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MOTION PICTURE PRODUCTION FACILITIES OF SELECTED COLLEGES AND UNIVERSITIES

A Survey by the
University Film Foundation
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U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education

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CHAPTER 4

PRODUCTION AND THE PRODUCT

The film, and how it is produced on the university campus, was the subject of an important portion of the survey. Film unit administrators were queried about the kind of production control exercised by the university, types of production, volume and quality of production, and production costs.

PRODUCTION CONTROL

The units operated with a great deal of freedom. If a film stayed within its budget, it was usually not necessary to report expenditures to a university finance officer. Only six reported that prior administrative approval was required before production was begun.

Asked about general university control over films produced for other university departments, seven unit heads replied that there was some control with three offering these explanatory statements: "Control is exercised only in making funds available;" "Films produced must always be consistent with university policy;" and "Films are subject to review by administration." Twenty-three replied that no direct control was exercised by the university administration; the film unit was expected to be able to make proper decisions in line with general university policy.

More control was reported for films made for off-campus sponsors. Nineteen replied that additional university control was exercised in these cases usually through an academic department, although two specified that such control was minimal; only nine replied that there was no control except that such films were required to be consistent with university policies and goals.

One unit head stated that the university retained complete control, through an academic department, of any films made with funds from grants, contracts, or sources other than the regular university budget; another university required that faculty or staff members act as educational consultants on such films. The qualifications most frequently given were that the films made must conform to university philosophy and that they must be educational in character. Usually the decision as to whether or not a particular film is appropriate for the university is left to the head of the film unit.

This places a policy responsibility on individuals who are seldom of policy-making rank in the university hierarchy. While this reflects favorably on the confidence placed in them by their superiors, it would seem wiser to have a formal university policy to which they could refer when called upon to make such decisions.

When asked if they promoted production of films with the rest of the university staff, 17 replied that

they did, 12 replied that they did not, and two replied that they did at times. Answers were amplified in various ways. One said that approval from an academic department was required before production of a film could be started. Another stated that there were not sufficient funds to make it possible to promote production within the university, and another that they already had all the work they could handle without promoting additional production.

Ideas for films may originate with the unit, with individual faculty members, with other departments, with university administration, and with outside sponsors who come to the university film unit for production services.

Sixteen units had staff members holding faculty committee appointments where they may influence the production of films. Of these, five were either on audio-visual or television committees.

TYPES OF PRODUCTION

All the units surveyed were found to be working almost entirely in 16mm, although six were equipped to handle 35mm production, and at least three had completed films in 35mm. Five reported being prepared to release films in 8mm.

All units were able to handle educational and documentary films, newsreels, and camera lectures. In addition, 22 reported that films of a dramatic

nature could be produced.

Sound was usually voice-over narration. However, 35 units reported they produced some sync sound each year and that the amount of sync sound was increasing. Eighteen could prepare voice tracks in a foreign language.

Animation could be produced by 23 of the units. In 1959-60 one unit produced 4,200 feet of animation; one produced 2,000 feet; one produced 1,300 feet; and one produced 1,200 feet. Although a relatively small amount of animation was produced by most, it was rapidly increasing. Total production of animation in 1958-59 by the 11 units which supplied footage figures was 3,530 feet; 18 units reported a total of 12,625 feet for 1959-60, an increase of 360%. All animation footage reported was in 16mm.

Other special techniques at the disposal of units included: slow motion, 14 units; photomicroscopy, 12 units; high speed, 11 units; and time-lapse, 11 units. One unit had three time-lapse set-ups going at one time, although this was admittedly a strain on capacity.

Unit administrators were asked what kind of film they most frequently made. Some specified more than one type, but the one type most frequently named was the educational film, with public relations or informational films for the university in second place. Response was as follows:

Type of Film	No. of Units
Educational	18
Public relations, informational	7
Documentary	5
Athletic	3
Record	3

Type of Film	No. of Units
Research	2
Illustrated sermons; musicals; religious motivation	2
Dramatic	1
Films for use on educational television	1

Although only one listed films for television as the most common type of film made, 18 reported that films were made for use on the university television station.

The following titles, selected from the "Best Films" listing (Appendix B), testify to the diversity of subject matter in university-made films.

Agriculture

Firefighting in Country Elevators

Greater Profits from Beef Cattle

Modern Irrigation Equipment

Mulching with Black Polyethylene

Wind Erosion in the Great Plains

Contemporary Problems

Bunker Hill

Face of Youth

Neighborhood Story

New Born -- Strike One

Their Little World

T.B. Nurse Wallace

Who Kills the Tiger

Art and Music

Color Lithography, an Art Medium

Encaustic

Painting a True Fresco

Projections in Indian Art

Spotlight on Opera

The Story of Chamber Music

Science

Autopsy Technique

Change of Momentum Due to Impulse

Development of a Frog

Geological Influences on Local Plant Distribution

Infrared Spectroscopy

Le Chateliers Principle

Mitosis and Meiosis

Drama and Literature

Black Cat

Macbeth

Story Tellers of the Canterbury Tales

Time Out of War

Wine of Morning

Woodcutter's Willful Wife

Education

Accent on Learning

Better Bulletin Boards

Introduction to Skin Diving

Language Teaching in Context

Magazines to Transparencies

School Days in the Country

Telling Stories to Children

They All Learn to Read

Psychology

Clinical Types of Mental Deficiency

Jung Speaks of Freud

Ulcers at Work

Science

Satellite Orbits

Space Technology

Speech of Stutterers

Social Studies

Communist Revolution

Face of Lincoln

Social Studies (con't)

Locks of Sault Ste. Marie

Long Journey West: 1820

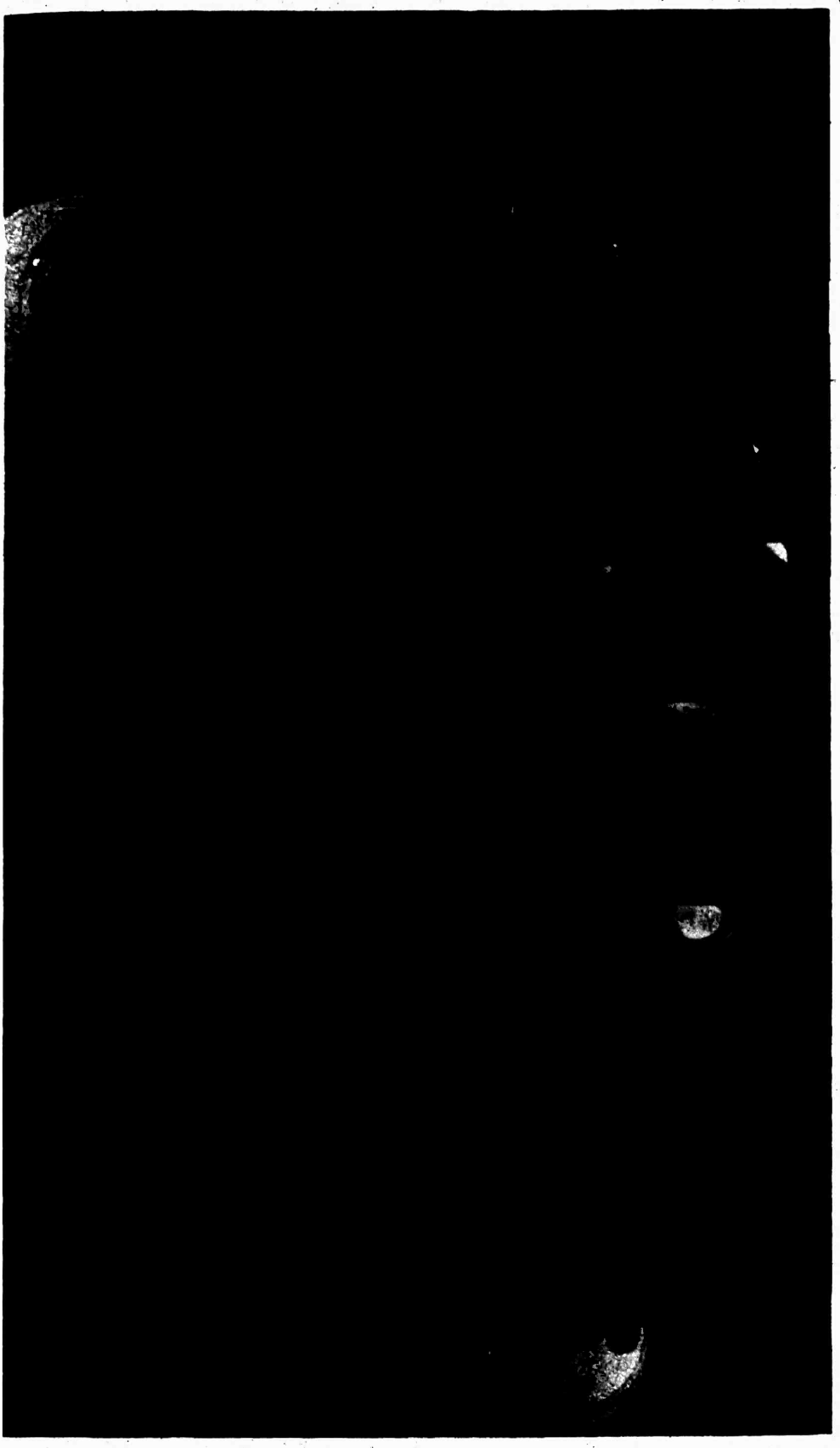
Mastery of the Law

Old Chief's Dance

Report on Costa Rica

Revolution in U.S. Foreign Policy

You in the Union



University of Houston. Color interference microscope Photomicrography Set-up.

While many university-made films are designed for use at elementary and secondary levels, a major portion of production is made up of films for use at the college level or with adult groups. This is consistent with the film unit's primary goal -- improvement of instruction on campus -- as stated by university administrators.

VOLUME OF PRODUCTION

Units were asked to supply total figures for production of various types of films for the academic years 1956-57, 1957-58, 1958-59, and 1959-60. These figures are presented in Table 1.

TABLE 1

Number of 400-Foot Reels Produced by 40 University Film Units

Type of Film	1956-57	1957-58	1958-59	1959-60
Campus instruction, educational, and public relations	509	639	735	623*
Athletic, band, and other record-type	1,959	1,971	2,377	2,608
Total	2,468	2,610	3,112	3,231

*The decrease in production of films in this category for 1959-60 was caused by a decrease in foundation grants for the production of films for use on educational television and a corresponding increase in use of video tape.

Thirty-three reported figures for total volume of production during the life of the unit, amounting to 29,357 reels. Figures for total production supplied by 17 additional units (reported in Chapter 8) add 983 reels, bringing the total number of reels produced to 30,340. In at least two cases, figures were reported as excluding all football and other athletic footage.

Units were asked to estimate their present total yearly capacity for production of educational films. With 37 reporting, a combined total capacity of 1,572 reels was estimated. Taking into account the facilities and known production record of the three units which did not report capacity, and estimating conservatively, an additional 55 reels could be added to this figure, bringing the total to 1,627 reels.

Units were asked to provide figures for the amounts of various types of camera stocks used during the academic years 1957-58, 1958-59, and 1959-60. Total footage reported by 38 units was:

1957-58	1,752,900 feet
1958-59	2,257,200 feet
1959-60	2,533,270 feet

A detailed breakdown of these figures is reported in Table 2. To these totals should be added the amounts reported by the 17 additional units (reported

in Chapter 8). Ten of these additional units reported a total of 114,600 feet of camera stock used in 1957-58; 12 reported a total of 123,800 feet used in 1958-59; 14 reported a total of 232,800 feet used in 1959-60. This brings the total footage used from 1957 to 1960 to 7,014,570 feet.

TABLE 2

Total Footage of Camera Stock Reported by 40 University Units

Manufacturer	Number	Description	1959-60	1958-59	1957-58
Eastman Kodak	7231	Plus-X Negative	375,500	333,600	131,900
Eastman Kodak	7233	Tri-X Negative	94,200	118,500	117,700
Eastman Kodak	7276	Plus-X Reversal	577,600	738,400	546,200
Eastman Kodak	7278	Tri-X Reversal	397,800	236,000	328,700
Eastman Kodak	7255	Commercial Ektachrome	504,420	344,700	91,200
Eastman Kodak	5268	Kodachrome Commercial	21,100	107,300	209,900
Eastman Kodak	7257, 7258	Ektachrome ER	23,600	--	--
Eastman Kodak	5263, 5264	Regular Kodachrome	28,500	23,100	24,800
Eastman Kodak	7230	Background X	150,000	150,900	106,000
Dupont	930	B/W Rapid Reversal	56,050	40,000	38,000
Dupont	931	B/W High Speed Rapid Reversal	239,300	150,000	148,500
Dupont	936	B/W Negative	50,000	--	--
Anaco	231	Anscochrome	8,000	4,000	10,000
Anaco	242	Professional Anscochrome	5,500	7,500	--
Anaco	225	Super Anscochrome	1,700	3,200	--
		Total footage used	2,533,270	2,257,200	1,752,900

Editing Bench
University at Michigan

Thirty units supplied figures for the age of the unit. Those ranged from six months to 30 years, with a median of nine years.

