



# D20.1 SET1 :

## Survey on Target Users

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ABSTRACT This report summarises trends found in the 2<sup>nd</sup> PrestoSpace survey: preservation budget plans 2005-2010 and provides additional user group input from the 2005 TAPE survey 2005.

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## ***Introduction***

This report is composed of two parts. The first part presents trends found in the second PrestoSpace survey which was sent to a core group within the PrestoSpace User Group and focuses on preservation budget plans for 2005-2010. It was primarily designed to provide data to the PrestoSpace market analysis report (deliverable 20.1 set 2) and the business modelling (deliverable 20.1 set 3) planned for early 2006.

The second part of the report takes preliminary results from a survey conducted by TAPE, a PrestoSpace associated partner, and compares them with the first PrestoSpace User Requirements Survey conducted in 2004 (project deliverable 2.1). The goal: to broaden the representation of smaller and medium sized archives in the continually developing PrestoSpace project. The TAPE survey's goal was to determine the scope and state of audiovisual collections as well as their preservation needs in small to medium sized "heritage" archives.

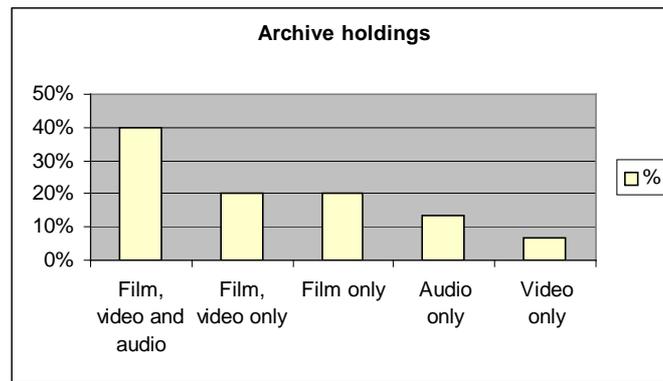
After a couple of good discussions between Beth Delaney, on behalf of the PS User Group and Yola de Lusenet, on behalf of the TAPE User group, they decided to present some of the differences, similarities and conclusions found in the surveys during the 3<sup>rd</sup> PrestoSpace User Group Meeting in mid-October 2005. The TAPE survey results will be made available by TAPE later in 2005. In the meantime, PrestoSpace is pleased that TAPE was willing to share its preliminary results for comparison in this document. This collaboration ensures that the PrestoSpace project continues to incorporate the needs of an important sector of the audiovisual archive field. We wish to thank Yola de Lusenet and the TAPE Project for their time and look forward to future collaboration with them during the rest of the PrestoSpace Project.

# Part 1: PrestoSpace Survey 2: Preservation Budget Plans, 2005-2010

## 1. Background

The second PrestoSpace questionnaire was sent in March 2005 to those archives which participated in the first survey. This group was chosen because the survey asks quite detailed information and it was assumed that those archives who fully responded to the first survey would most likely be able to contribute to this questionnaire. (See appendix 2 for survey questions).

It was sent to 22 archives. 18 responded in total; 15 of the 18 provided budget figures: 10 large national or broadcast archives, 4 film archives and one audio archive. In addition, three large broadcast archives responded via email but did not supply budget figures. See appendix 1 for survey participants. The figure below indicates what kind of holdings the participating archives house.



The questionnaire focused on two kinds of budgets: first, the yearly material budget supporting ongoing preservation activities and secondly, special funding obtained for specifically defined preservation projects, usually received from external parties (foundations, organisations, grant-making institutions) for a limited period of time, for a particular goal.

The survey requested material budget amounts per “preservation” activity, exclusive personnel costs. Below are the activities as defined for the survey.

