



Training for Audiovisual Preservation in Europe

Tape survey factsheet

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A. Survey population

1. Sector

	no of responses	%
Archive	143	38,24
Library	81	21,66
Museum	42	11,23
Research institute	28	7,49
Institute	26	6,95
Broadcaster	21	5,61
Other	14	3,74
Commercial company	10	2,67
Private collector	9	2,41
Total	374	100

2. Geographical location

	no of responses	%
Poland	63	16,84
Germany	59	15,78
Finland	46	12,30
Italy	34	9,09
Spain	23	6,15
France	23	6,15
United Kingdom	19	5,08
The Netherlands	17	4,55
Russian Federation	14	3,74
Austria	9	2,41
Sweden	6	1,60
Hungary	5	1,34
Denmark	4	1,07
Ireland	4	1,07
Lithuania	4	1,07
Slovak Republic	4	1,07
Norway	4	1,07
Switzerland	4	1,07
Belgium	3	0,80
Czech Republic	3	0,80
Estonia	3	0,80
Serbia and Montenegro	3	0,80
Romania	3	0,80

Slovenia	3	0,80
Latvia	2	0,53
Iceland	2	0,53
Cyprus	2	0,53
Croatia	2	0,53
Greece	1	0,27
Malta	1	0,27
Republic of Macedonia	1	0,27
Albania	1	0,27
Portugal	1	0,27
Turkey	1	0,27
Total	374	100

Is your organization member of a national or international (audiovisual) archives/library/museum organization?

No 172 (48,18 %)

Yes 185 (51,82 %)

Does your organization have a specific (legal) responsibility for collecting and keeping AV materials?

No 169 (48,42 %)

Yes 180 (51,58 %)

Do you manage and keep all materials in your audiovisual collections yourself?

Ourselves 287 (80,62 %)

By other institutions 69 (19,38 %)

Do you have staff that has been professionally trained for working with audiovisual collections?

No 217 (60,96 %)

Yes 139 (39,04 %)

What are the possibilities to be trained for working with audiovisual collections in your country?

Serious lack 119 (38,26 %)

Some, but more training needed 129 (41,48 %)

Sufficient opportunities 63 (20,26 %)

3. Target audiences

	1 (not important)	2	3	4	5 (very important)	total no of responses	average importance
General public	61	45	75	54	91	326	3,21
Academic researchers	28	43	43	64	158	336	3,84
Students	34	35	48	92	128	337	3,73
Publishing/media	55	65	73	68	48	309	2,96
Other commercial users	41	12	20	18	13	104	2,52
Special usergroup	15	5	25	27	57	129	3,82



B. Audiovisual collections – general

1. Collection size and number of respondents by AV-medium

	no of responses	no of responses with known quantity	no of responses with unknown quantity	quantified hrs
Film	219	152	67	893,629
Audio	326	288	38	9,386,284
Video	312	277	35	10,558,577
Total				20,838,490

2. Expected annual growth rate

	number of respondents expecting an increase of their collection	expected growth estimated in hrs	current total in %	respondents
Film	113	10,468	1,17	51
Audio	246	474,159	5,05	69
Video	256	528,601	5,01	83
Total		1,013,228	4,86	

3. Collection size in amount of hours and number of responses

	<50	>=50 <500	>=500+ <1000	>=1000 <5000	>=5000 <50,000	>=50,000	total hrs
Film	57 (831 hrs)	40 (7,632 hrs)	17 (11,938 hrs)	20 (45,479 hrs)	13 (252,841 hrs)	5 (574,908 hrs)	893,629
Audio	44 (898 hrs)	63 (12,294 hrs)	25 (16,959 hrs)	56 (151,537 hrs)	78 (1,351,516 hrs)	22 (7,853,080 hrs)	9,386,284
Video	31 (631 hrs)	88 (20,022 hrs)	34 (24,778 hrs)	63 (161,915 hrs)	47 (507,635 hrs)	14 (9,843,596 hrs)	10,558,577
	132 (2360 hrs)	191 (39,948 hrs)	76 (53,675 hrs)	139 (358,931 hrs)	138 (2,111,992 hrs)	41 (18,271,584)	20,838,490



📁 C. Film collections

1. Divided by format

	no of responses	hours ¹	% of total	unknown quantity
35 mm	78	272.563,09	36,73	10
16 mm	103	428.928,83	57,80	9
8 mm	62	8.868,16	1,20	30
other	32	31.670,00	4,27	7

