 4.17,4.18, and [Requirements Compliance Statements VIZrt](#), document ch. 3 Technical) automatic metadata capturing and checking in the new MAM-system is explained.

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

#### **4. The data repository has an explicit mission in the area of digital archiving and promulgates it.**

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

#### **Applicant Entry**

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

The mission statement of NISV reads: "As the guardian of Dutch audio-visual cultural heritage we keep Dutch history in sound and vision alive. We make it possible for everyone to learn, experience and create with the Dutch audio-visual history".

The mission statement is issued under the authority of the CEO and approved by the Supervisory Board of the Institute. The chair(wo)man of the board is appointed by the Minister of Education, Culture and Science. Three out of seven board members are appointed by the Netherlands Public Broadcasting Organization (NPO.) The main task of NISV is to collect and sustainably preserve AV collections considered to be of national cultural and historical importance, and to ensure accessibility to the collections for re-use, research, and exploitation purposes. NISV has been appointed as the national AV-archive by the Dutch government and is structurally funded through the Media Act 2008, art. 2.1 [http://wetten.overheid.nl/BWBR0025028/geldigheidsdatum\\_16-11-2015](http://wetten.overheid.nl/BWBR0025028/geldigheidsdatum_16-11-2015)). The Institute functions as one of the central hubs in the national digital infrastructure of the Netherlands.

NISV's obligation of sustainable (digital) preservation are directly reflected in its Statutes, ([NISV Statutes article 5 \(4 a/b\) and article 2 a/b](#)), its mission statement, its [Preservation Policy Document](#), its [Collection Policy Plan](#), and in its [Multiyear Policy plan 2016-2020](#)

NISV's mission statement is implemented by the provision of its Digital Archive and associated services, legal frameworks, policies and workflows and the contracts and partnerships with dataproducers and (representatives) of dataconsumers. Back-up and disaster recovery policies and procedures are part of the [Preservation Policy Document](#) (ch. 10, paragraph 10.1). Currently a back-up of the Digital Archive is placed with Ericsson, a professional partner at the Mediapark. In order to manage its contents and eliminate possible threats to the Digital Archive, NISV defines its main preservation principles, preservation strategy and controlled preservation workflow in detail, including guarantees and checks for each archiving service level ([Preservation Policy Document](#), ch. 4-7).

NISV is actively involved in national and international professional networks <http://www.beeldengeluid.nl/kennis/netwerken> and in (inter)national research programmes

(<http://www.beeldengeluid.nl/kennis/projecten>). NISV maintains the (inter)national knowledge sharing organization Presto Centre (<https://www.prestocentre.org/>) and the Knowledgebank AV-Archiving ([www.avarchivering.nl](http://www.avarchivering.nl)), both dedicated online knowledge centres. The institute has a comprehensive (online and on site) education programme which includes annual training courses, workshops, conferences and fact sheets, user guides and other publications.

<http://www.beeldengeluid.nl/kennis>

<http://www.beeldengeluid.nl/kennis/kennisgids>

<http://publications.beeldengeluid.nl/>

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

**5. The data repository uses due diligence to ensure compliance with legal regulations and contracts including, when applicable, regulations governing the protection of human subjects.**

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

**Applicant Entry**

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

The Netherlands Institute for Sound and Vision (NISV) is a legal entity, specifically a foundation, which is evident from the articles of association and the website of the [Trade Register of the Dutch Chamber of Commerce](#). NISV uses standard contract templates with all data producers ([Service Agreement](#) ; [Digital Archiving Services Agreement](#); [Donation Agreement](#) ). Access arrangements and restrictions are included. With NISV's educational partners (Kennisnet, Surfned) dedicated access arrangements are formally laid down.

Specific conditions/terms are applicable to the usage by media professional from the broadcast production environment. These conditions are available on the Pro Portal within the Mediapark Extranet ([screenshot Pro Portal generalconditions](#)). The general conditions do not provide for measures if the conditions are not complied with. In that case, the conditions refer to Dutch law and Dutch Civil Court.

For use by the public, NISV has published different sets of general conditions/terms of use on its Public Portal.

