



The State of the Global Film Archiving Community in 2016

A Report on the 2017 FIAF Statistical Survey

Compiled by Rachael Stoeltje • 2020

Introduction

In early 2017, FIAF carried out an online survey to gather statistical information from its affiliates about the holdings, practices, and activities of the global FIAF community during the year 2016. This report provides a brief analysis of some of the key data collected and serves as a snapshot of the film archiving field in 2016, as reported by **130** FIAF affiliates in 2017. We are fully aware that this report is reaching you over three years after the survey was conducted. This is due to a number of factors beyond our control. We thought that it was nevertheless important to publish our conclusions late rather than not at all. Every effort will be made to publish the report based on the next statistical survey much sooner after it takes place.

Since the mid-1980s, the Federation has periodically conducted surveys and questionnaires with an objective to collect statistical data about its affiliated archives, their collections, and key activities. These numbers have allowed us to capture, at regular intervals, essential information about the size, scope, and geographical distribution of FIAF affiliates' film and non-film holdings, and key figures about their work to preserve films and make them accessible.

The first published report analyzing the statistics provided by FIAF affiliates was written in 1995 by Michelle Aubert, FIAF President from 1995 to 1999. Her comprehensive report¹ was based on statistical surveys conducted between 1991 and 1994, a 1990 South American survey, the affiliates' Annual Reports, and other documents. This report, made available in French and English, provides an overview of global film holdings, finances, staff, legal deposits, film programming, catalogues, and problems faced by film archives at the time.

In 2001 and 2007, Christian Dimitriu, FIAF Senior Administrator from 1995 to 2011, wrote two further reports^{2 3} focusing on the same core elements: holdings, size, geography, publications, lending, and more. A version of the latter was published in the *Journal of Film Preservation*.⁴

Ideally, we would have liked to compare the findings of the 2017 survey with those of the previous ones. However, a proper comparative analysis proved almost impossible for several reasons. First, the questions asked varied significantly from one survey to the next. Secondly, not all FIAF affiliates took part in all the surveys. The pool of responding affiliates has therefore been different for each survey, thus making it very difficult to make accurate comparisons. Issues such as these emphasize the need for consistency in the information that these surveys ask for, and every effort must be made to convince the largest number of affiliates to respond to the survey in the future, in order to provide the most complete global picture of the film archiving network.

1 Aubert, Michelle. FIAF Statistical Report (1995). Brussels: International Federation of Film Archives.

2 Dimitriu, Christian. FIAF Statistics, Global Figures for Everyday Use (2007). Brussels: International Federation of Film Archives.

3 <https://www.fiafnet.org/images/tinyUpload/2020/06/2000-FIAF-Statistical-Report_Dimitriu.pdf>

4 Dimitriu, Christian. "The Leviathan and the Identikits – Global Figures for Everyday Use." *Journal of Film Preservation* 73 (2007), pp. 6-18. Brussels: International Federation of Film Archives.

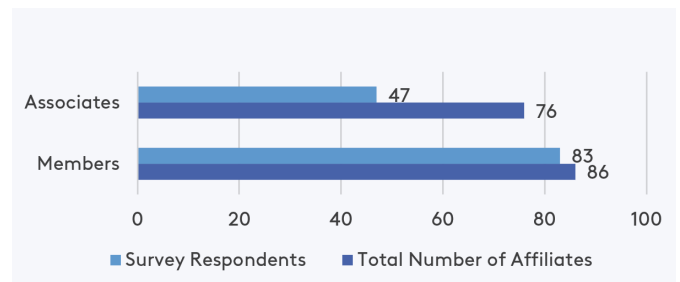
The Results of the 2017 Survey

The following report provides information about who the responding affiliates are and where they are located, their size (in terms of budget scale and staff numbers), their film and non-film collections, their various activities (film preservation, cataloguing, programming and access, and other activities), and, finally, their relationship with rights-holders.