Activities	
<b>Preservation</b>	Budget for analogue to analogue preservation such as film to film; do not include Restoration costs;
<b>Digitisation</b>	Budget for migrating analogue to digital carrier/file and includes high and low resolution.
<b>Restoration</b>	Budget to cover restoration activities such as scratch removal, sound enhancement, etc.
<b>Storage (physical)</b>	Budget for shelving physical carriers incl. CD or DVD; storage rental and climate maintenance
<b>Storage (electronic)</b>	Budget to cover server storage costs
<b>Amount of material</b>	How many meters of film or hours of video/audio is this budget meant to preserve?
<b>% Spent Internally</b>	What percentage of this budget will be spent internally (the preservation facilities are in-house)
<b>% Spent Externally</b>	What percentage of this budget will be spent externally (preservation is performed by an external company)

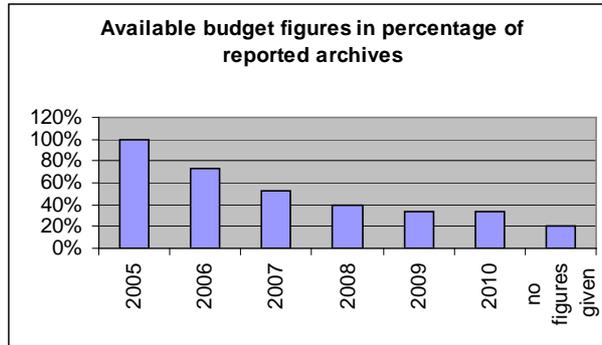
It also asked for the total archive budget in an attempt to find out what percentage of the total is spent solely on preservation activities. It was however, difficult to compare numbers because the size and scope of the archives are quite different and not all archives maintain budget figures in the same manner. This summary therefore reports trends. The budget figures will be further analysed in the Business Analysis document (deliverable 20.1 set 2) and the Exploitation Plan (deliverable 20.1 set 3).

## 2. Types of Budget Funding and Preservation Backlog

Most archives rely solely on fixed yearly budgets and do not receive extra funding for special projects. Only 33% of the respondents listed “extra funds”.

As in the first PrestoSpace survey, archives could not report figures five years into the future. 22% could report figures for all five years; 56% could not report figures beyond 2006/07. Some of those

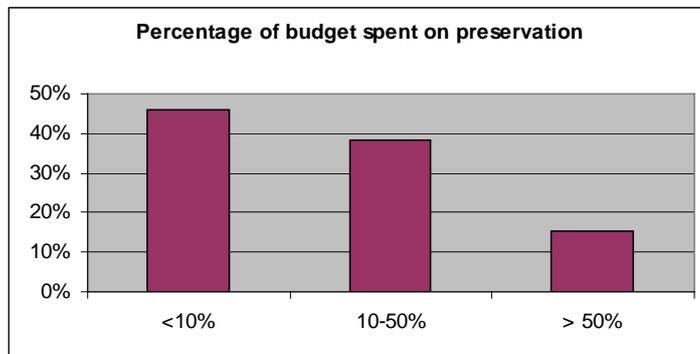
reporting multiple year figures stated that the figures were estimates based on what they hope to get or what they had received in the past.



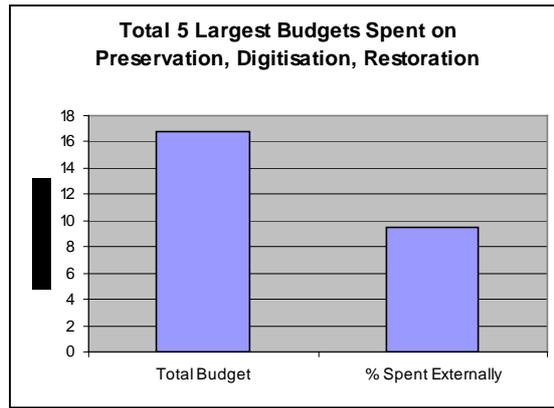
Three broadcast archives did not provide budget figures at all. These archives have implemented or are implementing in-house digital platforms and in general see the future digitisation of their archive holdings as part of the ongoing production process. In these cases, the “archives” is no longer seen as a separate entity in the organisation. Any digitisation, whether planned as a “bulk” process, or done “on demand”, is (or will) be done in-house. Some respondents felt it was therefore difficult or impossible to separate out the investment in “preservation” activities, since they aren’t directly responsible for their current technical digital infrastructure investments. Only one of the broadcast archives currently building an in-house digital platform, indicated they would use an external service provider if the costs were cheaper, but probably only for specific “one-off” projects.

*Total Amount Spent on Preservation Activities*

76% of the archives reporting spend less than 30% of their total budget on preservation activities; almost half reported spending less than 10%.

