

FIAF Statistics

Global Figures for Everyday Use

By Christian Dimitriu

The present study is based on the questionnaires received at the FIAF Secretariat up to the end of March 2006 and has been completed partially in early 2007. By early 2006, 70 archives had returned the questionnaire circulated at the end of the previous year, and by early 2007, 30 had returned the questionnaire circulated at the end of 2006. It has therefore been necessary to complete this study with data retrieved from other sources, such as responses to questionnaires from previous years, annual reports, and affiliation and reconfirmation files, as well as interpolations, extrapolations, and average estimates.

Several sorts of problems encountered during past years make comparisons over time difficult. There were methodology problems¹, gaps in the received data², changes in the structure of the Federation³, a reduced number of affiliates in certain regions⁴, etc.

Criteria for the Classification of FIAF Affiliate Institutions

The primary goal of this article is to provide an overall view of the archival activities carried out by the 141 FIAF affiliates⁵ located around the world (which in 2000 totaled 124). A second phase will aim at addressing specific issues related to the preservation of film and non-film materials. The discussion of this document and the active participation of all FIAF archives in the following stage will be essential for the completion of accurate and useful information. A new, revised "Statistical Questionnaire" was discussed by the Executive Committee in Taipei, and has been implemented in 2007.

A first, important distinction is to be made between FIAF Members and FIAF Associates⁶. By the end of 2006, FIAF was grouped into 85 Members and 56 Associates. The structural differences between these two groups of affiliates will be addressed at the beginning of the relevant sections.

A second distinction takes into account geographical aspects, in function of the regions of the world in which FIAF affiliates are located.

A third distinction takes into consideration the legal status of FIAF affiliates in conjunction with their mandate and the predominant scope of their activities. According to this criterion, eight types of archives are to be distinguished.

¹ Three different questionnaires have been developed since 1995.

² On average, less than 70% of the FIAF archives have replied to the questionnaires over the years.

³ Large organizations have left the Federation, and small archives have joined, several of which have no film collections.

⁴ Particularly in Africa, Oceania, and the Middle East.

⁵ By the end of 2006, FIAF was composed of 141 affiliates. The present study also includes the data of 4 additional organizations which either have left the federation but are still included in the statistics, or are close to admission.

⁶ The definitions and status of Members and Associates are set out in articles 3-10 of the FIAF Statutes and Rules.

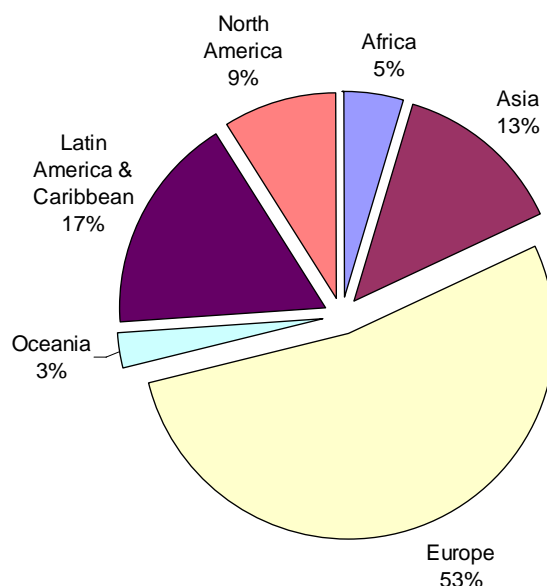
A last distinction refers to economic aspects, such as the concentration curve of collections by importance of budget. This will be randomly addressed in the sections dedicated to budget statistics.

Geography

The 145 archives under study are located in the different Continents as follows⁷:

- | | |
|-----------------------------------|---|
| - Africa (7) | North Africa (3)
Eastern, Central, and Western Africa (3)
Southern Africa (1) |
| - Asia (19) | Near and Middle East (3)
Central, East, and South-East Asia (16) |
| - Europe (77) | Europe West and East (71)
Northern Europe (6) |
| - Latin America (25) ⁸ | México, Central America, and the Caribbean (9)
South America (16) |
| - North America (13) | USA, Canada (13) |
| - Oceania (4) | Australia, New Zealand (4) |

Affiliates by Continent:



⁷ There are several cases in which I had to choose between two possible classifications. For example, México is geographically located in North America, but is included here as a Latin American country. Russia and Turkey are considered as European archives.

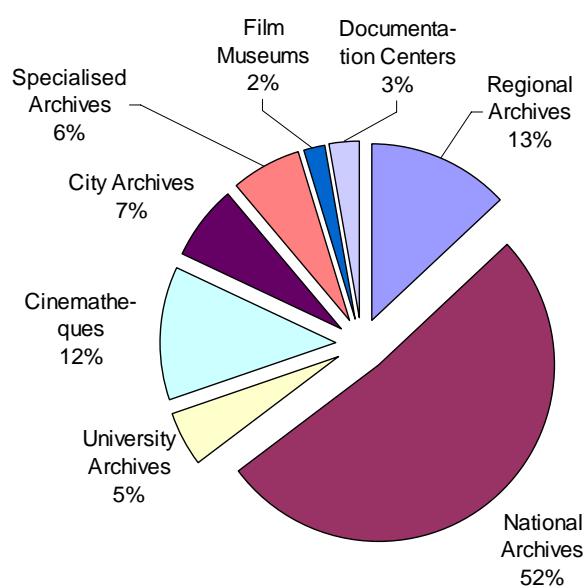
⁸ A comprehensive study of the situation in Latin America was presented at the São Paulo FIAF Congress in 2006. The report was published in a previous issue: "La situación del patrimonio fílmico en Iberoamérica", by Maria Rita Galvão, in *Journal of Film Preservation*, no. 71, Brussels, July 2006.