COST OF PRODUCTION

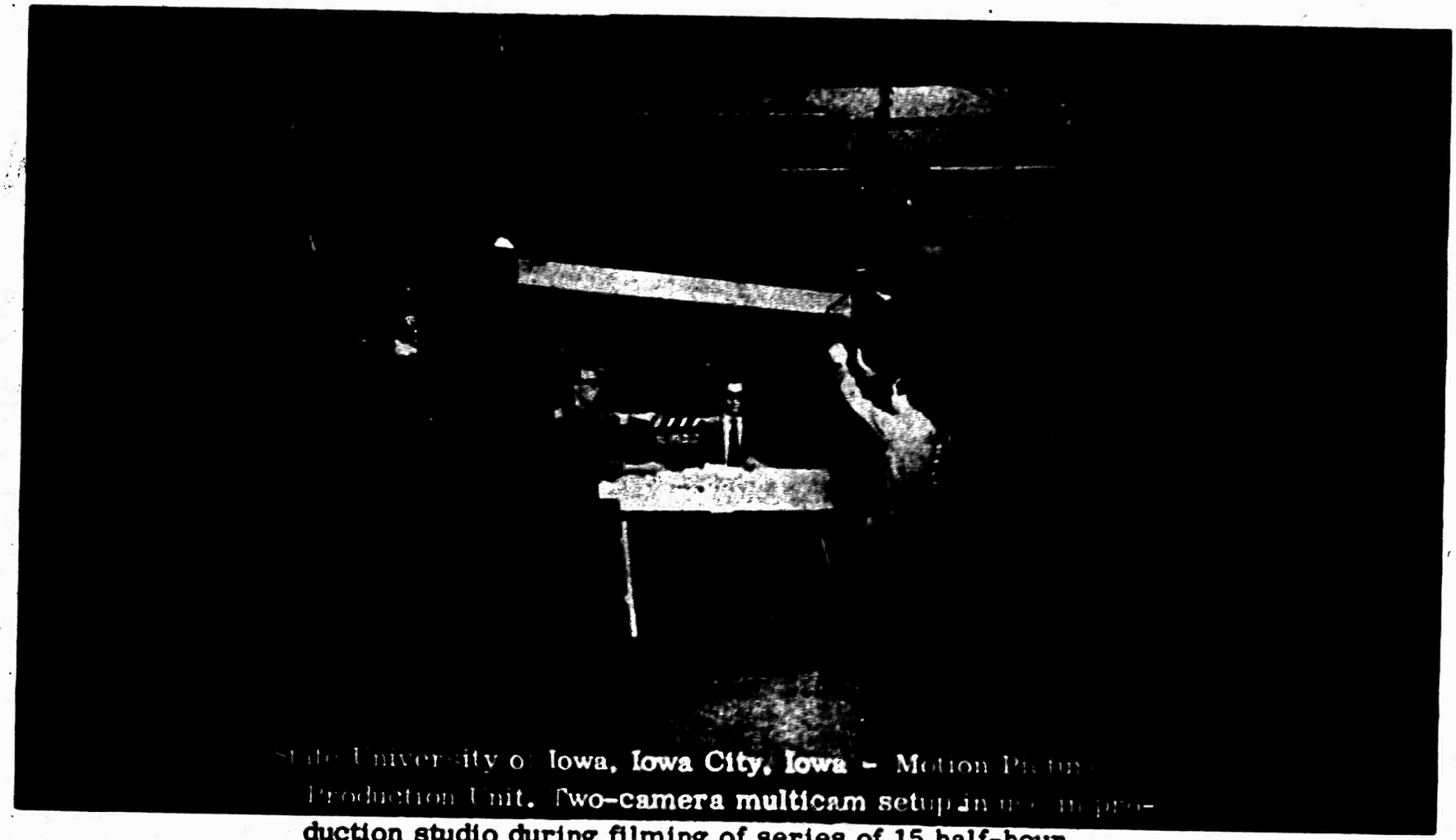
Units were asked what they would charge both for films produced with university or with extra-university funds. Three types of films were specified as follows:

Type #1

One 10-minute reel of television-type shooting (that is, straight film recording of a lecture demonstration using one sync camera and one wild camera from set positions). Synchronous sound throughout. A minimum of lights. No script other than a run-through by the lecturer to show you what he is going to do and where. Shooting done on location in the laboratory or classroom with no costs for sets. Straight end-to-end editing with no opticals except dissolves. No work print; editing done with camera original and magnetic sound track. No travel or subsistence expenses. Only the simplest and cheapest title cards. One black and white answer print from original delivered to client.

Type #2

A straight educational, or how-to-do-it, 10-minute reel, in black and white, with voice-over narration, head and tail library music, and adequate scripting for this type film. Shot on location in the immediate



State University of Iowa, Iowa City, Iowa - Motion Picture Production Unit. Two-camera multicam setup in use in production studio during filming of series of 15 half-hour shows on the use of the slide rule.

area (no travel or subsistence expenses involved) with adequate lighting for a location such as a classroom. Editing, using work-print and opticals as needed. Five good-quality titles with art work or photographic backgrounds. Library music with world wide distribution rights. One black and white print from original.

Type #3

An A-1 production. One 10-minute reel in color, with both location and sets used. Two sets involved --a classroom and a student's room at home to show good study situation. Combination of sync sound and voice-over narration with sound effects; library music throughout with world-wide distribution rights. Complete treatment and script. Four or five actors capable of acting parts assigned to them. Good lighting. Editing from workprint with a full range of optical effects as needed. Five high-quality titles. One color answer print from inter-negative.

One unit supplied figures only for films made with extra-university funds; six supplied figures only for films made with regular university funds; seven did not supply cost figures. It is known from other interview items that some units do not charge campus departments for film production services, and that some do not make their services available outside the university.

There was tremendous variation in what the units

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charged for their film production services. This can be attributed partly to the wide variations in budget practices. In some cases, the unit charged only for salaries, while others charged full costs including salaries, or even full costs plus a mark-up for overhead.

There are, of course, considerable differences in actual costs. Some units used a two-man crew and transported equipment in a crew-member's personal car. Other units did extensive pre-production planning which was charged to production, rented transportation and equipment, hired an electrician off-campus, and used a five- or six-man crew. Factors such as these account, at least in part, for the wide range in cost.

It is to be feared, however, that some units have not made a careful analysis of their costs and, therefore, really do not know what their costs are or how much they ought to charge. The investigator thinks that the median costs are much nearer the true costs than that represented by the range. Inspection showed that those units which maintained the best records and had the most experience tended to cluster around the median.

TABLE 3

Charges for Film Production Services

Per Reel

Film Type	Sponsor	Range	Median	Average
#1	University Funds	$ 50 - 1,500	$ 400	$ 436
	Extra-University Funds	125 - 5,000	500	820
#2	University Funds	200 - 5,000	1,000	1,444
	Extra-University Funds	500 -10,000	1,900	2,280
#3	University Funds	400 -10,000	2,500	3,477
	Extra-University Funds	800 -20,000	4,150	5,323

QUALITY OF PRODUCTION

Each film unit was asked to nominate the ten films that it considered to be its best. This list appears in Appendix B.

Each was also asked to list those of its films which had been accepted for showing at film festivals and competitions in the United States and abroad, and to indicate which had received awards. Twenty-one units listed a total of 138 films which had been shown. This listing, with notations of awards won, appears in Appendix C.

For many of the major film festivals, competition for acceptance for showing is keen, and films of all types, made by the festival-conscious producer on budgets ranging from the "shoestring" to the "colossal" are entered. Acceptance for showing at a major festival is an honor, even when no formal award or prize is won.

A continuing objective of the University Film Producers Association is the up-grading of films produced by its members. As a whole, university units are quality conscious, striving to make films that are educationally sound, of high technical quality, and that make best use of the motion picture medium. The fact that 21 universities had entered films in festivals and had won a respectable number of awards indicates that many of the units are able to compete quality-wise with other producers.

"The Reading Period, I," a teacher observation film showing methods of teaching reading at the third grade level.

CHAPTER 5

STAFF OF THE FILM UNIT

No factor affects production more immediately or more widely than the quality of the staff.

One imaginative, experienced film-maker can raise a unit to superior caliber; loss of one man can reduce a small unit to mediocrity, or worse.

Personal observation, an unscientific but nevertheless fruitful method of investigation, reveals that people who are attracted to the university are likely to be more interested in personal satisfactions derived from work which they think is significent than they are in financial return, so long as financial return is basically adequate. This is true in university film production, as it is in academic teaching and research.

One feature of university film production that attracts certain individuals is the extreme range and variety of subject matter of the films produced. One man reported that he returned to the university field after leaving it for an industrial film unit, because the industrial unit failed to offer the intellectual breadth which to him was more important than the increased salary.

Individual data sheets were secured from 182 out of the total of 225 professional staff members

reported by all units. The additional units as reported in Chapter 8 accounted for another 42 individuals who were not asked to fill out data sheets. Individuals in this smaller group of 17 institutions spent varying amounts of time in making films, and their major responsibility frequently was teaching in an academic department.

EDUCATIONAL BACKGROUND AND EXPERIENCE

If any generalization can be made about the educational backgrounds of university film-makers it is that they are diverse.

Undergraduate degrees, in fields ranging from accounting to zoology, were reported by 142 of the 182 who filled out data sheets. The largest number of degrees in a single field was 20 in film production. Fourteen had degrees in speech, or in speech plus a related field. Nine had degrees in education and six in journalism. The rest of the degrees were spread across 40 different fields, with four the largest number reported from any other field (art, chemistry). In addition, 18 either had some college study or were currently working on bachelor's degrees.

Of the 20 individuals reporting undergraduate degrees in film production, six stated that they were currently working toward an advanced degree in film. Two of the 20 had already obtained a master's in film and a doctorate in a related field.

Of this 20, nine had responsibilities primarily in administration, six had teaching responsibilities, two had responsibilities primarily in production, two combined teaching and administration, and one combined teaching and production.

Seventeen reported master's degrees in film production and one reported a certificate (comparable to the master's degree) from the Institut des Hautes Etudes Cinematographiques in Paris. Of these, seven had teaching as a primary responsibility, three combined duties in teaching and production, four had duties in general film production, one combined teaching with administration, one combined production with administration, one was an editor, and one a sound engineer.

In addition, 18 reported master's degrees in progress, with nine stated to be in film.

Eleven reported doctor's degrees. Where area of specialization was specified it was usually education (including audio-visual), although two were in communications. In addition, five doctor's degrees were reported in progress, all in education (including audio-visual).

Five people reported art school training, and one had studied at a film and television institute.

Forty-two reported that they had taken formal courses in film production, ranging from one, or

a few, to a complete sequence within an audio-visual program.

The greatest concentration of film degrees was at the University of Southern California and the University of California at Los Angeles. Together they accounted for 11 undergraduate and 10 graduate degrees.

From the educational backgrounds reported, it is apparent that the universities are not employing mere technicians. Of all the job categories, the sound engineer was most likely to have straight technical training and experience -- as might be expected from the nature and requirements of this particular field.

The film making experience of the staff members varied as widely as their educational backgrounds. There were some whose entire experience with film production had been at a university unit, frequently the same unit at which they were currently working. Others had made films on a free-lance basis or had acted as independent producers. Many had worked in commercial or industrial units, and in a number of cases lengthy experience in major Hollywood studios was reported, usually by individuals involved in teaching programs in the Hollywood area.

Most of the people working in university units had been trained on-the-job, either at a university or in a commercial film company. A major source of formal training reported was the Armed Forces,

with 31 individuals reporting film production or photographic training and experience during military service.

As a whole, most of the film staff felt that in a university unit they had the opportunity to make the kind of films for which they were best qualified and in which they were most interested. Where a degree of dissatisfaction was expressed, it was not with the university as a place to work, but with the lack of opportunity to make more films of a strictly creative or experimental nature.

This is not a peculiarity of film people; it is common to creative people in all fields. The university tends to attract people who desire an opportunity for more personal creativity than would be possible for them in a commercial setting. Inevitably, the pressures of teaching, limitations of budget, and participation in normal university acttivities affect both the nature and extent of the research, writing, painting -- or film making -- of the individual.

ACADEMIC RANK AND TENURE

Of the reporting units, 27 indicated a total of 84 persons holding academic rank.

Individual data sheets were not obtained from all 84. From those obtained, the following breakdown of rank was drawn:

Professor	3
Associate professor	5
Assistant professor	21
Instructor	19
Lecturer	8
Teaching associate	2

In all cases, where staff reported tenure, it was at institutions also reporting that staff hold academic rank. In three cases, academic rank without tenure was reported.

It seemed that in granting academic rank, the universities regarded the film staff on the same basis as the art and music staff where recognition is accorded to ability and performance, and professional competency is not necessarily related to academic degrees.

SIZE OF UNITS

The units reported a total of 383 staff members employed. Of these, 174 were full-time professional staff and 51 were part-time professional staff. The remainder were apprentices, graduate assistants, student employees, secretaries, and other non-professional staff. One unit reported a total staff of 62, and one of 50. The others ranged from one to 21, with a median of five and an average of seven. The number of full-time and part-time professional staff is reported in Table 1 and Table 2.

TABLE 1

Full-time Professional Staff

No. of units	Staff size
4	1
8	2
4	3
4	4
1	5
3	6
3	8
2	9
1	10
1	11
1	12
1	13
1	15

Median: 4 Average: 5

TABLE 2

Part-time Professional Staff

No. of units	Staff size
7	1
6	2
2	3
5	4
1	6

Median: 2 Average: 2

Seven units reported a total of 11 apprentices training on-the-job. One unit reported a combined total of 37 apprentices and student employees. Twenty-seven reported that they used student employees, with one using as many as 45 and three using them "as needed." The number used by others ranged from one to six.

Nine units reported a total of 14 graduate assistants. The scarcity of graduate assistantships re-

flects a major problem of the teaching programs in film production. Demands for well-trained young staff are increasing in the educational, commercial, and industrial film production fields, as well as in television. With so little help available in the form of assistantships, fellowships, and scholarships, the interested student with talent but inadequate financial resources is forced to turn to other areas of specialization.

STAFF SALARIES

Salary ranges were so wide, that it seemed advisable to amplify them by providing figures for the average beginning and top salaries for each category, and for the median beginning and top salaries.

In some cases, a single salary figure, rather than a range, was reported. These are reported separately in Table 3.

It should be remembered that in most university units, each staff member performs more than one function. It is unusual for a unit to have a man who only directs, or only edits, or only records sound. Job classifications are not so neatly categorized in practice as the salary table might make it appear.

TABLE 3

Staff Salaries

Job Category	Number of Responses	Range of Salaries	Average Beginning Salary	Average Top Salary	Median Beginning Salary	Median Top Salary	Only one Figure Reported[1]
All categories have same salary range	12	$ 3,500 - 12,000	$ 4,608	$ 7,635	$ 4,000	$ 8,112	$ 4,800; 6,120
Writer	11	4,000 - 10,000	5,788	7,675	6,000	8,000	6,000
Director	13	4,380 - 12,000	6,163	8,110	5,900	7,650	8,000
Writer-director	17	4,000 - 12,000	5,662	7,500	5,100	7,000	6,500; 7,500; 8,500
Cameraman	20	4,000 - 8,112	4,954	6,500	4,700	6,500	2,800; 5,200
Assistant Director	4	4,000 - 7,008	4,327	6,167	4,000	6,000	6,000
Assistant Cameraman	6	3,500 - 5,800	3,992	4,986	4,272	5,196	6,000
Editor	12	3,840 - 8,000	4,902	6,653	4,900	6,780	5,200; 6,000
Soundman	13	3,500 - 7,008	4,762	6,114	4,700	6,000	--
Lab. Manager	3	4,500 - 6,500	5,000	6,233	5,000	6,500	--
Unit Manager	11	4,000 - 9,800	5,520	7,438	5,350	7,720	5,000; 6,000; 9,800
Producer (coordinator, production supervisor)	8	5,500 - 12,000	6,455	9,014	6,000	9,000	6,200; 7,000

[1] In some cases, a single salary figure was reported, rather than a range from low to high. These are listed separately and were not used in figuring the average or median.

