# Grant Agreement 270939

# *ENUMERATE*

# Report on the Results of the Core Survey 1

| | |
|---|---|
| **Deliverable number** | *D3.2* |
| **Dissemination level** | *PU* |
| **Delivery date** | *March 2013* |
| **Status** | *Final after Review Report* |
| **Author(s)** | *Natasha Stroeker and René Vogels, Panteia (NL)* |

## Revision History

| Revision | Date | Author | Organisation | Description |
|---|---|---|---|---|
| V0.1 | 2012-04 | Natasha Stroeker René Vogels | Panteia Panteia | Draft |
| V1.0 | 2012-05 | Natasha Stroeker René Vogels | Panteia Panteia | Final |
| Reviewed by | | Gerhard Jan Nauta | DEN | |
| | | Marco de Niet | DEN | |
| | | Jesús Domínguez | DIGIBIS | |
| | | Monika Hagedorn-Saupe | SPK | |
| | | Gordon McKenna | CT | |

| | | | | |
|---|---|---|---|---|
| V2.0 | 2013-03 | Natasha Stroeker René Vogels | Panteia Panteia | Revised (after review) |
| Reviewed by | | Gerhard Jan Nauta | DEN | |
| | | Marco de Niet | DEN | |
| | | Gordon McKenna | CT | |

## Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

# Contents

## Conclusions and main observations and disclaimers

The ENUMERATE *Survey Report on Digitisation in Cultural Heritage Institutions 2012* represents the first major study into the current state of digitisation in Europe. It is the result of a survey carried out by the ENUMERATE Thematic Network, with the help of national coordinators, in 29 European countries. About 2.000 institutions answered the open call to participate between January and March 2012.

The survey asked questions about the following four topics:

- The state of digitisation activity in the institution responding;
- Access to digital collections;
- Its digital preservation strategy;
- Expenditure of digitisation by the institution.

## Conclusions

Conclusions and highlights of the report's findings are presented along these four tops.

### 1. Digitisation activity

- 83% of institutions stated curatorial care is part of their mission;
- 83% of institutions have a digital collection, or is currently involved in digitisation activities;
- 20% of all collections, that need to be digitised, have effectively been digitised;
    - Art museums have digitised the highest percentage of their collections: 42%;
    - National libraries have only 4% digitised of a target of 62% of their collections.
- Photographs is the object type that is most frequently mentioned as being digitised;
- 89% of audio visual institutions have born digital collections, while 43% of museums of art and history have them;
- 34% of institutions have a written digitisation strategy;
- About one third of the institutions are included in a national digitisation strategy. For national libraries more than half are included.

### 2. Digital access

- 31% of the institutions have a policy on the use of the digital collections. Figures range from 60% for national libraries to 22% for archaeology museums;
- 42% of institutions monitor the use of their digital collection;
- 85% of institutions use Web statistics to measure the use of their digital collections on websites;
- By the year 2014 institutions estimate to make twice as much of their collections accessible through Europeana as compared to today.

### 3. Digital preservation

- 23% of institutions have a written digital preservation strategy. Figures range from 44% for national libraries to 12-25% for museums;
- About a third of the institutions are included in a national digital preservation strategy;
- 40% of national libraries say that there is no national digital preservation strategy, as compared to 13% for all institutions;
- 30% of the institutions state that they are included in a national digital preservation infrastructure.

### 4. Digitisation expenditure

- Audio-visual institutions stand out with a digitisation expenditure of €103,000 per FTE (full time equivalent) involved in the process;
- The other institutions are all in the costs range of about €20,000 to €40,000 per FTE.
- On average 3.3% of paid staff in all cultural heritage institutions is working full time on digitisation;
- Separate budgets include lines for: staff (mentioned by 70% of institutions), equipment and conversion (50%), and rights clearance (8%);
- In national libraries on average 15 staff members are involved in the digitisation process;
- In other types of institutions the 'digitisation team' is limited to on average to about 5.5;
- Archives and records offices involve volunteers in digitisation activities work more than other institutions;

- Funding from internal budgets is a source for 87% of the institutions;
- Public grants or subsidies are mentioned by 40% of the institutions.

The report is the first in a series of three in the lifetime of the ENUMERATE project. Later in 2012 there will be an in-depth 'thematic' survey and an update on this work next year.

It is intended that ENUMERATE will continue its work beyond 2014.

Funding for the project is from the European Commission funded under the *ICT Policy Support Programme* part of the *Competitiveness and Innovation Framework Programme.*

## Main observations and disclaimer

An overall population database covering all European archives, libraries, museums and other heritage institutions is difficult to build and maintain and the ENUMERATE team could not make use of such a database in the present survey. For that reason in every ENUMERATE network country the national coordinator was asked to invite a target number of institutions to complete the survey (open invitation). Because a complete database is lacking, we do not know exactly to what extent the sample for each country represents the population of each country and we also cannot easily verify to what extent the respondents represent the whole population. Therefore it is impossible to calculate which part of the heritage population is represented in the survey results. This implication is that we also cannot extrapolate the results to the overall European level. This is also caused by the fact that some of the countries are not represented in the responses at all (for instance France and Bulgaria), whereas some other countries did not reach the targets set to attain representativeness (too little response in relation to the number of heritage institutions in that particular country). However, if we compare the outcomes of some questions with the results from Numeric, the predecessor of ENUMERATE, the results show some similarities and even consistency. This leads us to the conclusion that the overall results of this first ENUMERATE survey can serve as a valid contribution to the baseline that ENUMERATE intends to create.

However, it is possible to draw conclusions per type of heritage institution on the results of Core Survey 1. Also indications of the outcomes on country level can be given for some countries, because they have a higher response rate than was set in the target.

An important goal is to increase the response of the Core Survey in each country and for every institution type.  This would make it possible to draw more detailed conclusions on country level. Another important goal is to build a database of heritage institutions in all European countries with help of the national coordinators. We start with the institutions that have participated in Numeric and Enumerate, Core Survey 1, and ask the national coordinators to expand the database. In this way the participating institutions in Core Survey 2 can be a combination of direct invitations (to institutions in the database) and an open invitation. In that way we may get a little closer to the ideal of random sampling.

# 1 Introduction

In the period December 2011-April 2012 the EC-funded ENUMERATE network conducted its first ENUMERATE Core Survey[1]. The aim of this survey was to develop a clear picture of the progress made in digitisation in the European cultural heritage sector.

In recent years there has been a growing demand for reliable data about digitisation, access to digital heritage collections, and the preservation of digital heritage materials in the memory institutions of Europe.

The survey consisted of 32 questions and was made available in 16 languages. It was distributed via internet by Digibis in Spain.

An overall population database covering all European archives, libraries, museums and other heritage institutions is not yet available. For that reason in every ENUMERATE network country the national coordinator was asked to invite institutions to complete the survey.

A result of not having a complete data base is that we cannot verify to what extent the respondents represent the whole population. We also cannot calculate which part of the heritage population is represented in the survey results. And we also cannot extrapolate the results for all institutions in Europe[2]. The discussion about improving the survey is not part of this report but will be included in a separate document (the Review of Methodology).

If possible we make a global comparison[3] with the outcomes of the NUMERIC research[4].

The analysis of the results and the preparation of the report were carried out by Panteia in the Netherlands[5].

---

[1] See: **www.enumerate.eu**

[2] All national coordinators were asked to give an estimate of the number of institutions in each area of cultural heritage in their
[3] We have to be very careful with these comparisons, because we have little information on the population and the degree to which these are comparable. And another point is that the types of institutions defined in both studies is not completely the same and thus not directly comparable (see appendix 1). That is why we call it a global comparison.

[4] Study Report Numeric. Study deliverable N.8. Study findings and proposals for sustaining the framework. CIPFA, IPF (UK). May 2009.

[5] Recommendations for further improvement of the survey are described in the Review of Methodology (June 2012).

# 2   Response to the survey

The data collection process resulted in 1951 usable responses. This included both completely filled out questionnaires, and those that were not filled out completely (about 300 cases). Non-complete responses were included in the analyses only if the major part of the questions had been answered.