Legal Status and Mandate of FIAF Archives

The present study divides the 145 FIAF archives into eight types, according to their legal status in relation to the predominant scope of their activities⁹:

- National archives (75) focus on the preservation of the national moving image heritage of their respective country in all its forms and formats. They are responsible for legal deposit policies.
- Cinematheques (18) keep large motion picture collections, and focus their activities on active access policies.
- Regional archives (19) focus on the preservation of their regional moving image heritage (national or multinational) in all its forms and formats.
- City archives (10) focus on the preservation of the local moving image heritage of their respective city or town in all its forms and formats.
- Specialized archives (9) focus on the preservation of the moving image heritage of particular subjects (labor, religion, war, etc.).
- University archives (7) hold large film and documentation collections, in all formats, for study and research purposes.
- Film study centers (4) hold large video and documentation materials, in accessible formats, for study and research purposes.
- Film museums (3) focus their activities predominantly on the collection and exhibition of objects, technical devices and equipment, cinema production props, curiosities, and other non-film items.

Legal Status & Mandate of Archives:



⁹ This is the author's second attempt to establish a typology in function of the legal status of FIAF affiliates with relation to their mandate and the scope of their activities. The discussion of this typology was opened in Rabat in 2001.

Human Resources

The 145 FIAF affiliates under study employ a grand total of 6,200 staff members (compared with 5,660 in 2000), an average of 43 staff members per archive.

There is logically a bigger gap between the number of staff members employed by FIAF Members and FIAF Associates. Members employ a total of 5,000 staff members, whereas Associates employ 1,200 staff members.

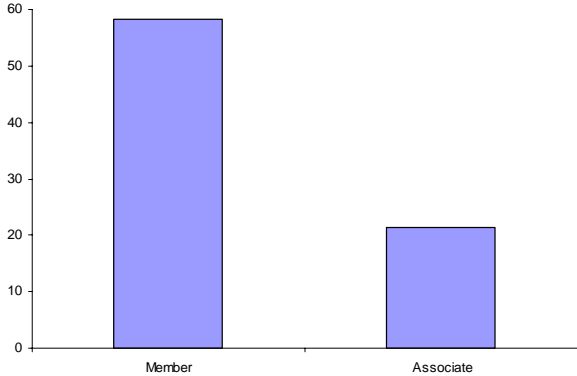
The average member archive employs 57 staff members, while the identikit of an associate archive employs an average of 21 staff members.

Global average figures vary by *region* (Oceania 64, Asia 63, Europe 45, Latin America 33, North America 26, and Africa 22 staff members per archive), and by *type* (National archives 59, University archives 37, Film museums 31, Documentation centers 30, Cinematheques 28, Specialized archives 22, City archives 25, and Regional archives 20 staff members per archive).

Each of the 6,200 staff members generates an average turnover of approximately 40,000 USD – the same as in 2000 (for comparison, this figure is 75% lower than the same sort of figure in international private corporations). Let’s keep being active in the cultural sector, and not in high-tech industries and services...

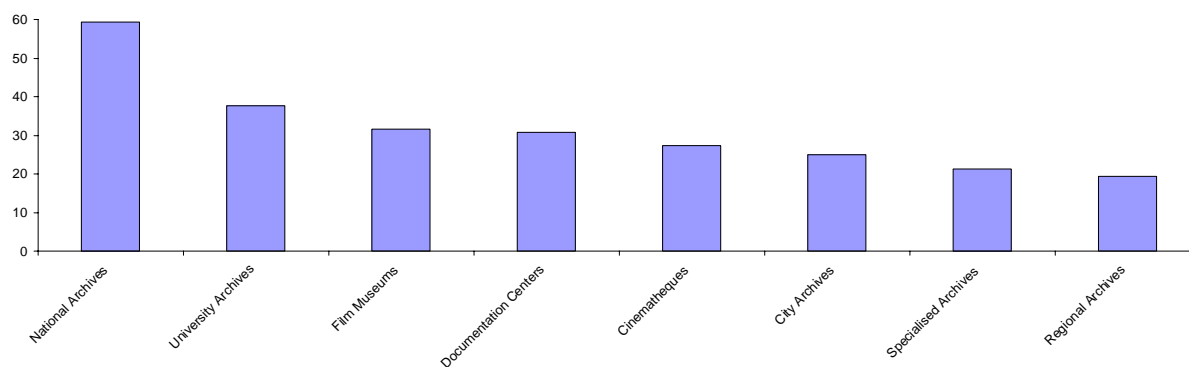
Approximately 1,800 (30%) of the total number of staff members are employed in preservation activities.¹⁰

Average Number of Staff Members:

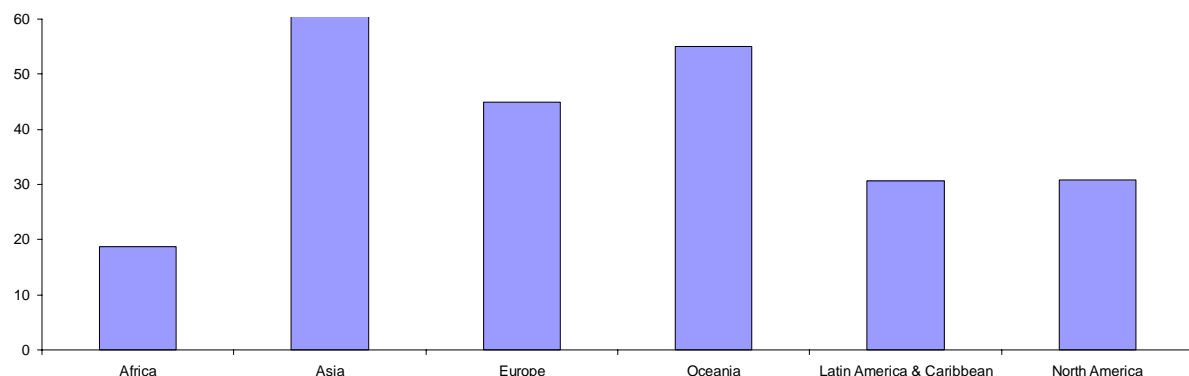


¹⁰ Data retrieved from previous estimates, which should be completed in future studies.

Average Number of Staff Members by Types of Archives:



Average Number of Staff Members by Continent:



Economics

The total budget for FIAF's 145 organizations equals *248 million USD* (compared with 225 million in 2000), an average of 1.7 million USD per archive (1.8 million in 2000).¹¹

In other words, the *Dragon* operates with a global budget of 248 million USD, while the *identikit* of the average FIAF affiliate points at an average budget of 1.7 million USD.

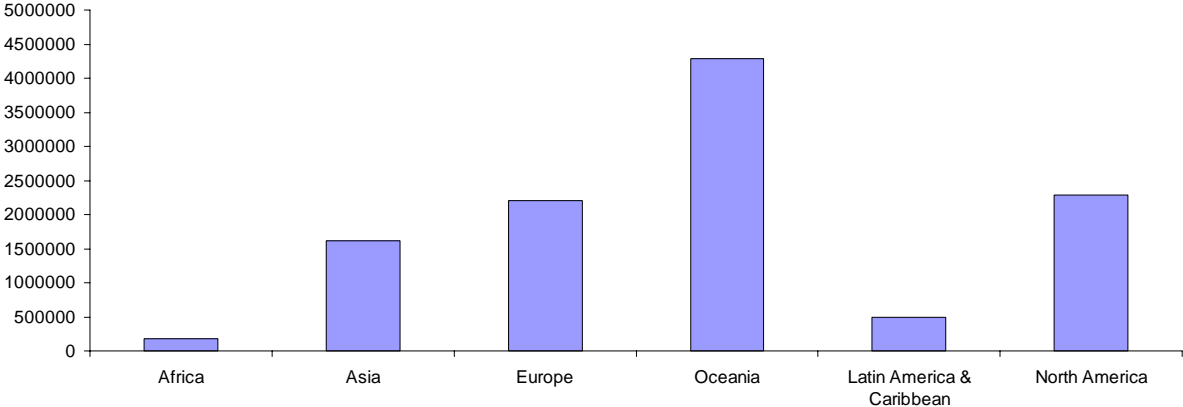
There is logically a gap between the budgets of Members and Associates. The 85 Members line up a total budget of 217 million USD, whereas the budgets of the 56 Associates total 31 million USD.

¹¹ All figures are expressed in US dollars (USD), while several of the archives have indicated values in Euros. These figures in fact represent an average exchange rate of the two currencies during the period under consideration (2001 to 2006).

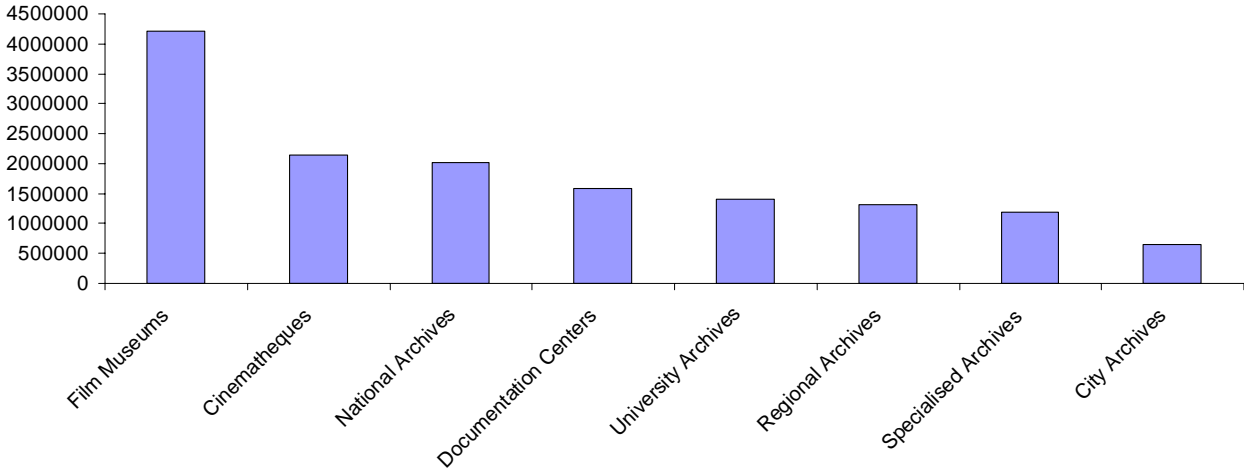
The identikit of a Member archive shows an average budget of 2.5 million USD, while the identikit of an Associate archive points at an average budget of 0.64 million USD.

