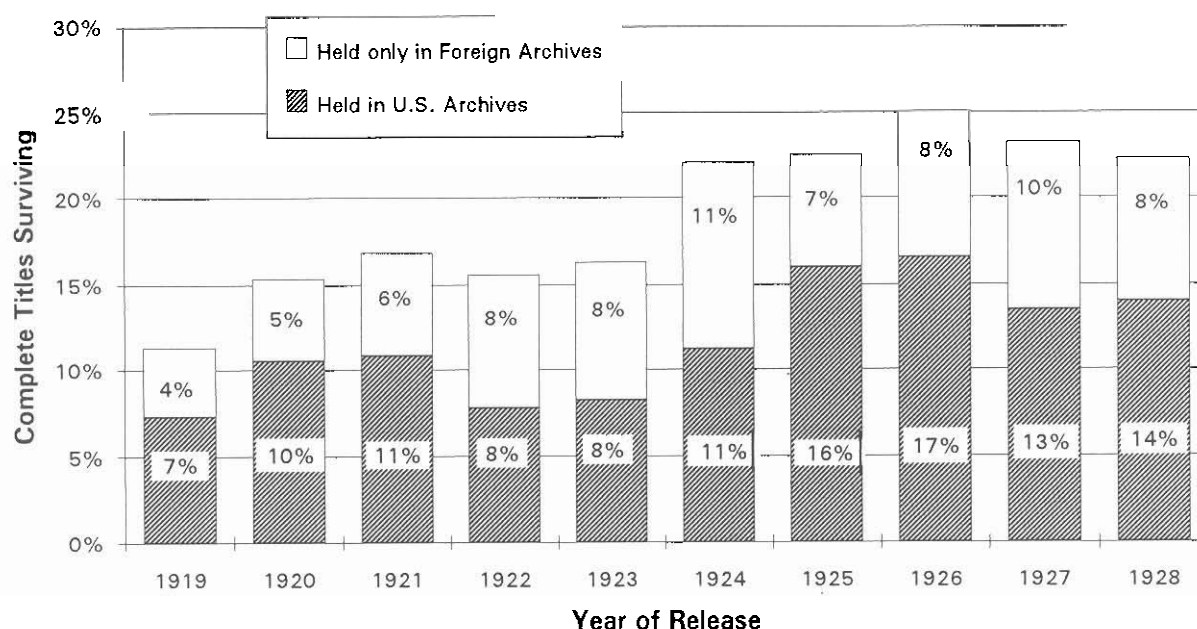


Other changes of attitude, discussed above, might be counted as progress. Among these, the most important are (1) the shift away from quantity measurements toward quality standards in archival laboratory work (and a corollary interest in saving usable nitrate after copying), (2) the increasing understanding of the importance of storage conditions in preservation, and (3) the growing recognition of the value of film types beyond the Hollywood fiction feature and of smaller-scale archives to represent them. If public-sector archivists are understandably reluctant to classify such changes as "successes," that is because each of them brings new problems.



**Figure 11: American Feature Films (1919-28) in U.S. and Foreign Archives<sup>178</sup>**  
(Based on working lists of FIAF-member holdings)

<sup>178</sup> Approximate percentages calculated from unpublished lists of FIAF archive holdings. Of the 846 feature films (of four reels or more) produced in the U.S. in 1918, only about 29 titles survive in complete form in U.S. public archives; approximately 27 additional complete titles survive in foreign FIAF archives. Thus the current U.S. survival rate for 1918 features comes to just 3.4% of total production, with an additional 3.2% precariously held in foreign archives. Because the lists are thought to be somewhat less complete for foreign, than for American, archives, the proportion of U.S. silent features held abroad is probably even greater than reported. For an earlier history of the repatriation of missing American silent films, see Eileen Bowser, "'Lost' Films Are Found in the Most Unexpected Places," *New York Times*, June 25, 1978, pp. D17, 22.