FRINGE BENEFITS

Film production personnel seemed to be generally regarded as an integral part of the university family. It was only in the matter of tenure that their position might be regarded as unfavorable. This is undoubtedly because at many universities tenure is accorded only to academic personnel.

BENEFITS

	Yes	No
Tenure	18	15
Insurance	38	0
Retirement	38	1
Sick leave	38	0

Other benefits mentioned by one or two units were sabbatical leave, campus privileges (book-store discounts, reserved parking), and medical and hospitalization benefits.

INDIVIDUAL SCREEN CREDITS

The question of whether a university unit should or should not give individual screen credits was a burning issue during the early history of the university film movement. It no longer seemed to merit such attention, for 35 reported that they give such credit (although 5 qualified by adding "occasionally"

or "rarely"). Only 5 said they did not give individual screen credits.

ANNUAL LEAVE

In all units reporting, staff received annual leave, although there was a good deal of variation in the amount given.

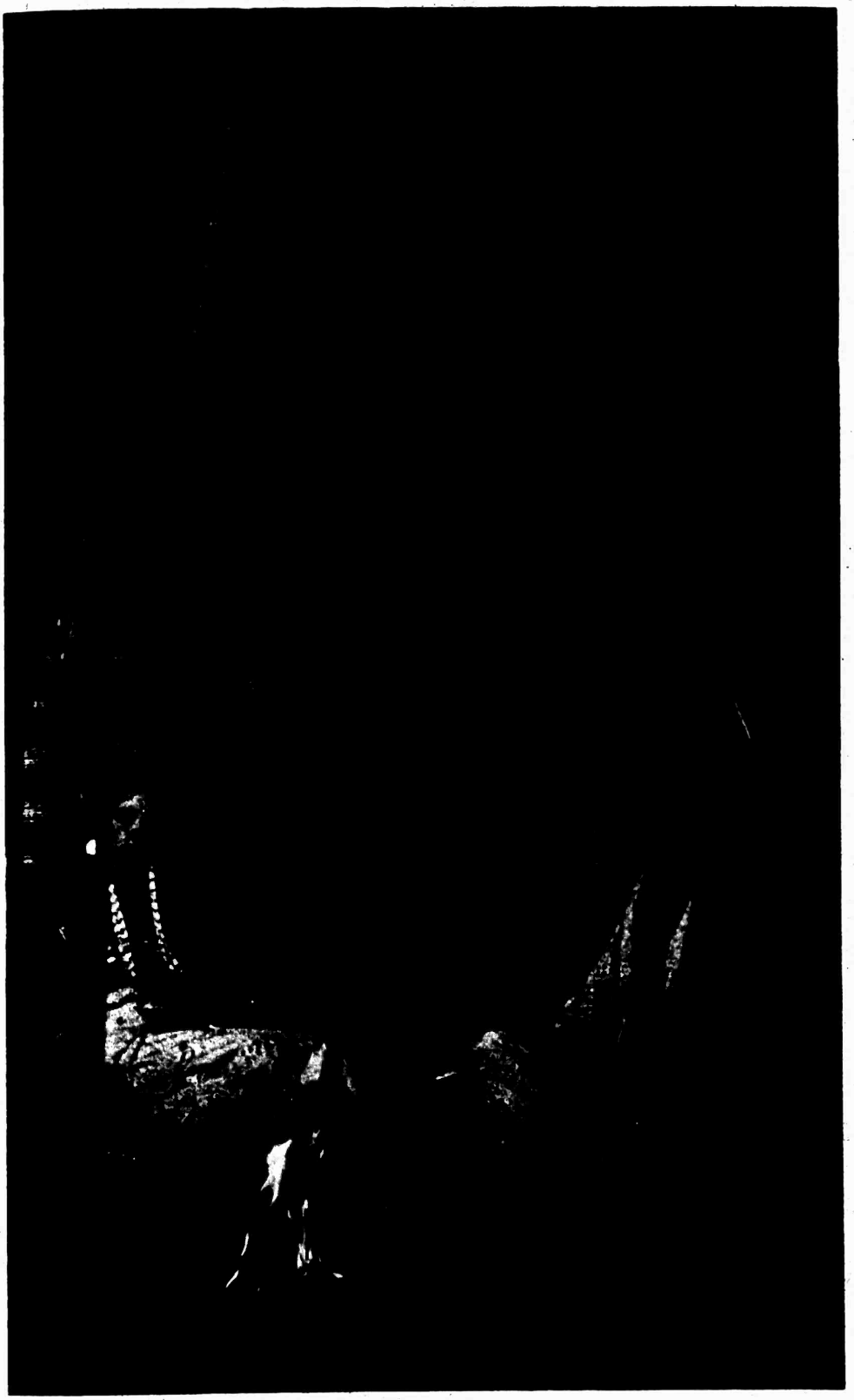
Fourteen units gave one month (or 30 days or four weeks); five gave two weeks or the equivalent in working days; one gave five weeks; and one gave academic staff three months while non-academic staff had one month. Most of the rest granted annual leave on a sliding scale, from two to four weeks, depending on length of service.

In most cases the annual leave policy for film staff was the same as for other university staff, either academic or administrative.

USE OF FREE-LANCE PRODUCTION TALENT

Just under half of the units made some use of free-lance talent. Script writers were used most frequently, with directors, editors, cameramen, sound recordists, and animators used about equally.

One of the units which reported it did not use free-lance talent said that it would do so if such talent were available.



University of Oklahoma. A scene from one of the Indian Cultural Film Series. Shown are Gladys and Reginald Laubin

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Several units which were located near large centers of commercial production pointed out that it was not necessary for them to maintain a large permanent staff, nor to have extensive equipment, because staff, equipment, and studio facilities could be rented from time to time as needed.

USE OF OTHER UNIVERSITY DEPARTMENTS

Virtually all of the units called on other university departments for assistance in narrating, in composing and performing background music, for art work, for technical advice, and in some cases for designing and building sets. The art and music departments were most frequently listed as used, but other answers make it clear that the university unit can call on any department whose assistance is needed on a particular film.

Practically all of the units used university staff as film performers, either to do their own jobs in a film or because they look a part. Where actors were needed for parts requiring some dramatic ability, the unit often called on the speech and drama departments to fill these roles.

The fact that all the resources of the university are available to the film staff is a unique advantage of the university production unit. Machine and carpentry shops, as well as other departments, provide facilities and cooperation that help in solving the problems of production. Most important is its access to subject matter authorities in many fields.

USE OF EDUCATIONAL AUTHORS AND ADVISORS TECHNICAL

The use of educational authors and technical advisors on films of an educational or technical nature is characteristic of university units.

All units stated that advisors were used, with 12 adding "always," and 23 saying "usually." Both off-campus experts and university faculty and staff members were used in this capacity, although it was more common for the advisors to be drawn from the university family.

Advisors were called in for script research, during shooting, for screening of rough cut, for narration review, for approval of answer print, and as otherwise needed according to special requirements of a particular film.

Advisors were seldom paid for their services on a film. Only 13 units indicated that payment was ever made, and of these only one said that payment was usual. The others qualified by adding "sometimes," "rarely," or "seldom."

Where payment was made, there was no set rate. In one case, payment of $200 to $400 per film was made; one indicated payment of $125 per reel to $400 per film; one said payment ranged from $100 to $200 per film.

Of the units which indicated no payment made for these services, one said that a print of the film was given to the educational advisor.

It was not common for the advisors to receive released time from other duties while working on a film. Of the 10 units which replied that released time was granted, 5 qualified by saying "some," "usually some," or "possibly."

It should be mentioned that this is contrary to the common practice in educational television where educational staff is given released time and, in many cases, are paid additional salary.

Only 14 units reported that faculty received university recognition for film work as they did for other types of publication, and one pointed out that although recognition was given, it was "not the same" as for more traditional kinds of publication. Work on a film was generally not regarded as research, but rather as public service or service to the university, and as such was valued by university administration even though the value placed on it was different from that given to an article published in a professional journal or a report on indépendent research. Credit given by university administration tended to be to the film unit as a whole rather than to individuals. As more and more faculty members become involved in the production of film series, there will probably be an increased recognition of the amount and caliber of the work

they are required to do as educational authors and consultants.

In only three cases were royalty payments to educational authors or technical advisors noted. One of these was qualified by "rarely" with no established precedent for the amount, and one said that the rate varied. In one case, a royalty fee was being paid on one film only. Reaction to the advisability and possibility of paying royalties was predominantly negative, with one unit adding the comment, "Never."

Being an educational author or technical advisor too often brings only personal satisfaction to a dedicated educator. Under such conditions it would be difficult to obtain the services of an outstanding authority over an extended period of time, no matter how convinced he might be of the value of films.

Committees of consultants were used from time to time by 25 of the units. From the additional comments, it was clear that committees were used only when it could not be avoided. Three typical comments were: "We try to avoid." "When forced to." "Not if we can help it."

Every unit from time to time used its own staff as film performers. Usually these individuals received no additional pay for their film appearances. Where they were paid (only 11 cases), there was no standard rate. Payment varied from $25 to $200 per film, $50 to $100 per film, $200 to $400 per

film, and $1.50 to $2.50 per hour. Narrators were paid by the reel (about $25.00) or by the day (about $20.00). To pay or not to pay, and the amount of payment, was determined by the amount and source of the budget for the picture and the extent of the role played by the staff member.

STATURE AND ACCEPTANCE

A number of the unit administrators expressed concern about the place occupied by their staff in the university hierarchy. This was particularly true in units which were not connected with an academic department.

A film unit which wants to increase its stature and acceptability with academic departments must accept for itself the standards which ordinarily apply to academic departments. This means that the film unit must look for staff with both professional film qualifications and academic degrees. It must vigorously encourage its staff members to work for, and obtain, advanced degrees. It must recognize as valid for its staff those criteria for promotion which normally apply to faculty members. Only by accepting academic obligations and responsibilities will the unit achieve academic recognition and privileges.

University of Oklahoma. "Boredom at Work."

CHAPTER 6

DISTRIBUTION OF FILMS PRODUCED

One of the most disturbing aspects of the university film production picture, as identified by the survey, was the limited distribution of the films made.

Many excellent films -- some of which have won awards at national and international festivals and competetions -- have sold as few as a dozen prints, and a total sale of 20 prints may be regarded as a large volume by some units.

This becomes even more disturbing when some of the producing units state that they are satisfied with their present distribution.

Such small distribution is caused in part by the very nature of the university. Because of its educational and non-profit orientation, there has been little pressure for recovering the costs of film production through print sales. Many of the units started as small operations, and although they have grown and their volume of production has increased, neither the university administration nor the unit has recognized the potentiality of distribution. Responsibility for this does not always rest with university administration. In many cases, the head of the film unit has not given attention to distribution, or has failed to present the case for distribution to university administration.

The university, when considering film distribution, might well examine the experience of the university press which makes available to the serious adult reader those books which advance knowledge but which are not commercially attractive. The potential readership of such books may be relatively small. Nevertheless, this type of publication is regarded by the university as an obligation to scholarship and research. Over the years, the university press has demonstrated that by using professional marketing techniques it can reach a much greater number of its potential readers. Broadening its sales base reduces the amount of subsidy the press requires from the university, and makes it possible to enlarge its publication program.

The university film unit is in a somewhat similar situation. Frequently its product is of a type which will never have a large sales volume. However, the potential volume is almost certainly greater than that which can be achieved with the part-time, amateurish marketing practices now prevailing at most universities.

Administrators should realize that off-campus sale of prints offers a means of recovering a part of the cost of producing certain films which are needed for instruction on their own campuses. It also helps to support expansion of the on-campus film services they are able to offer for purposes of teaching, recording, and research.

Part of the failure to distribute widely can also be attributed to the fact that print marketing activities are usually secondary to duties in production, or to the routine of operating a campus audio-visual service.

Where the film unit does handle its own distribution, staff members are so involved in production and their interest so centered on production that distribution becomes a chore, a barely necessary evil, using up time and money that most filmmakers would prefer to devote to production. In cases where print sales are handled by the audio-visual service or film library (as it frequently is), distribution is still a side-line. The staff actually knows little about effective marketing techniques; there is neither time nor money for developing mailing lists, for advertising, for offering a really good preview service. One announcement may go out to 300 of the extimated 5,000 film libraries in the United States -- and everyone concerned is pleased with the distribution system! Some units do not even send out announcements.

A secondary reason for the meager efforts at distribution is that university fiscal policy is frequently such that returns from film sales accrue to the general fund and are not available to the producing unit either for additional production or personnel or supplies. As a result, efforts in marketing actually are a drain on production time and budget, however useful the income might be to the university.

It is plain that far too little attention has been paid to the problems of marketing and distribution. Only 17 universities reported a staff with specific duties in distribution. A total of 40 persons were involved on a part-time basis, and 19 full-time. Of the 19 full-time people, ten were at one institution.

In most of the units, distribution is handled either by the production staff, by the audio-visual service of which the film unit is a part, or by the film library. The direct-mail announcement was the most frequently mentioned method of publicizing films. Only eight indicated that advertising space in appropriate publications was purchased. Only six indicated that news releases were sent out. (Consider, then, the statement of one very successful marketing specialist: "News releases to subject matter journals are our best single source of preview requests.")

Eleven stated that distribution arrangements were made with other organizations, usually a commercial film company, with a royalty on print sales paid to the university. Fourteen different distribution agents were named. Only one was named by more than three universities. There was so much variation in royalty figures that it was apparent that there is no standard royalty rate. Rather, the royalty is agreed on as a result of negotiation in each case, with the university uncertain of what would be a fair amount for it to request.

Bob Jones University Make-up and Hairdressing Rooms at
UNUSUAL FILMS studios.

On the other hand, five universities demonstrated that with adequate publicity, aimed at and reaching the appropriate audience, and with business-like sales procedures, the full sales potential can be approached. In some cases, as many as 500 prints of a single title have been sold. One one-reel color film has grossed $50,000. A four-title, six-reel color series in biological sciences has grossed more than $125,000. The effect that sales income of this magnitude would have on budgetary support from university administration can be imagined. It would provide a method of recovering, partially or wholly, the cost of educational production from sources outside the institution's own budget -- income to plow back into financing future production, expanding facilities and services, or conducting research in film production and communication techniques.

There seem to be three major factors which are prerequisite to good distribution:

1. Knowledge of effective marketing techniques. Distribution costs money. A recognition of the relationship of expenditures for marketing and income from sales is a necessary first step in planning for distribution.

   It is essential to know how to identify and how to reach the potential purchaser or user of a particular film. It is equally essential to know how to make best use of the various media for publicizing film.

2. Staff with specific duties in marketing. Distribution is a field distinct from production, one requiring special abilities and techniques. Good distribution cannot be a hit-or-miss thing. Staff is needed with interest and skill in, and definite assignment to, this specialized field.

