



**Grant Agreement 270939**

# ***ENUMERATE***

## **Core Survey 2 Methodology**

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## 1 Summary

This report presents the *ENUMERATE* Core Survey 2 methodology. Basically, the methodology is represented by the final version of the *ENUMERATE* questionnaire that is used for Core Survey 2. In this questionnaire, all lessons learned from previous activities in *ENUMERATE* are brought together. The sources that were used are:

- The feedback from the various stakeholders, including the respondents, the National Coordinators, the *MSEG* members and the project partners;
- The review of Core Survey 1 methodology by the data partner Panteia;
- The recommendations emerging from the Specialist Meetings that *ENUMERATE* arranged;
- The outcomes of the Thematic Survey.

The guidelines that accompany the questionnaire are published as a separate deliverable (D.11).

The process of creating the methodology involved many consultation and feedback opportunities which led to its refinement and improvement. These were:

- Feedback from respondents to Core Survey 1;
- A review of Core Survey 1 methodology by our data partner Panteia;
- Recommendations from the Specialist Meetings organised in 2012-2013;
- Lessons learned from the three Thematic Surveys in February-April 2013;
- Feedback from the *MSEG* in April 2013;
- A review by the Consortium partners on July 10th, Vienna and e-mail communications in the weeks thereafter;
- Intensive communications with the National Coordinators during the development of the online CS 2 questionnaire in various languages;
- Continuous fine tuning of questionnaires and methodology with Panteia;
- Miscellaneous feedback and acuminate comments from various stakeholders, including the members of the Advisory Group.

## 2 Overall objectives: measuring the state of digitisation

The purpose of Core Survey 2 is to gather general information on the state of digitisation in Europe's museums, archives and libraries. The information is needed to get an understanding of the progress that has been made since *ENUMERATE* Core Survey 1 and the earlier *NUMERIC* survey (2009). The data gathered in the *ENUMERATE* Core Surveys 1 and 2 will create a sound baseline of data aimed at monitoring digitisation in the cultural heritage field. The ultimate goal is to achieve a situation where:

- Informed decisions about national and EU policies are possible;
- Cultural heritage organisations are able to measure their own progress in the field;
- Organisations can make strategic and practical decisions to align their activities with other organisations.

In the four topics that the *ENUMERATE* Core Surveys will focus on we have formulated a series of questions that are important for decision making in the field of digital heritage at an institutional level, on a national scale, and internationally (in Europe). The four topics are:

- Size and growth of digital collections;
- Use of digital collections;
- Cost of digitisation;
- Digital preservation.

### 3 Defining the cultural heritage domain

The population of the *ENUMERATE* surveys consists of the European memory institutions:

- Museums;
- Libraries;
- Archives and records offices;
- Audio-visual and film archives;
- Organisations with curatorial care for monuments, sites and the historic environment;
- Hybrid types of organisations.

The criterion is here that curatorial care for, at least part of, the collections of the institution are included in its mission. Institutions that do not hold heritage collections or that have collections of heritage materials (like for example of books, films, and music) to be lent by or sold to contemporary users without the explicit task of safeguarding the collections for future generations, will not be included in the survey. This essentially leaves out both school libraries (which were not taken into consideration by *NUMERIC* either) and public libraries without cultural heritage collections.

### 4 Approach: steps to implement the Core Survey 2

Deliverable D2.9 (Overall Core Survey 2 Schedule) provides a blueprint for the survey rollout to ensure that it is completed effectively. The schedule distinguishes three phases:

1. Preparations for Core Survey 2;
2. Implementation of Core Survey 2;
3. Analysis of the data and reporting on the results.

In the first two years of the project, the *ENUMERATE* consortium was able to construct a network of National Coordinators, that are vital to help prepare the surveys and increase the involvement of the cultural heritage institutions across Europe. For the first *ENUMERATE* Core Survey, we used quite an intricate way of sampling, to make sure that the contributions from the various countries were representative. This method for sampling turned out to be only partially successful, as the response rate from some countries did not meet the target. Also, some National Coordinators made it clear that they could not guarantee a full level of support for Core Survey 2 as requested. We will take three remedial actions to accommodate this.

1. We will re-use the targets per country as they emerged from the sampling done for Core Survey 1 and will take no additional action for adjusting the sampling procedure.
2. We have created three scenarios for the National Coordinators corresponding with three levels of involvement: Gold, Silver and Bronze, with a main focus on collecting addresses, providing translations and providing hands-on support during the survey. This is documented in Deliverable D2.11 (*Final documentation and Guidelines*)
3. We have embraced a more open way of surveying, to encourage spontaneous contributions to the Survey. National Coordinators who will choose the Bronze level do not need to provide us with full details of institutions in their country, for them, generic communication actions will suffice when the Survey is online.

So while the sampling procedure was an important element of the methodology for Core Survey 1, for Core Survey 2, the focus is shifted to building a large address database for targeted communication to individual institutions with National Coordinators who can provide a good level of support, and alongside we will deploy more general communication channels (including social media) to encourage spontaneous contributions.

For more details, please see deliverables D2.9 and D2.11.

## *D2.10 – Core Survey 2 Methodology*

In the next chapter, we will present the final English version of the questionnaire that we will use for the *ENUMERATE* Core Survey 2 National Coordinators, who choose a high level of support to the survey, will assist with the translation of this questionnaire and the accompanying definition list of term used in the questionnaire.

