

Training for Audiovisual Preservation in Europe (TAPE)

The most direct record of the 20th century is by sound recordings and moving images. The audiovisual heritage¹ includes materials of great artistic merit as well as a wealth of documentary information. Apart from the vast archives held in broadcasting companies and dedicated sound and film archives, there is a myriad of the most diverse recordings, created in the context of e.g. anthropological, linguistic, literary or musical documentation, scattered over cultural and research institutions. These documents, reflecting the cultural and linguistic diversity of Europe, are at risk of being irretrievably lost through deterioration of media and technology obsolescence.

The carriers for audiovisual documents are fragile and subject to rapid decay: the lifespan of most tapes, even when stored under good conditions, is measured in decades. Continued access is further complicated because evolving technology forces equipment out of use. Digitization of audiovisual materials would enhance the chances of their survival and facilitate access, but is as yet expensive and little applied outside the large institutions.

The role of the audiovisual heritage as a record of cultural diversity and the urgency of developing policies for its preservation are widely recognized². Huge investments required to move it into the digital realm are a necessity when one considers how digitization would unlock the wealth of documentation and information represented by audiovisual collections that is at the moment underused. Experience with digitization in other areas has shown its potential for reviving materials that are hidden from view. Outside the main national institutions with specific responsibilities for collecting and preserving audiovisual materials, expertise on new technology is rare and experience with practical applications limited. Yet the precarious existence of audiovisual collections demands that actions to safeguard and open up these rich resources are taken immediately.

TAPE aims to contribute to action plans for preservation of the audiovisual heritage by laying the groundwork for a programme for awareness-raising and training of nonspecialists. TAPE will bring together experts from large organizations and those involved in technologically advanced programmes (such as PrestoSpace and FIRST, funded under the IST programme of FP6) to develop a programme for training and supporting materials.

TAPE is explicitly aimed at cultural and research institutions that (also) hold audiovisual collections which do not, however, constitute the core of their holdings. This target group extends far beyond the circle of dedicated audiovisual and broadcasting archives which cooperate in European R&D projects. TAPE aims to reduce the gap between the cultural sector on the one hand and R&D in technology solutions on the other by (1) defining the requirements of the cultural sector so that these may inform development of technology, and (2) filtering possible practical applications of new technology from R&D projects to the cultural community. As experience with new approaches is limited, bundling expertise at a European level is critical in order to build a strong training programme and to help institutions to manage their audiovisual materials.

In the first year TAPE will produce an accessible introduction on preservation and digitization of audiovisual collections. This will include a survey of audiovisual collections, specifically aimed at locating 'hidden' collections in a variety of institutions, to bring out the richness of the audiovisual heritage. The survey will build onto previous work done (inter)nationally, and will be combined with a state-of-the art report on approaches for preservation and digitization, with case studies of good practice.

¹ 'Audiovisual' here primarily refers to sound and moving images, rather than still images.

² For the importance of the audiovisual heritage for expression and documentation of cultural and linguistic diversity, see e.g. CoE Convention on Protection of the Audiovisual Heritage 20 Sept 2001; UNESCO Universal Declaration on Cultural Diversity 2 Nov 2001; UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 17 October 2003.

Development of training models (in Year 1) will result in a multi-layered programme for European and/or national/regional training events, developed by specialists in the audiovisual field who have experience as trainers together with organizations wishing to undertake such training. Training materials will be collected, developed and/or translated, resulting in a set of materials for use in courses at the end of the first year of the project.

Each year a European training course will be organized, and nine national/regional events, organized by partners and associate partners, are planned for the second and third year.

A technology working group will study technical aspects of existing solutions for preservation and digitization. Other working groups will focus on user requirements and on content delivery, in terms of presentation, usability, information design, and target groups. The activities of the working groups are practically oriented and will feed directly into the training programme.

The activities developed in TAPE will involve a large group of collection managers and will provide tools for developing innovative strategies for keeping audiovisual collections alive. By focusing specifically on training and dissemination TAPE will significantly contribute to increasing awareness of the need and possibilities of ensuring long-term access to the rich resource they represent.

Workplan	Months
WP1 Study of audiovisual collections in Europe	1-12
WP2 'Train the trainers', developing training programme/materials	1-16
WP3 European training courses	9, 21, 33
WP4 National/regional training events	12-36
WP5 Technology working group	4-25
WP6 Working group on audiovisual as research material	16-36
WP7 Working group on presentation and design	20-36
WP8 Publications, website, publicity	1-36
WP9 Management	1-36

Coordinator and co-organizers

The *coordinator* of TAPE, the European Commission on Preservation and Access (ECPA), is an established platform for preservation-related issues which brings experts together in crosssectoral projects aimed at the nonspecialist, encouraging the interaction between research and practice. Since 1999 the ECPA has been coordinating SEPIA (Safeguarding European Photographic Images for Access), which includes an extensive training programme and has served as a model for TAPE.

Co-organizers: Phonogrammarchiv, Österreichischen Akademie der Wissenschaften -Vienna (PHA(OEAW)), Suomen Jazz & Populaarimusiikin Arkiston kannatusyhdistys ry - Helsinki (JAPA), Centro di Fotoriproduzione Legatoria e Restauro degli Archivi di Stato - Rome (CFLR), Naczelna Dyrekcja Archiwów Państwowych -Warsaw (NDAP).