This does not mean that no distribution can take place before special staff can be assigned to it. Planning for distribution should be a part of planning for production.

3. Films in sufficient number to make marketing economically feasible. Many urgent projects compete for the university dollar. No university can afford to set up a really professional marketing system until it has a number of films to sell and can bring the per film cost of marketing down to a reasonable figure.

These three factors are evident in the programs of the few universities which have approached the distribution problem in a professional and business-like manner. Each has a definite, systematic plan to promote the sale of films. All now have a sufficient number of films to distribute to justify a full-time marketing set-up. Qualified staff are assigned to prepare brochures and announcements, to develop and keep up-to-date mailing lists, to plan and purchase advertisements in appropriate publications, and to see to it that films are reviewed and previewed. All of these units offer a regular

preview service to the prospective purchaser, either through their own organization or through a connected film library or audio-visual service.

It is apparent that considerable capital is required to operate a marketing organization of this scope. More than $1,000 may be tied up in preview prints of just one film. It should be pointed out, however, that the marketing program should grow up with the production unit. When the unit is small, marketing activities can be small; as the number of films produced increases, the marketing program should also increase.

The prime requirements are that marketing receive the specific attention of a knowledgeable person who has this as his sole responsibility, and that part of the return be plowed back into the marketing organization.

It is estimated that there were 1500 educational films produced in the United States in 1959 and 1600 in 1960.[1] During the academic year 1959-60, the 40 university units, whose activities make up the major portion of this report, reported the production of 623 reels of educational films. While these figures are only roughly comparable, it would appear that university units account for at least 40% of the total production of educational films.

[1] "Non-Theatrical Films --Interim Report No. 2." John Flory and Thomas Hope. Journal of the Society of Motion Picture and Television Engineers. Vol. 70. No. 1, January 1961.

In spite of this volume of production, at present the university-made films are reaching only a small portion of their potential audience. Many of the films are high-quality productions, both aesthetically and as teaching materials. There are certain of them which would have wide appeal if they were publicized with the appropriate consumer; for example, there are certain films in agriculture which would be of value to all agricultural agents, and to every farmer in the United States who carries fire insurance.

Planning for distribution ought to be a part of administrative planning for production. The university should realize that during the first years of a film unit's operation there can be little income from marketing. At first there will be only a few films to market, too few to justify spending much money on distribution. However, from the very first there should be a definite budget for distribution, with a planned pattern for growth that will keep pace with the growth in the number of films produced.

The university units should give their combined attention to the problems of distribution -- problems which will assume even more serious proportions as the volume of production increases. Additional and more intensive research might well be undertaken to assist institutions in deciding whether to undertake distribution themselves or to use the services of an outside, commercial distributor, and to help them determine what constitutes a fair royalty.

A number of universities have made distribution agreements with commercial film companies, and some have been well pleased with the results. However, commercial companies are most likely to be interested in distributing films for which they foresee a sizeable demand. This leaves the university with the films which are more difficult to market, when it is not prepared to distribute even the films which are easy to market.

There are several projects the universities might undertake as a group to improve the effectiveness of their distribution.

One is a combined catalog, issued quarterly or semi-annually, listing and describing all films produced by university units. An extensive mailing list for this catalog should be developed, to include such categories as audio-visual directors, public and university libraries and film libraries, departments of education, federal and state agencies, supervisors of subject matter areas at various levels, specialists in areas such as guidance and special education, and others concerned with the location and use of appropriate films.

Another is a system of cooperative distribution under which the participating units would actually set up a joint marketing organization specifically designed to serve their special needs. Cooperative distribution would make efficient marketing possible, and would assist in solving the problems of the uni-

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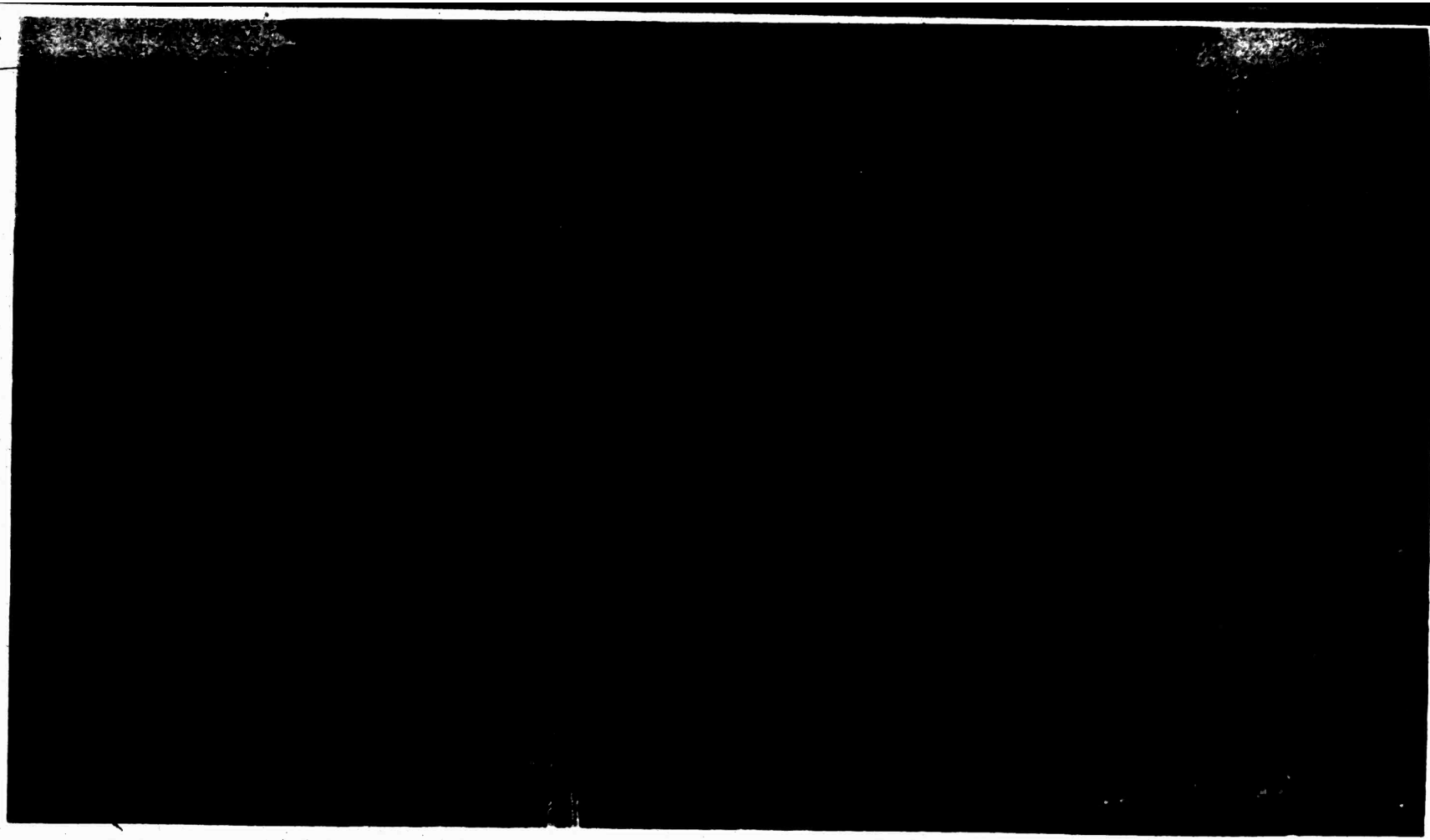
versity which has only a few films to market, and therefore cannot afford to set up a good distribution system on its own.

As matters stand at present, both projects would undoubtedly require subsidy from outside sources, at least in the initial stages.

There is probably no other activity that would stimulate university production to as great a degree as the creation of an effective marketing system for the films produced.

The additional revenue which would result from energetic selling of release prints would materially assist in underwriting the costs of producing teaching films, particularly those at the college level. This would serve to improve instruction not only on the campus where the film originates, but also on other campuses where there are similar problems and needs in instruction.



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Iowa State University. Series for training volunteer fire companies in fire-fighting techniques

CHAPTER 7

TEACHING PROGRAMS IN FILM PRODUCTION

Investigation of teaching film production was not a purpose of this survey; however, some information was collected, because at a number of units staff members have duties in both production and teaching, and the same equipment and facilities are often used for both purposes. Such information is included here in order to provide a complete picture of the status of the non-theatrical film at a number of American universities; in some cases discussion of the production units would be incomplete without it.

Of the units whose main activity is production, 23 reported that motion picture production was taught on their campuses and 15 of these units were themselves involved in teaching. Of the 23 where motion picture courses were offered, 17 would like to expand the teaching program, and 11 had definite plans for increasing this function.

Twelve of the units on campuses where no motion picture courses were offered would like to institute a teaching program, but only four had definite plans for doing so.

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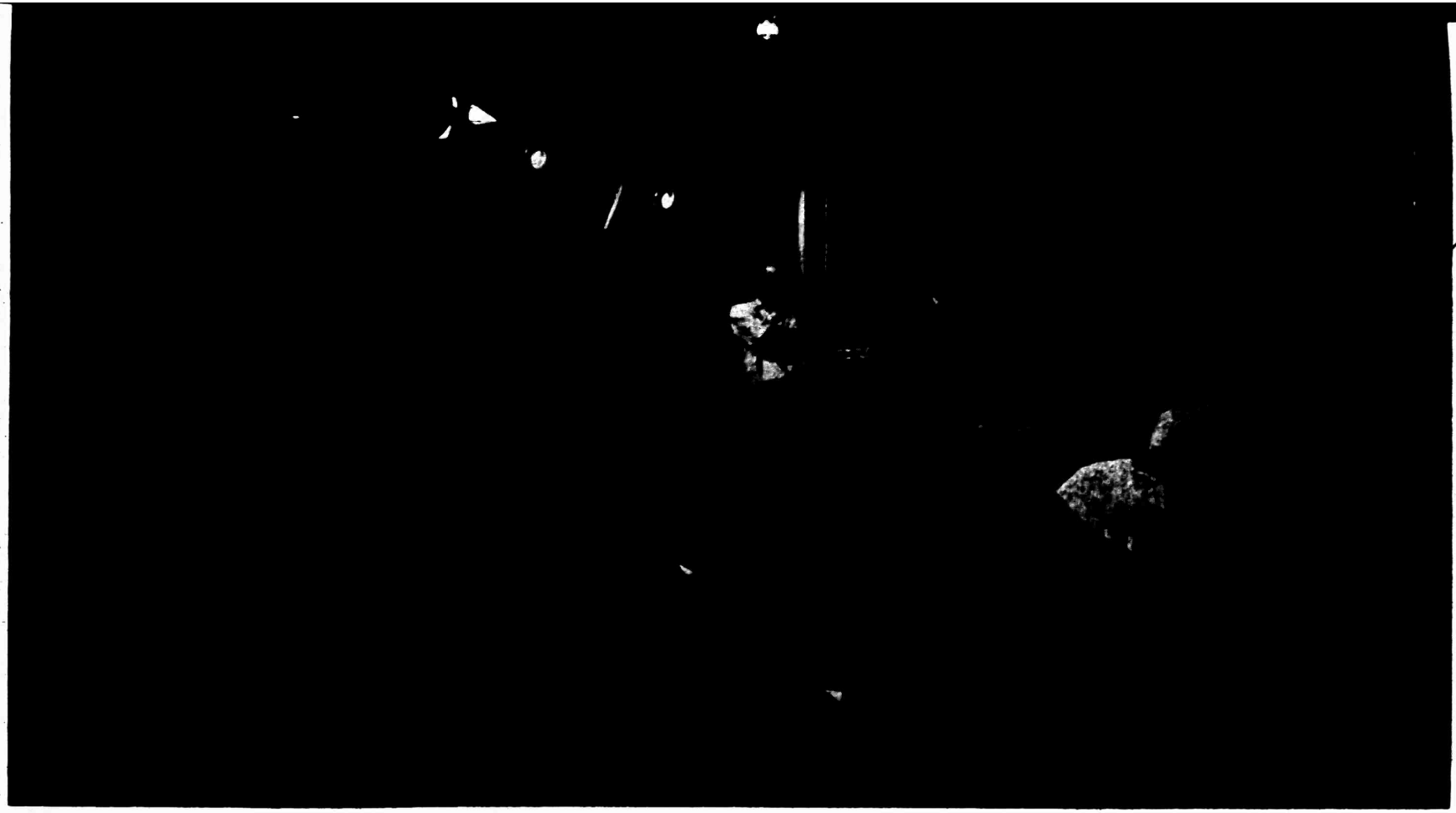


University of Southern California - Student Production

Equipment & Facilities

UNIVERSITIES WITH TEACHING AND PRODUCTION PROGRAMS

Four of the major producing units are at institutions which also offer comprehensive training in film production.

University of Southern California

Teaching of cinema in the United States began at the University of Southern California in 1929 with a course in "Photoplay." The bachelor's degree in cinema was first offered in 1932, the master's degree in 1935, and the doctor's degree in communication with a major in cinema in 1958. From 150 to 200 students are enrolled. The university is not particularly interested in increasing the number of majors in the program at this time due to lack of space and facilities. It is being forced to recognize the need for adding more "service courses" for other departments, such as "Scientific Photography" and "Techniques of Production" for representatives of industry.

During 1960-61, a series of six special courses were instituted at the request of the local animation film industry, in an effort to help overcome the serious shortage of qualified, competently trained artists and craftsmen for this field.

Each year the undergraduate workshops produce approximately 40 films, most of which receive no

distribution. The graduate workshop completes six or seven films each year, most of which are distributed, if only to a limited extent. Many of the students work on the crews of the film production unit, with varying degrees of responsibility and primarily to gain the first-hand experience which is felt to be an essential part of training.