This average varies by *region* (Oceania 4.2 million USD, Europe 2.1, North America 2.3, Asia 1.3, Latin America 0.5, Africa 0.2), and by *type of archive* (National archives 2.0 million USD, Cinematheques 2.0, Documentation centers 1.6, Film museums 1.5, University archives 1.4, Regional archives 1.3, Specialized archives 1.2, City archives 0.3 million).

Average Budget by Continent:



Average Budget by Type of Archive:



It is also interesting to point out the relationship between an archive's budget and its film collections.

- The 15 largest FIAF archives (10% of the total number of 145 archives under study) in terms of budget (i.e., with budgets in excess of 5 million USD) total 51% of the global budget sum, and hold 35% of the global film collections kept by FIAF archives.

- 38 FIAF archives (27% of the total) have budgets ranging from 1 to 5 million USD, and hence total 37% of the global budget sum, and hold 42% of the film collections kept by FIAF archives.

- 19 FIAF archives (13% of the total) declare budgets ranging from 0.5 to 1 million USD, and hence total 5% of the global budget sum, and hold 7% of the film collections kept by all FIAF archives.

- 73 FIAF archives (50% of the total) declare budgets ranging from 0.03 to 0.5 million USD, and total 7% of the global sum of budgets. They hold 24% of the film collections kept by FIAF archives.

Moving Image Collections

a. Total holdings of motion picture collections

The collections of all 145 FIAF affiliates comprise a total *3 million titles*. The average collection size is 21,000 titles per archive (23,000 in 2000). The total number of prints held by all archives is *6.2 million* (4.7 million in 2000). This number can also be expressed in cans and reels: *16 million cans and reels* (14.7 million in 2000). The total footage of film material held by film archives is estimated at *15 billion feet* (i.e., 5 billion meters).

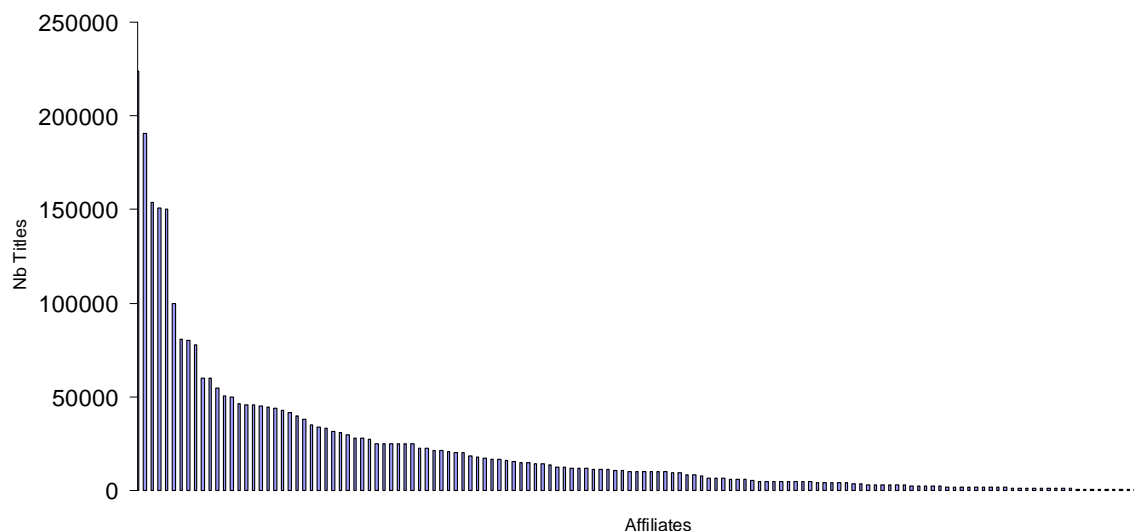
The *national collections* represent an estimated 57% of the total (i.e., 1.7 million titles).¹²

The 145 FIAF affiliates together hold a total of *0.8 million original moving image materials* (an average 6,200 titles per archive). The difficulty here is that the questionnaires used until now do not establish a clear distinction between original and unedited film footage and original video and television material.¹³

¹² Data retrieved from previous estimates, to be confirmed by future research.

¹³ This question should be addressed more accurately in future questionnaires.