## 5 The *ENUMERATE* Core Survey 2 Questionnaire

### Invitation letter

Dear colleague,

On behalf of the community of archives, libraries and museums we ask you to help us by participating in this survey. There is a growing demand for reliable data about:

- Digitisation activities;
- The cost of digital collections;
- Access to digital collections;
- The preservation of digital heritage materials.

This survey is a follow-up of the successful *ENUMERATE* Core Survey of 2012, and is designed to inform both your own institutional policies and policies on a national and European level. Together we can make the case for investments in our digital activities.

The survey is organised by the EU-funded *ENUMERATE* network. This is a community of practice in the field of digital cultural heritage. The survey is distributed among thousands of institutions across Europe.

The data collected will be kept strictly anonymous. The information that you share with us will not be published in a way that is traceable to your institution. The data is primarily used to establish a statistical measure of the progress of digitisation in European countries.

The survey consists of **33 questions**. The time needed to answer these will depend on the availability of management information about your digitisation activities. If the information is not readily available additional research in your institution may be needed. The reward for such efforts will go both to your institution and the community of memory institutions in Europe.

We hope you will be able to complete the questionnaire **by November 15th 2013**. You can pause and return at any time to continue. The meaning of words marked with asterisks can be looked up in the list of definitions (upper right hand corner).

Please do not hesitate to contact us through the e-mail address listed below if you need more information about the questions or the survey in general.

We thank you in advance for your kind attention and participation.

Best Regards, the *ENUMERATE* Team

[enumerate@panteia.nl](mailto:enumerate@panteia.nl)

You can get a downloadable copy of the questionnaire <<here>>

More information on the *ENUMERATE* project and its network is available on [www.enumerate.eu](http://www.enumerate.eu)

The report containing key findings of the 2012 Core Survey can be downloaded from [www.enumerate.eu/en/statistics/](http://www.enumerate.eu/en/statistics/)

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## SECTION 1/7: Organisational Information

1. *Name of institution / organisation*

[Input box]

This information will not be published in the *ENUMERATE* report.

2. *Type / Domain of institution / organisation*

Specify the primary heading you would assign to your institution.

Please choose **only one** of the following:

- National archive
- Other archive / records office
- Audio-visual / broadcasting archive
- Film institute
- Institution for performing arts
- Museum of art
- Museum of archaeology or history
- Museum of natural history or natural science
- Museum of science or technology
- Museum of ethnography or anthropology
- National library
- Higher education library
- Public library
- Special or other type of library
- Institution for monument care
- Other (specify below)

Other type of institution: [Input box]

3. *Country in which your institution is located*

- Albania
- Andorra
- Armenia
- Austria
- Azerbaijan
- Belgium
- Bosnia and Herzegovina
- Bulgaria
- Croatia
- Cyprus
- Czech Republic
- Denmark
- Estonia
- Finland
- France
- Germany
- Greece
- Hungary
- Iceland
- Ireland



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- Italy
- Latvia
- Liechtenstein
- Lithuania
- Luxembourg
- Malta
- Republic of Moldova
- Monaco
- Montenegro
- Netherlands
- Norway
- Poland
- Portugal
- Romania
- Russian Federation
- San Marino
- Serbia
- Slovak Republic
- Slovenia
- Spain
- Sweden
- Switzerland
- Turkey
- Ukraine
- United Kingdom
- Former Yugoslav Republic of Macedonia
- Other country (specify below)

Other country: [Input box]

### 4. *Website of your institution*

[Input box]

Provide the address of your institution's main website that is accessible for the general public.

This information will not be published in the *ENUMERATE* report.

### 5. *Your name*

[Input box]

This information will not be published in the *ENUMERATE* report.

### 6. *Your job title*

[Input box]

The role or position of the main person completing this survey.

### 7. *Your e-mail address*

[Input box]

This information will not be published in the *ENUMERATE* report.

8. *Your telephone number and/or Skype contact details*

[Input box]

The primary phone number (i.e. +44 0123456789) and/or the Skype details of the main person completing this survey.

This information will not be published in the *ENUMERATE* report.

9. *What is your institution's total annual budget?*

Please choose **only one** of the following:

- < 10,000 €
- 10,000-50,000 €
- 50,000-100,000 €
- 100,000-500,000 €
- 500,000-1M €
- 1 - 10M €
- > 10M €

Provide the annual budget for the entire cultural heritage institution as indicated in the last published annual account. If your institution is part of a larger organisation (e.g. a higher education library that is part of a higher education institution) only provide the budget of the cultural heritage related unit.

The total annual budget may include government funding, project funding, revenues from commercial activities, etc. If your budget occurs in two categories (e.g. 50,000 €), please choose the lower category.

10. *Total number of paid staff (in \*full time equivalents\*, not in number of people)*

[Input box] [Only 1 decimal accepted, e.g. 3.7]

The number of \*full time equivalents\* should represent the total staff employed by your institution, including permanent and temporary staff, but excluding contractors and volunteers. Part-time staff needs to be added up to represent a full working week.

Note: the number of staff engaged in \*digitisation activities\* will be asked for later in the survey (see below).

## SECTION 2/7: Digitisation Activity

11. Does your institution have \*collections\* that need to be preserved for future generations?

[ ] Yes

[ ] No

Answer this question with 'No' if your institution does not hold heritage collections or if you only have collections (for example of books, films, music) that can be lend by or sold to users.

### If the answer is No, automatically proceed to o-o-o at the end of the survey. ###

12. Does your organisation have \*digital collections\* or is it currently involved in collection \*digitisation\* activities?