<http://www.beeldengeluid.nl/algemene-voorwaarden>

<http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7878>

<http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7873>

<http://www.beeldengeluid.nl/disclaimer>

Contracts with non-broadcast data producers include a section on the appropriate privacy laws, in particular the law for Protection of Personal Data. The (additional) technical or organizational measures NISV implements for protection are listed in the contracts Digital Archiving Services Agreement, art. 23. The general rules for blockage of broadcast material are laid down in the [Service Agreement](#) ( paragraph 5.3.3). and the Chain Agreements (paragraph 7.2) with the broadcasters.

Complying with Copyright Law is one of NISV's main priorities. [Specialized staff](#) has been appointed to focus on access and copyright policy issues. The staff have an internal advisory role and draft or review all copyright related contracts closed by NISV. Part of this role is to sensitize all NISV employees on copyright matters and understanding of and compliance with contracts. For other legal matters, regularly external lawyers assist. Extensive information for the Mediamanagers and the Customer Contract Centre on access and copyright regulations and on licence handling as connected to all programme categories, is available on the internal [website Collections & Copyright](#).

## Reviewer Entry

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 6. The data repository applies documented processes and procedures for managing data storage.

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

### Applicant Entry

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

The [Preservation Policy Document](#) (ch. 10) describes the policies, strategies and workflows for data storage on a high level. At least one backup copy is created for security purposes. Customized options are available for higher levels of accessibility and/or security. Definitive backup arrangements are laid down in the contracts. Files that are stored on tape are managed by the storage management system DivArchive that is responsible for creating backup copies and ensuring that these are identical to the primary archival copy. Files arrive on a disk cache and can only be removed after at least one successful copy has been made on tape. Browse files are also mirrored and backed up on tape, to ensure restore possibilities and high availability in case of contingencies. Files on file servers are mirrored and a backup on tape is created every night. This process is monitored. This backup also includes the catalogue database and the database of DivArchive. In case of data loss, backup copies can be restored from tape. In case of database defects, the backup can be used for restore. As a policy, backup restore tests are performed regularly, to ascertain disaster recovery.

The strategy for ICT-risk management is informed by regularly performing a security audit and by monitoring technical and financial developments within the storage domain, such as the process of evolving LTO generations (Linear Tape Open, NISV's data tape standard) or new functionalities and services offered by suppliers. Error logs are checked to make sure all components are able to carry out the procedures of the infrastructure, according to the specifications. This information is used to plan ahead, in order to ensure future storage volumes can be handled and techniques will remain affordable. Example of such a planning document: [Storage Prognoses](#).

Storage hardware and software are monitored daily. Support contracts exist with strictly defined service levels for all major components within NISV's technical infrastructure (available on request). The most important security measures for on site as well as online access are described in the [Preservation Policy document](#) (paragraph 11.1). Further security measures are guaranteed by having installed a separate network and portal, accessible only to connections from IP-adresses that are included in NISV's whitelisting. ([Requirements Specifications MAM](#), 4.26 Security; [Requirements Compliance Statements VIZrt](#), ch. 1, User interfaces, Security). Deterioration of storage media is handled by pro-actively migrating to new LTO versions every 5-7 years. During migration, checksums ensure that new copies of the objects are consistent with the original versions. Deterioration of disk storage is handled by regularly replacing servers older than 5 years.



### **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 7. The data repository has a plan for long-term preservation of its digital assets.

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### Applicant Entry

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

Preservation activities are documented in preservation strategies for the long term and preservation plans per migration action for the short term. NISV's planning methods are recorded in the document [Manual for developing Preservation Strategies and Preservation Planning](#). This document is intended as a reference tool for standardising the planning process, that is yet to be further implemented.

In the [Preservation Policy Document](#) (paragraph 5.1) 'migration' as NISV's strategy for for countering obsolescence of digital file formats is explained. The Digital Archive is building up knowledge and experience with migrating large volumes of obsolete file formats, as it is currently migrating its complete collection of browse files to a more viable format. Already multiple migrations of the OAIS-type 'refreshment' are performed on the LTO-tape storage media and file servers. The migration of the preservation masters themselves, has not yet been deemed necessary, since NISV's official preservable formats are momentarily not considered a risk.

NISV is implementing and refining mechanisms to be able to structurally monitor all developments that may affect preservation planning. [Preservation Policy Document](#) (ch. 8.)