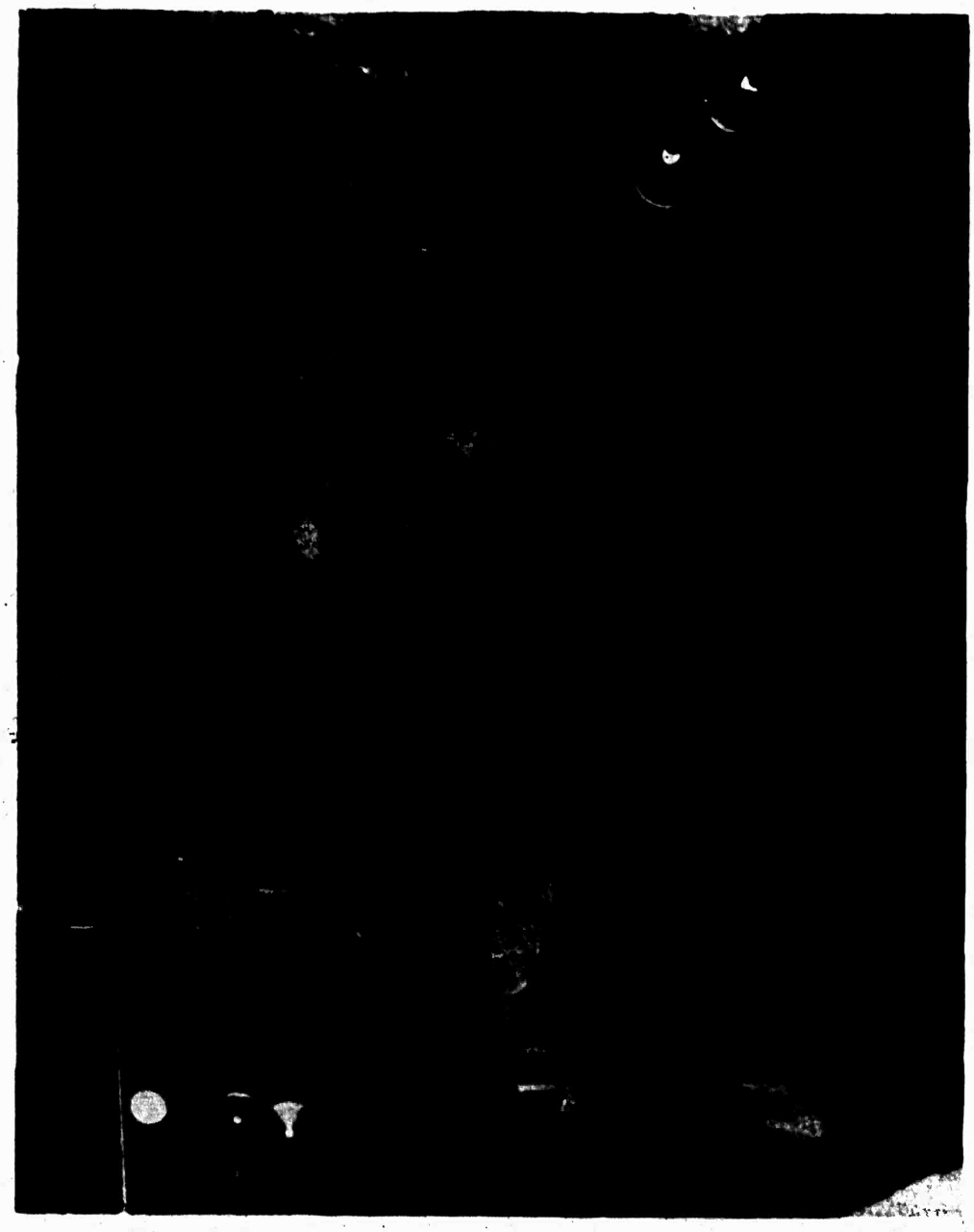
The Cinema Department is located in the Division of Communications, College of Letters, Arts, and Sciences.

The film production unit started shortly after World War II as an outgrowth of the teaching program. (This reverses the more usual procedure of teaching programs which grow out of production activities.) However, major emphasis remains on the teaching function.

University of California at Los Angeles

The Division of Motion Pictures of the Theater Arts Department of the University of California at Los Angeles was established in 1947, and in 1948 the first degree was granted to a motion picture student. Both the bachelor's and master's degree are offered in Theater Arts, with specialization in film production. At present a separate division, the Motion Picture Division may be combined with Television-Radio to form a new Motion Picture-Television-Radio Division.[1]

[1]It is interesting to note that several of the separate teaching programs in radio, television, and motion pictures have been combined into one department. This consolidation is also being considered on a number of other campuses. Many of the skills required in the three areas are similar or overlapping (e.g., training in sound recording). Such consolidation may represent a strengthening of the teaching in all three areas. Conversely, one film unit was being separated from the television department.



University of California at Los Angeles, Visual Communication Department.
"This is Nursing."

The program has 143 students enrolled. Of these, 96 are under-graduates (juniors and seniors) and 47 are graduate students. In 1959, a total of 97 ten-minute reels were produced by these students. Eight reels were thesis films, 60 from the beginning student workshop, 20 from the advanced workshop, four from the animation unit, and five were miscellaneous production. Thirteen of the reels were made for outside spónsors by graduate students working under close supervision by the faculty. In general, only about 10% of the student films are distributed in any way.

A separate production and distribution facility, the Visual Communications Department, operates under the University Extension Division.[1]

Indiana University

The first teaching of motion picture production at Indiana University took place in 1944, and the complete sequence of 20 semester hours was offered for the first time during the 1951-52 academic year. Production courses are taught in the Audio-Visual Center by faculty members on joint appointment by the Audio-Visual Center and the School of Education. Production courses may be taken as a minor toward an under-graduate degree, as a major emphasis

[1]Since this survey was made, this department has been moved from the Extension Division and set up as a campus department under university administration supervision.

Bob Jones University. Students and staff on the sound stage.

toward the master's degree the Graduate School, and toward the master's, specialist's and doctor's degrees in the Graduate Division of the School of Education. They may be taken also as a minor toward the doctor's degree in either the Graduate School or the Graduate Division of the School of Education. Film production courses are a part of the program of professional education in Audio-Visual Communications.

Bob Jones University

The bachelor's degree in cinema, master's degree in cinema, and MFA degree with a major emphasis in cinema are available. For the graduate degree, the student must complete a project in some phase of motion picture production research. For the MFA degree, the student must complete a creative project embodying principles formulated in both his major and minor fields. In some cases, a thesis may be submitted in lieu of a project.

In the ten years since its inception, the Division of Cinema of the School of Fine Arts has grown until there are now 38 majors enrolled in the program which combines academic work with actual experience in film making.

The trade name for the Division of Cinema is UNUSUAL FILMS. There is probably no other institution in the United States or abroad which is so well equipped in relation to the number of students being trained.

ACADEMIC PROGRAMS

A number of universities were surveyed under the impression that they had film production units as well as academic programs in film production.

It was found that this had formerly been the case at some universities, but the production unit had been discontinued. At others, while films were produced for campus use, they were made by students enrolled in production courses.

Information on these academic programs is included here. There are also other institutions teaching film production, and their exclusion from this report in no way reflects on the programs they provide. A comprehensive description of academic offerings in the field of film production was not an objective of this survey.

Boston University

Motion picture production courses are offered in the Division of Communication Art, School of Public Relations and Communications. An undergraduate major in film is available. The graduate program is designed for the education of the communications specialist, with the master's degree in film production offered. The emphasis in the graduate program is on developing writer-directors, although students also have an opportunity to acquire technical skills in film production.

New York University

Both graduate and undergraduate degree programs are offered by the Department of Television, Motion Picture, and Radio of the Communication Arts Group. Approximately 250 students are enrolled in the Department; 40 are film majors and five are film minors.

The university plans to increase the program on the graduate level; as the enrollment builds up, the scope of the graduate curriculum will also be increased. There are no plans to expand at the undergraduate level where course offerings are already generally complete.

Courses in the Department are open to students from Education, with a degree available at both graduate and undergraduate levels. In addition, an undergraduate major in Television, Motion Picture and Radio is also available to students in the School of Commerce and to students enrolled in Washington Square College.

Course work centers around the areas of production-direction, writing, acting-announcing, programming-production, management, and aesthetics and history. Of particular note is the Department's "Summer Motion Picture Workshop."

Stanford University

The academic program at Stanford is the newest

of the teaching programs and is under the Radio, Television, and Film Section of the Department of Speech and Drama. The film program is mainly concerned with non-theatrical production, film aesthetics, the process and effects of film communication, and the relationship between film and the behavioral sciences. Enrollment consists of 22 undergraduate majors, 18 master's candidates, and three candidates for the PhD in Mass Communications, offered jointly by the Radio-TV-Film section and the Department of Communication and Journalism. The program maintains a close relationship with the Institute for Communication Research.

The production function is split, with responsibility for public relations and scientific film work residing with the film unit of the News and Publications department, under the review of the University's Radio-TV-Film committee. The Radio-TV-Film section is responsible for production in the areas of social science research, in the humanities, liberal arts and education. Currently in progress is a study of non-verbal communication in student-teacher inter-action, in cooperation with the Institute for Communication Research.

Columbia University

Film production courses are offered under the Program in the Arts. The academic program seeks to develop insight into the role of television, radio, and motion pictures in our society, to foster their

proficient and informed use, and to encourage creative experimentation. Workshop courses make use of the facilities of the Center for Mass Communication, a division of the Columbia University Press, which makes documentary films on a professional basis, with financing entirely from sources outside the university. At times, students may work on one of the Center's productions, but as a rule, the professional production activity is completely separate from student production. Courses are open to students in all divisions of the university. A limited number are accepted as candidates for the MFA degree in motion picture and broadcasting. A film, produced while in residence, may be submitted by a student of exception ability as his graduate essay.

City College of New York

Film courses are offered by the Film Institute in the Department of Speech, College of Liberal Arts and Sciences. The bachelor's degree with a major in film is available both in the College of Liberal Arts and Science and in the School of Education. In addition, non-credit courses are offered. Both credit and non-credit courses provide formal training in the documentary film tradition.

City College capitalizes on the wealth of professional experience available in the metropolitan area. Nearly all the film instructors work at making films in New York, either on their own or with commercial companies.

Students receive groundwork in the philosophic and historic aspects of film production, move on to development of skills in various areas of production, and produce individually a short film on an original topic. In the most advanced phase of the program, a group of students works together, exactly as a professional crew would work, under the direction of a producer. Emphasis in training is on equipping the student to express himself creatively through the film medium.

Northwestern University

Film courses are offered in the Department of Radio, Television, and Film in the School of Speech. Film work is regarded as professional education, and a conceptual rather than a skill basis is thought to be the best preparation for creative adaptability. The academic program is equally divided between training in production and in film theory and history. It is moving toward a comprehensive education in film for students who want to specialize in film or who need equal emphasis in film, radio, and television.

Degrees at the undergraduate, the master's, and the doctor's level are offered. The Department began originally as a Radio Department. Later a television emphasis was added. Since 1957, it has been a Radio, Television, and Film Department.

TEACHING MATERIALS USED

Institutions were asked to list the textbooks and manuals used and the periodicals available to their students.

TEXTBOOKS

Alton, John	**Painting with Light,** New York: Macmillan Company, 1949
Arnheim, Rudolph	**Film as Art,** Berkeley and Los Angeles: University of California Press, 1957
Balazs, Bela	**Theory of Film,** London: Dobson, 1952
Battison, John H.	**Movies for TV,** New York: Macmillan Company, 1950
*Brodbeck, Emil E.	**Handbook of Basic Motion Picture Technique,** New York: McGraw-Hill, 1950
Brunel, Adrian	**Film Script,** London: Burke Publishing Company, 1948
Chamberlain, Kathryn	**An Introduction to the Science of Photography,** New York: Macmillan Company, 1957
Egri, Lajos	**The Art of Dramatic Writing,** New York: Simon and Schuster, 1946
Eisenstein, Sergei	**Film Form; The Film Sense,** New York: Meridian Books, 1957
Gaskill, Arthur L. and David A. Englander	**Pictorial Continuity: How to Shoot a Movie Story,** New York: Essential Books, 1947
Gipson, Henry Clay	**Films in Business and Industry,** New York: McGraw Hill Book Company, 1947
Grierson, John	**Grierson on Documentary,** (ed. by Forsyth Hardy) New York: Harcourt Brace, 1947
Hoban, Charles F., Jr. and Edward B. Van Ormer	**Instructional Film Research (1918-1950),** Port Washington, N.Y., Special Devices Center, Pennsylvania State College Institutional Film Research Program, sponsored jointly by the Departments of the Army and Navy, 1950

*Books most frequently listed.

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Hughes, Robert (Ed.)	**Film: Book I,** New York: Grove Press, 1959
Hyde, Stuart	**Radio and TV Announcing,** Boston: Houghton Miflin, 1959
James, Thomas Howard and George C. Higgens	**Photographic Theory,** New York: J. Wiley, 1948
Kehoe, Vincent J. R.	**Technique of Film and Television Makeup,** New York: Hastings House, 1958
Knight, Arthur	**The Liveliest Art,** New York: Macmillan and the New American Library, 1957
*Livingston, Don	**Film and the Director,** New York: Macmillan Company, 1953
Manvell, Roger and John Huntley	**The Technique of Film Music,** London: Focal Press, 1957
Miller, Thomas H. and Wyatt Brummitt	**This is Photography,** Garden City, N.Y.: Garden City Books, 1955
Nilsen, Vladimir	**Cinema as a Graphic Art,** London: Newnes, 1937
Pudovkin, V. I.	**Film Technique and Film Acting,** New York: Grove Press, 1960
*Reisz, Karel	**The Technique of Film Editing,** New York: Farrar, Straus and Cudahy, 1953
Rotha, Paul	**Documentary Film,** London: Faber, 1952
*Spottiswoode, Raymond	**Film and Its Techniques,** Berkeley and Los Angeles: University of California Press, 1951
Talbot, Daniel (Ed.)	**Film: An Anthology,** New York: Simon and Schuster, 1959
Tremaine, Howard M	**Audio Cyclopedia,** Indianapolis: H. W. Sams, 1959
Whiting John R.	**Photography Is A Language,** Chicago and New York: Ziff Davis Publishing Company, 1946
Yoakem, Lola	**TV and Screen Writing,** Berkeley: University of California Press, 1959
Woodhouse, Bruce	**From Script to Screen,** London: Winchester Publications, 1948

*Books most frequently listed.

Few schools in the United States have collections of film publications even roughly comparable to the professional libraries of books, periodicals, and pamphlets maintained by European cinema schools. Unfortunately, very little of the material on which European collections are based have been translated into English. The Farmington Collection at the University of Southern California has many of the volumes published abroad, but these books are useful only to students with competencies in other languages.

MANUALS

Eastman Kodak	Master Photoguide Adventures in Outdoor Color Slides Adventures in Indoor Color Slides How-To-Do-It Pictures Photographic Production of Slides and Filmstrips Studio Lighting for Product Photography Magnetic Sound Recording
Educational Television and Radio Center	Editor's Manual
*Offenhauser	16mm Sound Motion Picture Production
*Rose	American Cinematographers Handbook
*University Film Producers Association	16mm Terms Used in Production of Non-Theatrical Motion Pictures

*Books most frequently listed.

Instruction Manuals for Various Cameras

Most of the teaching programs prepare and distribute to students manuals, syllabi, instruction sheets, and guide sheets in mimeographed or dittoed form. Many of these are very detailed and are prepared for a specific teaching situation.