Number of Titles Held by Affiliates:

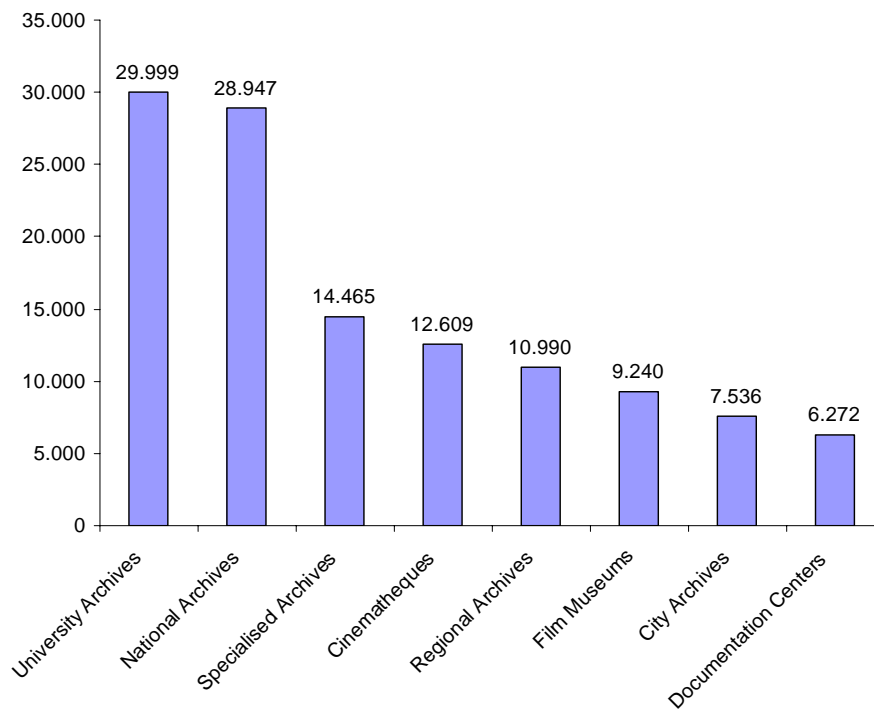


Naturally, there is a big gap between the number of titles kept by FIAF Members and FIAF Associates. All the Members hold a total of 2.7 million titles, whereas all the Associates hold only 0.29 million titles.

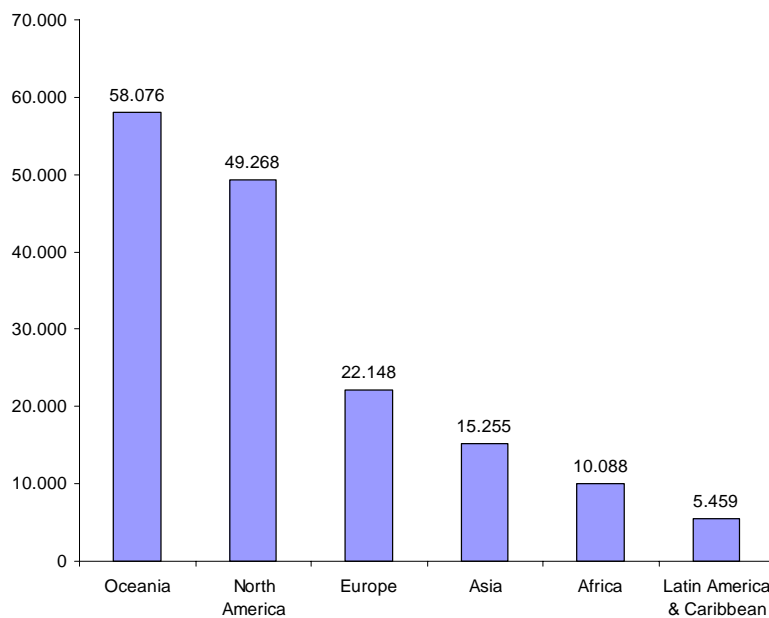
The average Member archive holds 30,000 titles, while Associate archives hold only 5,100 titles.

The average number of titles held by all FIAF archives (total average: 22,000) varies by *region* (North America 49,000 titles, Oceania 48,000, Europe 22,000, Asia 16,000, Africa 8,000, and Latin America 6,000), and by *type of archive* (University archives 29,000 titles, National archives 28,000, Specialized archives 14,000, Cinematheques 13,000, Regional archives 11,000, City archives 8,000, Film museums 7,000, and Documentation centers 6,000).

Average Number of Titles Held by Type of Archive:



Average Number of Titles Held by Location of Archive:



b. Acquisitions

In 2006, FIAF affiliates acquired approximately *100,000 new film titles* (an average of 700 titles per archive), which corresponds to an increase of 3.7%.

During this period, all FIAF affiliates declare to have acquired a total of *79,000 units of original film and video material* (an average of 640 units of material per archive).

There is a significant gap between the number of titles acquired by FIAF Members and FIAF Associates during the period under consideration. All the Members have acquired a total of 86,400 titles, whereas all the Associates have acquired a total of only 13,800 titles.

The average Member archive holds 30,000 titles, while an average Associate archive holds only 5,100 titles.

Duplication, Restoration

a. Duplication

In the year 2006, FIAF affiliates duplicated approximately *15,000 titles* (an average of 105 titles per archive), which corresponds to an increase of 0.7% of their total collections. This represents approximately 10 million metres (roughly 3 times as many feet).