1. Organizational changes (e.g. austerity measures or a change in the collection profile) and developments within the technical infrastructure (e.g. an increase in storage costs or changes to software and hardware contracts) are anticipated. Changes of this type are chartered out during the preparation of the annual budget by NISV's Management Team. A risk inventory is carried out, with an estimate of the possible influence on preservation operations, and the potential financial consequences. On that basis, a stress test is organized in which the risks for the multiyear forecast are calculated.

2. The 'technology watch', is a procedural mechanism that enables the Digital Archive to consciously approach technology changes. Trends and developments in respect to formats (container or encoding format) and software and hardware, are monitored and documented. This task is undertaken by departments within the organization (R&D, ICT). Knowledge is combined and filtered, and subsequently passed on to the [Information Strategy Board](#) that takes decisions on the necessity and desirability of alterations, and their technical implementation.

3. The Digital Archive secures long-term usability of the files by having defined the functionality the Institute wants to maintain, as part of the service to the Designated Communities and usergroups. ([Designated Communities, typology and delivery requirements V1.0](#) ; [Monitoring Designated Communities V1.0](#)) For this, NISV has inventorized their (technical) demands (e.d. video quality, play out requirements, metadata demands, search and navigation provisions , interoperability). By setting up regular user monitoring activities (feedback groups and surveys) , the information remains updated. The demands of the Designated Communities thus inform preservation planning mechanisms.

## Reviewer Entry

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 8. Archiving takes place according to explicit work flows across the data life cycle.

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### Applicant Entry

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

The [Information Model](#), the [Preservation Metadata Dictionary](#) and the [acquisition workflow scheme](#) define - on a generic level - workflow events, agents involved and (meta)data objects submitted to the Digital Archive. These documents have functioned as normative references during customization of the design of the Media Asset Management (MAM) NISV is currently implementing.

All files and metadata from all dataproducers will in the new system be ingested into the same workflow. Specified technical file characteristics will be automatically extracted, and made available for preservation planning and collection management actions. At present, the events in the life cycle of the objects in the actual workflows in the new system are mapped to a new PREMIS 3.0 based version of the Preservation Metadata Dictionary and included in the overall proces model as part of the Digital Archive's information architecture. The proces model will be fully mapped with the OAIS functional model. The lifecycle of all files, from all sources, from ingest through to storage, access and preservation - can in the new system be exported as an audit trail ([Preservation Policy Document](#), paragraph 6.3).

Selection criteria for broadcast and non-broadcast materials are defined in the [Collection Policy Plan](#), ch.2 . Before ingest all materials are appraised and valued by Media Managers Ingest. Materials from the A and B categories are fully described in the catalogue and will be preserved for the long term, as part of the core collections. C and D valued materials can only be accessed on a minimal metadata-level. The Digital Archive can decide to eventually discard the C and D categories, by excluding them from future preservation (migration) actions. The value categories and their application are further explained in the [Collection Policy Plan](#), ch. 2. Criteria for selection and appraisal are not applied on collections that are preserved and made accessible as part of NISV's role as a central hub in the national digital infrastructure.

All specifications, guidelines and conditions concerning the ingest, storage and access workflows are laid down in the contracts with the data producers. Information for NISV's employees on the workflows, is documented on the internal website [Digital Ingest and Storage](#) . Detailed internal information on acquisition regulations and processes per AV-genre is to be found on the internal website [Collections & Copyright](#) Selection, ingest and transferring workflows are conducted by the Media Managers Ingest and by ICT staff. The required skills of these employees are outlined in the [Preservation Policy Document](#) (ch 12).

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*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 9. The data repository assumes responsibility from the data producers for access and availability of the digital objects.

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

### Applicant Entry

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

With every dataproducer – broadcast and non-broadcast - NISV sets up contractual agreements on the ingest, storage, preservation and the accessibility and delivery of the submitted data. The contents of all agreements are based on the elements and the instructions in the [Manual for Making a Submission Agreement\\_Order agreement](#) that holds provisions on the legal identity of the creator/data producer/rightsholder, the composition of the objects, copyright specifications, the intended (re)use, file and metadata specifications, access level and search facilities.