2. Condition

35 mm	no. of responses	% of total
(very) good	18	14,40
acceptable	74	59,20
deteriorating	8	6,40
not known	25	20,00
Total	125	100

16 mm	no of responses	% of total
(very) good	16	11,59
acceptable	83	60,14
deteriorating	13	9,42
not known	26	18,84
Total	138	100

8 mm	no of responses	% of total
(very) good	11	11,96
acceptable	52	56,52
deteriorating	7	7,61
not known	22	23,91
Total	92	100

¹ For calculations, see Appendix

other	no of responses	% of total
(very) good	7	26,92
acceptable	4	15,38
deteriorating	4	15,38
not known	11	42,31
Total	26	100

3. Specific problems in film collections

Nitrate	no of responses	% of total
high priority	18	50,00
low priority	5	13,89
moderate priority	6	16,67
not known	5	13,89
not present	2	5,56
		100

Mechanical damage	no of responses	% of total
high priority	17	13,08
low priority	27	20,77
moderate priority	51	39,23
not known	27	20,77
not present	8	6,15
		100

Vinegar syndrome	no of responses	% of total
high priority	25	21,37
low priority	22	18,80
moderate priority	21	17,95
not known	39	33,33
not present	10	8,55
		100

Fading	no of responses	% of total
high priority	10	8,13
low priority	19	15,45
moderate priority	43	34,96
not known	44	35,77
not present	7	5,69
		100

Storage	no of responses	% of total
high priority	35	25,55
low priority	24	17,52
moderate priority	41	29,93
not known	19	13,87
not present	18	13,14
		100

Cataloguing	no of responses	% of total
high priority	50	36,23
low priority	29	21,01
moderate priority	32	23,19
not known	14	10,14
not present	13	9,42
		100

Other	no of responses	% of total
high priority	10	34,48
low priority	1	3,45
moderate priority	3	10,34
not known	14	48,28
not present	1	3,45
		100



📁 D. Audio collections

1. Divided by format

	responses	hours	% of total	unknown quantity
Cylinders	43	1.553,28	0,02	31
Coarse groove replicated disks ('78s', 'shellacs')	84	93.382,64	1	27
Instantaneous disks of any kind	37	223.88,39	0,24	33
Microgroove disks (LPs)	131	9.782.65,10	10,45	35
Open reel magnetic tape	174	5.502.398,39	58,80	38
Compact cassettes	91	1.183.335,75	12,65	55
R-DAT	72	217.233,10	2,32	37
Replicated CDs, DVDs	134	922.765,20	9,86	50
Recordable and rewritable CDs, DVDs	95	395898,20	4,23	49
MiniDiscs	49	28.634,40	0,31	37
Other	30	12.109,68	0,13	24
Total		9.357.964	100	

2. Condition

Cylinders	no of responses	%
(very) good	6	9,52
acceptable	24	38,10
deteriorating	7	11,11
not known	26	41,27
Total	63	100

Coarse groove replicated disks ('78s', 'shellacs')	no of responses	%
(very) good	14	14,00
acceptable	53	53,00
deteriorating	17	17,00
not known	16	16,00
Total	100	100

Instantaneous disks of any kind	no of responses	%
(very) good	6	9,68
acceptable	24	38,71
deteriorating	17	27,42
not known	15	24,19
Total	62	100

Microgroove disks (LPs)	no of responses	%
(very) good	41	50,62
acceptable	11	13,58
deteriorating	14	17,28
not known	15	18,52
Total	81	100

Open reel magnetic tape	no of responses	%
(very) good	24	12,00
acceptable	100	50,00
deteriorating	46	23,00
not known	30	15,00
Total	200	100

Compact cassettes	no of responses	%
(very) good	53	23,25
acceptable	107	46,93
deteriorating	41	17,98
not known	27	11,84
Total	228	100

R-DAT	no of responses	%
(very) good	40	44,44
acceptable	28	31,11
deteriorating	6	6,67
not known	16	17,78
Total	90	100

Replicated CDs, DVDs	no of responses	%
(very) good	94	58,02
acceptable	52	32,10
deteriorating	3	1,85
not known	13	8,02
Total	162	100

Recordable and rewritable CDs, DVDs	no of responses	%
(very) good	81	59,12
acceptable	36	26,28
deteriorating	6	4,38
not known	14	10,22
Total	137	100

MiniDiscs	no of responses	%
(very) good	33	45,83
acceptable	22	30,56
deteriorating	1	1,39
not known	16	22,22
Total	72	100

Other	no of responses	%
(very) good	9	25,71
acceptable	11	31,43
deteriorating	4	11,43
not known	11	31,43
Total	35	100