No significant data could be retrieved about the situation regarding nitrate collections. This is mainly due to the fact that very few archives used to report about the preservation of this kind of material. A special study could be undertaken on this specific question, which, however, tends to become marginal.

The data from previous studies show that there is a significant gap between the number of titles duplicated by FIAF Members and FIAF Associates during the period under consideration. All the Members duplicated a total of 10,600 titles, whereas all the Associates together duplicated a total of only 4,300 titles.

b. Restoration

No significant data about restoration projects have been retrieved during the past 5 years. Therefore I will limit this information to the estimates that were published in my study in 2001.

Data from previous studies show that there is a significant gap between the number of restorations undertaken by FIAF Members and FIAF Associates during the period under consideration. All the Members restored a total of 1,200 titles (an average of 14), whereas all the Associates together restored a total of only 112 titles (an average of 2).

Cataloguing & Documentation

a. Catalogue Users

The catalogues of FIAF’s archives comprise 12.9 million entries. The computer catalogues consist of approximately 9 million records. The manual catalogues can be estimated at 3.9 million cards.¹⁴

The catalogues and documentation records appear to have been consulted by approximately 115,000 researchers in 2006 (i.e., by an average of 850 researchers per archive).

Programming & Access

a. Active Programming

FIAF’s 145 archives run 227 *film theatres*, with a total capacity of 47,000 seats, which represents 322 available seats per archive. These average figures vary significantly from one type of archive to another, independently of their membership status.

During the period under consideration, the 145 FIAF affiliates under study provided access *8 million times* (7 million in 2000) within FIAF premises. The general introduction of new access technologies (DVDs, digital TV, etc.) seems, however, to be reversing this trend.

In the year 2006, the 145 FIAF archives organized a total of *71,000 cultural screenings* (79,000 in 2000). They programmed *49,200 film titles* (57,000 in 2000) and provided access for *8 million moviegoers* (7 million in 2000) within FIAF premises.

Types of Affiliates	Number of Film Theatres	Average Number of Seats	Average Number of Screenings	Average Number of Titles Programmed
University Archives	11	330	766	455
Film Museums	4	359	692	497
National Archives	120	328	626	350
Cinematheques	33	420	468	385
City Archives	13	269	383	189
Regional Archives	28	339	369	301
Documentation Centers	4	219	188	188
Specialised Archives	14	287	155	867
Grand Total	227	332	522	373

The occupancy rate of the seat capacity of FIAF archives is estimated at 38%.

¹⁴ An inherent problem in the current questionnaire is the distinction between film-holdings catalogues and other sorts of catalogues.

b. Individual Access for Scholars and Researchers

In 2006, FIAF archives organized non-public screenings and access events to *25,000 units of film material* for scholarly and research purposes.

They programmed *12,200 film titles* (an average of 140 titles) and provided access to *4,800 units of material* (an average of 84) in FIAF film theatres.

During the same period, FIAF archives organized non-public screenings of a total of *80,000 units of video material* for research purposes.

In 2006, FIAF archives provided access to *21,000 units of film material* via 470 film-viewing tables (an average of 3 viewing tables per archive) for research purposes.

c. Access to Video and Digital Images Collections

In 2006, video and DVD collections totaled 1.6 million units of material (compared with 0.6 million in 2004), half of which were original materials. This marked a significant increase (8.2%) compared with the previous year.

Here, the gap between the number of elements kept by FIAF Members and Associates is also significant, and will be subject to important changes in the years to come. All the Members hold a total of 1.3 million units of video material, whereas all the Associates keep only 0.24 million units of video material.

The average Member archive holds 30,000 units of material, while the average Associate archive holds only 5,000.

d. Viewing Booths

During the period under consideration, FIAF archives report having provided access to 88,000 units of video material in 633 video viewing booths (23,000 units in 622 booths in 2006), for research purposes. Again, this represents a significant increase in this area of access activity.

e. Access and Exchange of Film Materials (FIAF and non-FIAF Users)

Data referring to exchange by FIAF and non-FIAF users have been gathered in recent years (2003-2006).

In 2006, FIAF archives delivered/received 8,300 units of film material to/from other FIAF archives (an average of 58 units of material per archive).

During the period under consideration, FIAF archives provided 21,400 units of film material to non-FIAF copyright owners and institutional licensees (an average of 148 units of material per archive) and borrowed/licensed 12,000 units of film material from non-FIAF sources (an average of 83 units of material per archive).

f. Cultural Loans

During the period under consideration, FIAF archives provided access to 34,700 units of material (Members provided access to 24,500 units; Associates to 10,200 units).

Other Cultural Activities and Publications

a. Publishing Activities (Books and DVDs)

In 2006, FIAF archives undertook 3,000 publication projects (books, periodicals, and programs) and 1,500 DVD productions.

During this period, the average FIAF archive published 21 paper format items, 11 CD-ROMs, and 8 DVDs. Significant changes have taken place in this area recently. Numerous archives have started an active DVD publications policy. The new FIAF questionnaire intends to provide more information about these activities.

b. Festivals

During the period under consideration, FIAF archives actively organized and/or partially participated in 800 film festivals (an average of 6 festivals per archive). There are no significant differences between the rate of participation in festivals of Members and Associates.