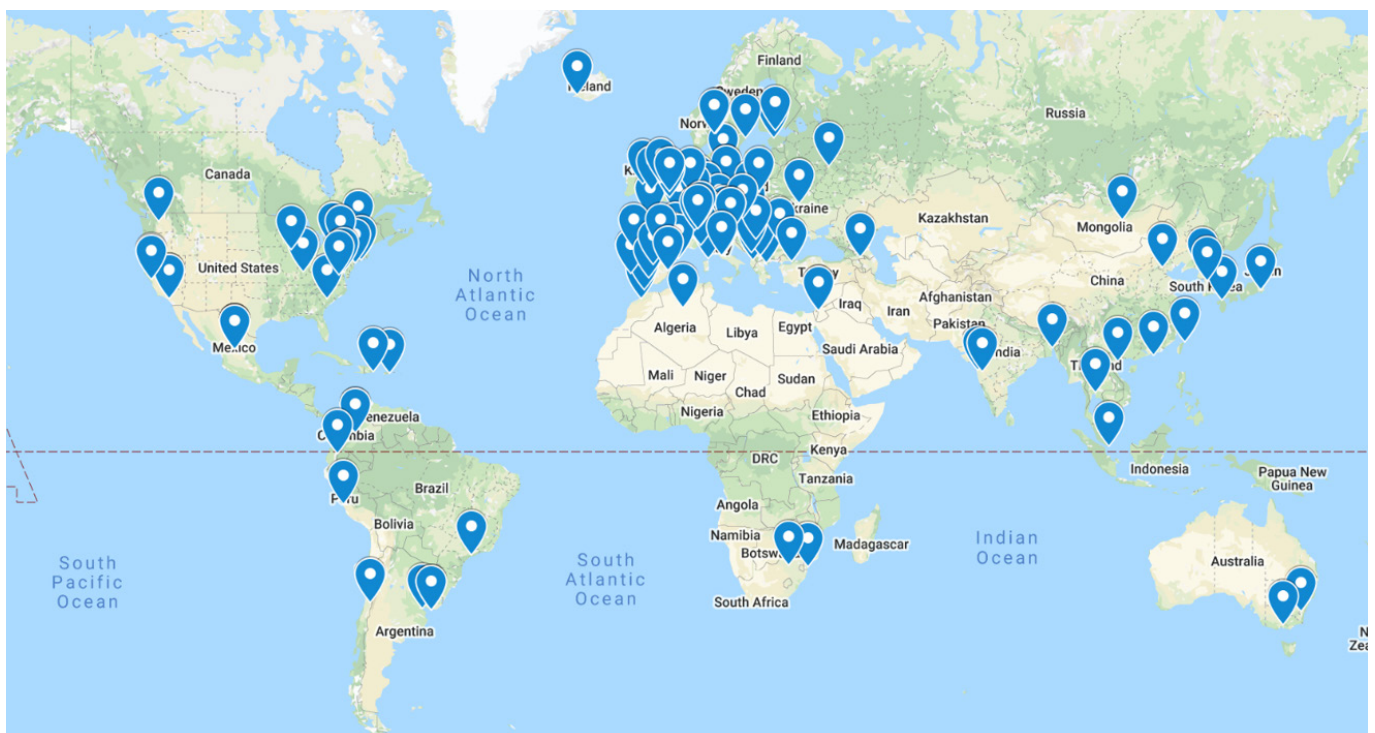
1. 2017 Respondents

130 FIAF affiliates, located in 69 countries, responded to the 2017 statistical survey, although not all of these answered all the questions in the statistical questionnaire. The respondents make up 80% of the institutions affiliated to FIAF at the time of the survey in early 2017 (162 affiliates – 86 Members and 76 Associates).

Of all the respondents, 83 were Members (i.e., 97% of Members) and 47 were Associates (i.e., 61% of Associates).



2. Geographic Representation



The geographical representation of the respondents, as shown in the map and graph below, shows that by far the best-represented continent is Europe, which reflects the fact that a majority of FIAF affiliates are located in Europe, while the continent most underrepresented is Africa, where only two of the seven FIAF affiliates took part in the survey.

Participants of the 2017 Survey broken down by global physical region, grouped by continent:

Africa: 5 archives in 4 countries: Algeria, Morocco (2), Mozambique, South Africa.

