

AGENDA FOR A SMALL PLANET - PHASE TWO

TECHNICAL MATTERS

I. Image:

1. When the film has been edited to the final stage it must be between 45 and 50 minutes long. Some films were shot at 24 frames per second, others at 25 frames per second. The length of 45 to 50 minutes presumes that the film is projected at the speed at which it was filmed.
2. The negative matching process is next. This means cutting the negative to conform with the edited work print (sometimes called 'conforming'). It is advisable to do this using the 'A and B rolls' or 'Checkerboard' matching system.
3. Once a firsttrial print is made from the matched or conformed negative and the timing and colour correction is accepted, a low contrast print for transfer to video tape must be made.

This print should have no titles except for the main or opening title in the original language of production. But no end or credit titles, no titles on maps and no identification or lower-third supers. It should, however, include all effects such as fades, dissolves, freeze frames etc.

II. Sound:

4. First make an INTERNATIONAL MIX. This is a sound mix that contains all sound effects, music, on-camera voices, in short everything that is not narration. This sound track should be full level and should not include 'dips' for the narration, (that is, no lowering of the sound levels in those places where you expect to have narration).
5. Next do an English or French mix. This is mainly for the guidance of those making versions in other languages. However, this mix must be broadcast quality since it may be used for broadcast in those countries that use the sub-titling method of broadcasting films produced in other languages.
6. Next transfer the special low contrast TV print and the two mixes (International and English or French mix) onto a one-inch videotape master. This may be done in either the PAL system or the NTSC system depending on which is used by the host country. Because the UN will later do the transfers from one system to the other (see 8. below), the original one-inch videotape masters must be colour, A-wind Type C.
7. Make one one-inch copy of the completed master video tape, which we will call 'sub-master', and send it to the United Nations to the attention of Peter Hollander, Chief, Feature Production Section, Visual Service, Room 837, United Nations, New York, N.Y. 10017, USA.

8. The UN will transfer PAL videotapes to NTSC and NTSC videotapes to PAL making a complete set of one-inch sub-masters of each programme in both systems. We will then begin to send these sub-masters to every host member of the consortium in either PAL or NTSC depending on need. There will usually be two programmes on each one-hour videotape.

9. As soon as you receive the sub-masters of such programmes, make a videotape copy for your own broadcast and language versioning and either return the sub-master to the UN or forward it to the next host as per instructions from UN.

III Other:

10. In addition to the above the producer must supply the following:

a) a full music cue sheet. (The attached sample comes from Radio Canada and can be used as a guide).

b) a full script in either English or French with clear indications of running time by paragraph. Please indicate the beginning and end of each paragraph as it is recorded on the sound track on the videotape. Use cumulative minutes and seconds not feet or meters.

c) a complete list of all titles (in the original language and the translation in either French or English) that must be added to the film when broadcast. These should include opening or main titles, all written information for maps and charts, lower-third supers or identification supers and end credits. Please try to explain the function of such end credits since the word 'producer', for example, can mean different things in different countries. Also indicate by cumulative running time (as for script above) where the titles begin and where they end.