

Agenda for a Small Planet



TECHNICAL INFORMATION

24 frames
60 cycles

Film Production

It is agreed that original shooting shall be done in 16mm. Where this is not the case special arrangements will have to be made, but since this is the exception rather than the rule, what follows will concentrate on 16mm original filming.

1. Using 16mm colour negative (Kodak or Fuji) the film must be shot at 24 frames per second. This will give the best results even if the film is projected or broadcast at 25 frames per second and will assure the possibility of non-broadcast distribution of the series. Film shot at 24 frames per second can easily be edited and mixed on equipment running only at 25 frames per second.
2. The final edited length of the film should be exactly 1,875 feet or 571.5 meters, or 50 minutes when projected at 25 frames per second and 52 minutes and 05 seconds when projected at 24 frames per second.
3. Since some broadcasters will have to shorten the films to 45 minutes, producers should indicate which 5 or 7-minute sequence can be cut without harming the content of the film.
4. The original negative must be conformed or "matched" in A and B rolls and the required three prints should be timed, colour corrected and printed from the original A and B rolls. These prints should contain no titles or credits of any kind, no names on maps and no lower-third identifying supers for on-camera speakers.

5. The final mixed sound tracks for each film will be on 16mm magnetic tape, to EBU standards. For each film there must be two magnetic tracks: a final mix in the language of original production and an INTERNATIONAL mix. The International mix carries all the sound heard in the film except the voice of any off-camera narrator.
6. Each host must also supply a typed copy of the final script in either French or English with counts in feet or meters to each of the other hosts. In addition to an IMAGES and a SOUND column, this final script should also contain all titles and production credits, names for maps and lower-third identification supers and their location by footage counts so that these can be added to the film in every particular language in the process of versioning.

Distribution among the host members of the Consortium:

What follows are the details for the language versioning of the films for broadcast by the host television organizations. The costs involved in the operations listed below are at the expense of the hosts. All shipping charges are to be collect.

7. Each host will make three silent, colour corrected, timed film prints from A and B rolls of his or her film. Each print will need a corresponding set of 16mm magnetic tracks, as detailed in 5. above.
8. By the next meeting we will have designated one host for each of the three world TV standards (NTSC, PAL, SECAM) as the "duplicator". Each host will send one print of his or her film and corresponding tracks to each of these duplicators.
9. The number of hosts using the same TV standard (NTSC, PAL, SECAM) will determine the number of film to 1" videotape transfers to be made by the duplicator. These videotapes will become the "masters" for the production of language versions and should carry the two mixes (final in language of production and final international) on the two tracks available on the videotape. The cost of making these transfers should be divided equally between the hosts using the same TV standard. One extra transfer must be made for the United Nations so that it can

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undertake the eventual free distribution of the programmes to broadcasters in the developing world.

10. The duplicators will then send one 1" master videotape of each film to each of the other hosts in their standard group, keeping one for their own versioning, and sending one to the United Nations.
11. If there is any music used in the film each producer must supply a music clearance sheet indicating that world-wide rights to the music have been obtained. A music cue sheet should indicate the sources, length used and location within the film of all musical selections.
12. Each host must supply publicity and production stills to each of the other hosts. It is recommended that there be at least three black and white prints and three colour slides for each film, including both production stills of the film team at work and publicity stills of the subject matter and location of the film. It would be best if these photos are distributed when the film prints are sent to the duplicators.

One additional set of prints and slides should be sent to the United Nations Co-ordinating Committee.

Finally, if there are any technical questions concerning any aspect of the production of these films please address them to:

Peter Hollander
Chief, Feature Production Section
Visual Service (Room 837)
Radio and Visual Services Division
Department of Public Information
United Nations
New York, New York 10017