[ ] Yes

[ ] No

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### If the answer is No, automatically proceed to questions 13, 14, 15, 16, 17, 18 and after that to the end of the survey. ###

13. Does your organisation have a *\*written digitisation strategy\**, endorsed by the management of your organisation?

Yes

No

Do not know

The strategy may be for any period up to 2020.

14. Does your organisation collect *\*born digital heritage\**?

Yes

No

Do not know

Answer this question with 'yes' if your institution collects any kind of *\*born digital heritage\** materials (i.e. software, digital documents, digital art, harvested web content, etc.) with the explicit intention of preserving these born digital materials for future generations.

15. Please select the collection types that are part of the heritage collections of your institution

### NOTE: Table will not be presented as it is here. The table can be folded out selectively, starting from the high level collection type classes in the left column. ###

Please specify the object types that are part of the heritage collections of your institution. The digital collection consists of digitally reproduced analogue objects and born digital objects. An object that has been catalogued in a database with metadata records only, is not considered to be part of the 'digital collection'.

Collection type	Object type	In <i>analogue</i> collection y/n	In <i>digital</i> collection y/n
<b>(01) TEXT BASED RESOURCES</b>			
	Rare printed books		
	Other printed books		
	Electronic books (eBooks)		
	Newspapers		
	Journals		
	Other serials		
	Medieval Manuscripts		
	Other Manuscripts		

	Microforms and microfilms		
	Other text based		
<b>(02) VISUAL (2D) RESOURCES</b>			
	Drawings		
	Engravings / Prints		
	Maps and ground plans		
	Paintings		
	Photographs		
	Posters		
	Sheet music		
	Other visual resources		
<b>(03) ARCHIVAL RESOURCES (not included in 01 or 02)</b>			
	Archives : Government documents		
	Archives : Government archives		
	Archives : Other archival records		
	Archives : Other archives		
<b>(04) 3D MAN-MADE MOVABLE OBJECTS</b>			
	3 Dimensional works of art		
	Archaeological Furnishings and Equipment		
	Other Furnishings and Equipment		
	Coins and medals		
	Other 3 dimensional man-made objects		
<b>(05) NATURAL RESOURCES</b>			
	Natural inert specimens		
	Natural living specimens		
<b>(06) GEOGRAPHY BASED RESOURCES</b>			
	Monuments and buildings		
	Landscapes		

	Archaeological sites		
	Other geography based resources		
<b>(07) TIME BASED RESOURCES</b>			
	Audio files: Music		
	Audio files: Speech & other (excl. digital audio books; incl. oral history files)		
	Digital audio books		
	Film		
	Video recordings		
	Other time based resources		
<b>(08) DIGITAL INTERACTIVE RESOURCES (EXCLUSIVELY DIGITAL)</b>			
	Databases (containing cultural heritage metadata)		
	Digital (3D) designs or reconstructions of objects and buildings		
	Born-digital art objects		
	Digital research files (incl. GIS files)		
	Games		
	Software (customised)		
	Websites (and parts of websites)		
	Other born-digital interactive resources		

Tests have indicated that answering the questions about the size of collections are rewarding, but may be challenging. Some institutions will want to be more specific than is possible here; others may find it difficult to give even the high level estimates asked for. We are convinced that all institutions will benefit from an exercise in mapping out digital collections. Please consider the OPTIONAL Question below question #18 if you want to take up the challenge!

16. *Estimate the percentage of your entire heritage collection that has been catalogued in a collection database:*

[Input box]

The estimated percentage of your entire heritage collections that has been catalogued in a collection database concerns item level descriptions (metadata records) of analogue and born-digital heritage objects.

17. *Estimate the percentage of your analogue heritage collections that has already been digitally reproduced:*

[Input box]

A digital reproduction is a digital surrogate of an original analogue object. Please note that an object that has only been catalogued in a database with metadata records is not considered to be “digitally reproduced”.

18. Estimate the percentage of your analogue heritage collections that still needs to be digitally reproduced:

[Input box]

If it is difficult to provide global estimates of the size of your collections, please consider to map out the size of your collections per object type. The information gathered in the table below will be highly valuable both for your own institution and the international community of archives, libraries and museums.

[ ] Show table

Please indicate the size of your collections per object type and assess the need to digitise

### NOTE: Table will not be presented as it is here. The table can be folded out selectively, starting from the high level collection type classes in the left column. ###

Collection type	(A) Number of records in your collection database(s) on item level	(B) Estimated number of analogue items in <u>*heritage collection*</u>  [indicate units; see Core Survey 1]	(C) Estimated number of born digital items in <u>*heritage collection*</u>	(D) Estimated % of objects in <u>analogue collection</u> that is digitally reproduced	(E) Estimated % of objects in <u>analogue collection</u> still to be digitally reproduced	(F) Estimated % of objects in <u>analogue collection</u> with no need to be digitally reproduced
<b>(01) TEXT BASED RESOURCES</b>						
Rare printed books	... records	... volumes	not applicable	... %	... %	... %
Other printed books	... records	... volumes	not applicable	... %	... %	... %
Electronic books (eBooks)	... records	... volumes	... volumes	... %	... %	... %
Newspapers	... records	... issues	... issues	... %	... %	... %
Journals	... records	... issues	... issues	... %	... %	... %
Other serials	... records	... issues	... issues	... %	... %	... %
Medieval Manuscripts	... records	... items	not applicable	... %	... %	... %