Of the 1951 institutions who responded 1623 had digitised their collections or had undertaken digitisation activities. Therefore 328 had no digitisation activities at all. How the responses are divided over countries and type of institutions can be seen in the table below. By far the highest response rate was in Spain with 255. The response rate of Bulgaria (0) and France (1) are problematic. The 'other' countries are Liechtenstein (5) and Switzerland (77). The total response of all countries is quite satisfying. The number of institutions is large enough to calculate reliable data on the level of institution type and institution size:
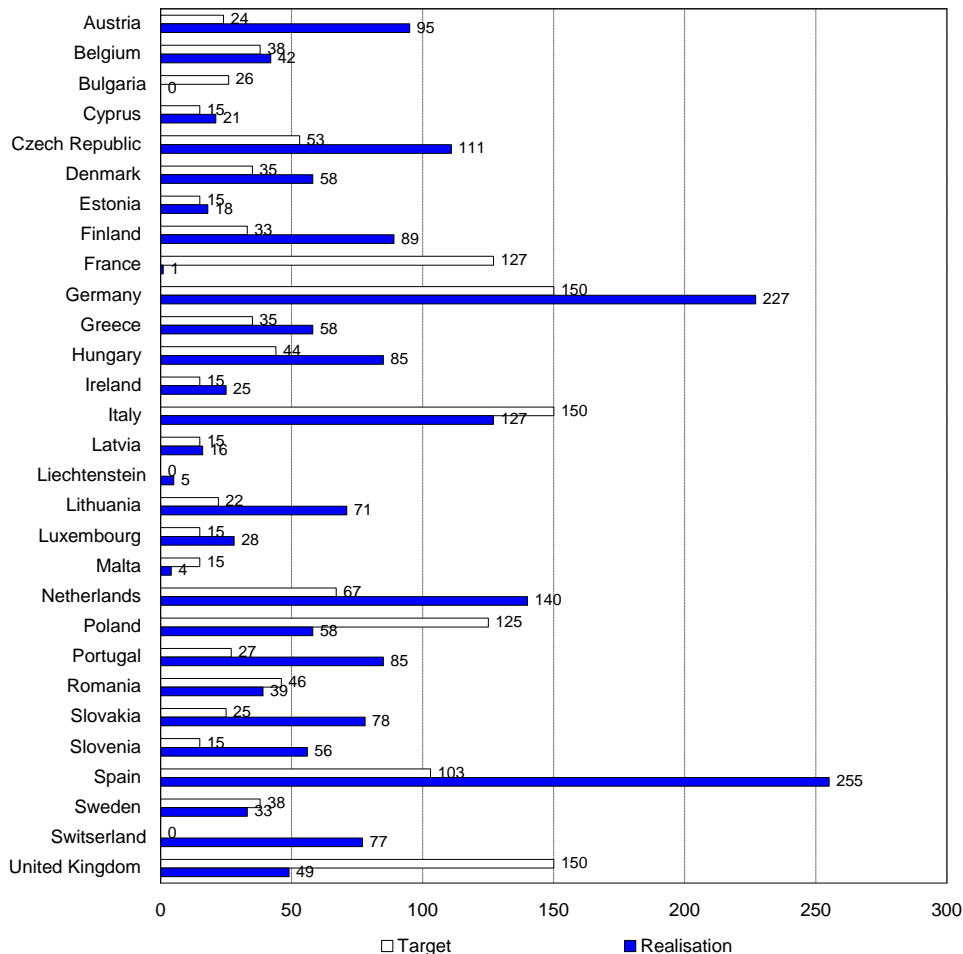


***Figure 1: Response per country compared with target***

The response is well spread over the different types of heritage institutions.
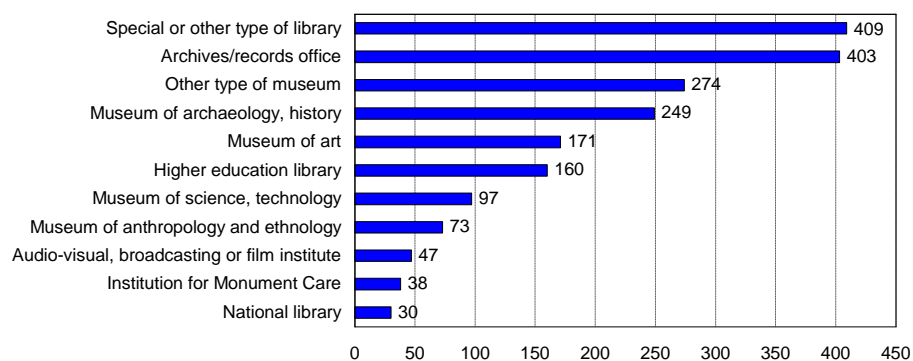
**Figure 2: Response by institution type (n=1951)**

In the response the number of museums is larger than the target. As mentioned before, a comprehensive database of institutions in Europe is not available. The targets for this study are based on an educated estimation of the ENUMERATE consortium and national coordinators in all countries involved in the survey.

|  | *Target* | *%* | *Response* | *%* |
|---|---|---|---|---|
| Archives | 257 | 18% | 403 | 21% |
| Audio, video or film | 35 | 2% | 47 | 2% |
| Libraries | 380 | 27% | 599 | 31% |
| Museums | 375 | 26% | 864 | 44% |
| Others | 385 | 27% | 38 | 2% |
|  | 1432 | 100% | 1951 | 100% |

**Table 1: Target and response by institution type (n=1951)**

Looking at the annual budget, the responses covered all categories of institutions, large as well as small. 27% have an annual budget of over €1 million. In contrast 16% have a rather small annual budget not exceeding €10 thousand.

|  | < 10 | 10-50 | 50-100 | 100-500 | 500-1M | 1 -10M | > 10M |
|---|---|---|---|---|---|---|---|
| Institution for monument care | 10 | 7 | 3 | 21 | 14 | 34 | 10 |
| Archives/records office | 21 | 14 | 14 | 26 | 8 | 15 | 3 |
| Audio-visual, broadcasting and film | 7 | 7 | 10 | 17 | 15 | 20 | 24 |
| Museum of art | 16 | 9 | 7 | 21 | 13 | 23 | 11 |
| Museum of archaeology or history | 19 | 8 | 10 | 25 | 11 | 23 | 3 |
| Museum of science or technology | 16 | 9 | 8 | 18 | 12 | 25 | 12 |
| Museum anthropology or ethnology | 13 | 13 | 14 | 23 | 9 | 25 | 3 |
| Other type of museum | 19 | 13 | 11 | 26 | 13 | 16 | 2 |
| Special or other type of library | 16 | 14 | 8 | 26 | 10 | 22 | 4 |
| National library | 11 | 4 | 4 | 21 | 4 | 32 | 25 |
| Higher education library | 5 | 13 | 7 | 14 | 7 | 35 | 19 |
| **Total** | **16** | **12** | **10** | **24** | **10** | **21** | **6** |

**Table 2: Annual budget by institution type in 1000 Euro, in % (n=1951)**

Another possible indicator for the size of an institution is the number of paid staff or full time equivalents. There was a total of 165,116 FTE (full time equivalent) paid staff in organisation who responded to the survey. The size and budget in the audiovisual institutions is on average very large due to the fact that in this category national broadcasting institutions are represented.

| | *Average FTE* | *Total FTE* | *Response* |
|---|---|---|---|
| Institution for monument care | 107.1 | 4069 | 38 |
| Archives/records office | 38.5 | 15531 | 403 |
| Audio-visual, broadcasting, film | 417.0 | 19601 | 47 |
| Museum of art | 61.9 | 10593 | 171 |
| Museum of archaeology or history | 35.9 | 8943 | 249 |
| Museum of science or technology | 77.7 | 7538 | 97 |
| Museum of anthropology or ethnology | 37.7 | 2753 | 73 |
| Other type of museum | 33.1 | 9067 | 274 |
| Special or other type of library | 57.3 | 23417 | 409 |
| National library | 179.8 | 5394 | 30 |
| Higher education library | 363.8 | 58206 | 160 |
| **Total** | **83.9** | **165116** | **1.951** |

***Table 3: Number of paid staff in FTE (n=1951)***

# 3   Digitisation activity

## 3.1  Curatorial care as part of the mission

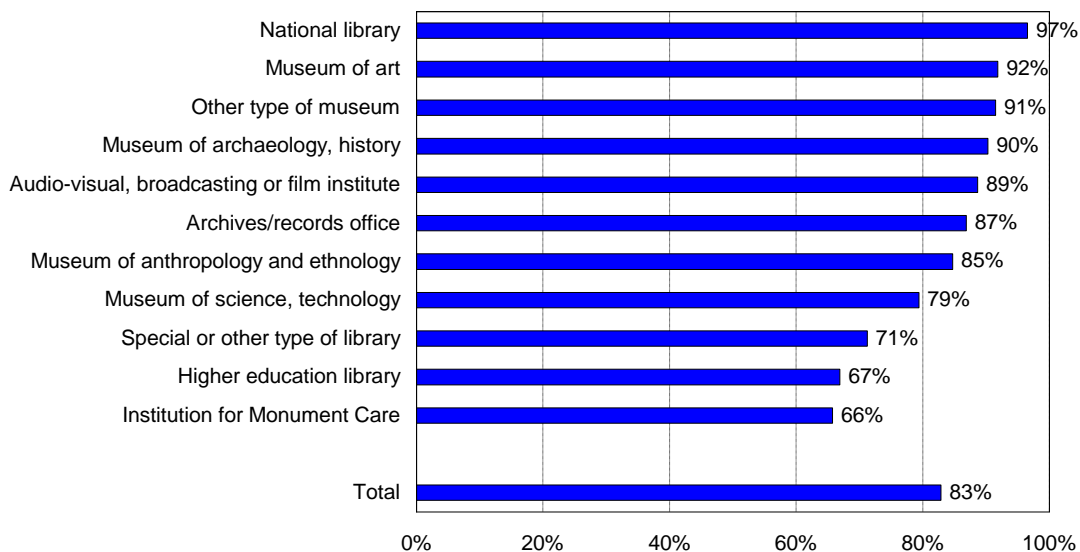Curatorial care is part of the institution's mission for 83% of the institutions who responded:



***Figure 3: Is curatorial care for the collections of your institution part of its mission? (n=1951)***

## 3.2  Digital collection?

83% of institutions have a digital collection, or is currently involved in digitisation activities. In the case of national libraries 100% have a digital collection. Of special libraries, only 75% has a digital collection:
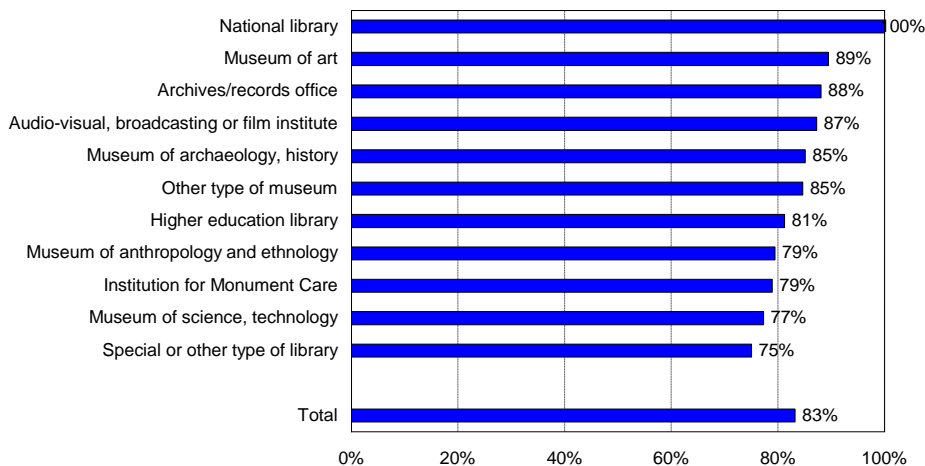


***Figure 4: Does your organisation have digital collections or is it currently involved in digitisation activities? (n=1951)***

When making a comparison of the results of Figure 4 with the outcomes in the NUMERIC study of the question 'Does your institution have a specific budget for digitisation activity' (Figure 3, NUMERIC report p44) the conclusion can be drawn that both National libraries and AV / film institutes have relatively high scores on these questions. So they are relatively often involved in digitisation activities and relatively often possess a specific budget for digitisation activities.