The contents of the contract are in accordance with NISV's preservation policy, documented in the [Preservation Policy Document](#). Chapter 7 contains the general archiving service levels and the associated checks and guarantees for sustainability and access. Agreements on the services may be added to by technical specifications in a separate annex, on a choice from two concrete storage services. As of 2016, once the new MAM system is in place, NISV may offer either 'managed storage' or 'full service archive'. The full service uses the complete range of services of the new system.

The contract between NISV and the public broadcast organizations, consists of a set of service level agreements laid down in the [Service Agreement Broadcasters](#). This agreement is concluded anew every two years and includes the ingest, maintainance, support and access arrangements as well and the required basic metadata to be ingested, the blocking measures and the protocol for anonymizing metadata. General arrangements on technical arrangements and format and metadata specifications, communication and reporting, availability, maintenance, change management, security and backup requirements are specified in overarching Chain Agreements, available for broadcast dataproducers on Extranet.

With non broadcast data producers NISV concludes an agreement based on the templates for the [Digital Archiving Services Agreement](#) and its appendices. In the final agreement, a SLA is included, describing in detail the quality of service and the level of preservation and access. Specific topics in the SLA are: support, communication and reporting, availability, maintenance, change management, security and backup requirements. The contents of the SLA function as the starting point for negotiations leading to the definitive agreement.

Measures to prevent a crisis and to manage risks are listed in chapter 11 of the [Preservation Policy document](#) . The storage- and technical infrastructural provisions described here are translated into the formal contracts and SLA's with all data producers.

NISV act as representative of the broadcast and non-broadcast dataproducers whenever content is requested by a third party for (re)use. No material will be delivered without a signed licence. A standard license agreement is made up by NISV, signed by the requester and the rightsholder. NISV also offers an online integrated license module for license takers- and givers.

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 10. The data repository enables the users to discover and use the data and refer to them in a persistent way.

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### Applicant Entry

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

Data is provided in formats tailored to the requirements of NISV's Designated Communities and usergroups. [Designated Communities, typology and delivery requirements V1.0](#) The institute stays current with these requirements through regularly negotiating service agreements, taking into account the feedback given to the Customer Contact Centre and the surveys inventorising the needs of the Designated Communities and the usergroups. Developments in public online access requirements are identified by the Mediamanagers Access and the R&D department, as part of online access innovation initiatives.

The Digital Archive offers extensive search facilities. The search process of both media professionals and the public is directly performed on the Digital Archive's catalogue database, that is structured according to NISV's metadatamodel. Keywords, names, locations and genres are defined in the Common AV-Thesaurus GTAA <https://sites.google.com/a/beeldengeluid.nl/gtaa/> that is offered as a search aid. Both portals have their own dedicated search interface. Searches can be performed on Collection, Series, Programme and Sequence level. Time based metadata is linked through to the associated moving images or audio (fragment level and programme level). Media professionals access the catalogue on Extranet (Pro Portal [Catalogue](#) Screenshot) for consultation, viewing in low-res quality and online ordering and retrieving of AV-materials in high-res quality. The Public Portal is accessible without a login. If IRP regulations allow for this, the associated AV material can be viewed. It may also be ordered and purchased online, in low and high res quality.

<http://zoeken.beeldengeluid.nl/internet/index.aspx>

<http://in.beeldengeluid.nl/collectie/search/>

Educational partners of NISV (Kennisnet, Surfnets) pre-select fragments and programmes from the NISV collections, to present these in low res quality on a number of streaming platforms within closed networks to which schools and universities can subscribe. Each platform makes use of its own search-, presentation and virtual editing facilities, depending on the age of the intended users and their educational level. See <http://www.beeldengeluidindeclas> for an overview of the various platforms, maintained by NISV's educational partners.



OAI harvesting is permissible, and has been enabled for portions of NISV's collections. OAI access for the entire Digital Archive is currently under development, and will be completed in 2016. Persistent identifiers are a defined attribute category in NISV's Preservation Metadata Dictionary, that is successively developed, mapped and implemented in the systems and workflows. The Digital Archive currently offers internal identifiers, which are maintained to be internally unique and persistent ([Requirements Compliance Statements VIZrt](#), ch. 3 Technical: import). NISV does not yet have a system for PID's that guarantees that handles are globally unique and can be resolved on the Internet. However, the Institute is planning to implement PID's in the near future: a previous pilot will inform implementation, which will take place in the context of the national programme Network Digital Heritage ( NDE <http://ncdd.nl/ncddprojecten/> PID-project, that NISV takes part in.