Other Manuscripts	... records	... items	... items	... %	... %	... %
Microforms and microfilms	... records	... items	not applicable	... %	... %	... %
Other text based	... records	... items	... items	... %	... %	... %
<b>(02) VISUAL (2D) RESOURCES</b>						
Drawings	... records	... items	... items	... %	... %	... %
Engravings / Prints	... records	... items	not applicable	... %	... %	... %
Maps and ground plans	... records	... items	... items	... %	... %	... %
Paintings	... records	... items	... items	... %	... %	... %
Photographs	... records	... items	... items	... %	... %	... %
Posters	... records	... items	... items	... %	... %	... %
Sheet music	... records	... items	... items	... %	... %	... %
Other visual resources	... records	... items	... items	... %	... %	... %
<b>(03) ARCHIVAL RESOURCES (not included in 01 or 02)</b>						
Archives : Government documents	... records	... metres	... records	... %	... %	... %
Archives : Government archives	... records	... archives	... archives	... %	... %	... %

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Archives : Other archival records	... records	... metres	... records	... %	... %	... %
Archives : Other archives	... records	... archives	... archives	... %	... %	... %
<b>(04) 3D MAN-MADE MOVABLE OBJECTS</b>						
3 Dimensional works of art	... records	... items	not applicable	... %	... %	... %
Archaeological Furnishings and Equipment	... records	... items	not applicable	... %	... %	... %
Other Furnishings and Equipment	... records	... items	not applicable	... %	... %	... %
Coins and medals	... records	... items	not applicable	... %	... %	... %
Other 3 dimensional man-made objects	... records	... items	not applicable	... %	... %	... %
<b>(05) NATURAL RESOURCES</b>						
Natural inert specimens	... records	... items	not applicable	... %	... %	... %
Natural living specimens	... records	... items	not applicable	... %	... %	... %
<b>(06) GEOGRAPHY BASED RESOURCES</b>						
Landscapes	... records	... landscapes	not applicable	... %	... %	... %
Archaeological sites	... records	... sites	not applicable	... %	... %	... %
Monuments and buildings	... records	... items	not applicable	... %	... %	... %



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Other geography based resources	... records	... items	not applicable	... %	... %	... %
<b>(07) TIME BASED RESOURCES</b>						
Audio files: Music	... records	... hours	... hours	... %	... %	... %
Audio files: Speech & other (excl. digital audio books; incl. oral history files)	... records	... hours	... hours	... %	... %	... %
Digital audio books	... records	... volumes	... volumes	... %	... %	... %
Film	... records	... hours	... hours	... %	... %	... %
Video recordings	... records	... hours	... hours	... %	... %	... %
Other time based resources	... records	... items	... items	... %	... %	... %
<b>(08) DIGITAL INTERACTIVE RESOURCES (EXCLUSIVELY DIGITAL)</b>						
Databases (containing cultural heritage metadata)	... records	not applicable	... items	not applicable	not applicable	not applicable
Digital (3D) designs or reconstructions of objects and buildings	... records	not applicable	... items	not applicable	not applicable	not applicable
Born-digital art objects	... records	not applicable	... items	not applicable	not applicable	not applicable
Digital research files (incl. GIS files)	... records	not applicable	... items	not applicable	not applicable	not applicable

Games	... records	not applicable	... items	not applicable	not applicable	not applicable
Software (customised)	... records	not applicable	... items	not applicable	not applicable	not applicable
Websites (and parts of websites)	... records	not applicable	... items	not applicable	not applicable	not applicable
Other born-digital interactive resources	... records	not applicable	... items	not applicable	not applicable	not applicable

Explanatory notes for each of the 6 columns:

**(A) Number of records in your collection database(s) on item level:**

The (estimated) quantities of item level records in your collection database(s). (A 'record' is the container of the bibliographic and/or descriptive metadata per collection item.)

**(B) Estimated number of analogue items in \*heritage collection\***

Provide the estimated number of analogue items that are part of your institutions heritage collections.

**(C) Estimated number of born digital items in \*heritage collection\*:**

Provide the estimated number of born digital items that are part of your institutions heritage collections.

**(D) Estimated % of objects in analogue collection that is digitally reproduced:**

You may include textual materials that are reproduced as images without character recognition.

Please include the digital output from projects that are approaching completion.

**(E) Estimated % of objects in analogue collection still to be digitally reproduced:**

The part of your analogue collection that your institution intends to digitise.

**(F) Estimated % of objects in analogue collection with no need to be digitally reproduced:**

The part of your collection that, for whatever reason, your institution does not intend to digitise, for instance because there is no demand for it or because it will be digitised by another institution.

## SECTION 3/7. Digital Access

19. Collections are made accessible to the public for various reasons. How important is each of the following types of use for your institution?

Using a 10-points scale - where 1 equals "not at all important" to 10 "highly important" - please select only one number per row.

<b>type of use</b>	1	2	3	4	5	6	7	8	9	10
Academic research										
Creative reuse/Remix										
Educational use										
Ideological, religious and commemorative use										
Personal enjoyment										
Reducing the use of the physical originals										
Sales, commercial licencing										
Other types of use (specify below)										

Other types of use: [Input box]

20. Does your organisation have an explicit (written) policy, endorsed by the management of your organisation, that sets conditions for specific types of use of your digital heritage collections, as specified for instance in the previous question?

