



**Training** for Audiovisual Preservation in Europe

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# 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
<b>Total</b>	<b>374</b>	<b>100</b>

### 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

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

**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

	<b>1</b> (not important)	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b> (very important)	<b>total no of responses</b>	<b>average importance</b>
<b>General public</b>	61	45	75	54	91	326	3,21
<b>Academic researchers</b>	28	43	43	64	158	336	3,84
<b>Students</b>	34	35	48	92	128	337	3,73
<b>Publishing/media</b>	55	65	73	68	48	309	2,96
<b>Other commercial users</b>	41	12	20	18	13	104	2,52
<b>Special usergroup</b>	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
<b>Film</b>	219	152	67	893,629
<b>Audio</b>	326	288	38	9,386,284
<b>Video</b>	312	277	35	10,558,577
<b>Total</b>				<b>20,838,490</b>

### 2. Expected annual growth rate

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

### 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
<b>Film</b>	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
<b>Audio</b>	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
<b>Video</b>	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 <sup>1</sup>	% of total	unknown quantity
<b>35 mm</b>	78	272.563,09	36,73	10
<b>16 mm</b>	103	428.928,83	57,80	9
<b>8 mm</b>	62	8.868,16	1,20	30
<b>other</b>	32	31.670,00	4,27	7

### 2. Condition

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

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

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

<sup>1</sup> For calculations, see Appendix

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

### 3. Specific problems in film collections

<b>Nitrate</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Mechanical damage</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Vinegar syndrome</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Fading</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Storage</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Cataloguing</b>	<b>no of responses</b>	<b>% of total</b>
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

<b>Other</b>	<b>no of responses</b>	<b>% of total</b>
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
<b>Total</b>		<b>9.357.964</b>	<b>100</b>	

### 2. Condition

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

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
<b>Total</b>	<b>100</b>	<b>100</b>

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
<b>Total</b>	<b>62</b>	<b>100</b>

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

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

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

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

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

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

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

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

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

	<b>no of responses</b>	<b>average %</b>
<b>yes</b>	249	41,22

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

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

### **3. Specific problems in audio collections**

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

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

<b>Storage</b>	<b>no of respondents</b>	<b>%</b>
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
<b>Total</b>	<b>252</b>	<b>100</b>

<b>Cataloguing</b>	<b>no of respondents</b>	<b>%</b>
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
<b>Total</b>	<b>253</b>	<b>100</b>

	<b>no of respondents</b>	<b>%</b>
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
<b>Total</b>	<b>35</b>	<b>100</b>



## 📁 E. Video collections

### 1. Divided by format

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

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

	no of responses	average %	hours
<b>Yes</b>	198	28,84	5,009,896

### 2 Condition

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

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

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

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

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

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

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

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



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

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

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

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

	no of responses	%
<b>No</b>	208	62,65
<b>Conservation work</b>	30	9,04
<b>Transfer to new carriers</b>	82	24,70
<b>Cleaning and repackaging</b>	18	5,42
<b>Digitization</b>	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?'**

	<b>no of responses</b>	<b>% of format population</b>
<b>Film</b>	93	43
<b>Audio</b>	166	51
<b>Video</b>	134	43

**How would you characterize your digitization activities?**

	<b>no of responses</b>	<b>%</b>
<b>on request</b>	61	28,11
<b>special project</b>	97	44,70
<b>systematic programme</b>	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)**

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

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

**How do you store digital materials?**

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

**How can the digital collections be accessed?**

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

**Do you keep all the analogue originals after digitization?**

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



## H. Access

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

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

**How can your catalogue be consulted?**

	<b>no of responses</b>
<b>On site</b>	269
<b>Through internet</b>	124
<b>Other</b>	67

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

	<b>no of responses</b>
<b>Titles</b>	294
<b>Maker</b>	213
<b>Key words</b>	197
<b>Date</b>	182
<b>Full text</b>	116

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

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

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

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