PERIODICALS

Journal of the University Film Producers Association

Journal of the Society of Motion Picture and Television Engineers

American Cinematographer

Aperture

Audio-Visual Communications Review

Audio-Visual and Film World

Business Screen

British Kinematography

Educational Screen and Audiovisual Guide

Film and Filming

Film Culture

Film Quarterly

Hollywood Reporter

Image

Industrial Photography

Industrial Film Producer

Iskusstvo Kino

Perspective

Popular Photography

Sight and Sound

Variety

One university stated that it attempted to have available in the library one publication from each of the major producing countries in Europe.

Films to Teach Film Making

All of the teaching programs make use of films and film clips. There are a great many film examples

which have been made by the teaching staff for their own use. Films made by other universities and by commercial producers are also used. Most often named were Celluloid College, the American Cinema Editors films on editing, and films from the Calvin Company Workshop. The investigator discovered no exchange of film clips with European schools where such material is widely used.

In addition, film classics are widely used as outstanding examples of production techniques.

Areas Where Text Material Is Needed

Judging from the response, the textbook most needed by the most teachers is a basic text, not written for the amateur film-maker, covering all facets of production, whose content and treatment would fall between the widely-used texts by Spottiswoode and Brodbeck

Many students are heading toward professional, non-theatrical film production. A beginning text with non-theatrical orientation is needed to replace the makeshift material now being used.

Specific areas where existing text material was thought to be insufficient, inadequate, or unsuitable were: communications theory, beginning sensitometry, laboratory procedures, film production management, television news coverage, present status of the documentary film, high speed and data recording, advanced lighting, and advanced camera-work.

EXTENT OF FILM TEACHING

Study of film production teaching is a continuing activity of the Curriculum Committee of the University Film Producers Association. In a 1957 survey of the colleges and universities which were represented in the membership of the Association, the Committee identified seven universities with degree programs in film production. A combined total of 134 courses were offered.

In 1957, the Committee surveyed schools which were teaching radio, television, and photo-journalism as well as schools which were UFPA members. Data was collected from 200 institutions. Forty-seven schools were found to offer film courses and ten were listed as offering degree programs.

An unpublished survey made by UFPA in 1959 revealed that 20 universities offered three or more courses in photography and motion picture production (combined enrollment 2,989). Ten offered more than five courses. There were 887 students taking one course per year and 506 taking two or more.

Dr. John Tyo selected the ten universities having the most numerous film production courses for intensive study of course content, methods of instruction, and methods of evaluating student achievement.[1] Universities selected for study were: Uni-

[1] Tyo, John Henry. A Comparative Analysis of Motion Picture Production Courses Offered in Selected Colleges and Universities in the United States. Doctoral dissertation. Indiana University. 1961.

versity of Southern California, Bob Jones University, University of California at Los Angeles, New York University, Columbia University, University of Miami, Indiana University, College of the City of New York, Boston University, and Syracuse University. It was found that the bachelor's degree (BA, BS) was offered by eight, the master's degree (MA, MS, MFA) by 12, the doctor's degree (PhD, EdD) by two, and a specialist's degree by one. Of these ten universities, two had only undergraduate programs, five had both undergraduate and graduate, and three had only graduate. There were 442 undergraduate and 243 graduate students enrolled.

STATUS OF FILM TEACHING

An immense amount of money is being spent on film production in the United States. Much of it is concentrated in areas where the American educational system is thought to be critically weak. In the past three years, entire courses in chemistry, physics, and biology have been put on film, not just once, but twice in each of the three fields.

In spite of the size of the expenditure for the production of science films, almost nothing is being spent on training future filmmakers to make scientific films and absolutely nothing is being spent on equipping the future scientist to use film as a tool. Experimentation with various types and formats of the educational film is literally non-existent in the United States, even though hundreds of millions of

dollars are being spent on educational films and on television.

While this survey examined the status and extent of film training only incidentally, this is a topic which merits more specific attention. University administrators at universities not teaching film production courses evinced no feeling that such courses were urgently needed. Further, they indicated that they had not sufficient funds to increase and extend the activities of an already established film production unit, much less to add a comprehensive training program in film production to their academic offerings.

Either government or foundation support is urgently needed to develop several key training programs where the outstanding young people who are already attracted to film courses can be given the comprehensive educational background and professional competencies required by the non-theatrical field.

Financial assistance is needed to provide scholarships and fellowships covering tuition, as well as in securing enough laboratory supplies and equipment to make it possible to give each student an opportunity for such fundamental experience as exposing and editing enough film to establish a basis for working in films with confidence.

Unless this kind of support becomes available in the near future, the United States, which already has too few competent and creative makers of

educational and non-theatrical films, will find the supply of film-makers of the type it needs in increasingly shorter supply.

It is recommended that further study be made of the teaching of film production in academic programs, with the following objectives:

1. To encourage the establishment and growth of comprehensive academic programs in non-theatrical film production.

2. To develop basic curricula for the various areas of film production, including not only film skills, but qualifications in the arts, sciences, and humanities as well.

3. To identify the specific content areas where additional text material is needed.

4. To locate the existing films and film clips which would be useful in teaching film production.

5. To document the need and secure financial support for an increasing amount of student assistance through scholarships, fellowships, and loan funds.

6. To encourage the writing and publication of text books (and production of related film clips) specifically designed for use in teaching film production techniques.

University of California at Los Angeles - Visual Communication Department. Production shot from the film series "Ballistic and Space Vehicle Systems."

CHAPTER 8

ADDITIONAL PRODUCING UNITS

There were a number of film-producing institutions which, because of volume or type of production, geographical location, or administrative reasons, were not included in the main portion of the survey.

A short questionnaire, composed of items selected from the more lengthy and detailed interview guide, was mailed to 14 of these institutions. Three were visited by the investigator as each was located near another unit which was surveyed.

These 17 additional producers, reported on in this chapter, are:

*College of St. Thomas, St. Paul, Minnesota
Dartmouth College, Hanover, New Hampshire
George Peabody College for Teachers, Nashville, Tennessee

Georgia Center for Continuing Education, Athens, Georgia

University of Illinois, Champaign, Illinois

Iowa State Teachers College, Cedar Falls, Iowa
Kansas State College, Pittsburg, Kansas

Louisiana State University, Baton Rouge, Louisiana

*Macalester College, St. Paul, Minnesota

Ohio University, Athens, Ohio

Oregon State System of Higher Education, Corvallis, Oregon

Sam Houston State Teachers College, Huntsville, Texas

*Stephens College, Columbia, Missouri

Stout State College, Menomonie, Wisconsin

University of Washington, Seattle, Washington

Virginia Polytechnic Institute, Blacksburg, Virginia

Western Illinois University, Macomb, Illinois

The volume and character of production by several of these institutions were such that they should have been surveyed personally by the investigator, using the more detailed interview guide. Unfortunately because of certain limitations in the survey schedule, it was not possible to include them.

At two of the institutions listed, film production had been discontinued temporarily because the pres-

*These were visited by the investigator.

sure of new and important audio-visual projects required the full-time attention of the staff. However, production was in no sense regarded as eliminated, but was being held in abeyance. Both staff and the facilities would again be used for film-making as soon as staff time was available.

These units ranged in age from one to 39 years.

1 year	1 unit	8 years	2 units
3 years	2 units	10 years	2 units
4 years	1 unit	14 years	1 unit
5 years	4 units	20 years	1 unit
6 years	1 unit	39 years	1 unit
Age not reported	1 unit		

ORGANIZATION AND OPERATION

All of the units were a part of a larger department. Eight were part of the audio-visual service or center, with one a part of an audio-visual service located within a general extension division. Two were part of a radio-television-film department. One each was located in a department of public relations, agricultural information, broadcasting, continuing education, speech and drama, and education and psychology.

Source of funds for film production was reported as follows, with most units reporting more than one source:

Budget of other departments	11 units
Budget of department	10 units

Sources outside the university	9 units
General university budget	2 units
Revolving fund	2 units

The total number of people involved in film production at these units was 42. These spent varying amounts of time in film production, with not more than eleven reported as being full-time in production. One department was undergoing re-organization and had no staff. All production was currently being done by part-time people under the supervision of the audio-visual coordinator; however, film staff were to be added beginning in June 1961.

Nine reported the occasional use of free lance film makers. Areas where these were used were:

All areas of production	2 units
Camera	2 units
Writing	2 units
Directing	1 unit
Editing	1 unit

Two of the units reported using the motion picture facilities of another nearby university. No similar arrangement was reported by any other

institutions included in the survey. It would seem that an arrangement such as this might well be considered by the college or university which would like to provide a basic motion picture service on its campus but which for budget reasons cannot afford a full-fledged unit.

Four reported that the services of commercial film producers were sometimes used. In each of these cases, a member of the university faculty or staff was assigned to act as technical advisor, and the university retained full control of script content. Those films contracted for with outside producers were mainly for public relations and fund raising purposes.

At six universities, facilities for film production were also available at some other department or departments. Three of the six had film facilities in the athletic department; two in agriculture; three in television; three in photography; and one in the medical school which had produced 14 titles totaling 30 reels.

Facilities of other departments which strengthen the capacities of the film unit were used. Those listed were;

Educational and technical advisors	11 units
Narrators	10 units
Actors	10 units

Art work for titles	7 units
Set design, construction, decoration	6 units
Compose music for background	5 units
Perform music for background	5 units
Costumes	5 units

Publicity about the activities of the film producing unit was mainly in alumni publications and local newspapers, reported by eight and seven respectively. Also mentioned as publicity media were releases from the university information service, catalogs, departmental newsletters, personal letters, and direct mail announcements. Volume of publicity was reported as "large" by one; three indicated "normal" news coverage; and four reported only limited or meager publicity. It seems that these 17 additional units are in the same situation regarding publicity as the 40 discussed in greater detail in the main body of this report.

Distribution on-campus of films produced was handled by the audio-visual service at eight institutions, by the producing department at one, and by the main library at one. Six institutions did not report their arrangements for on-campus distribution.

Off-campus distribution was handled by the audio-

visual department at five institutions, by the producing department at one, by the National Educational Television and Radio Center at one, and by the main library at one. One university reported that distribution was handled by a commercial film company. Eight units either did not respond or reported no off-campus distribution of their films. Like the other 40, these 17 units could well devote some attention and thought to the distribution of the films they make, both on-campus and off.

PLANS FOR EXPANSION

Seven of the units had definite plans for expansion; two would like to expand but have no definite plans for doing so; and eight reported no plans for expansion.

Where expansion was anticipated or desired, it was envisaged as serving the following objectives:

Produce films for use in instruction on campus	9 units
Produce films for use in university public relations	8 units
Produce films which could be sold to others	6 units
Provide a research and report tool for other departments	5 units
Provide a service to outside sponsors of educational films	5 units
Produce films for use on educational television	3 units

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DETERRENTS TO GROWTH

The deterrents to growth noted by these units were much the same as those present in the other 40, except that lack of space ranked in first place, followed closely by lack of funds and lack of qualified staff. One unit head stated, "Any expansion in service or output must wait on space being made available." At this institution, funds were available for staff and production, but could not be used because there was no space for staff to work in.

DETERRENTS LISTED

Lack of space	13 units
Lack of funds	11 units
Lack of qualified staff	9 units
Need help in determining facilities needed	4 units
Lack of administrative understanding and support	4 units
Lack of general acceptance on campus	2 units
Need help in preliminary planning	3 units

One added that time, energy, and direction from interested faculty members would be required before the film production service could expand.

VOLUME OF PRODUCTION

Together these units reported a total production of 251 titles, not including athletic footage, during the life of the unit. The total number of reels reported, including athletic footage, was 983.

The film unit head was asked to indicate what kinds of films had been made. The response was:

Films for use in teaching on-campus	16 units
Films for public relations purposes	14 units
Research and record footage	12 units[1]
Films for off-campus sale	10 units
Athletic footage	8 units

In addition, two reported making television news items about the university, two material for use on educational television, and one films for use with adult extension groups.

[1]This appears to be a higher percentage of schools involved in this type of production than was found among the 40 reported in the major portion of the survey. It is difficult to make any accurate comparison, since the 40 were asked to identify the type of film they made most frequently, and the 14 were asked to name all the types they had made.

Figures for use of 16mm raw stock were not reported by all 17, but

10 reported a total of 114,600 feet used in 1957-58

12 reported a total of 123,800 feet used in 1958-59

14 reported a total of 232,800 feet used in 1959-60

FILMS PRODUCED

The following titles of films produced were listed by the 17 units:

DARTMOUTH COLLEGE,
Hanover, New Hampshire

A-C-A Report
Dartmouth Visited
Dartmouth Outdoors
Eisenhower at Dartmouth
Football Highlights (1947-60)
Green Flashback
Hanover 1947
Mountain Farm
My First Week
Poison in the House
Ski Way Story
Snow Holiday
Winter Interlude
Wintersports Weekend

GEORGE PEABODY COLLEGE,
Nashville, Tennessee

A Flight Unit
How to Surface a Gym Floor
A Postal Unit
A Reading Unit
A Social Studies Unit
13 Films on Administration of Different Psychological Tests

UNIVERSITY OF ILLINOIS,
Champaign, Illinois

Analytical Balance
An Early Illini
Band Highlites, '48 '49
Band Highlites, '56 '57
Beyond Teaching
Bond Issue
Contact With Books
Eliot Banquet
Engineering -- A Career for Tomorrow
From Forage to Milk
Gymnastics Analysis
Harding of Illinois
Heart Association
Lip Reading (series)
March of the Illini
Modern Dance
Navy Pier
Problem Films (for research)
Repossessed
Saturday Spectacle
Serving the Whole State
Six Man Football
Tambo
Techniques of Gravametric Analysis
The Band Goes West
Warm Air
Zoonosis

GEORGIA CENTER FOR CONTINUING EDUCATION, Athens, Georgia

A Political Animal
Blind Horticulturists
Final Thaw
For the Birds
Green Is For Action
Public Hearing
Sometimes Harmonious - Sometimes Not
The Nature of Man
The Return of Prometheus
The Sentence Is Life

KANSAS STATE COLLEGE,
Pittsburg, Kansas

R. S. Russ Centenial
Strip Pit Fishing

LOUISIANA STATE UNIVERSITY,
Baton Rouge, Louisiana

Boys' State
Girls' State
L. S. U. Report 1957
L. S. U. Report 1960
R. O. T. C
A Shot in the Dark

MACALESTER COLLEGE,
St. Paul, Minnesota

Form that Lives and Form
Sculpture in Minnesota

OHIO UNIVERSITY,
Athens, Ohio

Fine Arts Discussion Class
Groundbreaking Ceremonies, West Green
Grover Center Dedication
Homecoming 1958
Homecoming 1959
Homecoming 1960
1960 Football Banquet

IOWA STATE TEACHERS COLLEGE,
Cedar Falls, Iowa

Empathy
Experience Records
Motivation Through Unit Teaching
Physical and Motor Development of Children
Providing for Individual Differences
Quest for Human Values
Sculpture in Wood
Writing in 2nd Grade

OREGON STATE SYSTEM OF HIGHER EDUCATION,
Corvallis, Ore.