## Reviewer Entry

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 11. The data repository ensures the integrity of the digital objects and the metadata.

### *Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### **Applicant Entry**

#### *Statement of Compliance:*

3. In progress: We are in the implementation phase.

#### *Self-assessment statement:*

NISV's definition of integrity, along with its various policies and strategies for ensuring integrity, are described in the [Preservation Policy Document](#) (ch. 5 and ch. 6). The measures apply to all (broadcast and non-broadcast) materials for which the Digital Archive has concluded contracts.

At present, the Digital Archive is in the implementation phase of fully monitoring integrity. The storage management system is able to calculate checksums in MD5-format for all incoming objects. These can be verified with the checksums as delivered by the data producer. The Digital Archive strongly recommends data producers to deliver checksums, along with the files. In case they cannot meet checksum requirements, the Digital Archive will generate the checksum at transcoding/ingest. For files produced by the broadcast dataproducers, checking file integrity by verifying header-and-footer metadata is accepted, for this procedure will guarantee a file has been copied completely, even though it does not demonstrate all bits are identical.

The quality control procedure that is going to be a part of the ingest process in the new MAM system is fully described in the [Requirements Specification MAM document](#), paragraph 4.20 Quality Control; [Requirements Compliance Statement VIZrt](#), ch. 3 Technical : import, quality control. During implementation of the quality analysis software, all existing digital files in the Digital Archive (appr. 25 PB to date) will be analysed simultaneously, in order to have the same level of quality control equally applied to both legacy digitized and digital born materials and the new incoming digital born and digitized objects.

The storage management system DivaArchive is able to detect if a file is restored properly on restore. Also the checksum information, stored in the system, is used for checking whether backup copies are identical and files have been copied properly (in case they were, for example, migrated to a new carrier). See [Preservation Policy Document](#) ch.10. Integrity of metadata is established during ingest and after updates. In the [Requirements Specifications MAM document](#)(paragraph 4.13, 4.17); [Requirements Compliance Statement VIZrt](#), ch. 2 Metadataprocessing; ch. 3 Technical: import, quality control). The rejection criteria for metadata are defined, as is the workflow for mending, logging and documenting specific types of errors. The Digital Archive uses different strategies for data changes. In case a file needs to be replaced, a manual workflow is in place. Authorised employees may remove an existing item and create a placeholder for the replacement version of the file. Data cannot be changed after it has been stored, it can only be replaced after it has been removed. In case mistakes are made, removal actions can be made undone up to a certain point ([Preservation Policy document](#), ch.10).

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 12. The data repository ensures the authenticity of the digital objects and the metadata.

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

### Applicant Entry

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

NISV's definition of authenticity, along with its various policies and strategies for ensuring authenticity, are described in the [Preservation Policy Document](#) (paragraph 5.3 and ch. 6). These measures apply to all (broadcast and non-broadcast) materials for which the Digital Archive has concluded contracts.

The storage management system DivArchive currently logs and stores provenance data with the file. Life cycle actions in other processes and systems are also logged. Currently this metadata is diffused and not easily available as preservation metadata. In the new MAM-system (to be implemented in 2016) the lifecycle of all files from all sources within all processes (ingest through to storage, access and preservation) will be standardized and formalized in order to strictly control the chain of custody of the digital materials. All relevant workflow actions will be identified as preservation events, to be mapped to a new version of the current Preservation Metadata Dictionary, set up according to the PREMIS 3.0 standard. The collected events in the life cycle of a single object or a group of objects can in the new system be exported as an audit trail ([Preservation Policy Document](#), paragraph 6.3). For yet more OAIS compliancy, a process model is currently being developed as part of the NISV overall information architecture, that will be mapped to the OAIS functional model.