All co-organizers will contribute to the initial study, the training models and writing/translating training materials. The co-organizers will each organize training events in their own countries and act as trainers in the European courses. They will participate in one or more working groups and each organize one of the meetings.

A large group of *associate partners* will take part in one or more specific activities.

Schulung zur Bewahrung audiovisuellen Kulturgutes in Europa (TAPE)

Die unmittelbarsten Quellen für das 20. Jahrhundert sind Ton- und Videoaufnahmen bzw. Filme. Das audiovisuelle Erbe (1) umfasst Schöpfungen hoher künstlerischer Qualität genauso wie eine Fülle von Material dokumentarischen Charakters. Abgesehen von den gigantischen Beständen der Rundfunk- und Fernseharchive sowie spezialisierter audiovisueller Archive gibt es eine Unzahl unterschiedlichster Aufnahmen, die im Rahmen von anthropologischen, linguistischen, literar- oder musikwissenschaftlichen Studien entstanden und auf kulturelle Institutionen und Forschungseinrichtungen verstreut sind. Diese Dokumente – Spiegel der kulturellen und sprachlichen Vielfalt Europas – laufen nun Gefahr, durch Verfall der Trägermedien und Technologie-Obsoleszenz unwiederbringlich verloren zu gehen.

Audiovisuelle Datenträger sind zerbrechlich und raschem Verfall ausgesetzt: selbst bei guten Lagerungsbedingungen liegt die Lebensdauer etwa von Magnetbändern bloß im Bereich von Jahrzehnten. Der ständige Zugriff wird auch dadurch erschwert, dass neue technologische Entwicklungen ältere Systeme und ihre Geräte verdrängen. Die Digitalisierung audiovisueller Inhalte würde deren Überlebenschancen erhöhen und den Zugriff erleichtern, sie ist aber noch teuer und kommt außerhalb der großen Institutionen derzeit noch kaum zur Anwendung.

Die Rolle des audiovisuellen Erbes als Zeugnis der kulturellen Vielfalt und die Dringlichkeit, Strategien zu seiner Bewahrung zu entwickeln, sind allgemein anerkannt (2). Der enorme Aufwand für den Transfer in die digitale Domäne ist zum Erhalt der Dokumente unabdingbar, rechtfertigt sich aber auch dadurch, dass durch die Digitalisierung der zur Zeit wenig genutzte Reichtum an Dokumentations- und Informationsmaterial in audiovisuellen Sammlungen zugänglich wird. Die Erfahrung mit Digitalisierung in anderen Bereichen hat deutlich gezeigt, dass auf diese Weise bisher verborgene Dokumente wieder zum Leben erweckt werden konnten. Außerhalb der wichtigen, für das Sammeln und Bewahren audiovisuellen Materials verantwortlichen nationalen Einrichtungen mangelt es jedoch an Kompetenz in den neuen Technologien sowie an praktischer Erfahrung. Die unmittelbare Bedrohung audiovisueller Sammlungen erfordert aber rasches Handeln, um diese wertvollen Quellen zu sichern und zu erschließen.

Der Beitrag von TAPE zu Aktionsplänen für die Bewahrung des audiovisuellen Erbes wird darin bestehen, Grundlagen für ein Programm zu schaffen, das zur Bewusstseinsbildung und Schulung von Nichtfachleuten einen entscheidenden Beitrag leistet. TAPE wird Experten von großen bzw. spezialisierten Organisationen und Teilnehmer an Technologieprogrammen (wie etwa PRESTO-Space und FIRST, finanziert durch das IST-Programm von FP6) zusammenbringen, um ein Programm für Schulungen und unterstützende Materialien zu entwickeln.

TAPE möchte besonders kulturelle Institutionen und Forschungseinrichtungen ansprechen, deren audiovisuelle Sammlungen nicht den Kern ihrer Bestände bilden. Diese Zielgruppe reicht weit hinaus über den Kreis jener spezialisierten audiovisuellen Archive sowie Rundfunk- und Fernseharchive, die in europäischen F&E Projekten zusammenarbeiten. TAPE soll die Kluft zwischen dem Kulturbereich einerseits und den im F&E Bereich entwickelten technologischen Lösungen andererseits überbrücken, indem es (1) die Anforderungen des Kulturbereichs definiert, damit diese in die technologische Entwicklung einfließen können, und (2) mögliche praktische Anwendungen neuer Technologien von F&E Projekten an die Kulturwelt weitergibt. Da sich die Erfahrung mit neuen Bewahrungsstrategien in Grenzen hält, ist die Konzentration fachlicher Kompetenz auf europäischer Ebene entscheidend, um ein substantielles Schulungsprogramm einrichten zu können, das diesbezüglich wenig erfahrene Institutionen bei der Bewahrung ihrer audiovisuellen Bestände unterstützt.