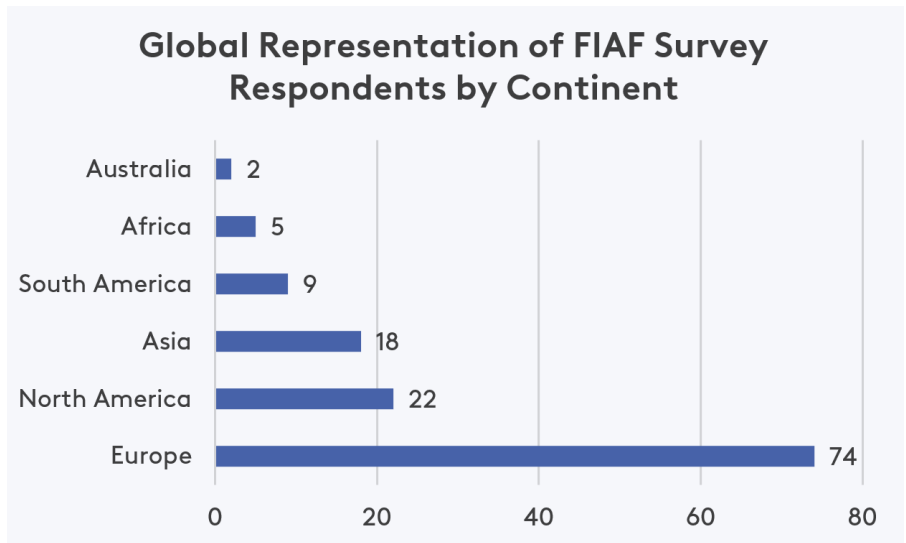
Asia: 18 archives in 14 countries: Bangladesh, China (2), Georgia, India (2), Israel (2), Japan (2), Korea (D.P.R.), Korea (R. of), Mongolia, Singapore, Thailand, Taiwan, Turkey, Vietnam.

Australia: 2 archives in 1 country: Australia (2).

Europe: 74 archives in 37 countries: Albania, Austria (2), Belgium (2), Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Denmark, Estonia, Finland, France (15), Germany (5), Greece, Hungary, Iceland, Italy (5), Luxembourg (2), Macedonia, Monaco, Montenegro, Netherlands, Norway (2), Poland (2), Portugal, Ireland, Romania, Russia, Serbia, Slovakia, Slovenia (2), Spain (6), Sweden, Switzerland (3), Ukraine, United Kingdom (4), Vatican City.

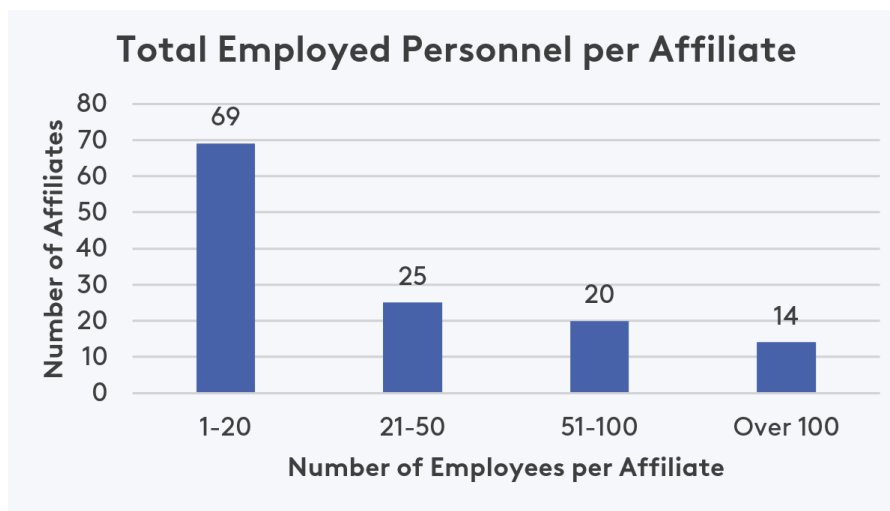
North America: 22 archives in 5 countries: Canada (2), Dominican Republic, Mexico(4), Puerto Rico, United States (14).