With the implementation of the new MAM-system the Digital Archive will be using quality analysis software for extracting technical metadata at ingest, in order to register the properties of the different file types. These properties will be mapped to the technical attributes in the Preservation Metadata Dictionary. They will be used to help assess the successfulness of migration actions. The process of extracting and registering technical file characteristics will further ensure the possibility to distinguish different versions, whenever a new version of a file enters the Digital Archive. In NISV's current cataloguing system, metadata tables exist that are tied to a specific version of the file so a distinction between versions can be made. The new MAM-system will be able to handle versioning of digital objects ([Requirements Specification MAM document](#), paragraph 4.13, 4.17 - 4.21; [Requirements Compliance Statements VIZrt](#), ch. 3 Technical: import). A specific naming convention exists within the Digital Archive to identify the various data producers in the ingest workflows and to generate internal persistent identifiers that create a link between metadata and the audiovisual materials. Different data producers will deliver files to different watchfolders, in order to create yet another way to keep track of their identity.

### Reviewer Entry

*Accept or send back to applicant for modification:*

Accept

**Data Seal of Approval Board**

W [www.datasealofapproval.org](http://www.datasealofapproval.org)

E [info@datasealofapproval.org](mailto:info@datasealofapproval.org)

*Comments:*

### **13. The technical infrastructure explicitly supports the tasks and functions described in internationally accepted archival standards like OAIS.**

*Minimum Required Statement of Compliance:*

3. In progress: We are in the implementation phase.

#### **Applicant Entry**

*Statement of Compliance:*

3. In progress: We are in the implementation phase.

*Self-assessment statement:*

NISV has created dedicated quality guidelines based on ISO16363 in order to gradually make the Digital Archive fully OAIS compliant. This document, [Kwaliteitseisen Digitaal Archief Beeld en Geluid](#) (Quality Requirements Digital Archive NISV) functions as the main reference for gradually implementing organizational and technical provisions in the infrastructure, based on OAIS principles. To further ensure a solid ICT- infrastructure, NISV aims to obtain ISO certification in the 27001 series (Information Security), 9000/ITIL (Quality Management), ISO 22399 (Incident preparedness and operational continuity management) and ISO 31000 (ICT Risk Management) [Multiyearplan 2016-2020](#).

The new VIZrt MAM-system will perform several OAIS-compliant functions within the domain of ingest, access, integrity and authenticity protection, workflowmanagement and IPR handling.

- Linking object to IRP information en dataproducer (16363-3.5.1)
- Licence- and order management for requests (16363-4.6.1)
- Technical checks of object and metadata formats (16363-4.2.5.1)
- Linking to descriptive metadata (16363-4.5.3)
- Calculating and storage of checksums (16363-5.1.1.3)

- Checking SIP completeness (16363-4.1.5)
- Checking collection completeness (16363-4.2.9)
- Keeping track of locations of object copies (16363-5.1.2)
- Inventory of errors occurred during ingest (16363-5.1.1.3.1)
- Extracting and searchability of technical metadata (16363-4.2.6)
- History of workflow actions (OAIS 16363-4.1.8)

See also [Requirements Compliance Statements VIZrt](#).

Functions and processes that cannot be built into the MAM-system itself, are laid down in policy documents, models, manuals and working instructions. Examples:

-Documenting SIP-AIP-DIP composition and IP-flows ([Information Model](#), Information architecture model -in progress)

-Definition of significant properties (Next version of PREMIS 3.0 compliant [Preservation Metadata Dictionary](#), work in progress)

-Preservation planning ([Manual for developing Preservation Strategies and Preservation Action Plans](#))

-Mapping of workflow events (Next version of PREMIS 3.0 compliant [Preservation Metadata Dictionary](#), work in progress)

-Complying to/following arrangements in contracts and SLA's ([Manual for making a Submission\\_Order Agreement](#))

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*



## 14. The data consumer complies with access regulations set by the data repository.

### *Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

## Applicant Entry

### *Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

### *Self-assessment statement:*

1. **The Pro Portal** for media professionals provides online access directly to the metadata and AV-contents of the Digital Archive via the Mediapark Extranet. Before the connection can be setup, the broadcast organisation needs to sign a contract. The organisation will be added to NISV's firewall rules. Individual mediaprofessional may issue a personal account request for the right to browse, preview, request a license and download material. Individual contracts are available in a standard format and define the re-use purpose. A mediaprofessional needs to agree with the restrictions set by the licenseholder and with the terms and conditions set by NISV. The general access regulations for the Pro Portal, included in terms and conditions for licensing and rights, are available on the Pro Portal: [Catalogue](#); [General Conditions](#); [Rights & Licenses](#) (screenshots).