Im ersten Jahr wird TAPE eine leicht verständliche Einführung zu Fragen der Bewahrung und Digitalisierung audiovisueller Sammlungen herstellen. Um den Reichtum des audiovisuellen Erbes zu veranschaulichen, wird diese Studie auch einen Überblick über audiovisuelle Sammlungen mit Schwerpunkt auf der Lokalisierung von "versteckten" Sammlungen in verschiedensten Institutionen enthalten. Die Erhebung wird auf frühere (inter)nationale Arbeiten aufbauen und mit einem aktuellen Bericht zu Methoden der Bewahrung und Digitalisierung sowie Good Practice-Fallstudien verbunden sein.

Die Entwicklung von Schulungsmodellen (im Jahr 1) wird in ein mehrschichtiges Programm für europäische und/oder nationale/regionale Schulungsveranstaltungen münden; diese werden von unterrichtserfahrenen Experten im audiovisuellen Bereich zusammen mit den schulungsinteressierten Organisationen gestaltet. Die Unterrichtsmaterialien werden gesammelt, weiterentwickelt und/oder übersetzt; auf diese Weise wird eine Reihe von Unterlagen für Kurse am Ende des ersten Projektjahres entstehen.

Jedes Jahr wird ein europäischer Schulungskurs organisiert, acht nationale/regionale – von Partnern oder assoziierten Partnern organisierte – Veranstaltungen sind für das zweite und dritte Jahr geplant.

Eine Arbeitsgruppe Technologie wird sich mit technischen Aspekten bestehender Lösungen für Bewahrung und Digitalisierung beschäftigen. Andere Arbeitsgruppen werden sich auf Anwenderbedürfnisse und Bereitstellung der Inhalte konzentrieren, und zwar hinsichtlich Präsentation, Benutzerfreundlichkeit, Informationsdesign und Zielgruppen. Die Tätigkeiten der Arbeitsgruppen sind praxisorientiert und werden direkt in die Schulungsprogramme einfließen.

Die im Rahmen von TAPE gesetzten Aktivitäten werden eine große Gruppe von Kustoden einbinden und Hilfsmittel für die Entwicklung innovativer Strategien zur Verfügung stellen, um audiovisuelle Sammlungen am Leben zu erhalten. Durch die gezielte Schwerpunktsetzung auf Schulung und Verbreitung einschlägiger Informationen wird TAPE maßgeblich das Bewusstsein für die dringend nötigen Maßnahmen steigern, um den langfristigen Zugriff auf jenen Quellenschatz zu sichern, den diese Sammlungen repräsentieren.

Arbeitsplan	Monate
WP1 Studie zu audiovisuellen Sammlungen in Europa	1-12
WP2 "Train the trainers", Entwicklung von Schulungsprogrammen und –materialien	1-16
WP3 Europäische Schulungskurse	9, 21, 33
WP4 Nationale/regionale Schulungsveranstaltungen	12-36
WP5 Arbeitsgruppe Technologie	4-25
WP6 Arbeitsgruppe Audiovisuelles Kulturgut als Quelle der Forschung	16-36
WP7 Arbeitsgruppe Präsentation und Design	20-36
WP8 Publikationen, Website, Öffentlichkeitsarbeit	1-36
WP9 Management	1-36

Koordinator und Koorganisatoren

Der Koordinator von TAPE, die European Commission on Preservation and Access (ECPA), ist ein anerkanntes Forum für Fragen der Bewahrung von Kulturgut; durch die Zusammenführung von Experten im Rahmen interdisziplinärer, auf Nichtfachleute abzielender Projekte fördert die Kommission den Dialog zwischen Forschung und Praxis. Seit 1999 koordiniert ECPA auch SEPIA (Safeguarding European Photographic Images for Access), das ein ausführliches Schulungsprogramm umfasst und als Modell für TAPE diente.

Koorganisatoren: Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Wien; Suomen Jazz & Populaarimusiikin Arkiston kannatusyhdistys ry, Helsinki; Centro di Fotoriproduzione Legatoria e Restauro degli Archivi di Stato, Rome; Naczelna Dyrekcja Archiwów Państwowych, Warsaw. Alle Partner werden Beiträge zur Initialstudie, den Schulungsmodellen und dem Verfassen/Übersetzen von Schulungsmaterialien leisten. Die Koorganisatoren werden jeweils Schulungsveranstaltungen in ihren eigenen Ländern organisieren und als Trainer in den europäischen Kursen fungieren. Sie werden an einer oder mehreren Arbeitsgruppen teilnehmen und jeweils ein Treffen organisieren.

Eine große Gruppe assoziierter Partner wird an einer oder mehreren speziellen Aktivitäten teilnehmen.

Anmerkungen:

(1) Der Begriff 'audiovisuell' bezieht sich hier in erster Linie auf Ton- und Film- bzw. Videomaterial und nicht Photographien.

(2) Zur Bedeutung des audiovisuellen Erbes für Ausdruck und Dokumentation der kulturellen und sprachlichen Vielfalt vgl. z.B. CoE Convention on Protection of the Audiovisual Heritage 20 Sept 2001; UNESCO Universal Declaration on Cultural Diversity 2 Nov 2001; UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 17 October 2003.

Workpackage 1 Study on long-term access to audiovisual collections

The foundation for further work will be a study of the present situation, combining desk research, input from technical experts and a survey among heritage and research institutions in Europe. The survey will expressly target institutions that are not labelled audiovisual archives but that still hold audiovisual materials. The results of previous surveys carried out in some European countries (e.g. Italy, Finland, the Netherlands) will be used where possible and will define the scope of the TAPE survey.