Other Holdings

In 2006, all FIAF archives had a total collection of 32.3 million stills; 1.4 million posters; and 24,000 sound recordings.

In 2006, the average FIAF archive had a collection of 226,000 stills, 10,000 posters, 1,450 sound recordings, 9,500 press clippings, a book library of 11,500 volumes, 800 periodicals, 900 pressbooks, 660 scripts, and 318 cinema-related collection artifacts. There are no significant differences between the holdings of Members and Associates.

Conclusions

The present study is an attempt to provide FIAF colleagues with useful information which could help them to orient themselves within the international film archival world, and to clarify their objectives and missions. It also raises more questions than it answers. Some of them could be integrated into our daily work, while others could serve as a basis for some of our strategic plans for the Federation. Others, finally, could provide an incentive for future research.

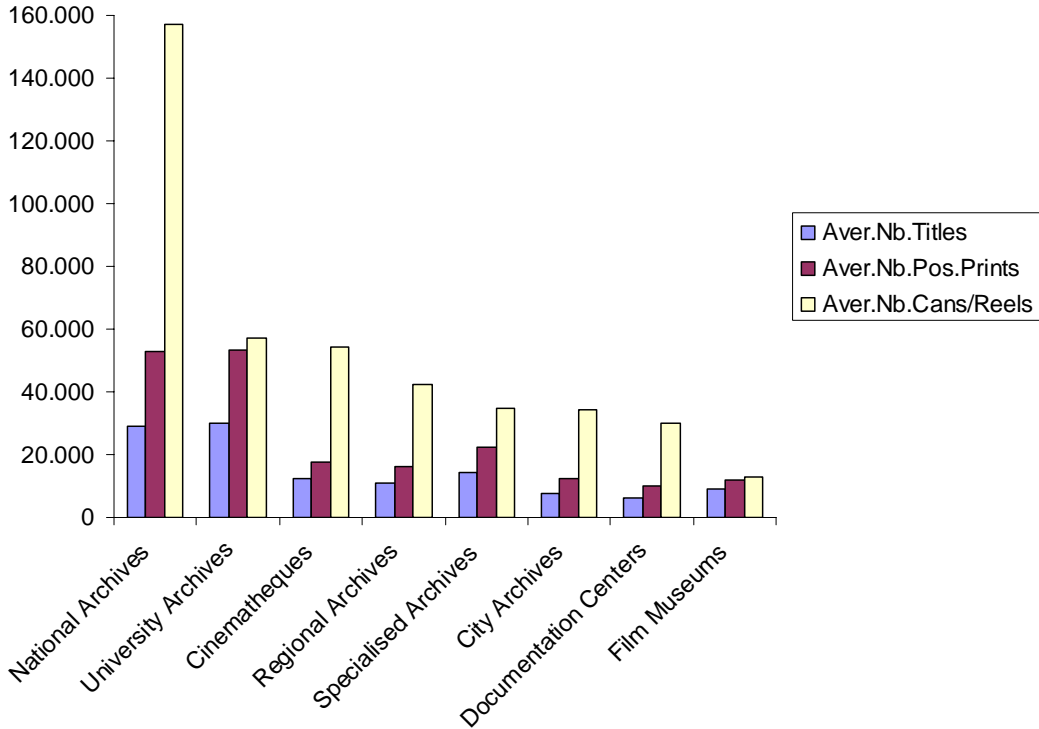
These statistical data reflect what the archivist has learned from experience, that there are proportions which appear recurrently among the FIAF archives. These ratios vary from one archive to another, but they always reflect – quite consistently – specific structures and trends within each archive. It is the aim of a study such as this to help individual archives reach a higher degree of consciousness of their own structure and identity.

I will not insist on what is missing in this study (which, by the way, is the result of an ongoing work-in-progress). I will take note of all questions and remarks coming from the reader, and will only point out at this stage that there are large areas of research that could be developed further. This naturally also requires the adoption of the appropriate methodological instruments. This applies to the well-known part of them, as well as to the lesser-known part or the “unknown half” of the collections, as has been pointed out in other studies carried out at regional levels.