The American Dream
Best Eggs to Buy
Chemistry Demonstration
Fairview Home #1
Fairview Home #2
Focus on ETV
4-H Summer School
Higher Education -- Key to Oregon's Future
Hillcrest School of Oregon
How to Pick Beans
How to Pick Strawberries
Like Getting Out
Mrs. McCormack's Outdoor Classroom
MacLaren School for Boys
Maintaining Raw Product Quality
Make Money Picking Beans
Make Money Picking Berries
Modern Dance Class
Oregon School for the Blind
Oregon School of the Deaf
Oregon State Correctional Institution
Oregon State Penitentiary
Oregon State Tuberculosis Hospital
Oregon State Hospital #1
Oregon State Hospital #2

(Oregon State, cont'd)

OSC Seed Laboratory
Physical Education Activities in the Classroom
Report of N.D.E.A. Research Project
Sand Dune Control
Symphylids and their Control
The Leland Cheyne Family
The David Saucy Family
The J. W. Southworth Family
The Jay Strobl Family

SAM HOUSTON STATE TEACHERS COLLEGE,
Huntsville, Texas

Art
Basic Make-Up for the Stage
Birdseye View of SHSTC
Books and Barracks
Doctor, Lawyer, Merchant...or Teacher
Figures...Mechanical and Otherwise
Military Day 1959
Out of this Earth
A Question of Necessity
Report to the Taxpayer
Sleeping Beauty
So...You Want to Go to College
Story of the Ants
Student Newspapers
Texas Souvenir
The Cross and the College

STEPHENS COLLEGE,
Columbia, Missouri

Alumnae
Amahl
Bird Film
Campus Courtesies
Christmas Party for Horses
Commencement
Commencement Water Show
Drama Department
Grapes Sculpture
Horsemanship in Stephens College
Humanities: Orchestra Demonstration
Involuntary Thief
Marriage of Figaro
Orpheus
The Perfect Riders
President Wood
The Secret
Speaking of the Arts
Time to Think Series (13 films)

COLLEGE OF ST. THOMAS,
St. Paul, Minnesota

Basketball
Career Festival
Crack Drill Squad
Football
General Grunther's Visit
Military Training Program
Presidential Inauguration
6 - 1/2 Hour TV Programs

STOUT STATE COLLEGE,
Menomonie, Wisconsin

Block Cutting and Printing
Design Your Future
Electrical Safety in the Home
Industrial Education in Your Future
My Pop's a Lineman
Printing: Platen Press Makeready

VIRGINIA POLYTECHNIC INSTITUTE,
Blacksburg, Virginia

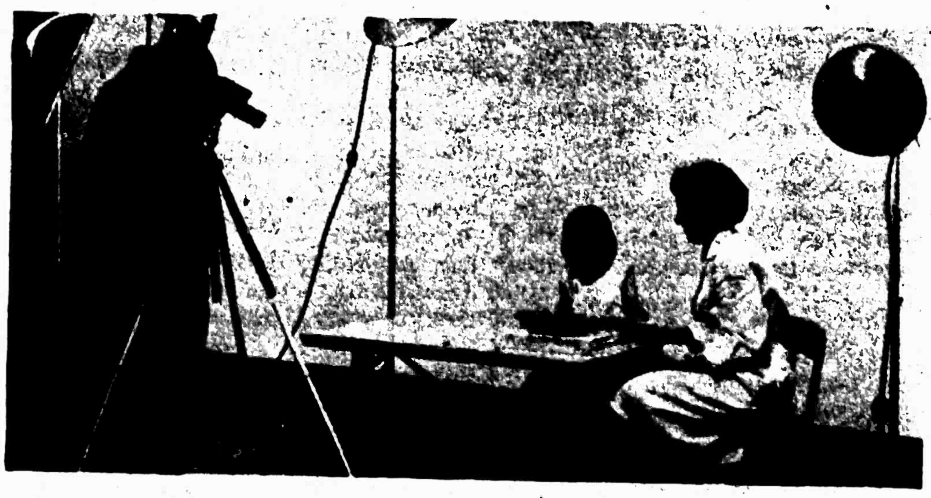
Agricultural Exposition
Alert -- Alfalfa Enemy
Artificial Insemination
Beef in the Balance
Better Corn Production
Beyond the Meter
Blind Date
Enter the Atom
Fencing for the Future
Fifteen Minutes to Mealtime
Fitting Dairy Cows TV Clips
Forage Planning for Profit
Fly Control TV Clips
4-H Electric Congress and Conservation Camp
4-H Parade
4-H Short Course '55
Golden Roots
House of a Lifetime
King Size Dairy
Make Me a Molecule
More from Ore
1958 Agricultural Exposition
Save with Treated Posts
The Tomato that Had Everything
Tomato Pests
Trees for Virginia
Virginia Mucosal Disease

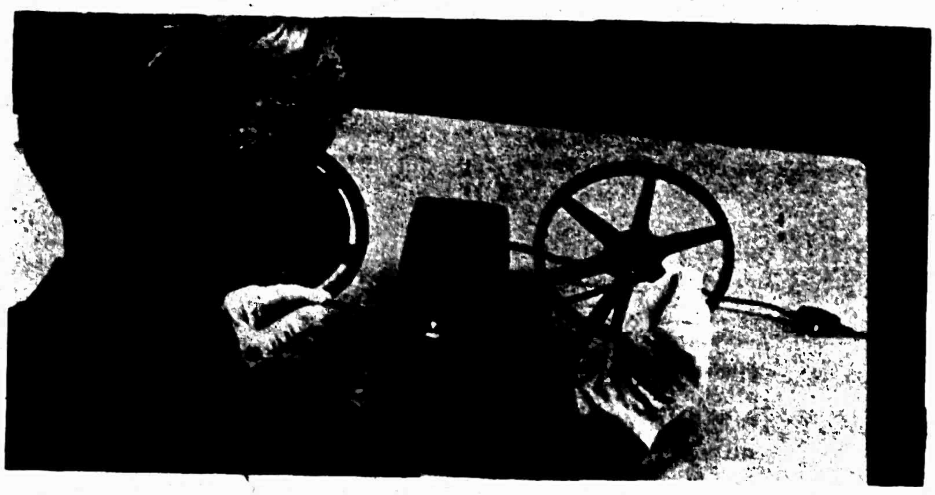
UNIVERSITY OF WASHINGTON,
Seattle, Washington

Cable Spinning
Home Coming
Lesson on Diplomacy
Sockeye Salmon Story
Trial by Jury
Welton -- A Healthy Community

WESTERN ILLINOIS UNIVERSITY,
Macomb, Illinois

Agriculture at Western
A Letter to You
County School
Homecoming 1955
Homecoming 1956
Homecoming 1957
Industrial Art Through the Eyes of Patty and Bob
Look
Mexico M - 4
Modern Pottery
Participating Bulletin Boards
Sixth Inauguration





San Jose State College. 8mm film production project.

1. Shooting
2. Editing
3. Instructor records narration

Only four of these universities offered courses in motion picture production and only one offered as many as three courses. Film production was discussed as a part of other courses (audio-visual, television, photography, etc.) at seven. Only one university not already teaching film production had plans for establishing courses.

One reported that students each year made 50 one-minute film exercises. Another reported that all its films were student productions and that 80 prints of one film had been sold.

UNUSUAL FILM PROJECTS

Several of the institutions visited or contacted by mail had unusual arrangments for film production or were experimenting with new approaches to production or to teaching film production.

Producing in 8mm at San Jose State College

At San Jose State College, 8mm sound film is being used as a means for preparing simple, unsophisticated films and film clips on a relatively inexpensive but entirely satisfactory level.

There has been a great deal of conjecture about the possible impact on education of 8mm, with its lighter, easier-to-operate equipment and its potentiality for greatly reduced costs.

The San Jose experiment is the first systematic use of 8mm sound films for instructional purposes by a major educational institution, and should be followed with interest by other institutions which are concerned about costs.

The pilot project at the College is one to provide for the Occupational Therapy Department a visual record of patients, their ailments and treatments, for use in teaching student therapists.

The first film in the series shows a doctor examining a patient with a back injury while the sound track carries a description of the patient's condition. In the next sequence, a trained therapist describes the treatment given to correct the condition. Finally, the patient is shown at a later state of treatment to document his improvement. The instructor herself narrates the film.

The film is used in teaching small groups and is also available to students for individual study. Films of this type are useful as a substitute for field trips which have been found to be time-consuming, difficult to schedule (since both academic and hospital schedules must be taken into account), and frequently unproductive in terms of what students are able to observe.

Out-of-pocket costs for materials and services on this first film (23 minutes running time) were under $60.00. Audio-Visual Service staff members

spent a total of 85 hours in planning, shooting, editing, and sounding.

Simple set-ups are used and a minimum amount of 8mm equipment is available (cameras, editing equipment, projector). The financing for the 8mm film project is included in the budget for campus audio-visual services, although a department which requests extensive filming may be asked to purchase the film stock out of its own budget.

Applications of 8mm film to teaching in other fields is also being explored and material has been produced for use in audio-visual classes. In one instance, an instructor made a film to demonstrate the operation of a phonograph; the film is used with small groups, perhaps several times with a group, and replaces a front-of-the-room demonstration. In an audio-visual materials production class, sets of 2x2 color slides, each with a synchronized taped narration, have been made to show detailed steps in various techniques for making a variety of instructional materials. A group of short films (1 1/2 - 2 minutes each) are being shot to give an overview of each procedure which is detailed in the slides. Students will view the film introduction, then study the slides in teaching themselves the various techniques. This "systems" approach combines the use of a variety of instructional materials, each of which makes its own particular contributions to education.

It may well be that this experimental project will develop into a regular production unit based on 8mm film, paralleling the development of many of the 16mm units in the university field.

Teaching in 8mm at Stephens College

Recent advances in 8mm film and equipment have caused a great deal of speculation about its possible impact on education and its usefulness in training future film-makers.

Stephens College is already using 8mm film and equipment in its beginning film production courses, and plans to extend the use of 8mm through its entire teaching program. This is based on the belief that skills and understandings in film concept and writing, camera work, and basic techniques of directing and editing can be developed as well with 8mm as with 16mm. Using 8mm makes it possible for each student to have more film footage to work with than would be possible with 16mm. Each student can be given more experience and more opportunity for individual experimentation with the film medium. The College is asking for foundation support for this pioneer effot.

This will be the first systematic attempt by a teaching program to use 8mm instead of 16mm, and as such will be of much interest to universities already teaching film production as well as to those which are contemplating establishing or expanding academic programs in film production.

(Film teaching at Stephens is under the Television, Radio, and Film Department which presents an undergraduate curriculum in cooperation with the Theater Arts Department. Since interests and capabilities vary with the individual, the Department offers two separate study programs, emphasizing either production or performance. The student may select the production sequence, the performance sequence, or a combination of the two.)

Cooperative Production at the University of Kansas City

At the time of the survey, an unusual arrangement for the production of educational films was in operation at the University of Kansas City.

A cooperative production program was in effect between the University and Calvin Productions, Inc., an established production company that has produced sponsored educational and industrial films for 30 years.

This unique cooperation between a major producing organization and a university took into consideration the particular advantages which each had for the production of educational motion pictures.

The University supplied the educational author or technical advisor to work with the writer on the preparation of the script and assumed responsibility for the accuracy of the educational content

University of Kansas City-Calvin Company. On location at Red Bridge Elementary School

of the film and for the educational procedure pictured.

Calvin Productions supplied the necessary production facilities and services, making available all of its very considerable resources to insure production quality of the highest technical caliber.

Since 1959, three series of films in mathematics for the United States Armed Forces Institute and a series of three films dealing with standardized tests of intelligence, ability, and achievement have been made under this arrangement.

FILM PRODUCTION IN THE PUBLIC SCHOOLS

Reports of film production projects carried out by a class or student committee are quite often seen in audio-visual and teacher-oriented magazines.[1] Most often these seem to be sparked by a teacher or a student who is interested in photography, and who

[1]Most of the film production activity reported in professional publications is being done in the medium-sized school systems under the supervision of the audio-visual director. Equipment is basic. The quality of the production depends upon the ability and ingenuity of the person in charge. If the person responsible should move to another school, there would be no one qualified to continue production and probably little administrative support for it. Consequently, it was felt that a report of the status of educational production at this level would have little permanent value.

recognizes its usefulness in recording some event or in contributing to class work. Making of a film can provide valuable learning experiences for students.

Before the survey was undertaken, it was thought that a good many of the large public school systems were probably engaged in some type of film production on a more or less systematic basis, possibly preparing filmed material for their own consumption only, with staffs having at least minimum training and experience in educational film making, and a reasonable amount of equipment to work with.

Responses to the preliminary questionnaire sent out by the U. S. Office of Education, aimed at locating such school systems, were disappointing. Only six school systems indicated formal motion picture activity, either currently or in the past. The Oakland Public Schools, Berkeley Unified School District, and Detroit Public Schools reported that while some films were made from time to time, production was both small scale and irregular. The San Diego Schools, the School District of Erie, and the Cleveland Board of Education were the only systems which reported ever having a film production organization.

San Diego City Schools

Approximately 30 films have been produced by the Instructional Aids Department over the past ten years. These have been films for instruction and

public relations, plus research and record footage. There are no plans for increasing the film production activity.

School District of the City of Erie, Pennsylvania

Film production was started about ten years ago and continued for five years, as a part of the activity of the Instructional Materials Department. Pressure of time and other duties on staff was primarily responsible for the discontinuance of film making.

Cleveland, Ohio, Board of Education

Motion picture production in the Cleveland schools began about 20 years ago with some individual teachers making silent, black and white films for use in their own classrooms. A coordinated production program by the Bureau of Visual Education was instituted 17 years ago, and all film production is now carried on by the Bureau. Each film project must have the approval of the superintendent before it can be started and production is limited to those films that cannot be produced economically by a commercial company.

A large amount of footage in both black and white and color has been exposed and edited for special purposes. These are not complete motion pictures; rather, they were intended and are used for special instructional purposes. In addition, about 30 reels of complete films have been produced.