TAPE will cooperate with the PRESTO project –funded under the IST programme of FP6– which is developing large-scale technological solutions. PRESTO-Space will consult with a user group of potential customers for such solutions, whereas TAPE aims to outline issues characteristic of non-specialist archives that lack resources to address preservation of audiovisual materials on their own. Pooling information gathered for PRESTO-Space and TAPE can help to bridge the gap between small and medium-sized nonspecialist institutions and the broadcasting world. On the one hand this cooperation will alert the heritage sector to new technological possibilities, on the other hand the data gathered by TAPE will inform such research on cutting-edge technology and direct development of structures for wide-spread application.

The data from the PRESTO-Space survey and the TAPE survey will be combined with desk research, case studies and reports from working visits in an accessible, non-technical report for wide dissemination. Topics covered will include: (1) the present situation of audiovisual collections in European institutions, (2) preservation issues, (3) access and descriptive systems, (4) training, (5) the role of digitization and future directions. The report will assess the urgency for preservation and digitization and will relate perceived needs of institutions to possible strategic solutions, ranging from centralized large-scale approaches to low-cost local solutions.

The TAPE study is meant as an introduction to sketch the situation and outline the various options in an accessible style for a nonspecialist audience. Due attention will be given to a clear and attractive presentation, well-written text, with helpful illustrations, real-life examples and extensive references to existing literature. The study produced for the SEPIA project, *In the picture. Preservation and digitisation of European photographic collections* (ECPA, 2000) will serve as an example. This publication has greatly contributed to raising awareness and laid the foundation for a range of projects. In order to reach a wide readership, the text will not just be available on the web, but printed and distributed through mailing lists, partnering organizations and at conferences and meetings. Translated versions of the report by partners are foreseen for Year 2 of the project.

Apart from joining forces with PRESTO-Space, cooperation will be sought with IASA, UNESCO, ICA, IFLA, FIAT, AMIA, national associations of archives, libraries and museums, content-oriented NGOs and academic associations (e.g.), oral history associations, academies of science etc. The survey will be distributed in several languages through a mailing list on paper, as well as through email discussion lists and the TAPE website, and using EU networks such as DigiCULT and ERPANET.

Partners: ECPA, PHA(OEAW), CFLR, JAPA, NDAP

Associate partners: BBC Archives and Netherlands Institute for Sound and Vision (for PRESTO-Space), Royal Netherlands Academy of Arts and Sciences (KNAW), Netherlands Institute for Scientific Information Services (NIWI), Laboratoire d'Acoustique Musicale, Danish Film Institute, Norwegian Film Institute

Schedule:

September - December 2004: creating mailing list, desk research, developing/translating survey

January - February 2005: collecting responses and working visits

March - April 2005: analysis of results, writing case studies

May - June 2005: editorial meeting, writing report

July 2005: final review of text

August 2005: publication

October 2005- February 2006: translations and publications by partners

Workpackage 2 Developing training programme and materials

Carriers of audiovisual materials all deteriorate relatively quickly and are moreover forced out of use through developing technology. Because of this rapid decay and the risk of obsolescence, preservation measures must be taken within the foreseeable future. Preservation strategies range from conservation of original carriers and transfer to the same medium (which implies preservation of original equipment and the expertise to run these materials) to conversion to digital format, and digital restoration or reconstruction.

‘Conventional’ preservation of audiovisual materials is already quite complex, and the new possibilities offered by digitization are only beginning to be explored and understood. Choosing the best option in every individual case assumes a thorough understanding of technological implications and of the (potential) use of collections. Which strategy is to be preferred depends on factors such as the condition and nature of the material, requirements for access, possibilities for exploitation, quality requirements, storage capacity, ethical issues, and available resources.

The present situation, in which an urgent need exists to take action in combination with considerable uncertainty about the direction this should take, poses a serious threat to the survival of audiovisual collections. Most heritage and research institutions have little or no experience with digitization of audiovisual materials. The large-scale technological approaches relying on digitization as developed primarily in the broadcasting world still have to be evaluated for their applicability to the smaller collections held in various types of cultural institutions. While digitization seems highly promising particularly for access it is for most a yet untrodden path, while transfer to analog carriers in many cases seems a dead-end road.

To solve this dilemma it is essential to involve managers of audiovisual collections by conveying to them what technology can do or might do. They have to be aware of what is required to move collections into the digital world, and they have to have sufficient insight into the implications of technology to choose the best strategy for the collections in their charge. Their involvement is also crucial for further development of technological as well as organizational systems for preservation and access of audiovisual collections.

Opportunities for continued training of nonspecialist professionals in this area are few and far between. On the basis of the findings of the initial study TAPE aims to develop a framework for further training. A programme for short continued training courses and events at European and national/regional level will be defined by a group of experts from major audiovisual institutions, training institutes and cultural institutions. These training events should be of a type that can be organized independently by a large institution and should be addressed at an audience of nonspecialists.