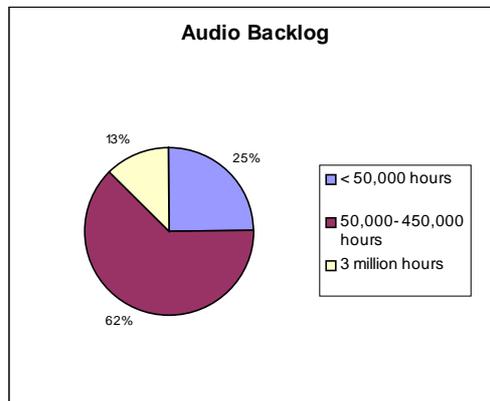
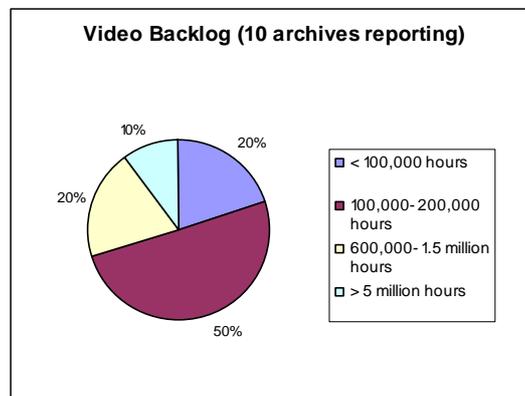
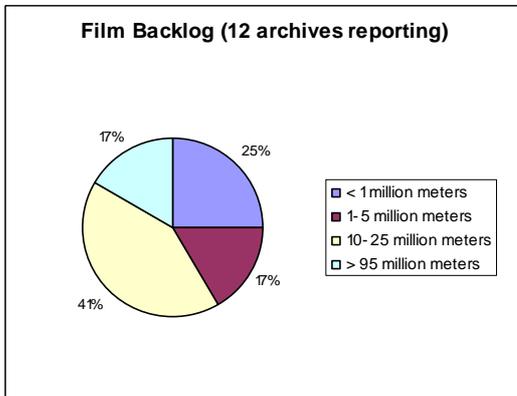


National/regional, broadcast and film archives with large budgets (in excess of EUR 250,000) (spent on preservation, digitisation and restoration and excluding storage) amounted to 16,7 million euros, 57% of which is spent on external service providers.

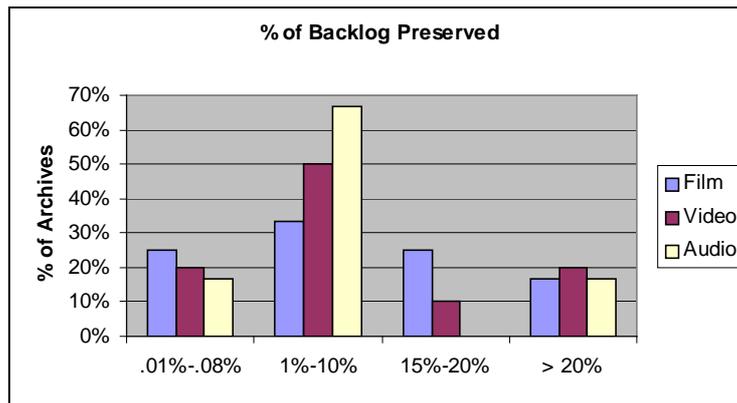


**Backlog Amounts**

Archives were asked to estimate the amount of backlog they had (material that needs preservation treatment).



When asked what percentage of the backlog they were able to preserve with their given budgets, the majority responded between 1 and 10% of their backlog would be preserved/digitised.



### 3. Budgets per “Activity”

Many archives found it difficult to break out their budgets per activity (preservation, digitisation, restoration, storage, etc.) Often, for example, restoration was included as part of the preservation or digitisation cost. Some don't know what their physical storage costs are, it's not in their department's budget. In addition, those (primarily broadcast) archives which have budgeted for new digital platforms couldn't provide budgets for individual activities at all; sometimes they gave an indication (lump sums) budgeted for the platform as a whole.

The following summary is based primarily on those archives that were able to indicate costs per activity.

