

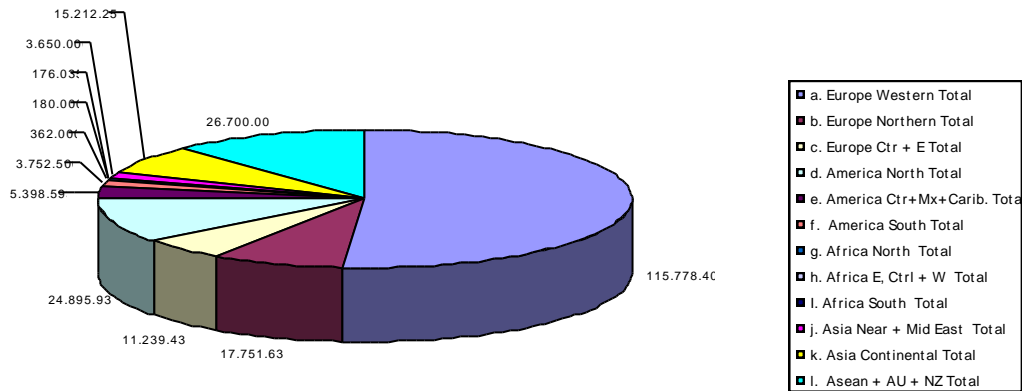
A. INTRODUCTION

The present statistical report is based on the questionnaires received at the secretariat by 31 March 2001. 75 archives have returned the questionnaire that was circulated at the end of last year. It has therefore been necessary to complete the study with data retrieved from other sources, such as questionnaires from previous years, affiliation and reconfirmation files, as well as average estimates.

The Statistical study has been carried out classifying the FIAF archives according to two large categories: geography (according to the region of the world in which they are located), and typology (in function of the scope of activities covered by the archives).

The goal of this study is to provide an overall view of the archival situation of the activities covered by the 124 FIAF Affiliates around the world. A second phase will aim at adjusting the data included in the present study and to address specific issues related to the preservation of film and non-film materials. Discussion of this document plus the active participation of all archives in the next stage is essential for the compiling of accurate and useful information.

Total Budget by Regions



This chart shows the budget of the film archives by geographical region. This classification includes divisions by sub-region of the continents.

Geography

The 124 FIAF Archives are located in different regions of the world as follows:

- **Africa (6)** North Africa (3)
 Eastern, Central and Western Africa (2)
 Southern Africa (1)

- **America's (34)** North America: USA & Canada (14)
 Central America, Mexico and Caribbean (8)
 South America (12)

- **Asia (14)** Near and Middle East (2)
 Far East (12)

- **Europe (67)** Central and Eastern Europe (16)
 Northern Europe (6)
 Western Europe (45)

- **Australasia (3)** Australia, New Zealand and South-East Asia (3)

Typology

Any kind of typology reflects the arbitrary point of view of the author. The present study has nevertheless grouped the 124 FIAF Archives according to the predominant scope of their activities into nine types of archives:

- **Universal archives (17)** offer the entire range of services possible for a moving image archival institution.

- **National archives (52)** focus on the preservation of the national moving image heritage of the country in all its forms.

- **Cinematheques (20)** keep large cinema collections, focus activities on active access policies.

- **Regional archives (10)** focus on the preservation of the regional moving image heritage in all its forms.

- **City archives (7)** focus on the preservation of the local moving image heritage of the city or the town in all its forms.

- **Specialised archives (7)** focus on the preservation of the local moving image heritage of the city or the local community in all its forms.

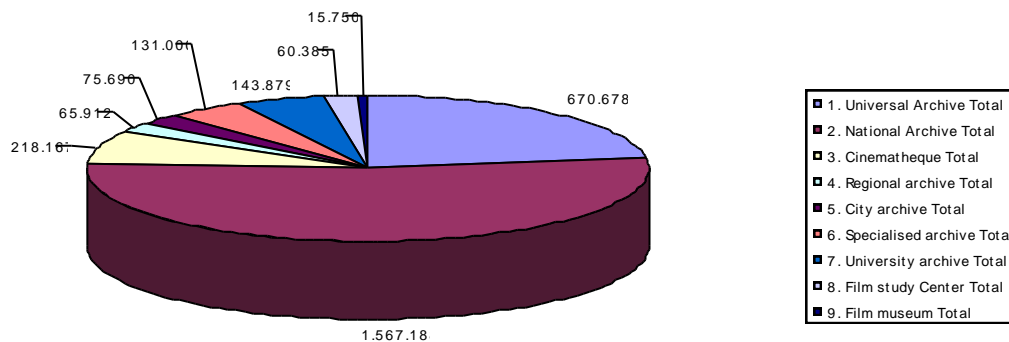
- **University archives (4)** hold large film and documentation collections, in all formats, for study and research purposes.