South America: 9 archives in 7 countries: Argentina, Brazil, Chile, Colombia (2), Ecuador, Peru, Uruguay (2).



3. Staff

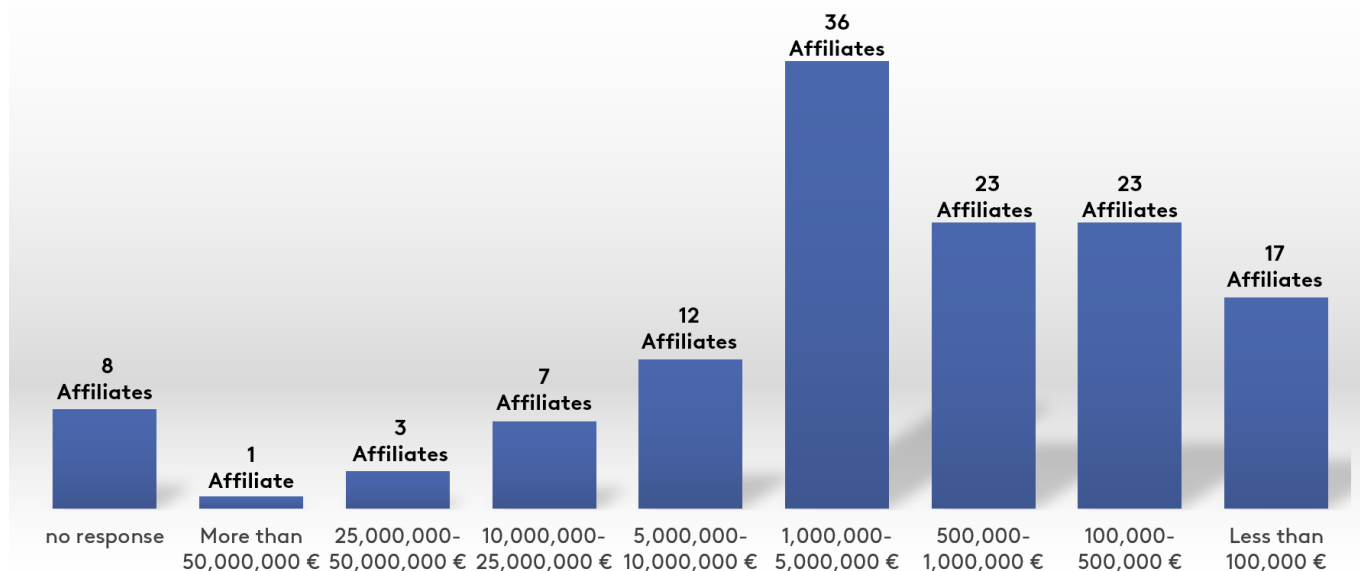
The total number of staff employed by all 130 archives who responded to the survey in 2017 was **5,701**. That is an average of **44 staff per archive**.



4. Budgets

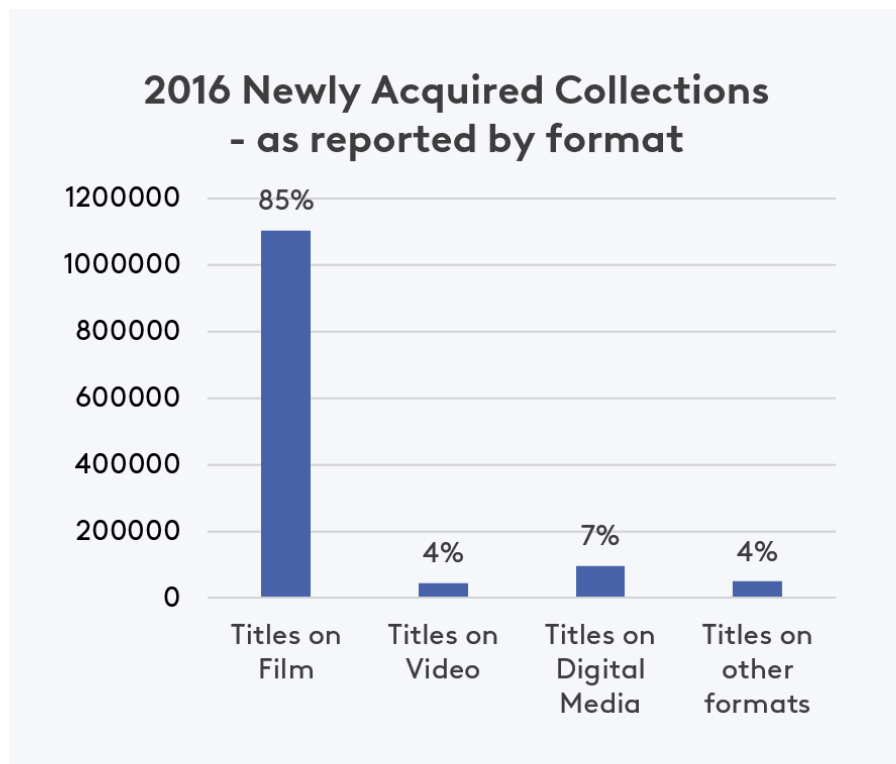
122 of the 130 FIAF affiliates which participated in the survey provided information about the range of their annual budget:

FIAF Affiliates Annual Budget



5. Collections

The 2017 survey collected a wide range of data about the film and non-film collections of the responding archives.



Moving Image Collections:

6,291,358: The total number of moving image titles held in the film collections of the 119 archives that provided an answer to this question.

1,104,041 titles were acquired on film in 2016.

46,052 titles were acquired on analog videotape (U-matic, Beta SP, etc.) in 2016.

97,258 titles were acquired on digital media (Digital media files, digital videotapes, DCDM, DPX, DCP, etc.) in 2016.

963,238 Total number of TB (terabyte) used for digital storage through 2016.

50,510 titles acquired on other audiovisual formats (such as VHS, DVD, Blu-ray, etc.) in 2016.

Non-Moving Image Collections

The 2017 survey has collected a rich variety of data on non-film material held in FIAF archives.

Books:

71,752 books were acquired in 2016 (413 were electronic books).

1,525,655 Total number of books (including e-books) in collections at the end of 2016.

Periodicals:

12,458 Periodical titles were acquired in 2016 (print and/or electronic).

189,110 Total number of periodical titles in collections at the end of 2016, including **20,565** periodical titles with electronic access in collections.

Stills:

982,843 stills were acquired in 2016 (of which 561,714 were digital stills).

42,266,496 Total number of stills in collections at the end of 2016, including 7,362,208 digital stills.

Posters:

43,030 posters were acquired in 2016.

2,497,762 Total number of posters in collections at the end of 2016.

Audio materials:

123,288 Audio materials (interviews, radio programs, music, etc.) acquired in 2016.

4,055,060 Total number of audio materials in collections at the end of 2016.

Archival collections:

1,435 individual archival collections were acquired in 2016.

2,513,203 Total number of individual collections of archival papers in collections at the end of 2016.

Film scripts:

44,892 film scripts were acquired in 2016.

436,102 Total number of film scripts in collections.

Film equipment:

2,619 Number of pieces of film equipment (i.e., cameras, projectors, etc.) acquired in 2016.

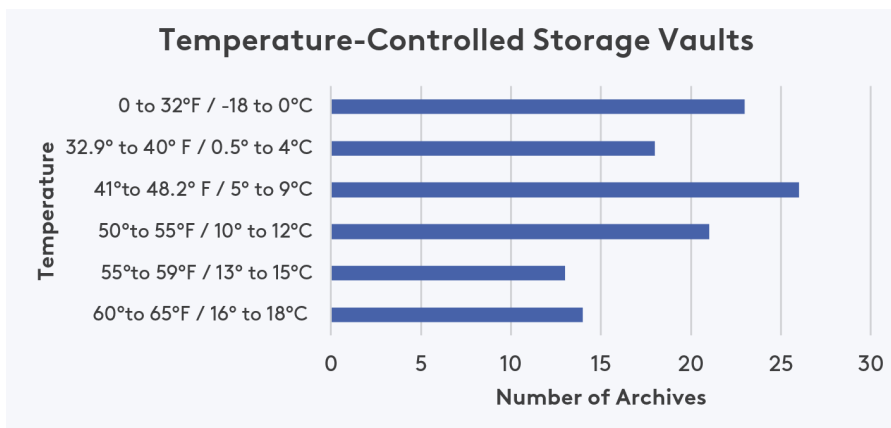
44,461 Total number of pieces of film equipment in collections at the end of 2016.