#### *Preservation*

Film preservation (analogue to analogue), perhaps logically, is budgeted as a regular activity only in film archives; only two broadcast archives reported a fixed yearly budget for film preservation. Archives are not budgeting for audio and video analogue preservation; this material is being migrated only to digital formats.

#### *Digitisation*

All archives report budgets to digitise film, video and audio materials, however video seems to be the major budget focus. However, two archives who responded in emails said that they aren't even considering digitising until it's cheaper (video), the digital standard is defined for the material (video) or there isn't a need for an intermediary—it can go directly from analogue to digital file (film).

#### *Restoration*

Archives are not currently “restoring” video and audio holdings, the material is migrated to a digital format without much in the way of cleanup. However, because some archives could only include restoration in other costs, this may not be certain. Restoration is however being performed on film materials.

#### *Storage*

The majority of respondents budget for both electronic and physical storage. The electronic storage budgets often begin in earnest in 2006-2007. This may confirm that although digitisation is occurring, it is not yet at a “bulk” level. Most are not reducing their physical storage budget over time. This may imply that they are continuing to hold on to analogue materials once they are digitised. Logically, physical storage costs are the primary storage budget in film archives, not electronic storage. The trend in all the archives with video and audio holdings is increasing budget for electronic storage while maintaining current physical storage budgets.

#### *Internal vs. External Preservation Facilities*

The majority of broadcast archives are doing their video and audio preservation activities in-house or are in the process of building an in-house digital platform. Some major national archives however are outsourcing the digitisation to service providers. Film archives continue to demonstrate a preference to outsource, confirming the first survey results.

### *Documentation Hardware and Software*

Money is being budgeted for documentation hardware and software but many respondents investing in entire digital platforms found it difficult to define which amount out of the total was specifically for this area. In some responses the budget given was for upgrading existing systems. The majority responding did give figures in this area so it is seen as an important area for investment.

## **4. General Yes/No Questions**

17 archives responded to the general "Yes/No" questions. Clearly the respondents find cost cutting interesting. All but two said they would accelerate digitisation if the costs dropped by 50% or less and 65% were willing to commit to digitising a certain volume if they were offered a discount. The majority if offered a deal of 1/3 cheaper, would be willing to switch service providers. It is interesting to note that only one respondent said they would pay extra for speed. It was almost evenly split between respondents willing or unwilling to use a service provider outside of their national borders. Those who answered no, did so because they perform their preservation/digitisation in-house (or plan to).

General Questions	Yes	No
1) If costs are 50% less in 2 years, will you accelerate digitisation?	15	2
2) If offered a discount, would you commit to a certain volume?	11	6
3) If offered a deal 1/3 cheaper than your current SP, would you switch?	13	4
4) Would you pay for speed?	1	16
5a) Would use a SP outside your national borders?	9	8
5b) Experience with SP outside national border	1	

## **5. Conclusion**

Many archives cannot count on a fixed amount of yearly funds, defined 5 years in advance. They are often dependent on governmental funding and this is not always renewed in multi-year periods. The amount of backlog being handled is very little due to budgetary reasons. Structural, reliable and increased funding to support all the various preservation related activities is needed. Archives often don't know what they will be able to commit over two years for work which requires detailed planning. This makes it more difficult to make long-term or volume specific contractual commitments with service providers.

Large national/regional archives, which often hold large amounts of broadcast materials, are digitising their materials and are making use of external service providers to do the work. The broadcast archives however are driven by market forces to invest in an in-house digital platform because of their closer connection to broadcast production work. Their "archives" are disappearing into the new production workflow. Whether they perform bulk or on demand digitisation, it will be done primarily in house. They may be interested in outsourcing "one-off" projects or the work of digitising particular types of material but they are investing in setting up the preservation chain in-house. It may be interesting to see if these archives will then offer its services to smaller archives.

Film archives are primarily performing analogue to analogue preservation. Digitisation activities are budgeted, but not in bulk and only for access purposes. It is true however that whatever digitisation they undertake, they appear willing to outsource the work to Service Providers. They do not see digitisation as their core business.