2. **The Public Portal** is accessible online without a login and consists of metadata associated with the AV-collections. The actual AV-material itself can be previewed online (if IPR-regulations allow it), and on site in the NISV's building. If a private user or an end user organization (e.g. creative industry, heritage organizations, advertising agencies, commercial media production) wishes to purchase material they may - after having agreed to terms and conditions- create an account. All users are entitled to be informed of the current rights status of materials. Any copyright related information per individual item, collection, programme or sequence is included in the metadata. Before the actual purchase, users have to agree to conditions, regulations and restrictions for online purchase, according to Dutch law.

<http://zoeken.beeldengeluid.nl/internet/index.aspx>

<http://in.beeldengeluid.nl/collectie/search/>

Ordering for private use :

<http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7873>

<http://www.beeldengeluid.nl/aanvragen-archiefmateriaal-privegebruik>

Terms and Conditions :

<http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7878>

<http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7879> <http://www.beeldengeluid.nl/disclaimer>

3. For the general conditions for **access and (re-)use of collections on the educational platforms** maintained by the NISV's educational partners, see [Archive Agreement 2005](#), art. 11 and 12, + appendices on [Teleblik](#), [Academia](#) and [Research projects](#).

-<https://www.teleblik.nl/> is the portal meant for use by students and teachers from primary lower and middle and senior secondary schools. Information for the schools on its contents, on registration, log in and technical (access) conditions is to be found on the site (Dutch) <https://www.teleblik.nl/faq>

-[www.academia.nl](http://www.academia.nl) is the portal for higher education (students and teachers from universities). Access is facilitated by way of authorization via a university account. Information and instruction on contents, tools, log in, registration and accounts, (technical) access conditions, costs, contact data is to be found on the site (Dutch). <http://www.academia.nl/faq/28341#t28345n3629>

-EUScreen international portal voor scholars (<http://www.euscreen.eu>) and consequently Europeana <http://www.europeana.eu/>. The contents of the website are freely accessible. Users may create a personal account to make optimal use of EUScreen.

## Reviewer Entry

### Data Seal of Approval Board

W [www.datasealofapproval.org](http://www.datasealofapproval.org)

E [info@datasealofapproval.org](mailto:info@datasealofapproval.org)

*Accept or send back to applicant for modification:*

Accept

*Comments:*

**15. The data consumer conforms to and agrees with any codes of conduct that are generally accepted in the relevant sector for the exchange and proper use of knowledge and information.**

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

**Applicant Entry**

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

1. **The Pro Portal** contains sections on rules and conditions regarding the usage of archival material ([screenshots Pro Portal General Conditions Rights & Licences Use of Sequences](#)). All copyright related information per sequence, programme or collection is included in the catalogue metadata. General rules for blocking are included in the [Service Agreement](#), paragraph 5.3.3. and the [Chain Agreements](#) (paragraph 7.2) with the broadcasters. Rights holders may block selected metadata and materials for re-use via a form on Extranet ([screenshot Pro Portal Blocking form](#)). Confidential data is not available for re-use. Media professionals may request special permission to access this content via an internal workflow. Staff will inform them on the restrictions.

2. **The Public Portal** offers a section with [general information on conditions and instructions](#) for the usage of archival material, including contact data of the Customer Contact Centre, for the more elaborate requests. Codes of conduct are further stated in the [General Conditions for Delivery and Use](#), based on the relevant laws of the Netherlands and the EU. General information on AV-copyright regulation is made available for the end user organizations to be able to determine whether their intended usage is appropriate and permitted: <http://www.beeldengeluid.nl/auteursrechten> When a user fails to comply with the conditions set on an asset, measures are in place, depending on the type of misuse. In case of NISV being the intermediary, the measures will consist of a fine. These measures are based on agreements with the original rightsholder. They will be informed and will have the final say. Public information on the rightsholders is to be found at: <http://zoekenbestel.beeldengeluid.nl/index.aspx?ChapterID=7873>

3. General conditions for access and (re-)use of NISV collections on **the educational platforms** maintained by NISV's educational partners, are part of the [Archive Agreement 2005](#), art. 11 and 12, + appendices on [Teleblik](#), [Academia](#) and [Research projects](#).