To support training events and inspire potential trainers, TAPE will describe training modules, collect or develop training materials and samples, and provide guidance in developing brief courses for continued training. These materials will be presented in print and/or on the TAPE website and/or on CD-ROM. As the PRESTO-Space project intends to organize training on the use of obsolescent equipment and on the preservation facility they are developing, TAPE will liaison with PRESTO-Space to avoid overlap and to ensure the PRESTO-Space expertise informs TAPE activities.

Workpackage leader: ECPA

Partners: JAPA, PHA(OEAW), CFLR, NDAP

Associate partners: King’s College London, Netherlands Filmmuseum, Imperial War Museum, Laboratoire d’Acoustique Musicale, Memoriav, Universiteit van Tilburg / Brabant-Collectie, afdeling Beeld & Geluid

Schedule:

September 2004- November 2004: Collecting existing materials and preparing 'Train the trainers' meeting

December 2004: Meeting of working group 'Train the trainers'

January 2005 – April 2005: Developing training programme & course models,

June- December 2005: Publications

Workpackage 3 European training courses

In the SEPIA³ project, a combination of high-level European training courses and national events proved highly effective, and the same formula can be employed for TAPE. The ECPA has gained considerable expertise with this model, which relies on a network of institutions and has attracted hundreds of professionals for continued training over the last four years.

A combination of European and national events creates a profitable interchange between different levels of expertise and involvement. European courses provide a broader perspective and contribute to the creation and maintenance of European networks. They are particularly effective to 'train the trainers', who benefit from the wider framework offered. National training events in the national language are especially effective in that they work from a direct experience of the cultural and administrative context characteristic for a specific country, which brings any theoretical approach closer to the daily practice in institutions.

TAPE will organize an annual European training course of about 5 days' duration on preservation and digitization of audiovisual collections. The programme will be developed by experts from different countries with training expertise, among them the TAPE partners, some of whom have extensive experience with training in this specific area. The course will be aimed at those responsible for managing audiovisual collections with little or no specialist knowledge and will take as its starting point the principle that collection managers have to develop their own policies in which preservation and digitization are combined so as to ensure long-term access to materials. The courses will be introductory, covering a wide array of topics against a background of technological developments.

Preventive preservation, storage, handling and transfer will be discussed as measures to extend the useful life of materials. The possibilities offered by new technology will be reviewed against a framework of management of cultural collections. Cataloguing and description, copyrights, presentation, and user requirements will be covered as factors that need to be addressed in order to bring audiovisual collections out into the open and promote widespread use by researchers, for educational purposes and by the general public. Technical aspects will be discussed as a good basic knowledge of technology is indispensable in order to make sound decisions about management of collections. The emphasis will be on practical aspects and application of existing solutions, in a process of assessment, setting priorities, selection, planning and project management.

Course materials will be collected in the framework of activities for Workpackages 1 and 2. Courses will be intensive combining presentations, assignments, case studies and group work. Practical demonstrations and examples of good practice will be offered beside a theoretical overview of the main issues. A small group of teachers will together be responsible for the contents of the programme. Participants will be encouraged to bring their own experience and questions to the course and there will be ample opportunity for discussion and exchange of experience. At the end of the course participants should be able to make a structured plan for managing audiovisual collections.

Participants of European training courses will also be involved in plans for national training events as developed in Workpackage 4.

Workpackage leader: ECPA

Partners: JAPA, PHA(OEAW), CFLR, NDAP

Associate partners: King's College London, Imperial War Museum, Centre de Recherches sur la Conservation des Documents Graphiques (CRCDG), Memoriav, Netherlands Filmmuseum, Norwegian Film Institute, Russian Museum of Ethnography

³ SEPIA stands for *Safeguarding European Photographic Images for Access*; it was funded as a project under the Culture 2000 Programme of the EU from 1999-2003 and coordinated by the ECPA.

Schedule:

September 2004/2005/2006 – November 2004/2005/2006: developing programme

December 2004/2005/2006: announcement

May 2005, May 2006, May 2007: European courses

Workpackage 4 National training events

Whereas European training courses provide an excellent opportunity to extend the experience of professionals over national boundaries, for many collection managers participation in European events presents serious financial and linguistic obstacles. Combining European and national training courses in one programme makes it possible to involve more participants and results in cross-fertilization that strengthens both lines of activities: European courses offer models and methods for training and provide materials that may inspire participants wishing to organize their own national events, and involvement in national events brings trainers into contact with the cultural and organizational contexts in different countries, which helps to optimize training at European level.

Partners in the TAPE project will each organize at least one national training event, all dealing with practical approaches to preservation and digitization of audiovisual materials. In addition, TAPE will support associate partners to initiate training events, by partnering in the organization, making materials available and assisting with teaching. The work done in Workpackage 2 will be help to shape courses, which will all be introductory and aimed at nonspecialists. The scope, contents and duration of courses will differ so as to meet specific needs at the national level.

Although it is envisaged that foreign experts will be involved to ensure in-depth coverage of all topics and optimal exchange of experience, national courses will in principle rely on trainers from the country/region and be held in the national language. Translation of existing guidelines and course materials developed in the framework of TAPE will where necessary be undertaken by the national organizers.

As TAPE aims to encourage activities beyond the scope of the project and to create a lasting network for training, an additional aim of organizing national events is to mobilize training resources in a country/region. By encouraging those with substantial professional experience in managing audiovisual collections to act as trainers and thus transfer their knowledge a training network will be developed for future activities.