- **Film study centers (4)** hold large video and documentation collections, in all formats, for study and research purposes.

- **Film museums (3)** focus on non-film collections.

The following chart shows the size of film collections by type of archives:

Types of Archives & Collections



B. BUDGET

The 124 FIAF affiliates sum up a total budget of 225 million US\$ (an average of 1.8 million US\$/archive). All figures are expressed in US\$.

This average varies by region (Asean 8.9 million, Europe 2.2, North America 1.8, Asia 1.3, Latin America 0.5, Africa 0.1.), and by type of archive (Universal archives 4.6, University archives 1.9, Film study centers 1.9, National archives 1.8, Specialised archives 1.6, Cinematheques 0.8, Regional archives 0.4, City archives 0.3 million US\$).

C. STAFF

The 124 FIAF affiliates employ all together 5.660 staff members (average of 46 staff members/archive).

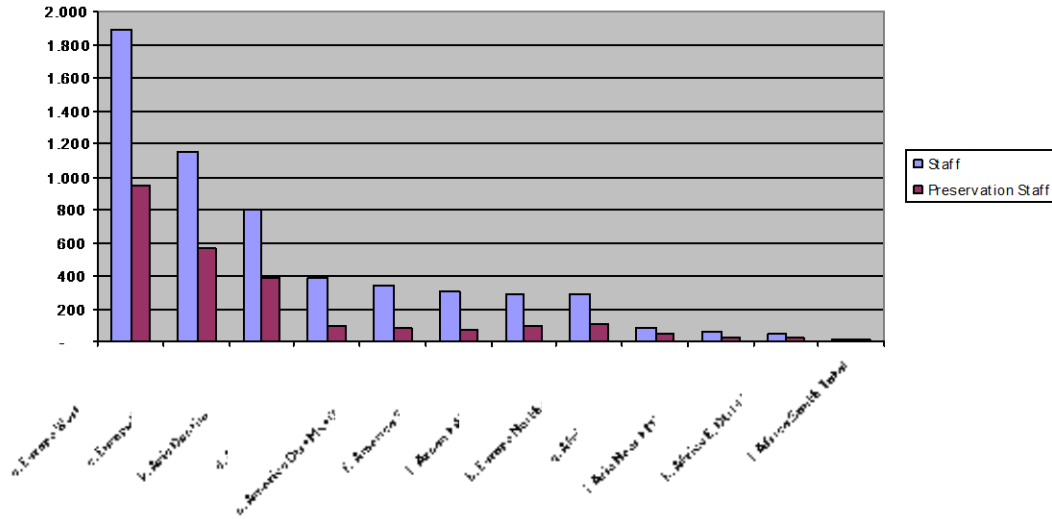
The average figures vary by region (Asean 98, Asia 62, Europe 50, Latin America 32, North America 28, and Africa 26 staff members/archive), and by type (Universal archives 71, National archives 59, Film study centers 32, Cinematheques 30, University archives 25, Specialised archives 23, City archives 23, Regional archives 13 staff members/archive).

Each of the 5.660 staff members generates an average turnover of approximately 40.000 US\$ (for comparison, this figure is 75% lower than in international private corporations).

From the total of staff members, approximately 1.700 (30%) are employed in preservation activities.