Where there is a digital collection then on average 20% of the whole collection is digitised (this concern estimates). Museums of art are currently the 'front runners' with 42% of their collections digitised. National libraries have a long way to go with currently only 4% digitised of a target of 62% of the collection. The data in Figure 5 do include estimates made by the respondents.
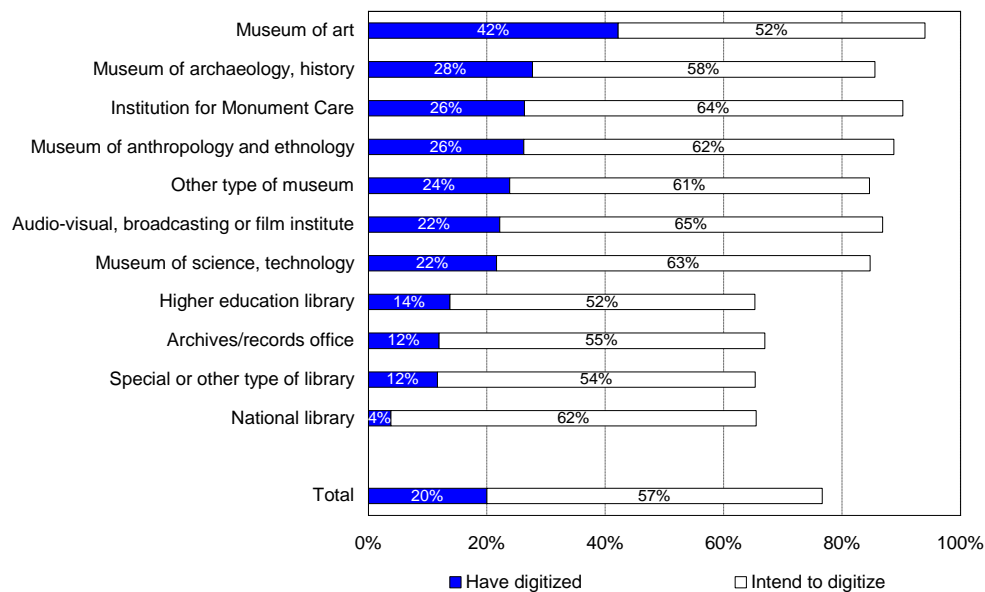


**Figure 5: Estimated percentage of heritage collection already digitally reproduced and percentage still to be digitally reproduced (n=1626)**

The results in Figure 5 can be compared to Figure 8 (p52) of the NUMERIC report. A relatively high percentage 'still to digitise' can be found for both national libraries and AV / film institutes in both surveys. When comparing the results of this question in both surveys on the total level, it can be concluded that the percentage of outstanding / still to digitise had increased between the NUMERIC survey and the ENUMERATE survey. The percentage 'no need' which is 23% in the ENUMERATE survey had decreased, since this was more than 30% in the NUMERIC survey. The percentage 'completed' is a few percentages higher in the ENUMERATE survey compared to the NUMERIC survey. Again one should not forget that these concern estimates made by the respondents.

## 3.3 Object types currently digitised

Most institutions have a wide range of object types in their collection. Institutions were asked which object types are currently in the digital collection and which types are still to be digitised. This is no indication of the total size of the collection digitised, but only an indication of objects in the collection[6].

Photographs are most digitised object type. 2 dimensional and 3 dimensional objects of art are less frequently mentioned.
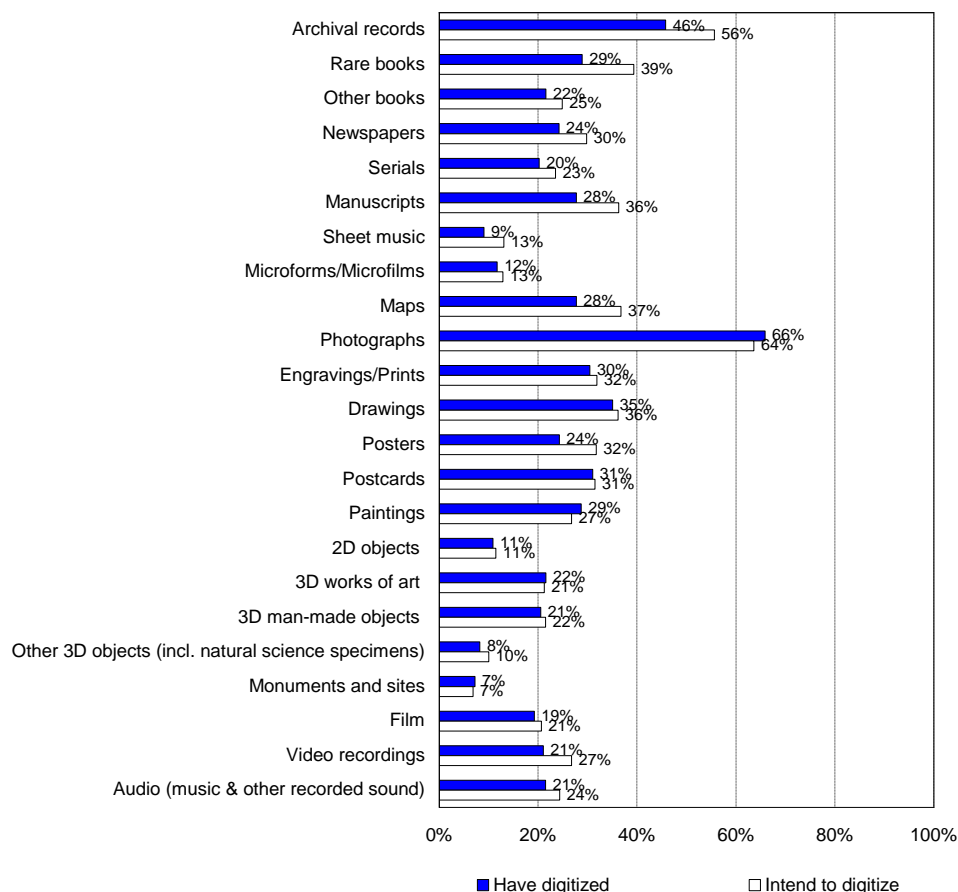


*Figure 6: Object types most frequently digitised and intended to be digitised (n=1626)*

In the survey an optional question was added concerning the size of the collection, the part of the collection catalogued in digital metadata, the part currently digitized, the part intended to digitize and the fraction with no intention to digitize. Unfortunately, this optional question is only answered by about 200 organisations. Only the results for these 200 organisations are included in the analysis. Of course these results are no more than an indication of the progress made by these 200 organisations. They certainly cannot be interpreted as the European average (see figures 7 and 8).