Suggested length of courses: 3-5 days.

Partners: ECPA (coordinator), JAPA, CFLR, PHA(OEAW), NDAP

Associate partners: King's College London, Imperial War Museum, Netherlands Filmmuseum, Centre de Recherches sur la Conservation des Documents Graphiques (CRCDG), Memoriav, Universiteit van Tilburg / Brabant-Collectie, afdeling Beeld & Geluid

Schedule: approximately 9 events from September 2005- August 2007

Workpackage 5 Technology working group

To support the training activities planned for TAPE, a technology working group will be established which will explore existing technological solutions for long-term access to audiovisual collections. The technology working group will bring together a small number of technical experts and will act as a liaison between the level of technological research and practical training. The work will focus on such issues as technical specifications for recording and transfer, stability of storage media, digital preservation, requirements for delivery and technical aspects of metadata. The working group will not study technology development *per se*, but the application of technology to ensure continued access to audiovisual collections, with an emphasis on practical solutions in a context of use.

More particularly, the technology group will be looking at the high-tech large-scale solutions being developed in the broadcasting world to determine how they relate to the requirements of the cultural sector from a heritage perspective. This involves issues of quality, streamlining and automation of procedures to reduce costs, and the possibility of these solutions to deal with the relative diversity of media in mixed cultural collections.

Broadcast solutions require substantial investment for a high level of automation for analogue to digital transfer. The viability of the broadcasting approach hinges on the assumption that preservation is affordable as materials can generate income through re-use. Apart from a high level of financing the success of this approach depends on the standardized processing of large amounts of homogeneous materials, as found in broadcasting archives. The working group will examine procedures developed for mass transfer to explore to what extent, given the specific characteristics of cultural collections, principles and tools developed in a broadcasting context can be applied in a heritage setting.

The working group will compare this approach with proposed solutions for low-cost small-scale solutions in terms of technical requirements. Recommended procedures will be reviewed and tested where necessary. The outcome of the work of the technology group will be the basis for two meetings in which technology issues will be studied in a wider perspective, comparing the strengths and weaknesses of large-scale solutions and low-cost local solutions. These meetings will result in recommendations reviewing technological possibilities against a background of organizational issues, the role of cultural collections, and future use.

The technology working group will also provide expert input for developing training material and guidelines. Their task will be to review available literature in order to recommend guidelines developed by other organizations or, where necessary, to 'translate' technical recommendations and standards into practical guidelines for the nonspecialist. The results of their work will be used to create a database of recommended literature to be used for training and further translation/dissemination.

Workpackage leader: JAPA

Partners: PHA(OEAW), NDAP, ECPA

Associate partners: BBC Archive and Netherlands Institute for Sound and Vision (for PRESTO-Space), Laboratoire d'Acoustique Musicale, Netherlands Institute for Scientific Information Services (NIWI), Norwegian Film Institute

Schedule:

Jan 2005 – September 2005: review of literature; technology review; preparation first meeting

October 2005: meeting of working group and invited experts organized by JAPA

November 2005- February 2006: technology review; preparation second meeting

March 2006: meeting of working group and invited experts organized by PHA(OEAW)

April 2006- October 2006: preparing guidelines and recommendations

Workpackage 6 Audiovisual collections for research

In the 20th century, devices to record sound and (moving) images came to be widely used in academic field work. Researchers would take cameras and tape recorders to document dance and performance, rituals and traditions, language, music and song, poetry recited and stories told, resulting in a wide range of primary audiovisual sources. In addition, numerous interviews and documentaries were produced in the framework of anthropological, linguistic, historical and musicological research projects. Some of this material is held by archives and museums, but often it has never been turned over to an official archive and is kept in research institutes or academic departments –or even by individual researchers. For a large part these materials constitute ‘hidden collections’, whose existence is hardly known outside the institute where they are kept. Such collections are characteristically minimally documented, haphazardly stored under suboptimal conditions, and at serious risk of being lost altogether.

Yet substantial investments have been made in their creation and where these collections have been properly archived or are recovered, they all too often prove invaluable resources. Not only because as records of creative expression and traditions they reflect cultural and linguistic diversity as encountered at the time, but also because with the passing of time much of what they document has changed or disappeared. As primary historical evidence they offer an immediate experience of our past, they provide source materials for oral history studies, and as documents created for specific research purposes they also provide insight into the concerns and methodology of researchers at the time. For all these reasons these collections need to be kept accessible to be studied and enjoyed by future generations of users.

Through the survey proposed for Workpackage 1 TAPE aims to locate a variety of collections of this type, collections that are well-known and accessible in heritage institutions as well as little known materials so far hidden in small and unofficial collections. On the basis of the findings of the survey a working group will make a further study of the particular needs in this area. Strategies for preserving small research collections will be assessed, covering not only technical issues but also organizational aspects, copyright and the division of tasks and responsibilities. Requirements for access and re-use will be defined, focusing on the potential of digitization for creating distributed content-based archives. This will be done by combining expertise from the research community as represented by professional associations (such as the International Council for Traditional Music and the International Union of Anthropological and Ethnological Sciences) with experience gained in technology research projects such as COLLATE (Collaboratory for Annotation, Indexing and Retrieval of Digitised Historical Archive Material, IST project) which has investigated the use of technical tools for managing surrogates of fragile historical multimedia objects in a distributed web-based repository.