The following graph compares the total staff and preservation staff employed by archives by region:

Staff: Total & Preservation Staff



D. MOVING IMAGE COLLECTIONS

Total holdings

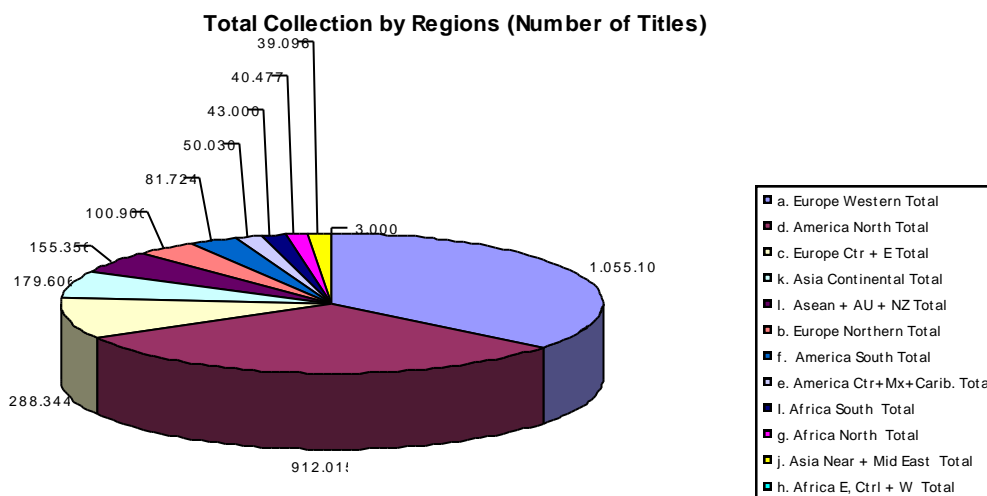
The 124 FIAF affiliates together hold a total collection of 2.9 million titles. The average size of the collection is 23.000 titles/archive. The total volume of prints held by all archives is 4.7 million prints (or 12.7 million cans and reels). The total footage of film materials held by film archives can be estimated at 12 billion feet (3.8 billion meters).

The national collections represent 57% of the total (1.6 million titles).

The 124 FIAF affiliates hold a total of 1 million of original moving images materials (an average of 8.400 titles/archive). This comprises original and unedited film footage, as well as original video and television materials.

The average of titles held by each archive varies by regions (total average 23.000, North America 65.000, Asean 45.000, Europe 22.000, Asia 16.000, Africa 11.000 and Latin America 6.000 titles), and by type of archive (University archives 48.000, Universal archives 42.000, National archives 29.000, Specialised archives 16.000, Film study centres 15.000, Cinematheques 12.000, Regional archives 8.000, City archives 7.000, Film museums 5.000).

The following chart shows the size of the film collections by regions and by size:



Acquisitions

In the year 2000, FIAF affiliates acquired all together 107.000 new film titles (average 860 titles/archive), which corresponds to an increase of 3.7 %.

In the year 2000, FIAF affiliates acquired all together 79.000 original film footage and video materials (average 640 titles/archive).

E. PRESERVATION & RESTORATION

In the year 2000, the FIAF affiliates have duplicated approximately 14.000 titles (average: 114 titles/archive), which corresponds to an increase of 0.7 % of the total collection.

In the same year, the FIAF affiliates preserved approximately 1.700 nitrate film titles (average 14 titles/archive) and undertook approximately 1.600 restoration projects (average 13 titles/archive), which represents a 0.6% of the total collection.

F. CATALOGUING & DOCUMENTATION

Cataloguing

The catalogues of the FIAF archives contain 8.6 million entries. The computer catalogues consist of approximately 5 million records. The manual catalogues can be estimated at 3.6 million cards.

The catalogues and documentation records have been consulted by approximately 90.000 users in 2000. The archives have received 600.000 visitors in 2000.