Yes

No

Do not know

Answer this question with 'yes' if your organisation has a formal policy document detailing which digital materials are accessible to whom and what the terms and conditions of this accessibility are.

21. Does your organisation measure the number of times digital metadata and/or digital objects are being accessed by your users?

Yes

No

Do not know

In order to be able to answer this question with 'yes' any manner of measurement will suffice.

22. If Yes, how?

- \*Website statistics\*
- \*Social media statistics\* (e.g. Facebook, Flickr, Youtube, Wikipedia)
- \*Database statistics\* (if not included in Website statistics and Social media statistics)
- \*User studies\*
- Other: [Input box]

Please indicate all ways in which the access of digital metadata and objects is measured.

23. Please indicate estimated percentage of all the digital objects you have that are and/or will be accessible through the mentioned access options:

Access channel	% of digital objects currently accessible (estimation is OK)	% of digital objects accessible 2 years from now (estimation is OK)
*Offline*		
*Institutional website*		
*National aggregator*		
*Europeana*		
*Other aggregator*		
*Wikipedia*		
Other *Social media platforms* like Flickr, Youtube, Facebook		
Institutional *API*		
3 <sup>rd</sup> party *API*		
Other Access channels (specify below)		

Other Access channels: [Input box]

Multiple access options for your individual digital collections are a possibility (i.e. Europeana and Wikipedia). Consequently, the sum total of your answers does not have to be 100%.

## SECTION 4/7. Digital Preservation

24. Does your organisation have a *\*written Digital Preservation Strategy\**, that is endorsed by the management of your organisation?

Yes

No

Do not know

The answer of this question will be 'yes' when your institution has a formal document that describes the strategy for the *\*digital preservation\** and permanent access to your digital heritage collections.

25. Are your digital collections stored in digital archives that have been set up according to *\*international standards\** for *\*digital preservation\**?

Yes, we have our own digital archive that meets the international criteria for long term preservation

Yes, our digital collections are archived in a publicly managed professional digital archive

Yes, our digital collections are archived in a privately managed professional digital archive

No, we do not have a solution yet for the long term preservation of our digital collections based on international standards

Do not know

Answer this question with 'yes' if your institution is actively involved in safeguarding the digital heritage collections for future generations, based on international standards or best practices.

## SECTION 5/7. Digitisation Expenditure

26. Please estimate your annual expenditure on your *\*digital collections\** (*\*total cost of ownership\**)

	Please estimate the budget concerned (€):	Please specify the year concerned:
Institutional expenditure (internal budget):		[drop-down list: 2010, 2011, 2012]
Temporary funded project expenditure (external budget):		[drop-down list: 2010, 2011, 2012]

These budgets should be estimates of the costs related to the initial creation, ongoing maintenance, enhancement and preservation of your digital collections. Please attempt to include the cost of the staff time devoted to digital collection related activities in these estimates. If budget year does not coincide with the calendar, please choose the calendar year that fits best (in terms of the number of months).

Costs can be divided into incidental (upfront) costs and structural (ongoing) costs:

- Incidental costs are defined as the costs having to do with the initial creation or acquisition of a digital collection. Examples: selection of materials, acquisition of digital born materials, scanning, descriptive metadata creation, project management.
- Structural costs are the costs needed for the ongoing maintenance, enhancement and preservation of a digital collection. Examples: activities concerning the preservation of digital collections, licences, maintenance of webservers, user outreach and support, management.

27. Please estimate what percentage of the total annual expenditures on creating/acquiring, maintaining, enhancing and preserving your \*digital collections\* can be assigned to \*incidental costs\* and what percentage can be assigned to \*structural costs\*:

	Incidental costs:	Structural costs:	
Percentage [should add up to 100%]	... %	... %	100 %

28. Please estimate what percentage of the total annual expenditures on creating/acquiring, maintaining, enhancing and preserving your \*digital collections\* is spent \*In-house\* and what percentage is \*Outsourced\*:

	In-house costs:	Outsourced costs:	
Percentage [should add up to 100%]	... %	... %	100 %

*The community of libraries, archives and museums would benefit from a better understanding of the costs involved in creating and preserving digital collections. Please help us by providing a more detailed account of your costs.*

[ ] Show table

I. Please estimate what percentages of the \*Incidental costs\* can be assigned to the following activities:

%	Incidental cost category
	Project management
	Selection of material for digitisation
	Acquisition of digital born material
	Logistics (shipment of collection for digitisation, etc.)
	Analogue to digital conversion (including all technical and staff costs associated with the act of preparing materials for scanning, the scanning itself, and quality control)
	Copyright clearance
	Metadata creation
	Web design, software development
	Other costs (specify below)
100%	

The sum total adds up to 100%. Enter 0 if a cost item is not applicable. If you miss any items in the table, please help us and mention these under Other costs.

Other costs: [Input box]

II. Please estimate what percentages of the \*Structural costs\* can be assigned to the following activities:

%	Structural cost category
	Management
	Archiving (storage, including backups)
	Activities concerning the long-term preservation of the digital collection (including research activities but excluding Archiving costs)
	Licences
	Maintenance of web servers and web, mobile and other services
	User outreach and support (including staff time for efforts to promote the use of the digital collections)
	Usage analysis (including user surveys, interviews, and other activities)
	Editorial (including content selection and updating)
	Other costs (specify below)
100%	

The sum total adds up to 100%. Enter 0 if a cost item is not applicable. If you miss any items in the table, please help us and mention these under Other costs.