Can you estimate how much of the audio collections are original recordings made by/for your own organization?

	no of responses	average %
yes	249	41,22

For such recordings, do you have information on the equipment used for the recordings?

	no of responses	% of total	average %
no	111	48,05 %	
yes	120	51,95 %	74,14

3. Specific problems in audio collections

	no of responses	%
high priority	35	14,83
low priority	81	34,32
moderate priority	70	29,66
not known	33	13,98
not present	17	7,20
Total	236	100

Lack of playback equipment	no of responses	%
high priority	67	27,92
low priority	39	16,25
moderate priority	73	30,42
not known	10	4,17
not present	51	21,25
Total	240	100

Storage	no of respondents	%
high priority	56	22,22
low priority	61	24,21
moderate priority	73	28,97
not known	7	2,78
not present	55	21,83
Total	252	100

Cataloguing	no of respondents	%
high priority	76	30,04
low priority	43	17,00
moderate priority	81	32,02
not known	7	2,77
not present	46	18,18
Total	253	100

	no of respondents	%
high priority	13	37,14
low priority	1	2,86
moderate priority	7	20,00
not known	9	25,71
not present	5	14,29
Total	35	100



E. Video collections

1. Divided by format

	responses	hours	% of total	unknown quantity
VHS	231	6.007.194,00	67,70	41
S-VHS	45	5.711,00	0,06	40
U-matic	82	102.050,75	1,15	32
Betacam SP	96	1.473.176,00	16,60	28
Betacam Digital	47	531.972,33	6,00	31
Video8/VideoHi8	27	6.176,50	0,07	31
DV/Digital8	66	167.560,00	1,89	40
Other	78	579.640,50	6,53	16
Total		8.873.481,08	100	

Can you indicate how much of the video collections are recordings of tv programmes etc?

	no of responses	average %	hours
Yes	198	28,84	5,009,896

2 Condition

VHS	no of responses	% of total
(very) good	53	20,46
acceptable	157	60,62
deteriorating	29	11,20
not known	20	7,72
Total	259	100

S-VHS	no of responses	% of total
(very) good	10	14,08
acceptable	37	52,11
deteriorating	9	12,68
not known	15	21,13
Total	71	100

U-matic	no of responses	% of total
(very) good	12	11,21
acceptable	37	34,58
deteriorating	29	27,10
not known	29	27,10
Total	107	100

Betacam SP	no of responses	% of total
(very) good	40	37,04
acceptable	40	37,04
deteriorating	6	5,56
not known	22	20,37
Total	108	100

Betacam Digital	no of responses	% of total
(very) good	35	52,24
acceptable	14	20,90
deteriorating	3	4,48
not known	15	22,39
Total	67	100

Video8/VideoHi8	no of responses	% of total
(very) good	9	18,00
acceptable	19	38,00
deteriorating	5	10,00
not known	17	34,00
Total	50	100

DV/Digital 8	no of responses	% of total
(very) good	52	57,14
acceptable	20	21,98
not known	19	20,88
Total	91	100

Other	no of responses	% of total
(very) good	32	40,00
acceptable	19	23,75
deteriorating	11	13,75
not known	18	22,50
Total	80	100



F. Preservation

Do you store your audiovisual collections under climate-controlled conditions?

no 167 (46,65 %)
yes 191 (53,35 %)

Do you have a preservation programme for audiovisual collections?

no 233 (66,76 %)
yes 116 (33,24 %)

For analogue materials, do you make separate master copies as well as user/access copies?

	Film	%	Audio	%	Video	%
always	39	21,55	55	19,64	36	13,53
not applicable	16	8,84	5	1,79	4	1,50
only on request	14	7,73	47	16,79	37	13,91
sometimes	30	16,57	63	22,50	58	21,80
very seldom or not at all	82	45,30	110	39,29	131	49,25
Total	181	100	280	100	266	100

When analogue originals deteriorate, do you transfer materials to new carriers?