G. PROGRAMMING & ACCESS

Public Screenings

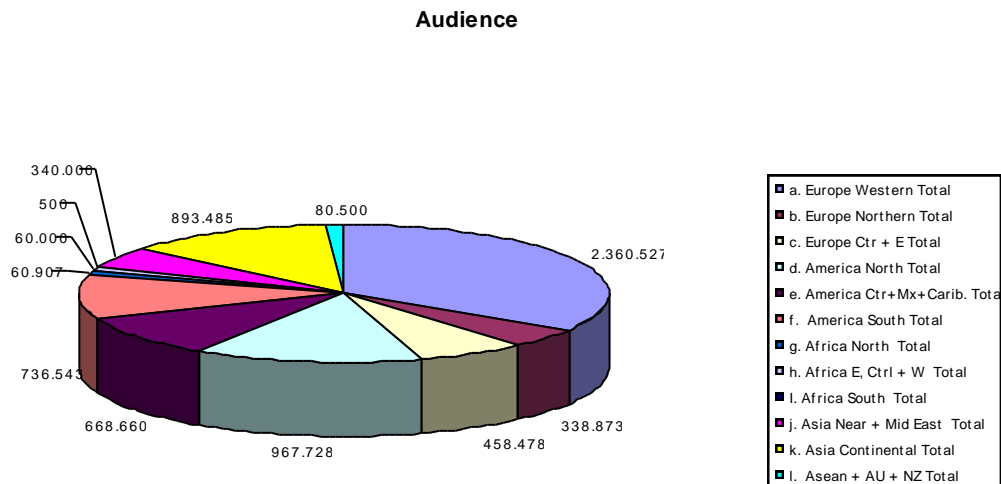
The 124 FIAF Archives run 197 film theatres, with a total capacity of 39.000 seats, which represents 318 available seats per archive. These average figures vary significantly from one type of archive to another.

Programming

In the year 2000, the 124 FIAF Archives have organised a total of 79.000 public screenings. They have programmed 67.000 film titles for an audience representing 7 million admissions to the FIAF film theatres.

The occupancy rate of the seat capacity of the FIAF Archives has been calculated at 38%.

The following chart shows how the 7 million admissions to FIAF movie theatres are spread over the world:



Non Public Screenings in Movie Theatres

In 2000, FIAF Archives have organised non-public screenings at a total of 25.000 film materials for research purposes.

During the considered period, the FIAF Archives have organised non-public screenings at a total of 80.000 video material for research purposes.

Individual Access to Editing Table (film)

In 2000, FIAF Archives have provided access to 21.000 film materials on 470 film viewing tables, for research purposes.

Video Viewing Booths (TV screens or monitors)

During the considered period, FIAF Archives have provided access to 23.000 video materials in 620 video viewing booths, for research purposes.

Cultural Loans

In 2000, FIAF Archives have loaned (loans made to users outside the archives' premises) 31.000 film materials to external users.

Copies Supplied for AV Industry (right-holders)

At the request of the depositors and rights holders, the FIAF Archives have supplied 95.000 film materials to the AV industry in 2000,.

Sales (license agreements)

During the same period, FIAF Archives have concluded 8.000 sales/license agreements at the request of the depositors and rights holders.

H. CULTURAL ACTIVITIES

Publishing Activities

In 2000, FIAF Archives have undertaken 3.000 publication projects (books, periodicals and programmes).

Festivals

During the same period, FIAF Archives have actively organised and/or partially participated at 670 film festivals.

I. EXCHANGE OF PRINTS

During the considered period, the FIAF Archives have exchanged approximately 9.000 prints for preservation and/or programming purposes.

J. CONCLUSIONS

The present study is an attempt to provide FIAF colleagues with some useful information that could help them to orient themselves within the international film archival world, and to clarify their objectives and missions.

The statistical data reflect what the archivist has learned from experience: there are proportions that currently appear in the archives. These ratios vary from one archive to another, but quite consistently show certain trends and structures within each archive. It is the aim of a study such as this-one, to detect significant trends and ratios.

Amongst the ratios that might be useful to curators, technicians, programmers, documentation, administration officers, researchers, etc., and that can easily be calculated or estimated, are following:

- Technical ratios (titles/prints, prints/reels, reels/footage ratios)
- Programming ratios (theatre occupancy rate, annual screenings/number of titles programmed)
- Cataloguing and documentation data ratios (film collection/computer records, computer records/manual catalogue, etc.)
- Administrative data ratios (budget/collection size, collection size/number of staff, annual increase % of film and video collections, etc.)

This is the task that will be developed with the next statistical report.

Shall this study, that unavoidably incurs in the tendency of crystallising the idea of the average film archive that it conveys, by no means prevent any colleague from being aware and proud of the value and uniqueness of the collection he keeps, as well as of the diversity of the traditions that underlie the history of every archive.

CD
April 2001