Other costs: [Input box]

29. *What is the total number of paid staff (in full-time equivalent) engaged in creating/acquiring, maintaining, enhancing and preserving your \*digital collections\* on an annual basis?*

[Input box]

Include the time of your own institution's staff engaged in activities related to creating/acquiring, maintaining, enhancing and preserving your \*digital collections\*, including: planning and managing in-house and contracted projects; preparing and digitising materials; enhancing digitised output to widen accessibility.

30. *What is the total number of volunteers (in full-time equivalent) engaged in creating/acquiring, maintaining, enhancing and preserving your \*digital collections\* on an annual basis?*

[Input box]

Include the time of your institution's unpaid staff. Volunteers who receive compensation for their expenses (like travel costs) should also be included.

31. *From what sources are your digital collection activities funded?*

- \*Internal budgets\*
- \*Crowdfunding\*
- \*National Public grant/subsidy\*
- \*Regional/Local Public grant/subsidy\*
- \*Private funds and legacies\*
- \*Public/private partnership\*
- \*Sales of digital items\*
- Other: [Input box]

Indicate all the sources from which your digitisation activities are funded.

## SECTION 6/7. General Notes

32. *Please include any information that was not asked for above and that you think is relevant for understanding the nature of activities related to your digital collections.*

[free text field]

Comments on the questionnaire itself can be given in the next question (33).

## SECTION 7/7. Questionnaire Evaluation

33. *Please include any comments that would help us to improve future issues of this survey.*

[free text field]

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Thank you for completing this survey!

More information on the *ENUMERATE* project, and the results it has delivered, is available on [www.enumerate.eu](http://www.enumerate.eu).

## 6 Definitions of terms used in the *ENUMERATE* Core Survey 2 Questionnaire

\***Access** (ISO 5127) right, opportunity or means of obtaining information from documents.

\***Access control** (NEDLIB) verification of user rights and the terms and conditions for the access to a publication.

\***Access policy** (ODLIS) a formal written statement issued by the person(s) or body responsible for managing archives or special collections, specifying which materials are available for access and by whom, including any conditions or restrictions on use, usually posted or distributed by some method to users.

\***Aggregator** (*ENUMERATE*) an application/web service that aggregates a selection of the digital collections and serves as an access point to these collections.

\***API** (Adapted from Techterms.com) stands for "Application Program Interface," though it is sometimes referred to as an "Application Programming Interface." An API is a set of commands, functions, and protocols which programmers can use when building software for a specific operating system. The API allows programmers to use predefined functions to interact with the operating system, instead of writing them from scratch. The API can be developed or commissioned by the institution (institutional API) to allow third parties to build software and websites that access their collections, or it can be developed by a third party without direct ties to the institution (third party).

\***Archival records** (adapted from ISO 5127) documents created or received and maintained by an agency, organisation or individual in pursuance of legal obligations, in the transaction of business, or in the course of the conduct of affairs, and preserved because of their enduring value.

\***Archive** (Pierce-Moses) the division within an organisation responsible for maintaining the organisation's records of enduring value. An organisation that collects the records of individuals, families, or other organisations.

\***Audio recording** (ODLIS) any medium on which sounds are recorded for mechanical or electronic playback, including phonograph records (vinyl), audiotape, and compact disc. Synonymous with sound recording.

\***Audio visual document** (ISO 2789) document in which sound and/or pictures are prominent, and which requires the use of special equipment to be seen and/or heard.

\***Book** (ISO 2789) non-serial printed document in codex form.

\***Born digital/ Born digital heritage** (Jones) 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.

\***Collection** (ISO 5127) gathering of documents assembled on the basis of some common characteristic, without regard to their provenance.

\***Crowdfunding** (adapted from Investopedia) the use of small amounts of capital from a large number of individuals to finance a new venture. Crowdfunding makes use of the easy accessibility of vast networks of friends, family and colleagues through social media websites like Facebook, Twitter and LinkedIn to attract investors.

\***Database statistics** (*ENUMERATE*) the collection, organisation, analysis, interpretation and presentation of data about the use of a (collection) database.



**\*Digital collection (ENUMERATE)** gathering of digital documents assembled on the basis of some common characteristic, without regard to their provenance. In heritage institutions a digital collection may hold born digital heritage materials that are not available in any other form than digital, such as digital archives or digital photographs, and heritage materials of which the original form is not digital but that have been reproduced in a digital format. Please note that an object that has been catalogued in a database with metadata records *only*, is not considered to be part of the 'digital collection' of the relevant heritage institution.

**\*Digital materials (Jones)** a broad term encompassing digital surrogates created as a result of converting analogue materials to digital form (digitisation), and "born digital" for which there has never been and is never intended to be an analogue equivalent, and digital records.

**\*Digital preservation (ODLIS)** the process of maintaining, in a condition suitable for use, materials produced in digital formats, including preservation of the bit stream and the continued ability to render or display the content represented by the bit stream. The task is compounded by the fact that some digital storage media deteriorate quickly ("bit rot"), and the digital object is inextricably entwined with its access environment (software and hardware), which is evolving in a continuous cycle of innovation and obsolescence. Also refers to the practice of digitising materials originally produced in non-digital formats (print, film, etc.) to prevent permanent loss due to deterioration of the physical medium.

**\*Digital preservation infrastructure (ENUMERATE)** the basic physical and organisational structures and facilities (e.g., hardware, software, system management facilities, etc.) needed for the implementation of digital preservation.