	Film	%	Audio	%	Video	%
consult	17	9,77	33	18,75	30	11,76
not applicable	16	9,20	5	2,84	4	1,57
special project	30	17,24	58	32,95	55	21,57
systematic	42	24,14	62	35,23	43	16,86
very seldom or not at all	69	39,66	18	10,23	123	48,24
Total	174	100	176	100	255	100

Do you outsource work to commercial vendors and if so, what type of work?

	no of responses	%
No	208	62,65
Conservation work	30	9,04
Transfer to new carriers	82	24,70
Cleaning and repackaging	18	5,42
Digitization	81	24,40

Is there regular maintenance of playback equipment for audiovisual materials?

no 174 (51,94 %)

yes 161 (48,06 %)

Is access to your audiovisual collections complicated by legal rights issues?

a lot 57 (16,72 %)

in some cases 150 (43,99 %)

not really 134 (39,30 %)



G. Digitization

Do you digitize AV materials or are you planning to start digitizing within the next year?'

	no of responses	% of format population
Film	93	43
Audio	166	51
Video	134	43

How would you characterize your digitization activities?

	no of responses	%
on request	61	28,11
special project	97	44,70
systematic programme	59	27,19

What are the main reasons for digitizing materials?

Please indicate importance by a number from 1 to 5 (1= not very important or not relevant, 5 extremely important)

	Film no of resp.	average urgency	Audio no of resp.	average urgency	Video no of resp.	Average urgency	Totals no of resp.	Average urgency
To create copies for browsing on site or online	76	3,21	134	3,19	101	2,88	311	3,10
To provide copies at the request of users	82	3,55	146	3,52	105	3,20	333	3,43
To relieve stress on fragile originals which need to be preserved	87	4,18	153	4,22	108	3,90	348	4,11
To rescue content from original (obsolete) carriers that cannot be saved or consulted (for lack of equipment)	84	4,29	151	4,25	112	3,97	347	4,17
Other	8	3,75	9	2,89	11	3,82	28	3,50

What are the preferred formats and resolutions that you use (e.g. WAV, MPEG1, MPEG2, AVI, WMP, ASF, MPEG4, MP3, AAC,.....)?

1.a Film master copies

	no of responses
Digital Betacam	14
MPEG2	13
avi	3

1.b Film access copies

	no of responses
MPEG2	15
MPEG 1	5
DVD	5

2.a Audio master copies

	no of responses
WAV	88
mp3	15
audio CD	5

2.b Audio access copies

	no of responses
mp3	46
WAV	42
audio CD	10

3.a Video master copies

	no of responses
MPEG2	28
Digital Betacam	11
avi	10

3.b Video access copies

	no of responses
MPEG2	27
dvd	8
MPEG1	6

Which part of the digitization process is done in house?

	no of responses
Selection and preparation	188
Processing of files to make access copies	126
Storage	171
Providing copies on request	137
Conversion from analogue to digital	134
Cataloguing and metadata	180
Providing access through web interface	65
Migration and digital preservation	92

Do you produce uncompressed and uncorrected archival masters?

	yes	no	total
Film	28	51	79
Audio	94	45	139
Video	44	67	111
	166	163	329

How do you store digital materials?

	masters	HQ copies	access copies
Computer tape	35	14	9
Hard disks	38	30	35
CD-R	69	56	76
DVD	59	45	54
Digital mass storage system	34	21	18
Other	23	12	7

How can the digital collections be accessed?

	Film	Audio	Video
Internal workstation/network on site	33	69	52
Low-quality copies for browsing on web	14	15	9
Streaming on web	15	17	12
Complete files can be downloaded from web	6	5	4
Copies are made on request	44	95	62
As part of products that we sell (CDs,DVDs)	18	31	16
Through third parties that distribute them	5	9	2

Do you keep all the analogue originals after digitization?

	Yes	No	Total
Film	83	6	89
Audio	149	7	156
Video	110	8	118
	342	21	363



H. Access

What percentage of the audiovisual collections has been described or catalogued?

	no of responses	estimated amount
paper-based catalogue	195	3,924,477
electronic system	250	12,587,576
not described or catalogued	144	2,391,233

How can your catalogue be consulted?

	no of responses
On site	269
Through internet	124
Other	67

Which searches are possible at the present level of description/cataloguing?

	no of responses
Titles	294
Maker	213
Key words	197
Date	182
Full text	116

Which (international) standard or guidelines are used for cataloguing/description/metadata?

	no of responses
Other	82
ISBD (NBM)	48
MARC 21	25
Dublin Core	17
FIAF cataloguing rules	16
IASA cataloguing rules	11
ISAD(G)	5
METS	2

In digitization, how much time do you spend on updating or complementing metadata?

	no of responses
We spend a lot of our time on optimizing descriptive metadata	40
Only the most serious problems are addressed, to limit the time spent	50
The descriptions are mostly okay so we do not need to do a lot of work on them	55
The descriptions are not adequate, but we have no resources to improve them	25
Not applicable (no digitization is done)	149
Other	20