---

[6] This question does not answer which part of the archival records or other books has been digitized, but it only answers the question: if you have digitized, has that been: books (yes or no), archival records (yes of no) etc. And this holds for all types of objects that can be digitized. Thus, the percentages in Figure 6 may add up to more than 100% since a lot of institutions have digitized more than one type of material / objects.
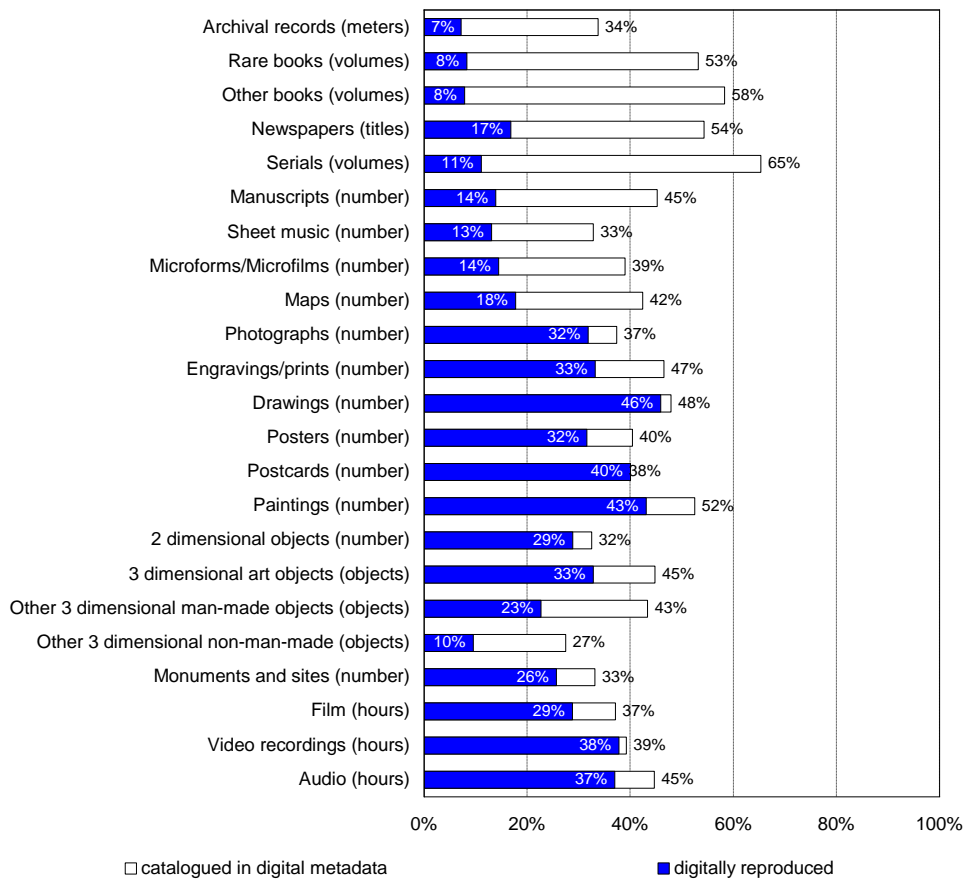
| | cataloged in digital metadata | digitally reproduced |
|---|---|---|
| Archival records (meters) | 34% | 7% |
| Rare books (volumes) | 53% | 8% |
| Other books (volumes) | 58% | 8% |
| Newspapers (titles) | 54% | 17% |
| Serials (volumes) | 65% | 11% |
| Manuscripts (number) | 45% | 14% |
| Sheet music (number) | 33% | 13% |
| Microforms/Microfilms (number) | 39% | 14% |
| Maps (number) | 42% | 18% |
| Photographs (number) | 37% | 32% |
| Engravings/prints (number) | 47% | 33% |
| Drawings (number) | 48% | 46% |
| Posters (number) | 40% | 32% |
| Postcards (number) | 38% | 40% |
| Paintings (number) | 52% | 43% |
| 2 dimensional objects (number) | 32% | 29% |
| 3 dimensional art objects (objects) | 45% | 33% |
| Other 3 dimensional man-made objects (objects) | 43% | 23% |
| Other 3 dimensional non-man-made (objects) | 27% | 10% |
| Monuments and sites (number) | 33% | 26% |
| Film (hours) | 37% | 29% |
| Video recordings (hours) | 39% | 38% |
| Audio (hours) | 45% | 37% |

***Figure 7: Part of the collection catalogued in digital metadata and percentage of the collection currently digitized (n=200)***

Based on the small group completing these optional questions, we can conclude the ambition for the digital activities is quite high, given the high percentages that can be found for 'still to digitize' in Figure 8.
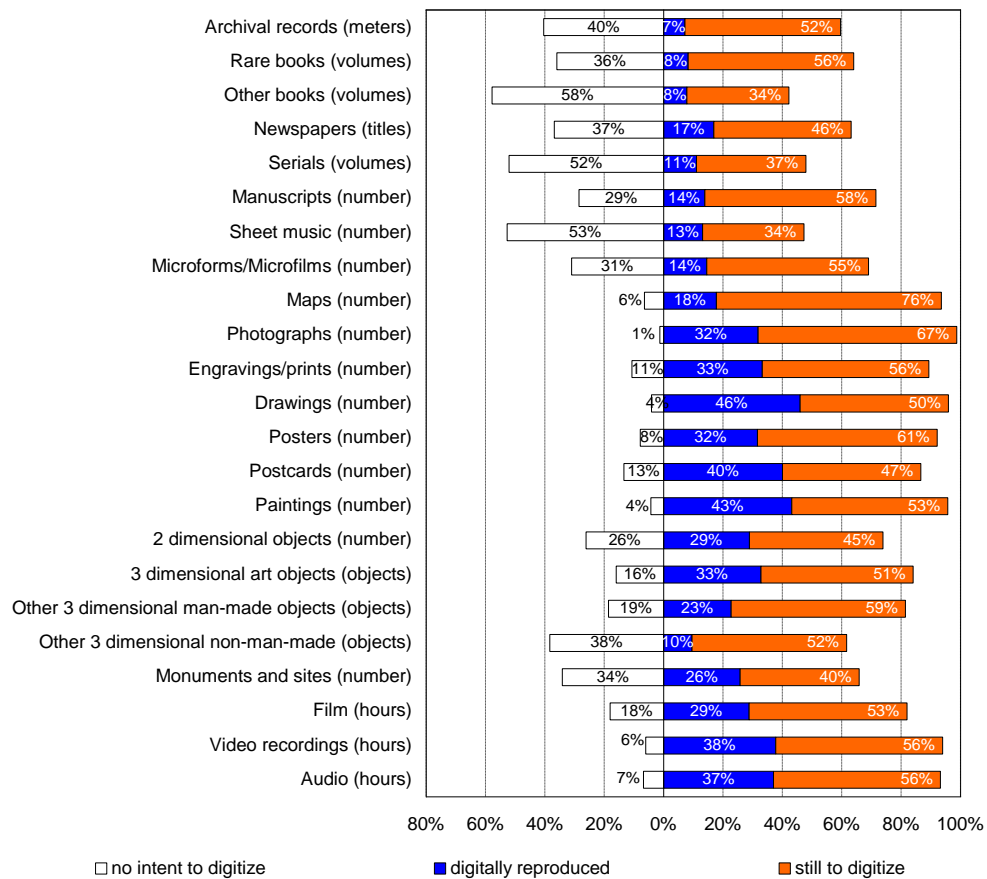
**Figure 8: Part of the collection currently digitized, intended to digitize and with no intention to digitize (n=200)**

## 3.4 Born digital collections

A born digital object is an object created in a digital way. The definition used in the survey is:

"*Digital materials which are not intended to have an analogue equivalent, either as the originating source or as a result of conversion to analogue form.*"

Examples are digital images, video, sound, digital art, games or websites.

Not surprisingly audio visual, broadcasting and film institutions mostly have born digital material. This is the case in 89% of these institutions. In archaeology museums born digital material is less frequently a part of the collection.

Types of born digital heritage that are mentioned most often are: photographs, video's / DVD / CD, other audiovisual objects or audio-recordings, TV and radio programmes, film, archives and archival records, E-books and E-journals, web pages and websites, computer software and games. Also mentioned, but a bit less are datasets, interviews, oral histories and PDF (or other formats). There is little diversity between the mentioned types of born digital heritage between the types of institutions except from archives that of course are more than average mentioned by archives themselves.
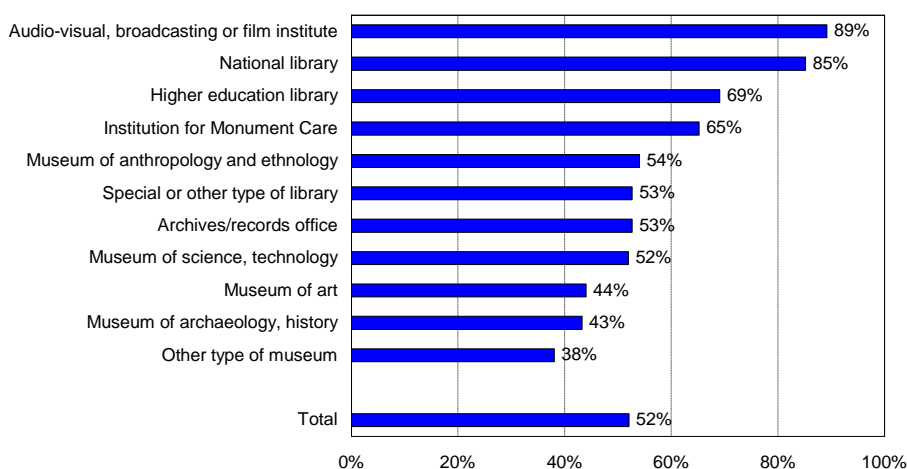


*Figure 9: Does your organisation collect born digital heritage? (n=1549)*

## 3.5 Digitisation strategy

A few questions cover the embedding of a digitisation strategy in the institutions. Only 34% have a written document covering the digitisation strategy. About half of the national libraries and museums of art have such a document. Of the archive and records offices and the higher education libraries 30% or less have a written strategy.
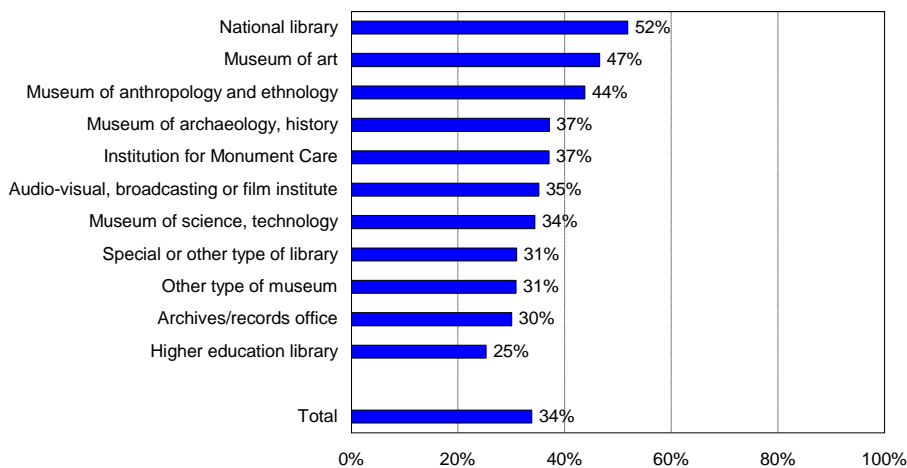


*Figure 10: Does your organisation have a written digitisation strategy? (n=1557)*

The results presented in Figure 8 can be compared with Figure 4 (p47) of the NUMERIC report. It seems little overall progress is made (33% in the NUMERIC study versus 34% in the ENUMERATE survey have a written digitalisation strategy). However, if you look closer you can see that especially museums of art have made a jump forward (from 33% – 34% to 47% in the ENUMERATE survey).