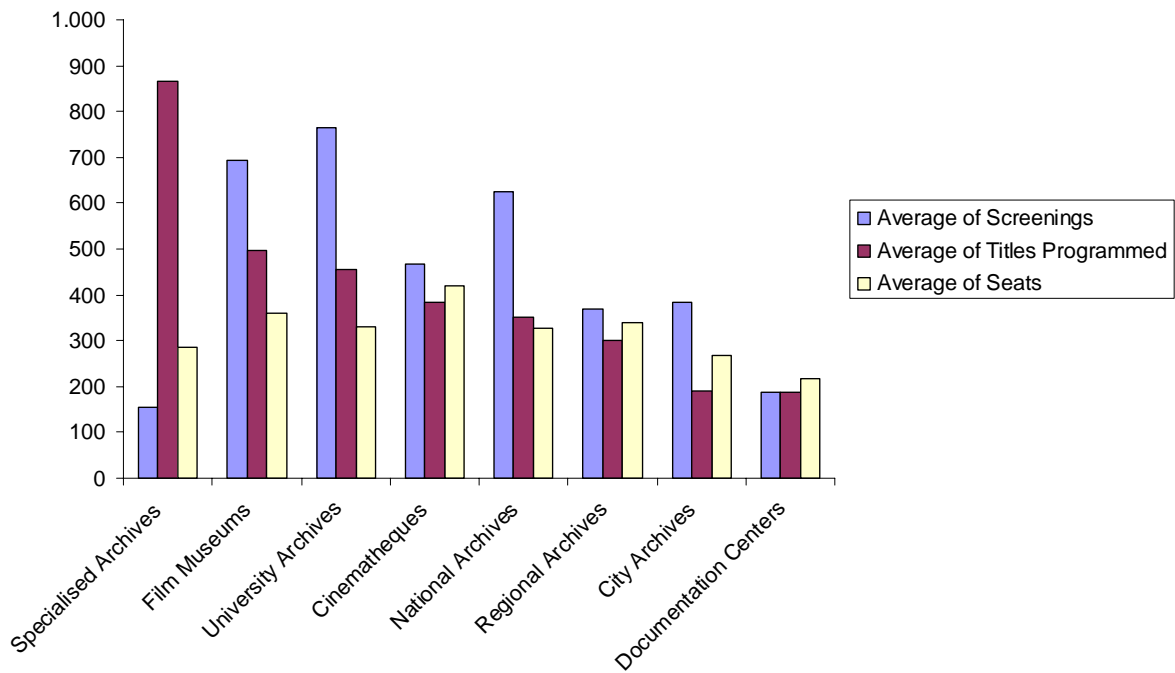
The present study provides a certain amount of relatively reliable and useful information, but at the same time – and I am fully aware of this – it raises many new questions. This is the challenging part of this study.

Among the provided explicit and induced information, there are proportions and ratios which might be useful to archive directors, curators, technicians, programmers, documentation staff, administration officers, researchers, et al., and which could be calculated or estimated on the basis of the present study. These include, in particular, the following:

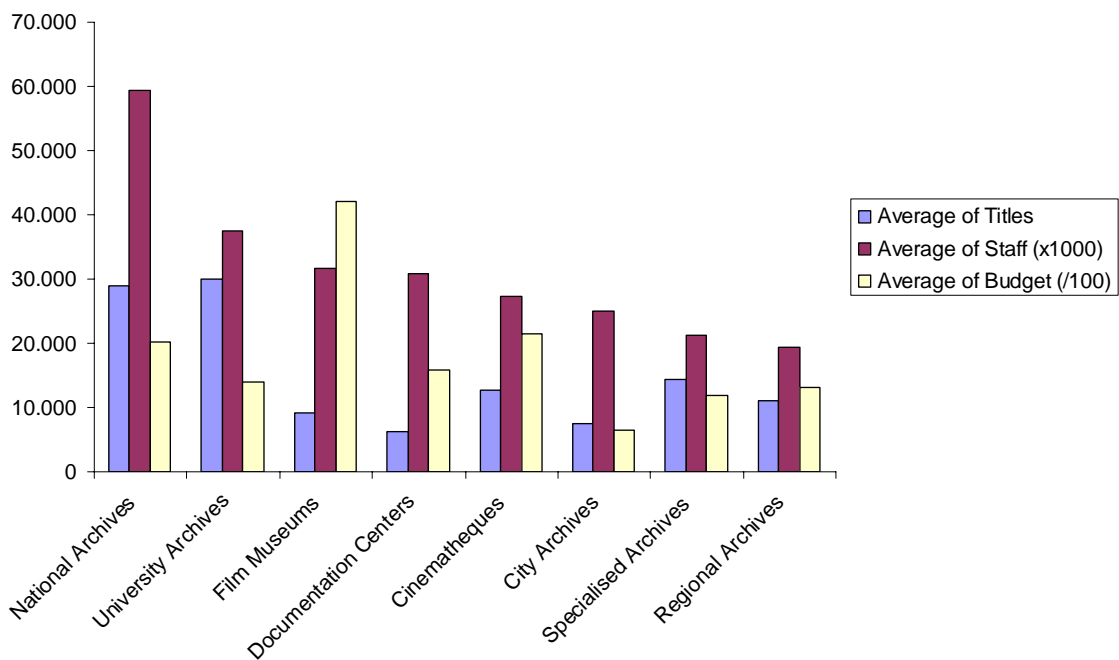
- Technical ratios (relations between titles and prints, prints and reels, reels and footage)...



- Programming data (cinema theatre occupancy rate, annual screenings/number of titles programmed...)



- Cataloguing and documentation data (relations between film collection/computer records, computer records/manual catalogue...)
- Administrative data (relations between budget/collection size, collection size/number of staff, the annual increase percentage of film and video collections, etc.)



Last but not least, I wish to warmly thank all the friends and colleagues who have patiently sent in their statistical data every year. I hope they are not too disappointed with the results presented here, and that they will on the contrary in the future participate further, in even more numbers, in the making of this always renewable cooperative working tool.

Christian Dimitriu
Brussels,
March 2007

Graphs: Ivan Vilaseca Vanoekel