-Teleblik, <https://www.teleblik.nl/> : Information on copyright regulations and codes of conduct is to be found on the site <https://www.teleblik.nl/disclaimer> and <https://www.teleblik.nl/faq2>.

-Academia, [www.academia.nl](http://www.academia.nl), provides its codes of conduct in the section General Conditions for Access and Use on the site :<http://www.academia.nl/faq/28341#t28345n3627>

-Information on the codes of conduct for the use of content and metadata on the international portal for scholars EUScreen (<http://www.euscreen.eu>) is presented in the sections Terms of Use (<http://www.euscreen.eu/terms.html>) and Privacy Policy <http://www.euscreen.eu/privacy.html>

## **Reviewer Entry**

*Accept or send back to applicant for modification:*

Accept

*Comments:*

## 16. The data consumer respects the applicable licences of the data repository regarding the use of the data.

*Minimum Required Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

### Applicant Entry

*Statement of Compliance:*

4. Implemented: This guideline has been fully implemented for the needs of our repository.

*Self-assessment statement:*

**1. The Public Broadcasters**, NISV's largest group of dataconsumers and dataproducers/rightsholders, provide licences for (re)use of all materials they own the rights to. They will also act on behalf of holders of any related copyrights. NISV will not deliver any material without a signed license and offers an integrated license module.

Manuals: [http://files.beeldengeluid.nl/pdf/Handleiding\\_ADREM\\_Licentienemer.pdf](http://files.beeldengeluid.nl/pdf/Handleiding_ADREM_Licentienemer.pdf) ; [http://files.beeldengeluid.nl/pdf/Handleiding\\_ADREM\\_Licentiegebruiker.pdf](http://files.beeldengeluid.nl/pdf/Handleiding_ADREM_Licentiegebruiker.pdf)

No licenses are required for the use of news- and current affair programme genres among the broadcasters themselves. General and specific information on licences, copyrights, regulations and exceptions, is to be found on the Mediapark Extranet. This information includes terms and conditions for providing licenses ([screenshot](#)), on the applying rules for the use of sequences ([screenshot](#)) and various license forms ([screenshot](#)), including a release of a release of liability ([screenshot](#)).

**2. The Public** (private users and end user organizations) have access to metadata of the collections via the Public Portal, <http://zoeken.beeldengeluid.nl/internet/index.aspx> ; <http://in.beeldengeluid.nl/collectie/search/> but is only permitted to view the moving images that have become public domain because copyright has expired, or in case collections have been licensed under a Creative Commons restricted license by the rightsholders. All copyright related information per individual sequence, programma or collection, is included in the catalogue metadata. NISV also makes use of standard licence models,. When material is licensed under CC, a link to the conditions will be shown. For all other material the standard conditions of use apply : a license agreement will be setup, that is to be signed by the requester and by NISV as the representative of the dataproducer. For end user organisations there is the option to create a tailored contract for uploading conditions and the restrictions on re-use. NISV's initiative Open Images <http://www.openbeelden.nl/en> is an example of an open platform that offers free online access and download provided under CC licensing.

**3. For educational purposes** the original rights holders have granted permission for browsing, viewing and online virtual editing of the low res AV files ([Archive Agreement 2005](#), art. 11 and 12 + appendices on [Teleblik](#), [Academia](#) and [Research projects](#)).

-For the Teleblik service, schools need to register and comply with the access and use conditions listed on the site (<https://www.teleblik.nl/>).

-The same applies to the portal for higher education Academia ([www.academia.nl](http://www.academia.nl)) that is exclusively meant for individual, educational and non-commercial use by students and teachers from universities and research institutes, that have required a license. <http://www.academia.nl/faq/28341#t28345n3627>

-For conditions and terms of the actual use of the moving image materials, visitors of the international portal voor scholars EUScreen (<http://www.euscreen.eu>) are referred back to the general information on rights and licensing handling at NISV's Public Portal.

## Reviewer Entry

*Accept or send back to applicant for modification:*

Accept

*Comments:*