About one third of the institutions are included in a national digitisation strategy. For national libraries more than half of the population is included in a national strategy.
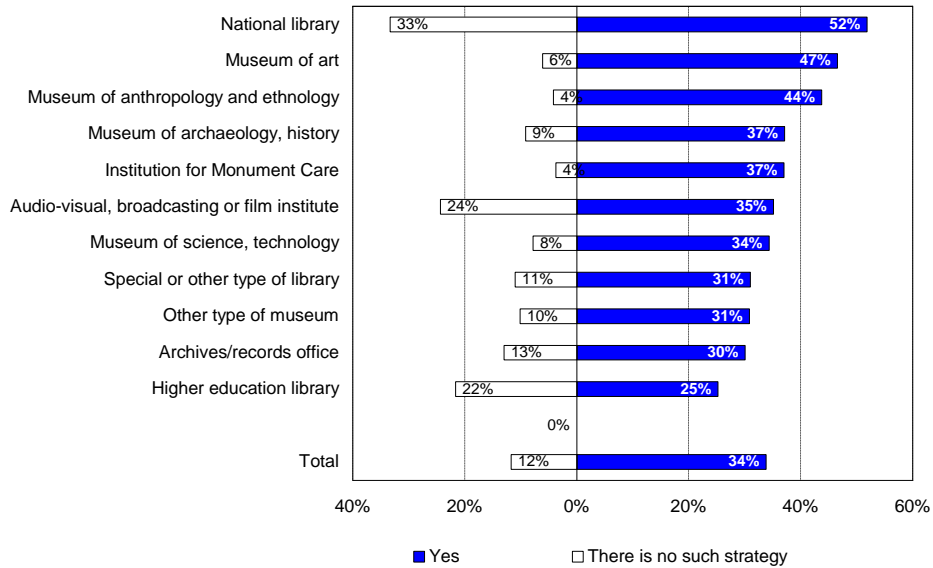


**Figure 11: Is your organisation included in a national digitisation strategy? (n=1557)**

# 4 Digital access

31% of the institutions have an explicit policy regarding the use of the digital collections. The institution type makes a large difference here. 60% of the national libraries have an explicit policy, but only 22% of the archaeology museums.
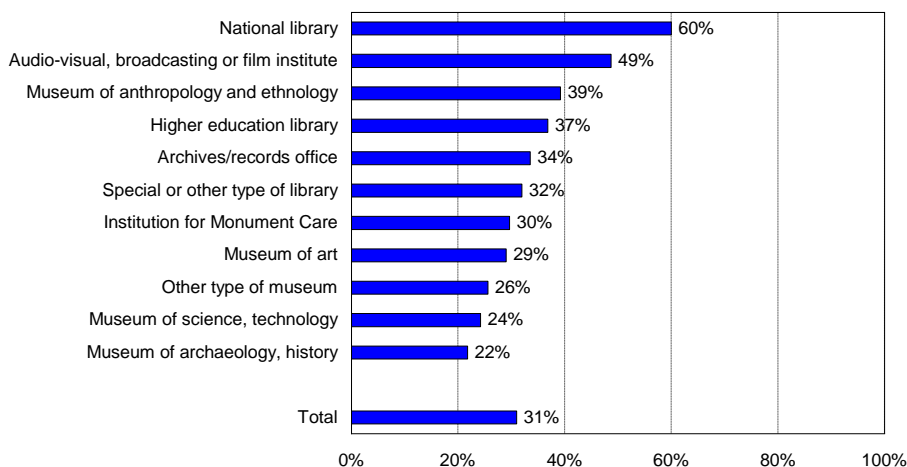


***Figure 12: Does your organisation have an explicit policy regarding the use of your digital collections? (n=1488)***

## 4.1 Measuring the use of the digital collection

Most libraries measure the number of times the digital collection is accessed. In the museum world this is far less the case. Only about a third of the museums monitor the number of people accessing the digital collection. On average 42% of all institutions monitor the use of the collection.
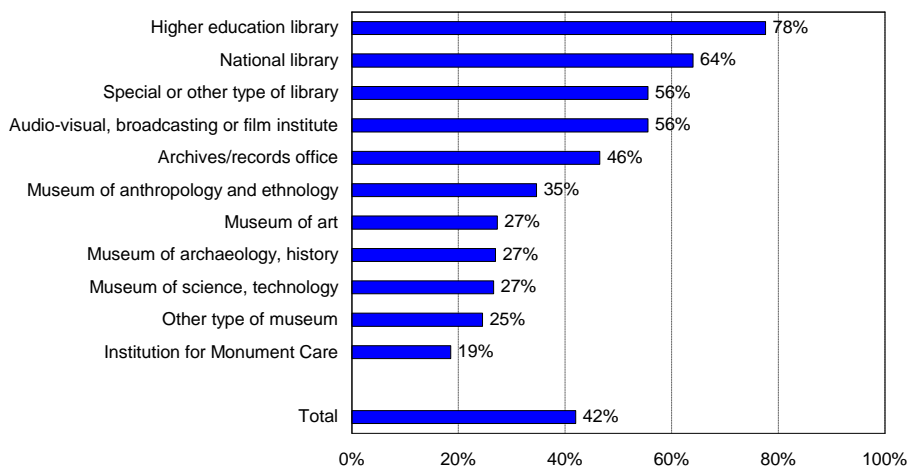


***Figure 13: Does your organisation measure the number of times digital metadata and/or digital objects are being accessed by your users? (n=1495)***

Web statistics are widespread as a tool to monitor the use of the digital collection. Libraries are frequent users of database statistics. User studies are mentioned by a third of the audio-visual, broadcasting and film institutions.
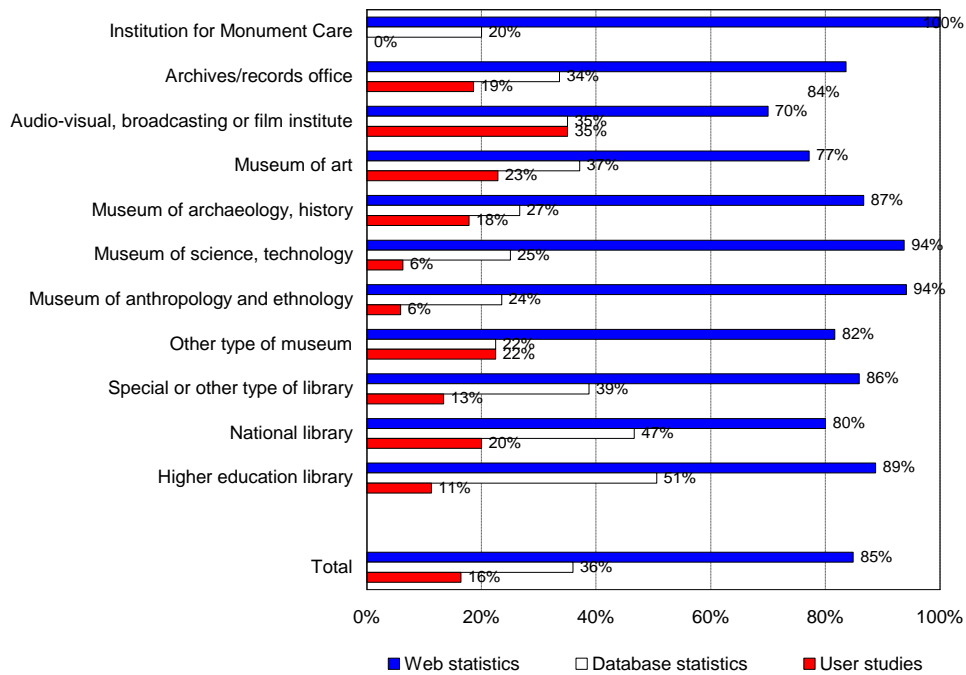
**Figure 14: How is the use of the digital collection measured? (n=628)**

To access the digital objects several access options are available. Institutions estimated which percentage of all the digital objects are currently accessible and will be accessible 2 years from now. Both are asked per access option.
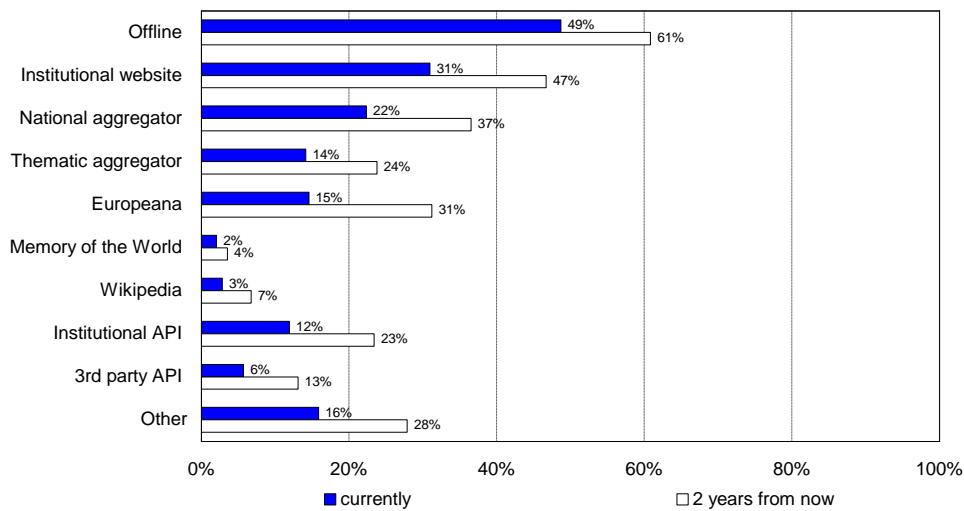