## Part 2: PS Survey 1 and TAPE Survey Comparison

### 6. Background

The first PrestoSpace survey undertaken in 2004, was designed to provide an overview of potential users' functional requirements for the PrestoSpace factory tools and services. Its goal was to give potential users the chance to critically reflect on assumptions made by the project partners and to confirm that these meet the actual needs of the users and of the market. The questionnaire included four process descriptions and four workflow scenarios related to the different activities in the project preservation chain and then asked questions relating to each area. Two additional versions were created- one for service providers, focussing on technical facilities and preservation management, and one for film archives, focussing on their needs and experiences which generally differ from those of large national or broadcast archives. All three versions were extensive. For example, the version for broadcast/national archives contained more than 130 questions.

In total, twenty-nine organisations from eleven European countries participated: 15 archives returned the broadcast version; five the film archive version and nine service providers returned the service provider version. Primarily due to the complexity and length of the survey and the technical experience required to fill it out, the majority of respondents were large, national archives or large broadcast archives; thus, smaller audiovisual archives were underrepresented in the survey results. Audio archives were also under represented.

(See [http://www.prestospace.org/project/deliverables/D2-1\\_User\\_Requirements\\_Final\\_Report.pdf](http://www.prestospace.org/project/deliverables/D2-1_User_Requirements_Final_Report.pdf) for the survey results report.)

In order to broaden the input from smaller and medium sized archives, a collaboration was established with the TAPE project. TAPE (Training for Audiovisual Preservation in Europe), funded under the Culture 2000 programme of the EU, is a 3-year project for raising awareness and training by expert meetings, research, publications and workshops. TAPE focuses on audiovisual collections held outside the major national institutions with specific responsibilities for audiovisual heritage. (See [www.tape-online.net](http://www.tape-online.net) for information about the TAPE project).

In 2005, TAPE partners developed a survey whose mission was to reach (a) institutions for whom audiovisual materials are not the 'core' but a minority collection such as university libraries, regional archives, archives of political parties or institutes specialising in a specific type of research (geographical area, history, culture) and (b) smaller institutions that do specialize in audio visual material but are limited in its area of interest (for example a specific type of music, dance, theatre). Its primary goal was to collect data over the size and major preservation problems found in these collections.

The TAPE survey results will be published later in 2005. However, TAPE was willing to share its preliminary results with the PrestoSpace project in order to ensure that the project incorporates the needs of this smaller yet important component of the audiovisual archive field.

### 7. PrestoSpace Survey 1 Results: A Brief Summary

The archives participating in the PS survey were primarily large national or broadcast archives whose level of experience in preservation activities is relatively extensive. Most are aware of the urgency concerning the preservation of analogue audio-visual materials and are already actively involved in migrating analogue materials to digital formats. In general, they have skilled personnel in-house who have expertise in working with audiovisual materials as well as some kind of infrastructure (although not always as extensive as desired or needed) to deal with preservation issues.

Their primary users are primarily broadcasters and producers. These are commercial users, often used to paying for material use. The research community, including students, composes a relatively small user group although that is on the increase as material is digitised and agreements are reached with educational groups to make the material accessible via the internet.

When asked to identify their most common problems, most unexpected problems and future digitisation objectives, survey participants focussed on three areas: 1) the lack of condition assessment information as well as the rather poor condition of materials; 2) the lack of infrastructure: physical, organisational (workflow) and financial (required budget and expense control); and 3) rights negotiation hampered further by missing and or incorrect original documentation.

Many of these archives expressed a willingness to outsource part of their collection migration or subcontract part of their planned migration. Those that didn't want to outsource believe they have the expertise in-house (or want to develop it in-house) and could have more control over data file and metadata management.

When asked to rate proposed PrestoSpace services, those rated as "must have" were:

- bulk preservation/migration
- cleaning/physical repair and
- quality assessment

However, many archives (film and broadcasting) had difficulties quantifying their holdings and needs per carrier type. Some could provide the number of items, but not in related hours; most did not provide shelf lengths, or estimated growth. In addition, many lack useful collection condition information. Archives clearly need help in quantifying their specific carrier holdings and related preservation needs in order to prioritise what needs transfer first.

In general, survey respondents have done little or no restoration work due to time constraints, and offered little detail on how they would proceed.

The bulk of archive material remains on shelves, but nearly half of respondents have significant mass storage systems. The actual amount already committed to mass storage is relatively small, indicating that most archives haven't yet made major investments and also signifying the need to supply relevant data on storage technology.