6. Preservation Activities

The primary mission of our global network of film archives is to preserve our world’s cultural heritage held on film, video, and digital formats, through climate-controlled cold storage, archival housing, conservation, photochemical duplication and digitization, and restoration.

Storage Facilities

Of the 130 archives surveyed, **115 (or 88% of the respondents)** have temperature-regulated vaults which store their archival holdings. The temperature in these vaults range between -18 degrees to 18 degrees Celsius (-4 degrees to 64.5 degrees Fahrenheit).



Digital Preservation Systems

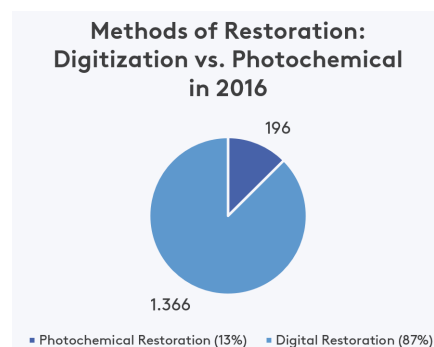
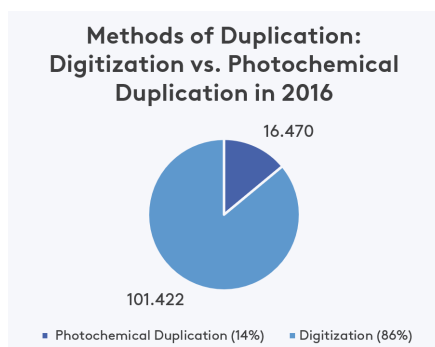
Of the 120 of the affiliates who responded to this question, **68** respondents reported that they have a digital preservation system in place. **52** respondents reported that they do not have a digital preservation system.

Preservation, Duplication / Digitization, Restoration

In addition to preservation through dedicated climate-controlled cold storage facilities, FIAF affiliates preserve their film materials through duplication methods. These have involved variable methods as technologies in our field have evolved and as our needs have changed.

The survey shows that in 2016, **16,470** titles were preserved by way of photochemical duplication, while **101,357** titles were preserved via digitization.

That same year, **190** films were restored photochemically, while **1,366** titles were restored digitally. Of the 1,366 films restored digitally, **230** (or 17%) were then recorded back onto film.



7. Cataloguing and Databases

In 2016, the 130 responding FIAF affiliates had a total of **10,205,506** records in their film catalogues, and **15,437,022** records in non-film catalogues.

85% of the 130 responding FIAF affiliates provided access to their moving image database(s) on their own premises, while only **49%** made them publicly accessible online.

8. Film Programming, Presentation and Access Activities

Providing access to FIAF affiliates' collections can be achieved through public screenings, individual researcher viewings, or online streaming. This report section provides key information about their screening venues and loans of film materials.

Public Screenings, Number of Theatres, Total Seats

In 2016, 118 affiliates responded to the question of whether the affiliates held public screenings. **102** reported that they do program regular public screenings and collectively maintain a total of **286** theatre screens. The combined theatres have a total of **6,512,542** seats. FIAF affiliates held a total of **97,719** screenings and welcomed **5,022,094** spectators in 2016.

That is an average of **2.1** screens, **51,687** seats, **776** annual screenings, and **39,858** spectators per archive, as reported for the 2016 calendar year.