**Figure 15: Which percentage of the digital collections is accessible through which options? (n=774)**

# 5   Digital preservation

## 5.1 Digital preservation strategy

23% of the institutions have a written digital preservation strategy. The definition used in the survey for this document is: "*A document formally approved within an organisation, describing the way the organisation will be active in the preservation of its digitised and born digital collections.*"

On the level of national libraries about 44% have a written strategy. In the museum world a quarter to 12% can produce a written digital preservation strategy.
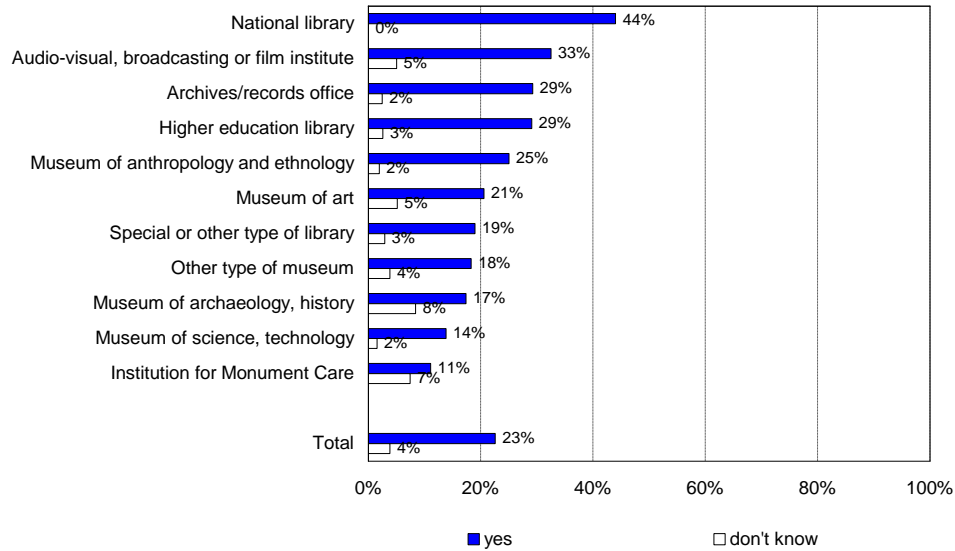


***Figure 16: Does your organisation have a written digital preservation strategy? (n=1462)***

## 5.2 National preservation strategy

About a third of the institutions in this survey are included in a national preservation strategy.

The percentage of national libraries stating there is no national digital preservation strategy is quite high, 40%, compared to 13% for the total sample of all institutions.
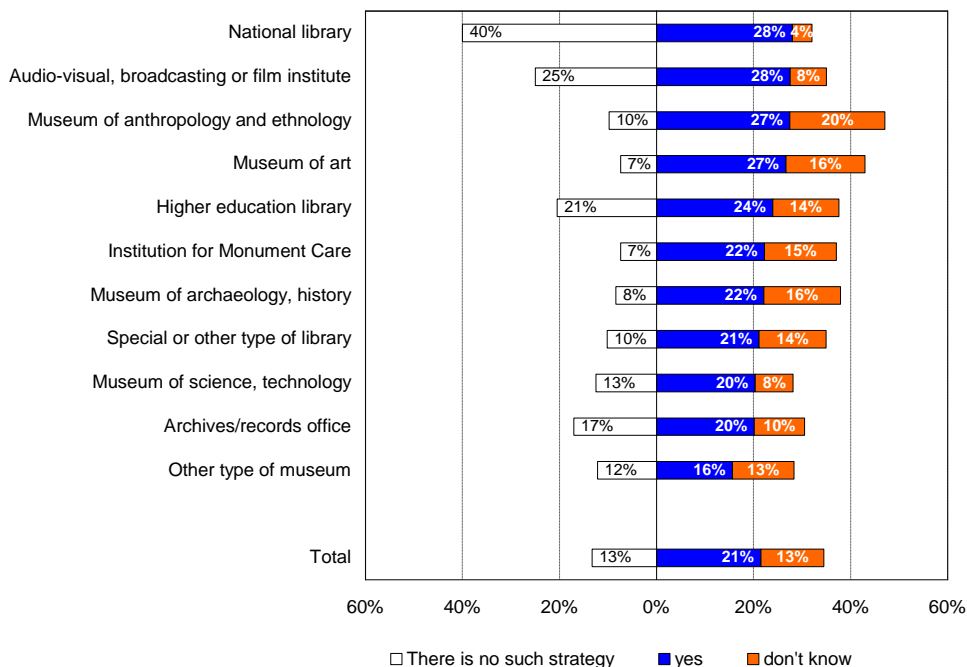


*Figure 17: Is your organisation included in a national or institutional digital preservation strategy? (n=1462)*

30% of the institutions are included in a national digital preservation infrastructure. This is the basic physical and organisational structures and facilities (e.g. hardware, software, and system management facilities) needed for the implementation of digital preservation.
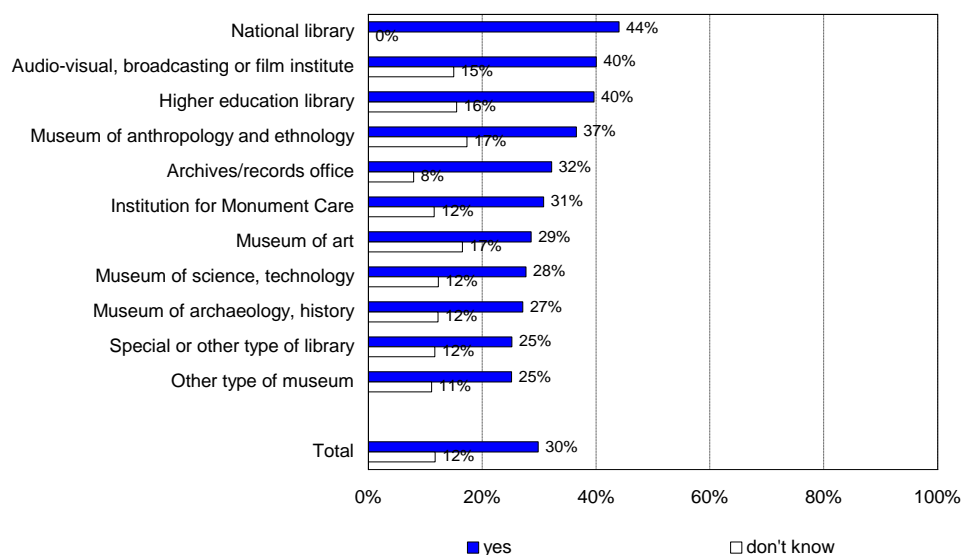


*Figure 18: Is your organisation included in a national or institutional digital preservation infrastructure? (n=1462)*

# 6 Digitisation Expenditure

## 6.1 Cost components

In the closing part of the survey several cost components of the digitisation process are addressed. Institution size has of course a large influence on the costs. To make the indicators comparable we divided the costs in Euro by the number of paid staff involved in the digitisation process.

Audio-visual institutions stand out with a digitisation expenditure of €103,000 per FTE (full time equivalent) involved in the process. The other institutions are all in the costs range of about €20,000 to €40,000.
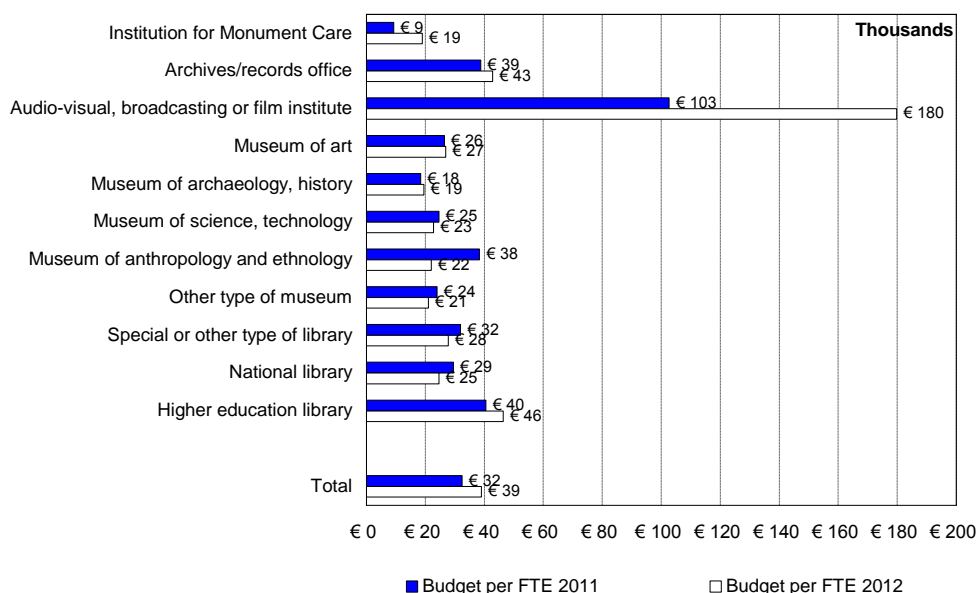