Broadcast archives expressed a need for information on new technology, especially related to hard drives. They also requested information on security and longevity of storage technology, and finally, information on costs and standards.

Given the amount of budget expended on documentation tasks, the archives welcomed any tools that can speed up and make the process more efficient. Regarding access, the survey results clearly demonstrated an urgent need for online browsing of material. Archives consider this a key element in reducing documentation costs and increasing collection accessibility.

The larger archives consider the Preservation Factory approach compatible with their organisation/business orientation. Their enthusiasm for this approach may be explained in its detailed process planning and proposed tools. It was also clear that not all archives were capable of defining how much time/money/effort is necessary and what steps need to be taken. There was little awareness of how to employ business models emphasizing the need to provide support tools for archives in this area

For larger archives, digitisation is the solution to preservation and access problems. However, rights clearance remains a major unsolved issue: archives often need to know what can legally be made accessible before determining what collections should be digitised.

## **8. TAPE Survey Preliminary Results: A Brief Summary**

TAPE survey respondents are primarily "heritage" institutions whose audiovisual materials are not the 'core' but a minority collection. The staff expertise and infrastructure needed to support management of audiovisual materials is often lacking if not non-existent. Audiovisual materials are therefore relatively inaccessible. More importantly, these institutions don't see an "urgency" concerning their preservation, since they don't have the expertise to recognise what condition the material is in, the equipment to play it on or the demand to provide access to it. These institutions are often run by a staff of one or two.

Many of these institutions have several user groups but their primary users are those involved in academic research and students who generally do not expect to pay for collection use. Another large user group is the general public. These institutions do not consider their users “customers” and see their role as a public service provider for whomever wants the material. This is compounded by the fact that some of the collections are often quite esoteric (such as a collection of dialects for example). In fact, when asked how important they find the “commercial” use of the collection, the majority did not find this an important part of their mission.

When asked about the general physical condition of their materials, most reported that it was “acceptable”. Yet, when asked to identify the most common problems with a-v materials, they first identified a lack of cataloguing; secondly, the lack of playback equipment; thirdly mechanical damage and lastly the absence of suitable storage conditions. Hence, the lack of a general infrastructure is hampering the entire preservation process: the lack of playback equipment makes it impossible to truly know the physical state of the material, the lack of suitable storage contributes to the ongoing deterioration of the material and the lack of descriptive data hampers the migration of material to the digital domain because the possible cultural importance of the material and its associated rights issues is unclear or unknown.

Regarding current digitisation goals, these institutes believe digitisation can increase access, but do not see the (possible) increased use as a funding source for future preservation projects. In general, less than half of those with film, video and audio holdings are currently involved in digitisation projects. Digitised material is generally stored on shelves and not electronically on mass storage systems. It is often done “on demand”, not necessarily on a programmatic basis. They simply do not have the in-house staff knowledgeable about digitisation issues or an IT infrastructure to support a program approach. Copyright concerns, the sometimes confusing array of digital formats (interpreted as a lack of “standards”) and uncertainty about the long-term accessibility and durability of digital files seriously influences their decision to wait.

## ***9. TAPE and PrestoSpace Archives: A Comparison***

There are differences between the smaller and larger archives. The larger institutions are experienced in providing access to audio-visual material, many of them are in fact closely connected to the broadcast production process. They also recognise the “urgency” of moving the content from an analogue carrier to a digital one and are often driven by market and or funding sources to digitise collections sooner rather than later. In addition, the larger institutions are less sceptical about the future digital environment and see it as a given. Lastly their user base is more open to paying for access to the material and can be seen as a future funding base for digitisation investment.

The smaller archives currently see more risk than benefit in rushing into digitisation. The material seems to be just fine on the shelf and they are concerned about the additional burden on their staff and institution if they undertake a massive digitisation program. Because the content of their material is more specialised, they also think that only a fraction of the cost of digitising their audiovisual collections could be recovered in its re-use. And increased access may attract more users, requiring more staff and it is not clear that the users will necessarily be willing to pay for it.