The working group will organize one working meeting with invited experts to formulate specific recommendations, with cases of good practice. The data gathered on ‘hidden collections’ will be brought together in a web-database to facilitate locating materials by potential users and encourage contacts between institutions holding such collections. It will further be explored whether the results of the study can be combined with a presentation of representative materials on a CD or website, to bring the wealth and scope of these collections to the attention of a wider audience and stimulate use and preservation of these lesser known materials.

Workpackage leader: PHA (OEAW)

Partners: CFLR, ECPA, JAPA, NDAP

Associate partners: Department of Music Anthropology University of Tampere, Research Institute for the Languages of Finland, Finnish Literature Society (Literary Archives and Folklore Archives), Royal Netherlands Academy of Arts and Sciences (KNAW), Imperial War Museum, Netherlands Institute for Scientific Information Services (NIWI), Centre de Recherches sur la Conservation des Documents Graphiques (CRCDG)

Schedule: collecting material partly in Workpackage 1, to be continued till September 2006;
December 2005-August 2006: building database, reviewing technology solutions and user requirements
September 2006 working group meeting with invited experts organized by CFLR/PHA(OEAW)
September 2006- May 2007: recommendations and development of multimedia presentation

Workpackage 7 Access, delivery and presentatio

In most digitization projects, collection managers and curators tend to approach a project from their thorough knowledge of the nature and content of the materials to be digitized. Although user requirements are an element in every digitization project, in fact not much is known about present users, whereas views on the expectations and interests of potential users are necessarily largely intuitive. In addition, the novelty of the technology and the lack of experience with new media invites a strong involvement first and foremost in technical aspects, which especially when time and resources for the project are limited may result in neglect of aspects relating to design and usability.

An uncertain focus in term of user requirements and target groups in combination with an unfamiliarity with the characteristics and possibilities (or limitations) of the new media may adversely affect the outcome of projects in that the final product –be it a website or a CD/DVD– is in some ways not optimally developed for the target audience and/or does not meet all the requirements of good functional and visual design. Many institutions, particularly archives and research institutes, use in-house staff to develop products and do not have the resources to contract external multimedia developers and designers. In case where they do work with specialized studios, they may lack the experience to critically evaluate user interfaces, layout and functionality.

For the presentation of audiovisual materials, there are in practice still considerable technical limitations in terms of available bandwidth, storage capacity, compression techniques etc which have to be taken into account for online delivery to users. The proliferation of websites offering music, streaming video and film, however, can be expected to drive technology in the coming years so that for the cultural sector webdelivery of sound and moving images will also become a familiar phenomenon. It is therefore necessary that cultural institutions know how to present such materials for different target groups.

The quality of access to audiovisual materials very much depends on the availability and quality of the accompanying descriptive metadata. When presenting an audiovisual collection institutions have to synchronize the metadata they present to the needs of their target audience. When providing joint access to multiple collections, standardisation of search-and-retrieval metadata elements is of essential importance. This goes beyond ensuring interoperability of underlying descriptive systems through mapping and relating elements to a shared standard: from a user's perspective it is of primary importance that interfaces follow the same principles of organization and presentation, so that accessing materials through a variety of applications is easy and straightforward.

A working group will be established in the TAPE project to review existing applications, evaluating goals, effectiveness, usability and design in order to provide feedback for improving presentation and functionality. Basic principles will be formulated in WP2, as user requirements and presentation are also topics for the training programme. The working group will use the results of the technology working group on technical requirements and recommendations of the working group on research collections for requirements of a specific target group for a more in-depth study in the second half of the project. They will work from extensive experience in building websites, structuring information, design and presentation. Rather than formulate general and theoretical recommendations, they will evaluate available offline and online products for different user groups for their strengths and weaknesses and present examples of successful design that may guide and inspire developers of multimedia applications in cultural institutions.

Workpackage leader: ECPA

Partners: JAPA, PHA(OEAW), CFLR, NDAP

Associate partners: Imperial War Museum, Netherlands Institute for Scientific Information Services (NIWI), Norwegian Film Institute

Schedule:

April 2006 - Dec 2006: research and reviews

Jan 2007: working group meeting organized by NDAP

Feb 2007-May 2007: reviews and presentation of results (in printed or web-based form)

Workpackage 8 Publications and publicity

Development of training materials and guidelines, translations of existing texts and dissemination of studies and recommendations is a core activity of the TAPE project. Training depends on the availability of accessible materials, introductory texts and case studies. All activities are therefore aimed at producing printed and/or web-based publications and providing translations wherever possible. The ECPA has a strong publication programme and staff experienced in editing, design and production of publications, and is moreover directly associated with the publishing department of the Royal Netherlands Academy of Arts and Sciences which provides all necessary facilities.

The website created for TAPE will function as project website presenting results of the work but more importantly it will be developed into a gateway for information on preservation and digitization of audiovisual collections. The ECPA has developed a tool, GRIP (Gateway for Resources and Information on Preservation), which is a fully searchable database on literature, websites, projects and organizations working in the preservation field. The GRIP infrastructure can be used to expand the database with materials specifically dealing with audiovisual materials, with access provided through an interface on the TAPE website. This will make TAPE a first point of entry to the literature and links available in this field. The strong points of GRIP (a selection of annotated references, relevance index, extensive thesaurus of keywords, preselected lists by topic) will be extended for TAPE.