*Figure 19: Annual budget per paid staff FTE engaged in digitisation activities (n=1584)*

Budgets for digitisation activities can be compared to the total institutional budget. This can however only be calculated based on estimated data. The total institutional budget is registered in 7 categories in the range of <10,000 Euro as the smallest category and >10 million as the largest category. The percentages in Figure 18 are calculated only for those institutions which have a budget indication for 2011 and for 2012. Based on these calculations, the budgets for digital activities differ quite a bit between the various types of institutions. Archives have a budget of about 2.7%, while institutions for monument care can spend about 0.6% of the annual budget on digitisation activities.
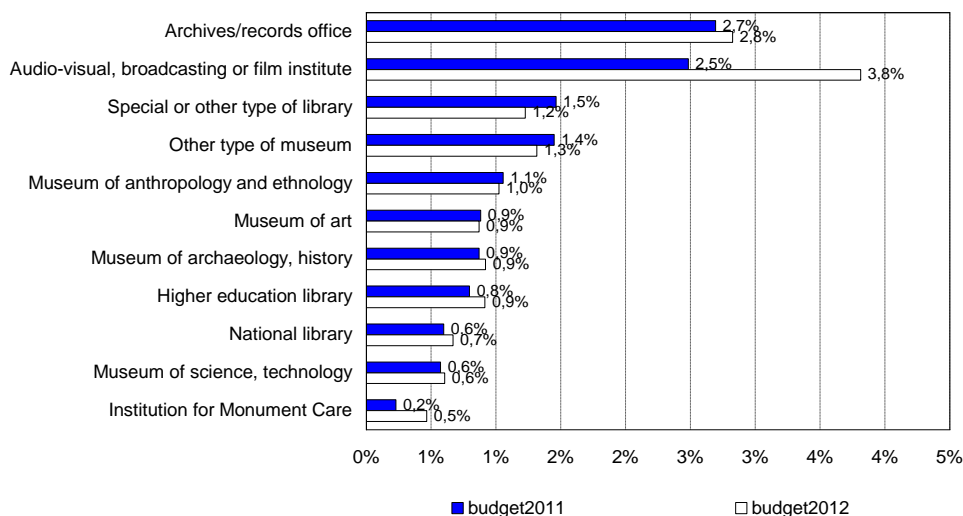


*Figure 20: Annual budget for digitisation activities in % of total institutional budget (n=703)*

Members of staff involved in the digitisation activities is compared to the total paid staff in FTE of the institutions. On average 3.3% of the staff is involved in the digitisation activities. This percentage is based only on those records in the Core Survey database for which both questions are answered. This percentage can be compared to the results in the NUMERIC survey (table 11, p46) which shows a total op 2.9% of the staff involved in the digitisation activities. So, an increase of staff involved in the digitisation activities is found.

| | *Total paid staff in FTE* | *Digitisation paid staff in FTE* | *In %* |
|---|---|---|---|
| Museum of anthropology and ethnology | 46,7 | 3,9 | 8,3% |
| Other type of museum | 30,3 | 2,3 | 7,6% |
| Archives/records office | 48,3 | 3,6 | 7,4% |
| National library | 190,2 | 14,0 | 7,4% |
| Special or other type of library | 66,8 | 4,0 | 6,0% |
| Museum of archaeology, history | 44,2 | 2,2 | 5,0% |
| Museum of art | 75,3 | 3,2 | 4,3% |
| Museum of science, technology | 88,4 | 3,6 | 4,1% |
| Institution for Monument Care | 145,6 | 5,2 | 3,6% |
| Audio-visual, broadcasting or film institute | 610,1 | 8,1 | 1,3% |
| Higher education library | 513,9 | 5,0 | 1,0% |
| **Total** | **112,4** | **3,8** | **3,3%** |

*Table 4: Digitisation paid staff compared to total paid staff (N answered both questions = 948).*

The digitisation costs have several components. In the survey only an estimation of a total budget was asked for the last year and the coming year. To get an impression of what cost components are included in this estimation, a list is included in the survey with possible cost components.

In 70% of the cases the costs cover paid staff. In about 50% equipment and conversion costs are included. Rights clearance costs are only included by 8% of the institutions.



*Figure 21: Included in budget estimation (n=1584)*

## 6.2 Number of paid staff and volunteers involved

In national libraries on average 15 FTE are involved in the digitisation process. Most of these libraries are on average quite large institutions. In other types of institutions the 'digitisation team' is limited to on average about 5.5 FTE. Remarkable is the relative high number of volunteer FTE at archives and records offices.



***Figure 22: Staff involved in digitisation activities, in FTE (n=1584)***

## 6.3 Funding

The digitisation activities can be funded from a variety of sources. Internal budgets are a source for 87% of the institutions. Public grants or subsidies are mentioned by 40%. The answers to this question did not indicate the amount of money in the funding. They only refer to the different sources.



**Figure 23: From what sources are the digitisation activities funded? (n=1584)**

# 7   Comments on improving the survey

The following highlights in the open question that have been given categorised into:

## 7.1 General remarks on the ENUMERATE research

- Some institutions underline that data given are only estimates and not exact figures since it would be extremely time consuming to gather exact numbers.
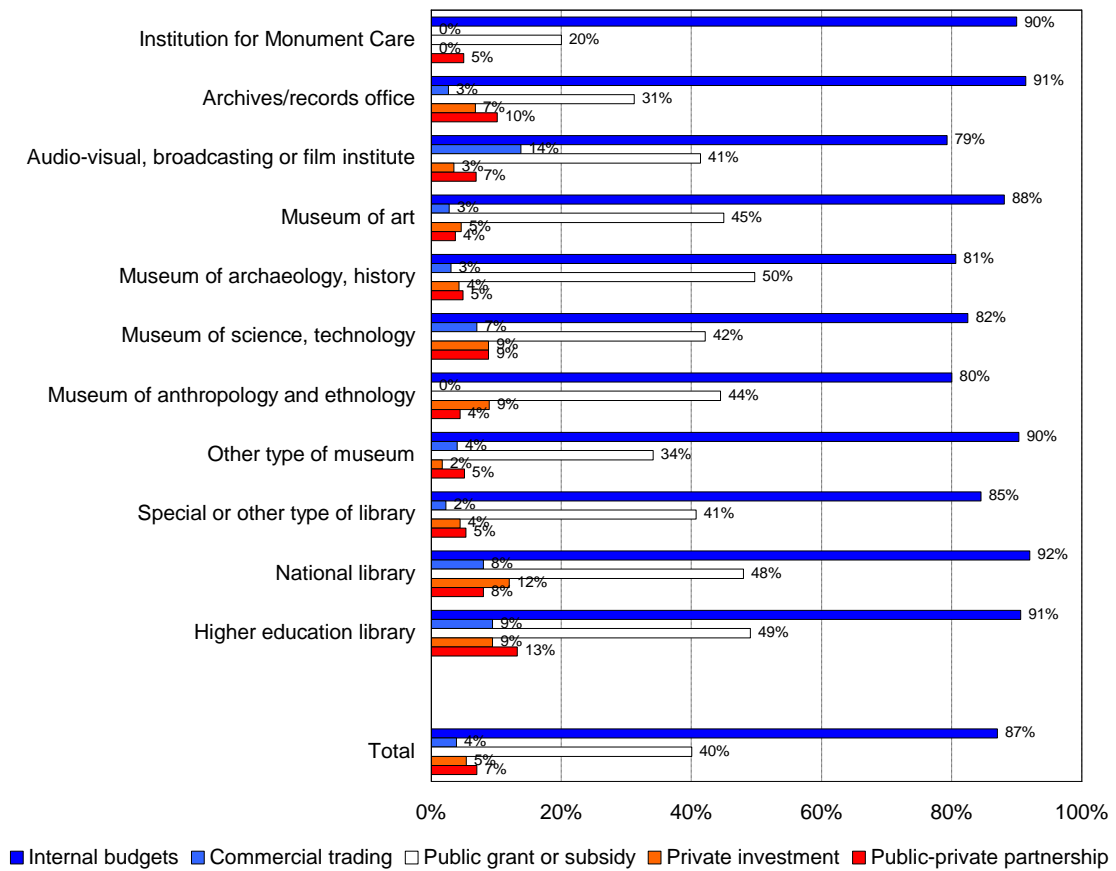- Numbers and percentages are not accurate because that is impossible
- It is difficult to give exact figures about collections.
- It is difficult to be quantifiably accurate in percentage and numerate survey terms.
- It is a too exhaustive survey, and it asks for economic data of the "mother" institution that it has not been easy to achieve at all, which has discouraged enough to conduct the survey.
- The survey is very complete but considering its dimension it should take into account that in the state of Spain there are different languages apart from the Castilian language.
- List of questions is too complex.
- A number of institutions are mentioning that they need financial support for more digitisation!
- Since Switzerland is not listed in the country selection, I doubt the value of our participation.
- More information on how digitisation work can be done efficiently.
- Survey does not include the specifics of the regional digital libraries, which are created by a number of cultural institutions.
- The option is requested to be able to download the filled out questionnaire, as the answers can be internally used too (in for instance PDF format).
- When clicking on "Download PDF" I was expecting that complete questionnaire will appear. I would have liked to save my answers myself.
- Since this is an international survey, it would be best if the questions were as clear and simple as possible both in sentence structure and in vocabulary.
- Very difficult to answer. Almost all the sections would need a place to give extra information.
- Avoid language errors and specialised terms (jargon) in the questionnaire.
- Because I don't know enough about the exact purpose of this survey, I find it difficult to assess.
- It is difficult to understand some terms and to answer them. The percentage is also very difficult. It would be easier to ask for numbers and as an alternative to direct objects. Thus, the assignment is often very difficult.
- The point of support within the institution for digitization projects is missing.