There are however, similarities between the larger and smaller archives. One involves three particular infrastructure related elements: physical, organisational and financial. Physical issues include storage, whether addressing the need for properly air-conditioned analogue storage (smaller archive issue) or electronic and mass storage (larger archives). It also includes the lack of playback equipment, mentioned by all archives as a problem. Finally, just knowing the physical condition a carrier is in requires expertise and tools that both archives have shown a need for. Organisational issues can mean different things: for smaller archives the lack of staff trained in audio-visual handling, training and simply put, IT departments; for larger archives, the lack of an established workflow procedure for large digital migration projects is a problem. Regarding the financial issues: the lack of funding is for both a major factor. And the need to consider a business model approach is for both difficult, for the smaller archives because they don't see themselves as a business nor their users as “customers” and the larger archives because they have little experience in approaching their budgeting this way.

Another similarity between the two involves the lack of cataloguing and documentation for collection holdings: not knowing what the material is (its content) hampers an archive's ability to weigh the "intellectual or cultural" value as a factor along with its physical state when trying to prioritise what gets digitised first. This is compounded by the possible underlying rights issues they may not be aware of.

## **10. Conclusion**

In both types of archives, preservation backlogs are not being worked on fast enough whether due to a lack of infrastructure (including expertise), collection and condition information or funding. Clearly, structural long term funding is needed along with a network of expertise to help archives better see and understand the problem and find the solutions that fit their situation.

Perhaps the difference between primary users in "heritage" archives and those in the larger national and or broadcast archives has resulted in different work cultures. Broadcasters and producers are time driven and expect the archive to deliver results quickly in the most technically advanced way and are willing to pay for the speed. Academic researchers and students are more quality driven, are willing to take the time to find what they need and are used to spending time retrieving material in more traditional ways. Heritage institutions therefore believe their mission is fulfilled by simply making the material accessible in traditional ways.

Heritage institutions may need more of an incentive to begin a preservation or digitisation program. And this means help on a variety of issues. Help in dealing with what they perceive as "risks" – especially on the technical infrastructure front. They also need help on "economic" issues, not only in securing financial support but also in finding other outlets ("markets") for their collection. By helping smaller institutes find outlets willing to pay for some of the newly digitised content (for example, via publishing companies who are willing to package their content in DVD products, etc.) they may be more willing to consider the financial and technical changes a preservation/digitisation program requires. Collaboration between larger and smaller archives on these issues is needed.

To reiterate, three issues continue to surface in user surveys:

- "Urgency":      What condition is my material in?  
                          What is in my collection?  
                          How do I know what I should digitise first?
- "Risk":            How do I deal with the risks associated with digitisation?  
                          What do I risk by waiting a few years?
- "Economics"      Do we need to think in terms of business models, marketing strategies?  
                          What about "return on investment"?

In order to take full advantage of the PrestoSpace Preservation and Restoration Work Area developments, all the archives, both large and small, increasingly show a reliance on the Storage and Archive Management Work Area, which addresses planning, financial and management tasks (with a heavy emphasis on training) and the Metadata, Access and Delivery Work Area which focuses on access and documentation issues. Training and collaborative efforts are the key.

**Appendix 1**  
**Participating Archives**  
**PrestoSpace Survey 2 : Preservation Budgets, 2005-2010**  
**Spring, 2005**

Short Name	Archive Name	Country
A.Kahn	Musée départemental Albert-Kahn	France
AM	Technisches Museum Wien mit Österreichischer Mediathek	Austria
B&G	Nederlands Instituut voor Beeld en Geluid	Netherlands
BBC	British Broadcasting Corporation	UK
CNC	Centre national de la Cinématographie – Direction du Patrimoine Cinématographique	France
DR ARC	DR Archive and Research Center (Danish Broadcasting Corp.)	Denmark
ETB	EUSKAL TELEBISTA-TELEVISION VASCA	Spain
ILS	Istituto Luigi Sturzo	Italy
INA	Institut National de l'Audiovisuel	France
MNFA	Magyar Nemzeti Filmarchivum; Hungarian National Film Archive	Hungary
NFM	Nederlands Filmmuseum	Netherlands
ORF	Österreichischer Rundfunk (Dept. Dokumentation & Archive)	Austria
RAI	RAI RADIOTELEVISIONE ITALIANA	Italy
SLBA	The National Archive of Recorded Sound and Moving Images	Sweden
SVT	Sveriges Television	Sweden
TVR	Societatea Romana de Televiziune (Arhiva Multimedia)	Romania
YLE-R	Yleisradio Oy (Finnish Broadcasting Co.)	Finland
YLE-TV	Finnish Broadcasting Co. (Television)	Finland

## Appendix 2

### PrestoSpace Survey 2: Preservation Budgets 2005-2010

#### Film

What do you estimate to be your total preservation backlog?