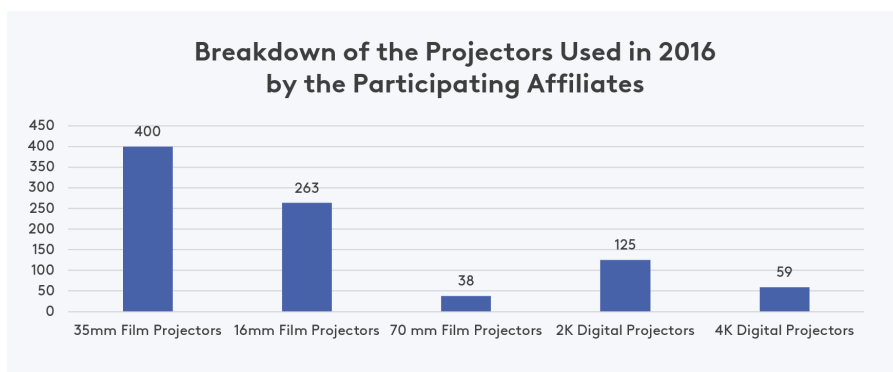
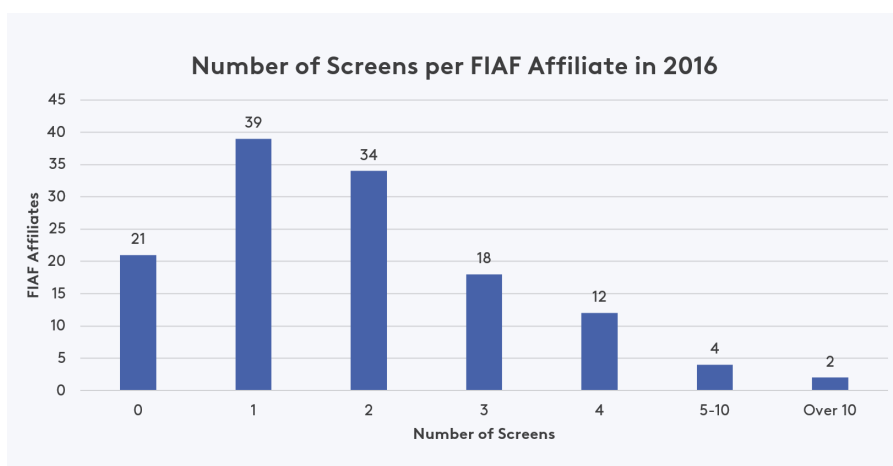
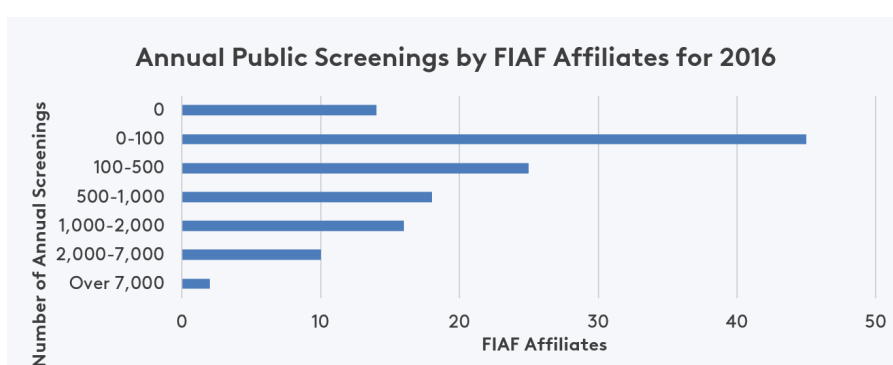
Individual Viewing Facilities

73% (90 of the survey respondents) offered individual access to film prints (via editing tables and/or screenings).

86% (107 of the survey respondents) offered individual video/DVD/digital viewing stations.

Projectors

In 2016, the 130 responding FIAF affiliates had a total of **885** active film projectors.



Loan Statistics

102 institutions (81%) loaned copies of films (on film/digital) to other FIAF affiliates in 2016.

3,141 titles were loaned to FIAF affiliates in 2016.*

112 institutions (86%) loaned copies of films (on film/digital) to non-FIAF entities in 2016.

11,967 titles were loaned to non-FIAF entities in 2016.

102 institutions (78%) borrowed copies of films (on film/digital) from other FIAF affiliates.

2,701 titles were borrowed from FIAF affiliates in 2016.*

*Note: The reported loans to FIAF affiliates and the loans from FIAF affiliates are not equal, as they would be if every archive responded to the survey. The assumption to explain the different numbers is that those archives which responded tend to lend more than they borrow.