**\*Digital preservation strategy (written) (ENUMERATE)** a document, formally approved within an organisation, describing the way the organisation will be active in the preservation of her digitised and born digital collections.

**\*Digitisation (IMLS)** the process of converting, creating and maintaining books, art works, historical documents, photos, journals etc, in electronic representation so they can be viewed via computer and other devices.

**\*Digitisation activities (ENUMERATE)** activities that are essential to creating/acquiring, maintaining, enhancing and preserving digital collections of books, art works, historical documents, photos, journals etc, in electronic representation so they can be viewed via computer and other devices.

**\*Digitisation strategy (written) (ENUMERATE)** a document, formally approved within an organisation, describing the way the organisation will be active in the digitisation of her collections.

**\*Document (ISO 2789)** recorded information or material object, which can be treated as a unit in a documentation process.

**\*Drawing (ISO 5127)** picture made with a solid mineral substance or a pointed tool.

**\*Engraving (ISO 5127)** print made from any kind of intaglio plate, whether engraved with hand-tools or a machine, or etched with acid, so that the printing areas are lower than the non-printing areas.

**\*Europeana (Wikipedia)** an internet portal that acts as an interface to millions of books, paintings, films, museum objects and archival records that have been digitised throughout Europe.

**\*Film (ISO 5127)** series of pictures recorded on a strip of transparent material, or on an electronic data medium, which, when projected or produced rapidly one after another on a screen, give the illusion of natural and continuous movement.

**\*Full-time equivalent/FTE (adapted from ISO 11620)** a measurement equal to one staff person working a full-time work schedule for one year. **EXAMPLE** If out of three persons employed in an institution, one works quarter-time, one works half-time, and one works full-time, then the FTE of these three persons would be  $0,25 + 0,5 + 1,0 = 1,75$  employees (FTE).

**\*Heritage collection** (*ENUMERATE*) gathering of documents assembled on the basis of some common characteristic, without regard to their provenance, that are intended to be preserved for future generations.

**\*In-house** (*ENUMERATE*, adapted from Random House Dictionary) (adjective, adverb) conducted within, or utilising an organisation's own staff or resources rather than external or non-staff facilities (in the context of this survey it refers specifically to the activities of creating/acquiring, maintaining, enhancing and preserving digital collections).

**\*Incidental costs** (*ENUMERATE*) costs having to do with the initial creation or acquisition of a digital collection. Examples: selection of materials, acquisition of digital born materials, scanning, metadata creation, project management.

**\*Institutional expenditure** (*ENUMERATE*) the expenses covered by an institution's regular budget.

**\*Institutional website** (*ENUMERATE*) a website that is ran by or commissioned by the institution. This can be the official website of the institution, but may also be a thematic website.

**\*Internal budget** (*ENUMERATE*) an estimate of the regular income and expenditure of an organisation for a set period of time (e.g. a year).

**\*International standard** (*ENUMERATE*) (here loosely defined as:) a standard adopted by an international organisation and/or community of practice and made available to the public.

**\*Journal** (adapted from ISO 2789) serial under the same title published at regular or irregular intervals, over an indefinite period, individual issues in the series being numbered consecutively or each issue being dated. NOTE: Series of reports, transactions of institutions, series of regular conference proceedings and annuals are included, while newspapers and monographic series are excluded.

**\*Library** (ISO 2789) organisation, or part of an organisation, the main aims of which are to build and maintain a collection and to facilitate the use of such information resources and facilities as are required to meet the informational, research, educational, cultural or recreational needs of its users. NOTE These are the basic requirements for a library and do not \*exclude any additional resources and services incidental to its main purpose.

**\*Manuscript** (ISO 2789) original document that is handwritten or in typescript. NOTE: Bound volumes and other units (fragments, rolls, autographs, etc.) may be counted separately.

**\*Map** (ISO 5127) conventional representation, on a reduced scale and usually flat, of phenomena which can be localised in space and time.

**\*Metadata** (ODLIS) literally, "data about data." Structured information describing information resources/objects for a variety of purposes. Metadata has been categorised as descriptive, structural, and administrative. *Descriptive metadata* facilitates indexing, discovery, identification, and selection. *Structural metadata* describes the internal structure of complex information resources. *Administrative metadata* aids in the management of resources and may include rights management metadata, preservation metadata, and technical metadata describing the physical characteristics of a resource.

**\*Microform** (ISO 2789) photographic document requiring magnification when used. NOTE 1: Microfiche and microfilm are included. NOTE 2: Slides and similar documents are counted as audiovisual documents.

**\*Monument** (adapted from OECD and UNESCO) historic monuments are fixed assets that are identifiable because of particular historic, national, regional, local, religious or symbolic significance. This includes architectural works, groups of buildings, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features. The definition excludes objects in the collections of archives, libraries and museums.

**\*Museum (1)** (ISO 5127) organised collection of artefacts or naturalia of cultural or scientific interest, stored permanently for intended display.

**\*Museum (2)** (ISO 5127) organisation or part of an organisation responsible for collecting, preserving, and exhibiting museum documents.

**\*National aggregator** (*ENUMERATE*) an application/web service that aggregates a selection of the digital collections of a nation's heritage institutions and serves as an access point to these collections.

**\*National digital preservation strategy** (*ENUMERATE*) an official, national or federal, cross-institutional policy on the preservation of digitised cultural heritage and born digital cultural heritage that is imposed upon the institutions that are included in the strategy. Institutions may take part in the formative process of such a strategy and, as such, have a role in enforcing the strategy.