## 7.2 Technical remarks concerning the questionnaire

- The decimal division symbol "." is not working properly.
- Filling in this form twice is annoying me.
- Make the submit stage a bit more different than the 'next' button. Perhaps: "*Are you sure you want to submit your completed questionnaire now?*"
- It is unclear whether filled out information can be retrieved after having submitted.

## 7.3 Remarks concerning definitions

*General*

- The information should be defined more precise because it can often be interpreted in different ways.

- Questions should be formulated more precisely, now some of them too abstract.

- Questions can be formulated more clearly.

- Tricky questions, definitions not always very clear.

- The survey is poorly defined. It is not clear what is considered "Digital Cultural Heritage" and it brings difficulties to provide data ... For example, in the type of question [14], we understand that when it says "other books" they are books without copyright, but it cannot  be reflected anywhere. In serials, press, maps, etc., a question arises, Heritage, is it equivalent to "free royalty", "prior to 1830"? We have always given information that is copyright free and therefore for us means "heritage". Except for archives, that it has been considered as a whole and we have not given the information in linear meters but in units of installation and, finally, the born digital heritage is subject to rights author.

*Target audience*

- I am not sure whether the survey is just for documentation centres which digitise their collections or not

- Indicate the target audience more clearly?

- Unclear whether only professional institutions are addressed or also institutions working with (only) volunteers

- Only for professional museums I suppose?

*Staff in FTE*

- On the first page it is not clear if the number of people employed is required or the full time equivalents, we have used FTE.

- Such general surveys are very difficult for such different types of institutions. For example staff, it would be better to have FTE.

- Clearer instruction regarding money and staff

- Costs and staff estimates are difficult because in AV archives almost all areas in any way are (have to be), associated with digitization otherwise the conservation is not guaranteed (unlike, for example, in libraries).

*Description of institution*

- There should be a broader specific description of the institution.

- Among the types of institution, the option "ethnographic museum" is left out

- There are no small or village museum options available in institution type, (in which only volunteers work)

- We are a very small museum, which works only with volunteers - without oversight - and therefore probably do not quite fit into the scheme.

*Copyright*

- The survey should take into account the issue of copyright, which is important to giving internet access to digitised collections.

- The questionnaire might distinguish between works in public domain and works under copyrights.

***Digitisation / collection***

- The definition of "digital" in the context of this survey is missing.

- Define the difference clearly between the whole collection of the institution and the core relevant for the digitisation

- The terms 'numérique' digital and numérisation/digitisation are used to describe different things. A small dictionary at the beginning of the survey would be necessary to define what they cover exactly (digitally born object, digitised object, electronic cataloguing etc.)

- We define archival materials differently so I cannot give you the number of manuscripts. The same goes for the library.

- Are only digital reproductions concerned?

- Make a clearer distinction between: digital collections, digital reproductions, digital metadata records, digitisation, and digital objects.

- Digitisation can mean a variety of activities, ranging from digital photographing, or transmission of audio tapes to digital files, but it also means the creation of digital records

- Digital collections: needs to be made clear if you are referring only to born digital

- It could be useful to define the concept 'digitisation' first

- It is complicated to give percentages of digital collections.

- Impossible to estimate percentage of collections digitised. Units of measurement need to be specified

- Some numbers (e.g., what percentage would still be digitised) are simply not answerable

- The table with more detailed information on digitised collections cannot been given: it is built according to different criteria than the ones we use for our work (number of volumes)

- It is hard to complete the survey. It is not clear, for example, that the percentage of already digitised material is counted in items or bytes?

- We do not understand why the only digitised monographs may include the rare books and prior to 1908. We think that digital libraries should also take into account the use value (obviously, considering the copyright author in those cases).

- It may require a more precise level of detail about the typology and technical producers of metadata and the packaging programs of that metadata.

- Suggestion: when asking for percentages, please indicate if you mean percentage of the collection as a whole, or of the collection to be digitised, or the collections involved in the museum's digitisation plan.

***External partners***

- Distinguish between initiatives of the institution itself, and what would be done by external partners

- It would be useful to ask if the digitisation is entrusted to external companies or if it is made in the library or archives.

## 7.4 Remarks concerning the questionnaire and specific questions

*More open answering categories*

- More open questions where you can give full text answers.

- The possibility of answers should be more flexible.

- The YES / NO answers could include any space to explain the given answer a bit.

- There is no the possibility to answer "Do not know / not answer".

- Limiting the selection to answer: „yes, no, I do not know" makes impossible to answer.

- More answer options.

- Often the answers are less 'black-white' than the answer categories allow you to fill out.

*Lacking questions or answer categories*

- Because there are the possibility that different institutions, like in the consortiums, may talk about the same data that option should be reflected somewhere.

- The survey does not allow us to select Switzerland as a country

- There is not any question about the tools with we are working with.

- Perhaps, to place a comments section at the beginning to contextualise the data. The fact that it is at the end involves re-review after reading.

- We have missed the possibility of:

- To define the types of digital formats we use

- What kind of digital storage we use

- Whether we have specific equipment with temperature control for the conservation of the physical formats (CD's, DVD's, hard disks, etc) with the images of the originals

- Whether we carry out migration to digital formats.

- Include more options in the collections table, like text (not handwritten), news

- In future it would be useful to survey not only the volume of digitised collections. Information retrieval systems and access is very important for re-search.

- It would be relevant to ask for the need for specific digitisation projects and their extent.

- The survey does not include the individual (and often individual-specific) ways to archive and create catalogues.

*Suggestions for improvement of specific questions*

- Question 2: main problem with the survey I see in our case is that only one possibility in question 2 (type of institution) was available. Our institution is not only an art museum but also a Museum of Ethnology.

- Survey form does not fit into the structure of its Baltic Digital Library (BBC). We could not give reliable answer to these questions: 9, 10, 11, 13, 14, 15, 18, 22, 24, 25, 26, 27, 28, 29, 30

- Question 9: it is not clear whether it involves only the administrative expenses or to the material and personnel costs. Was given here only for administrative expenses.

- On the question 13.1. "Estimate is the percentage of your collection, already reproduced digitally": "Monuments and Sites" monuments and sites can not of course be part of a collection. We went anyway out of it, so that the "administration" in the form of a database is meant.

- In questions 13 and 14 I would avoid phrases: "two-dimensional objects " and „three-dimensional objects", because every physical object can have three dimensions. There have been cases of 3D scanning of paper documents to determine the state of preservation - which group then qualify such an object? In questions 13 and 14 were treated marginally resources of museums in relation to materials written / printed / graphic. There is no category of monuments: archaeological, technical, ethnographic, etc. Which could serve a better understanding of the type of collected sets. In the table under question 14, is made to "" estimated number of analogue objects "" - I think that in place of the term "analogue object" better use of the term "physical object".

- Questions 15 and 24 coincide. Formulation of question 15 is unclear.

- Make question 22 more concrete, e.g. in practice almost all our document collection has been catalogued and digital data are accessible via our website without converting objects themselves into digital format.

- Question 22: It seems difficult for us to define 'offline'

- Question 22: It is too complicated to answer. The written instructions were not clear enough.

- Question 22: It seems difficult for us to define "offline". We include in our answer e.g. digital high quality images, not available to the public, but to our staff.

## 7.5 Remarks concerning differences between type of institutions

- In the case of archives, it would be necessary to specify whether the objects according to these type (maps, drawings, photographs), which are going to be digitised, are included within the archival documents or they would have to percentage apart from them. It means, for example, thinking on the planes included within the series produced by the Provincial Delegation of Public Works, it is unclear if these plans are intended to be included as archival documents (that they are) or if, moreover, it is needed to check the box of maps.

- The terminology (more appropriate for libraries) is difficult to apply to archives. Especially in the optional section, that speaks about collections without different from funds. It also speaks of % of catalogued collections so it is unclear whether a multilevel description in archives is equivalent to catalogued items or not.

- It would be useful if similar questionnaires would be issued for libraries, museums and archives separately, taking into account differences in features of these institutions as well as different terminology. In archives documents of all types are considered to be archival documents, these include manuscripts, photographs, maps, microfilms. In question 14.1 - where it was asked to indicate how many cultural heritage collections should be digitised, it is unclear what timeframe is considered - in my opinion in future it is necessary to digitise all archival documents held in archives.

- The questionnaire is not very appropriate to museums and follows more logic of suited to libraries and archives materials and not the mission of museums and its specifics

- The questionnaire does not take into account the specifics of museum collections.

- When filling out the questionnaire it is clear that the questionnaire is not mainly addressed to museums

- The focus of the questionnaire is on collections, but museums also have large amounts of documents, archives, image material, etc.

# Appendix – Type of institution (Question 2)

The categories of the question 'type of institution' are different between the NUMERIC and ENUMERATE survey.

| Numeric | ENUMERATE |
|---|---|
| Archives | Archives / Records office |
| AV / Film institutes | AV / Broadcasting / film |
| Broadcasters | |
| Art Museums | Museum of Art |
| | Museum of Archaeology, history |
| Science museums | Museum of Science, technology |
| | Museum of Anthropology - ethnology |
| Other museums | Other type of museum |
| National Libraries | National library |
| Higher Education Libraries | Higher education library |
| Other libraries | Special or other type of library |
| Public libraries | |
| Other organizations | Institution of Monument Care |

Suggestions to keep in mind for the review of methodology:

- It may be useful to breakdown the category of archives into National Archives and Other archives / records offices.

- It is a good idea to include 'performing arts' as a category in this question (type of institution).