An email discussion list will be created to inform subscribers of news and developments in the audiovisual fields; as with SEPIA, the list will be used open to everyone who wishes to be kept informed. The aim of the list is not only to disseminate information directly related to the project but any information relevant for the field; TAPE partners will actively collect such information for distribution through the list.

The ECPA has an extensive mailing list for cultural institutions in Europe which is used for frequent mailings. This mailing list will be expanded to cover specifically institutions that hold audiovisual collections. Addresses will be supplied by TAPE partners and associate partners and will be actively collected from websites. Although internet communication is quick and efficient and both the website and email list will be used intensively, TAPE will not rely exclusively on the web. For raising awareness and creating an active network it is also necessary to send printed material directly to a select and well-maintained mailing list to achieve the highest impact.

In principle all publications will be made available free of charge and may be further distributed and reproduced for educational, research and other non-commercial purposes. Partners will give permission for their contributions to be freely disseminated and management of rights will be handled by the co-ordinator.

Apart from the website and the publications TAPE will make every effort to raise awareness and to involve a wide circle of professionals by presentations at conferences and workshops. All partners have an extensive international network and as members of professional associations and working groups frequently attend conferences and professional meetings.

Workpackage leader: ECPA

Partners: JAPA, PHA(OEAW), CFLR, NDAP

Activities will take place throughout the project.

Planned publications:

- study on audiovisual collections in Europe, original text in English, with spin-offs in 3-4 languages
- training pack with course materials (CD/DVD)
- recommendations for preservation strategies
- recommendations on managing audiovisual collections for research
- multimedia application presenting samples from lesser known collections
- review of multimedia applications by cultural institutions
- translations of existing guidelines and recommendations

WP9 Project management

TAPE will be led by a Steering Board which is composed of representatives (one each) of the co-organizers and chaired by the ECPA as project leader. The Steering Board will decide on the activities, the division of tasks and the workplan and will meet twice a year. Business meetings will be planned whenever possible in conjunction with meetings of working groups. Associate partners may take part in the meetings as non-voting members.

The ECPA will coordinate the project and be responsible for most of the tasks relating to management of the project. The ECPA has considerable experience managing projects and can rely on the infrastructure of the Royal Netherlands Academy of Arts and Sciences for administrative support.

Responsibilities of the co-ordinator include:

liaison with the European Commission

informing the Commission of any event which may affect progress of the project

producing progress and financial reports for the Commission

setting up an internal communication platform for partners and associate partners

creating and maintaining the project website

monitoring the progress of the work in the various workpackages

collecting progress reports from partners

preparing and chairing meetings of the Steering Board

monitoring costs in relating to budget and agreed activities

receiving cost statements from partners and distributing financial support from the Commission

financial administration

drawing up yearly progress reports and cost statements for the Commission

A consortium agreement will be drawn up by the co-ordinator before the start of the project to be signed by all partners. This agreement will define

the rights and obligations of co-ordinator and co-organizers

the role of the Steering Board

the tasks of workpackage leaders

financial contributions of the partners and responsibilities for implementation of the project

the procedure for decisions and changes concerning project activities

steps to be taken if a partner fails to fulfill obligations thereby putting the progress of the project at risk

ownership and intellectual property rights of the publications

Workpackage leader: ECPA

Partners: all

Schedule:

September 2004: kick-off meeting

February 2005: steering board meeting

#October 2005: steering board meeting

#March 2006: steering board meeting

September 2006: steering board meeting

February 2007: steering board meeting

PARTNERS

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ASSOCIATE PARTNERS

Denmark

- The Danish Film Institute, Glostrup

Finland

- Finnish Literature Society (The Literary Archives and The Folklore Archives), Helsinki
- Mikkeli Polytechnic, Mikkeli
- Research Institute for the Languages of Finland, Helsinki
- University of Tampere, The Department of Music Anthropology, Tampere

France

- Centre de Recherches sur la Conservation des Documents Graphiques, Paris
- Laboratoire d'Acoustique Musicale, Paris

The Netherlands

- Netherlands Filmmuseum, Amsterdam
- Netherlands Institute for Sound and Vision (for PrestoSpace, together with BBC Archives), Hilversum
- Netherlands Institute for Scientific Information Services (NIWI), Amsterdam
- Royal Netherlands Academy of Arts and Sciences, Amsterdam
- Tilburg University, Brabant-Collection, department Image and Sound, Tilburg

Norway

- National Library of Norway, Sound and Image Archive, Mo i Rana
- Norwegian Film Institute, Oslo

Russia

- Russian Museum of Ethnography, St. Petersburg

Sweden

- The Swedish Film Institute, Stockholm

Switzerland

- Memoria, Association pour la sauvegarde de la memoire audiovisuelle, Bern

UK

- BBC Archives (for PrestoSpace, together with the Netherlands Institute for Sound and Vision), Brentford, Middlesex
- King's College London, London
- Imperial War Museum, London