**\*National digitisation strategy** (*ENUMERATE*) an official, national or federal, cross-institutional policy on the digitisation of cultural heritage that is imposed upon the institutions that are included in the strategy. Institutions may take part in the formative process of such a strategy and, as such, have a role in enforcing the strategy.

**\*National public grant/subsidy** (*ENUMERATE*) an amount of money granted in the public interest by a national government or a national public body, in order to support a heritage organisation in fulfilling its mission.

**\*Newspaper** (ISO 2789) serial, which contains news on current events of special or general interest, the individual parts of which are listed chronologically or numerically and usually appear at least once a week.

**\*Offline** (*ENUMERATE*) a digital collection that is available on the local area network of the institution and which cannot be accessed through the internet.

**\*Outsourced** (*ENUMERATE*) (adjective, adverb) conducted outside an institution and/or utilising external (commercial) or non-staff facilities (in the context of this survey it refers specifically to the activities of creating/acquiring, maintaining, enhancing and preserving digital collections).

**\*Painting** (*ENUMERATE*) a work produced through the art of painting in oil, acrylic paint, water colour.

**\*Photograph** (ISO 5127) picture obtained by a process which fixes a direct and durable image on a sensitised surface by the action of electromagnetic radiation.

**\*Postcard** (ISO 5127) card for conveyance by post, often with a picture on one side.

**\*Poster** (ODLIS) a large single sheet of heavy paper or cardboard, usually printed on one side only, with or without illustration, to advertise a product/service or publicise a forthcoming event (meeting, concert, dramatic performance, etc.), intended for display on a bulletin board, kiosk, wall, or other suitable surface.

**\*Preservation** (ISO 5127) all measures taken including financial and strategic decisions, to maintain the integrity and extend the life of documents or collections.

**\*Print** (ISO 5127) copy of an image transferred to a sensitive material.

**\*Private funds and legacies** (*ENUMERATE*) Amounts of money made available/or left (in al will) to an organisation or individual for a particular purpose.

**\*Public/private partnership (PPP)** (Wikipedia) a government service or private business venture which is funded and operated through a partnership of government and one or more private sector companies.

**\*Rare book** (ISO 2789) book published before 1800.

**\*Record** (ISO 5127) document created or received and maintained by an agency, organisation or individual in pursuance of legal obligations or in the transaction of business.

**\*Regional/Local public grant/subsidy** (*ENUMERATE*) an amount of money granted in the public interest by a regional/local government or public body, in order to support a heritage organisation in fulfilling its mission.

**\*Sales of digital items** (*ENUMERATE*) the selling and/or licensing of items in or derived from the digital collections of an institution.

**\*Serial** (ODLIS) a publication in any medium issued under the same title in a succession of discrete parts, usually numbered (or dated) and appearing at regular or irregular intervals with no predetermined conclusion.

**\*Sheet music** (ISO 5127) printed music issued without covers, whether actually printed on single sheets (pages) or not.

**\*Social media platforms** (*ENUMERATE*) Internet-based applications and services that allow the creation and exchange of information and user-generated content.

**\*Social media statistics** (*ENUMERATE*) the collection, organisation, analysis, interpretation and presentation of data exchanged on social media platforms.

**\*Structural costs** (*ENUMERATE*) costs needed for the ongoing maintenance, enhancement and preservation of a digital collection. Examples are: activities concerning the preservation of digital collections, licenses, maintenance of web servers, user outreach and support, digital collection management.

**\*Temporary funded project expenditure** (*ENUMERATE*) expenses that are covered by the budget obtained from temporary sources, like legacies, grants and subsidies.

**\*Thematic aggregator** (*ENUMERATE*) an application/web service that aggregates digital collections from several institutions that are thematically linked and which serves as an access point to these collections.

**\*Three-dimensional works of art** (*ENUMERATE*) a work of art that has height, width and depth.

**\*Total annual budget** (*ENUMERATE*) annual budget for the entire cultural heritage institution, preferably as indicated in the last published annual account. If the heritage institution is part of a larger organisation (e.g. a higher education library that is part of a higher education institution) it is the budget of the cultural heritage related unit only.

**\*Total cost of ownership** (*ENUMERATE*) a financial estimate whose purpose is to help the management of a memory institution to determine all direct and indirect costs related to creating, maintaining and valorising a digital collection.

**\*User studies** (*ENUMERATE*) investigations of the use and users of information systems and information services giving access to digital collections, aimed at finding out what brings users to these systems and services and how they normally use them, their subjective evaluation of the quality of their experiences, and any suggestions for improvement.

**\*Video recording** (ODLIS) electronic medium in which visual images, usually in motion and accompanied by sound, are recorded for playback by means of a television receiver or monitor. The

**\*Web analytics** (WAA) is the measurement, collection, analysis and reporting of internet data for purposes of understanding and optimising web usage.

**\*Website statistics** (*ENUMERATE*) the collection, organisation, analysis, interpretation and presentation of data about the use of a website (here: a heritage institution's main website that is accessible for the general public).

**\*Wikipedia** (*ENUMERATE*) a free collaboratively constructed encyclopedia, developed and publicly available online.

**\*Written digital preservation strategy** (*ENUMERATE*) see: \*Digital preservation strategy (written)

**\*Written digitisation strategy** (*ENUMERATE*) see: \*Digitisation strategy (written)