Meters Film

What is your total archive budget? (*Entire* budget, material, personnel, etc.)

Total Archive Budget (Year)

Available Budget		<i>(Please remember: material costs only; not personnel costs)</i>											
Activity	2005 Regular Budget	2005 Extra Funds	2006 Regular Budget	2006 Extra Funds	2007 Regular Budget	2007 Extra Funds	2008 Regular Budget	2008 Extra Funds	2009 Regular Budget	2009 Extra Funds	2010 Regular Budget	2010 Extra Funds	
Preservation													
Digitisation													
Restoration													
Storage (Physical)													
Storage (Electronic)													
Meters Film													
% Spent Internally													
% Spent Externally													

#### Video

What do you estimate to be your total preservation backlog?

Hours Video

What is your total archive budget? (*Entire* budget, material, personnel, etc.)

Total Archive Budget (Year)

Available Budget		<i>(Please remember: material costs only; not personnel costs)</i>											
Activity	2005 Regular Budget	2005 Extra Funds	2006 Regular Budget	2006 Extra Funds	2007 Regular Budget	2007 Extra Funds	2008 Regular Budget	2008 Extra Funds	2009 Regular Budget	2009 Extra Funds	2010 Regular Budget	2010 Extra Funds	
Preservation													
Digitisation													
Restoration													
Storage (Physical)													
Storage (Electronic)													
Hours Video													
% Spent Internally													
% Spent Externally													

#### Audio

What do you estimate to be your total preservation backlog?

Hours Audio

What is your total archive budget? (*Entire* budget, material, personnel, etc.)

Total Archive Budget (Year)

Available Budget		<i>(Please remember: material costs only; not personnel costs)</i>											
Activity	2005 Regular Budget	2005 Extra Funds	2006 Regular Budget	2006 Extra Funds	2007 Regular Budget	2007 Extra Funds	2008 Regular Budget	2008 Extra Funds	2009 Regular Budget	2009 Extra Funds	2010 Regular Budget	2010 Extra Funds	
Preservation													
Digitisation													
Restoration													
Storage (Physical)													
Storage (Electronic)													
Hours Audio													
% Spent Internally													
% Spent Externally													

**Documentation**

Are you budgetting for the purchase of documentation hardware/software (online catalog, automatic indexing software, etc)?  
 (Please do NOT include personnel costs)

	2005 Regular Budget	2005 Extra Funds	2006 Regular Budget	2006 Extra Funds	2007 Regular Budget	2007 Extra Funds	2008 Regular Budget	2008 Extra Funds	2009 Regular Budget	2009 Extra Funds	2010 Regular Budget	2010 Extra Funds
Documentation Hardware/Software												

**A Few General Questions**

Question	YES	NO
1. If the cost of digitisation is cut by 50 per cent within two years, would you expect to accelerate the digitisation of your organisation's remaining analogue archive?		
2. If your existing external service providers asked your organisation, in return for reducing their prices by one-third, to commit to a certain volume of business for each year for the next three years (subject to meeting specified standards), would your organisation be willing to consider such a proposition?		
3. If a European service provider, who has proven professional expertise and is listed on PrestoSpace, offers to provide preservation and/or digitisation and/or restoration and/or storage services at a price at least one-third below the price your organisation is currently paying an existing external service provider, would your organisation consider using such a service provider?		
4. We know that cost and quality are important factors to your organisation. We would like to understand if speed of delivery is also important to your organisation? Would you be prepared to pay a significant increase in costs (say 10 per cent) for faster delivery?		
5. Would your organisation be willing to use a European external service provider (for preservation and/or digitisation and/or restoration and/or storage services) located outside your organisation's national borders? Has your organisation experience of doing so?		