9. Other Activities

Publishing Activities

64 of our survey respondents reported publishing 468 books in 2016.

43 of our survey respondents reported publishing 305 DVDs in 2016.

71 affiliates (55%) (out of 128 that responded to this question) reported that they give access to parts of their holdings online in 2016.

38 affiliates (30%) (out of the 127 respondents to this question) reported that their archive provides Video on Demand (VOD) as a service in 2016.

Festivals

57 archives organized 138 film festivals in 2016.

106 archives partnered with a total of 1,608 film festivals in 2016.

Exhibitions

Many FIAF affiliates regularly host archival exhibits, displaying technological artifacts, stills, posters, costumes, archival documents, and set designs.

54 of the responding affiliates (44%) hosted a permanent exhibition in 2016.

97 of the responding affiliates (76%) hosted temporary exhibitions (a total of 375) during 2016.

86 of the responding affiliates (70%) lent items to others for exhibitions outside of their own organization.

Participation in Educational Activities

113 of responding affiliates offered or took part in regular educational activities.

98 of our affiliates worked with primary schools.

111 of our affiliates worked with universities.

78 of our affiliates worked with film schools.

92 of our affiliates reported working with other communities in an educational context.

World Day for Audiovisual Heritage

The World Day for Audiovisual Heritage is celebrated every October 27th. FIAF works within the CCAAA (the Co-ordinating Council of Audiovisual Archives Associations) to define and promote this event every year. In 2016, 62 of the responding FIAF affiliates actively participated in the worldwide celebrations.

Legal Deposit and Relations with Donors and Rights Holders

103 of the responding affiliates received films through contractual agreements with rights-holders and/or depositors.

106 of the responding affiliates received films through voluntary deposit agreements.

54 of the responding affiliates received films through legal deposit.

Conclusion

Consistently gathering information about FIAF affiliates is a difficult task and requires a great deal of work from our affiliates, but the results are immensely valuable to our field. These numbers can be powerful tools and provide the ability to point to concrete, recent numbers to demonstrate worldwide trends in moving image archiving and international standards.

However, efforts are made continually to reach out to more film heritage institutions, and since the 2017 survey the FIAF network has welcomed nine more affiliates, including from underrepresented regions of the world.

As is true for any statistical analysis, the strength of the conclusions of this survey relies heavily on both the number of surveys completed and the consistency with which the survey collects the same information over time. These two factors have proven difficult to manage in the past, as already outlined by former FIAF Senior Administrator Christian Dimitriu in the 2007 statistical report.

Acknowledgments

To the pioneers Michelle Aubert, Christian Dimitriu, and others who started these efforts by organizing the collection of statistical data from FIAF affiliates and writing the first reports. Their setting the precedents and leaving breadcrumbs to follow to put together some of the pieces of the puzzle that make up our history can never be fully acknowledged sufficiently.

Thank you to FIAF Executive Committee members Anna Fiaccarini, Esteve Riambau, Fabrizio Felice, Chalida Uabumrungjit, and Frédéric Maire, as well as to Christophe Dupin and Paolo Cherchi Usai—all of whom contributed to the creation of the 2017 questionnaire.

Thanks to Indiana University Libraries Moving Image Archive student assistants Sean Massura and Kristen Muenz.

Thanks as always to the FIAF Secretariat and to our current Senior Administrator Christophe Dupin, for launching, overseeing, and supporting this project and continuously working to make projects like this happen. Additional thanks to the dedicated FIAF Web Developer and Programmer, Jean-Pascal Cauchon, who worked to build the online version of this, provide the submitted data, and lastly, in correcting technical errors. And thanks to FIAF colleagues David Walsh and Brian Meacham for their feedback and to Lara Denil, FIAF's graphic designer, for finalizing the layout of this report.

Last but most importantly, our gratitude to the 130 FIAF affiliates which participated in the 2017 survey, and in particular the colleagues who took the time to find the requested data and fill in the online form.

All FIAF affiliates are strongly encouraged to participate in the next statistical survey (January 2021), as this collecting of evidence supports our global preservation efforts.

Rachael Stoeltje
December 2020