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The Bureau of Visual Education has produced about 70 filmed segments, ranging in length from a few minutes to 20 minutes, for use on the Cleveland Public Schools television program carried by a local commercial station. When one of these programs has teaching possibilities, it is kinescoped and circulated among the Cleveland schools.

The Board of Education is now engaged in the production of a series of half-hour television programs to show the public the depth and breadth of the teaching of various subjects in the curriculum. Most of the program content is on film.

Facilities for production include a 32x32 studio with a storage room of the same size, enough lighting equipment to light a large elementary school gymnasium for good color, an adequate amount of editing equipment, two Cine Special cameras with a full complement of lenses, an Auricon Pro 1200 which will handle either magnetic or optical sound, and the necessary accessories.

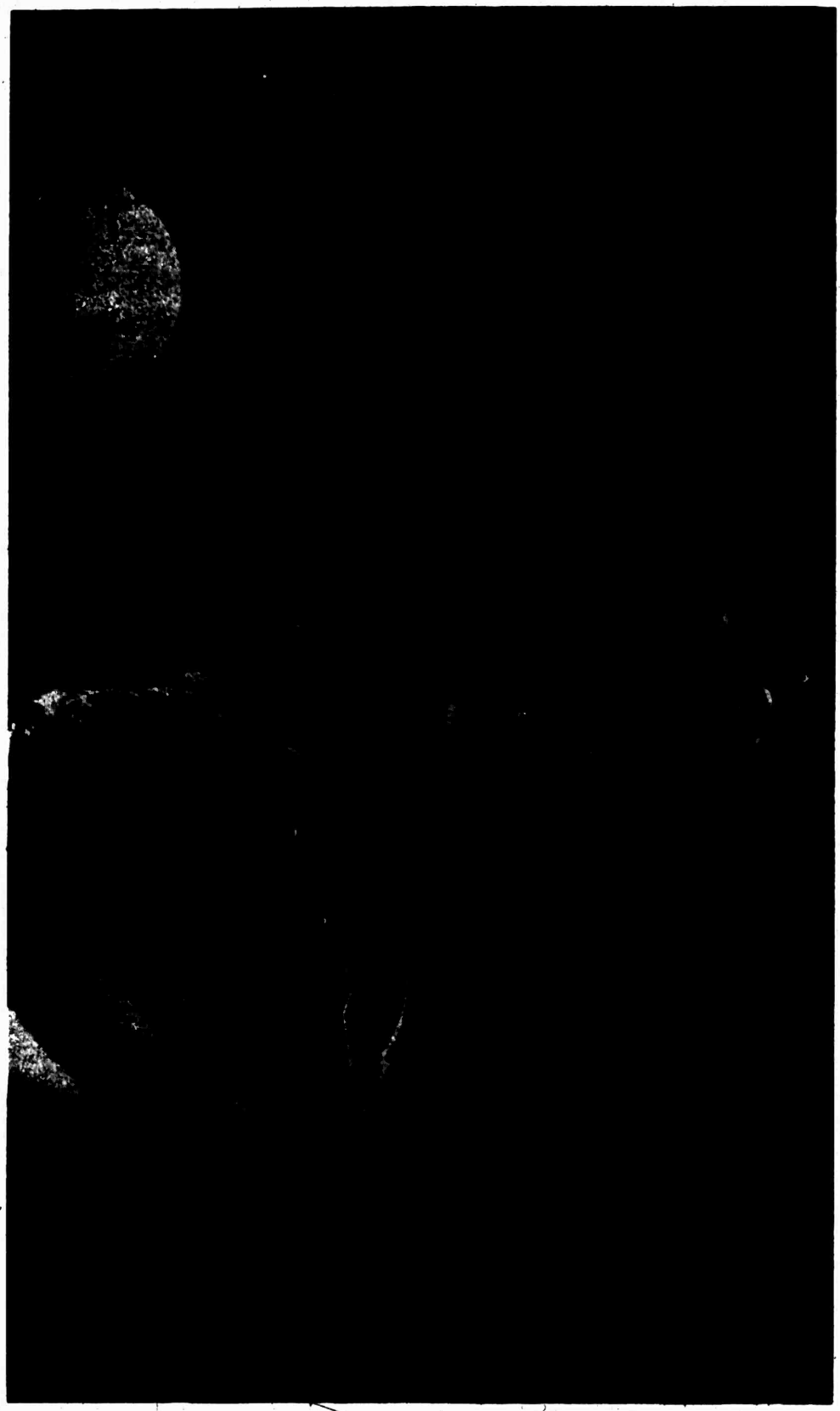
The production crew usually consists of a director and two sound men from the school radio station, a cameraman-editor, a second cameraman, and two technicians.

There are plans for increasing the film production activity. Another camera is to be added and perhaps a sound-treated studio. Production of in-service training films for teachers in the system is being considered.

Future of Film Making by the Public Schools

Public schools are by no means exempt from the budget problems which beset the colleges and universities. Many of those which would like to produce special instructional films, or use films to record and report, are discouraged by the costs involved.

With the recent improvements in 8mm film and equipment and the possibility for greatly reduced costs which 8mm is thought to offer, these schools may be able to produce the kind of footage they need at a price they can afford to pay.



Rensselaer Polytechnic Institute – Shooting Orbit Sequence for Film, "Satellite Orbits," Using Multiplexing equipment with Oscilloscope Dimage

CHAPTER 9

SUMMARY, RECOMMENDATIONS, AND PROBLEMS OF THE UNIVERSITY FILM PRODUCTION MOVEMENT

The major purpose in undertaking this survey was to collect and organize comprehensive information about the facilities available for the production of educational, research, and scientific motion pictures at colleges and universities in the United States. The extent of those facilities is not widely recognized. Many units are not well known even on their own campuses, nor is the university film movement, as a whole, familiar to foundations, government agencies, and professional associations which are concerned about the need for improving the quality of education in this country.

Much of the factual information contained in the preceding chapters of this report might have been collected by mailed questionnaires. However, there is considerable evidence regarding the actual functioning of a unit on a university campus that can be sensed through discussion and observation, but which will not appear in the written answers to a formal questionnaire. This is particularly true in the relations of one department to another, the way equipment is maintained, and the quality of the films made by a unit that is producing creative as well as technical material. For this reason, the investigator visited as many of the units as possible, within the limitation of time and budget, and talked to as

many people as possible on each campus, including university administrators as well as film unit staff members.

From these observations and discussions, combined with the factual data collected, certain generalizations, problems, and recommendations were formulated. These have been put down in this chapter as an editorial summary. It represents one person's judgment of some of the problems that are particularly worthy of comment, along with recommendations based, not upon personal opinion, but upon the methods that some units have used successfully to solve these problems.

THE UNIVERSITY ADMINISTRATOR AND THE FILM UNIT

The university film production movement has grown rapidly. Only seven universities were represented at the first meeting held at the University of Iowa in 1947, while more than 80 have sent representatives in recent years. All types of colleges and universities -- large and small, public and private, liberal arts and technical -- have film units, but the total number is still only a fraction of the colleges and universities in this country.

While there are still many universities which have not established film units, the administrator who supports a unit gives evidence that this support has

been motivated by the belief that it is the responsibility of the university administration to encourage the faculty to use those techniques and tools that have promise for improving instruction and communication.

Chief administrative officers were interviewed on every campus visited. Each was asked to rank the goals and deterrents to growth of his film production unit. Nearly all (88%) rated improvement of instruction on their own campus as the primary goal; 78% ranked lack of funds as the major deterrent. Sale of prints of films produced was regarded as an important goal by only five of the presidents.

This suggests the need for some re-thinking of the relationships between film production and film distribution. If a film contributes to the solution of an instructional problem on one campus, it is quite possible that other universities would also find the film helpful. This means that some plan of marketing might be established, with someone with distribution "know-how" put in charge and given a realistic operating budget. This has been done at only five or six universities, and these universities were the ones which listed both producing for their own instructional uses and sales to other universities as major goals. At none of them was the complaint that "films cost too much" encountered during interviews with university administrators.

Scarcity of funds at most universities suggests

another factor in cost which should be re-examined. How many film units can one university afford? At least five universities surveyed were supporting either three or four film producing units, and five others had at least two. If a university feels it cannot adequately finance one unit operating at full capacity, how can it justify multiple units that operate only sporadically?

Administrators might also study the placement of the film unit in relation to the goal of improving instruction. Apparently, most units developed because of the energy and foresight of one person in a particular academic department or service division, and have remained where first established. If the film unit is to make a positive contribution to improvement of instruction where, within the university, would be its most effective location? Where might the faculty reasonably be expected to turn for help with instructional problems? Would they be more likely to seek assistance from a unit operating directly under a dean of faculty or an academic vice president, say, than from a unit located under the business manager or in the photographic, or public relations department? These are questions to which each university must find its own answers in terms of its own situation, personnel, and objectives.

Budgeting for the film production operation also merits re-examination by university administrators. It does not appear to be a wise use of funds to hire staff for a motion picture unit, purchase adequate

equipment for them to use, assign to them space that is at least relatively adequate -- and then, fail to provide the unit with financial support to keep it productively busy producing teaching material that would help to improve instruction. This raises the further question of where funds should be budgeted for improvement of instruction. Should an academic department be expected to provide all the funds to finance the production of the films it needs? It is not expected to provide the funds for operation of the library or for the closed-circuit television system -- both of which in some ways could be considered comparable.

If the administration is sincerely interested in improving instruction through the use of films, it will probably have to assume some responsibility for financing the film unit, at least to cover overhead (as is now done at 17 universities), or increase departmental budgets to a point where such materials can be procured by the departments without the sacrifice of other items needed for instruction.

Few of the presidents and chancellors ranked production of the public relations films as a primary goal of the film unit. However, this is due to a change in emphasis and in type of public relations film rather than to disinterest in public relations. It is true that most institutions are no longer interested in the student recruitment film. They are now more concerned with information films directed at alumni and friends of the university.

Only a few of the administrators regarded the research and writing that go into film production as comparable to the research and writing that go into preparation of an article for a professional journal or magazine. Little recognition was given for participation in film production. However, three different national associations (in physics, chemistry, and biology) have recently recruited outstanding authorities -- including Nobel Prize winners, professors from prestige universities in both the United States and England, and leading scientists from industrial research laboratories -- to work on film series for high school science. Some of these men have taken months off from their regular positions to work on these productions. Obviously, they consider such projects worthy of their efforts. Why, then, should work on films often carry so little prestige on a professor's own campus?

ORGANIZATION AND OPERATION OF THE FILM UNIT

As might be expected, the organization, budgeting, and operation of the film units varied widely. However, there were certain procedures and problems that appeared to be common and worthy of summary and comment.

Most units feel that they should service the entire campus, and that they do so about as well as they can with their present budgets.

There is a rapid increase in the amount of support being channeled to film units through academic departments which have received grants for research requiring the production of motion pictures. This tends to increase the long-range operating budget of the unit and to promote close liaison with academic departments. National grants bring recognition to the film unit, and this recognition encourages other departments to sponsor films, to use films in research, and even to apply for similar grants. All of this tends to make the campus aware of the existence of the unit and give it recognition.

It is hoped that the units will cultivate collaboration with academic departments in applying for grants that will make it possible for them to experiment with new film formats, experimental types of production, and programmed approaches to film presentation. There is great interest in programmed learning. It might be expected that there would be corresponding interest in applying programming techniques to the presentation of information through the film medium. This was not found to be true. There is a little experimentation on the basic format of the film. It is safe to say that 90% of the films made today follow the same format as films that have been in use for 20 years.

The units varied widely in the type and accuracy of their financial records, some keeping very accurate records, others having little detailed information about their actual production costs. The

wide range of cost quoted for a particular type of film (Chapter 4, Table 3) indicates disparity in record keeping as well as actual differences in costs. Accurate time and cost figures would enable the unit administrator to document exactly each phase of production, and provide a basis for budget requests, predictions, and estimates. The unit head might even find that his films really do "cost too much," as some of his critics suspect, or that a particular phase of the operation is unduly expensive and requires a change in procedure. He might find that his films actually cost, if not too much, at least much more than he has been reporting.

Some units (23) are required to recover all, or part, of their operating costs from charges for their services. Is this justifiable, if the major purpose of the unit is to produce films that will improve instruction on campus? If an academic department must pay all of the cost of producing a film, including overhead, will it sacrifice other projects to do so, even though the film would increase the effectiveness of its teaching? This, again, is a question each university must answer for itself.

The units, as a whole, lack an effective information or public relations program about their activities. Only six reported a total of five or more news releases in any one year. Many units feel that they do not get the support on campus that they deserve, but they do not recognize that part of the problem of

lack of support may stem from the fact that they have made only minimal efforts to inform the campus, the alumni, the general public, and the university administration about their goals, objectives, facilities, abilities, films produced, and awards, and honors won. Only three units reported more than three news articles in the campus newspaper, and only 16 had even a single article in the alumni magazine. The rewards of good public information programs can be readily observed on those few campuses where they exist. On these campuses, the film unit is well-known, well-supported, and respected by the academic departments.

The lack of positive leadership in some of the film production programs can be attributed in part to the fact that men who may have a great deal of creative ability have been promoted to positions that require administrative ability and educational statesmanship. The fact that a man can make creative films does not necessarily guarantee that he can administer a department efficiently or exert educational leadership on his campus. Occasionally, the creative film maker was found to be actively unhappy in his role as an administrator, but having acquired the additional status that goes with this promotion, he was unwilling to go back to his former position. When the university promotes a man to be head of the film unit, it should be quite certain that he actually has the qualifications required to administer a growing department. This same problem no doubt arises in the field of fine arts, and

similar judgments should be made in naming department heads in these fields. In every case where the investigator found a vigorous, growing, respected unit, it bore the mark of some one who was an administrator and an educational leader as well as a film producer.

As the motion picture unit grows from a small, inexpensive part of the university program to a larger, all-university service, it should at some stage in its growth receive a realistic survey of its objectives, functions, placement, and support within the university framework. It is relatively easy to decide that film production is a proper activity for the university, that the film unit meets the needs and requirements of the university and, therefore, should be allowed to grow. It may not be easy to decide its placement within the administrative structure of the university. Because the film unit does not fit neatly into any one category of service and because it can serve so many departments, decisions about it should be made in terms of the long-range objectives of each institution, and then only after careful study. However, it is advisable for the decisions to be made before patterns of activity become so frozen that they are almost impossible to change.

EQUIPMENT AND FACILITIES

Probably no unit will ever have all the equipment it wants. A growing unit will always struggle to

add equipment to keep up with the demands on its services, and all units will have to replace equipment that wears out or becomes obsolete. However, as a whole, the university film units are well-equipped for general film production, and an increasing number have equipment (such as animation stands, high-speed cameras, time-lapse set-ups, and microphotographic accessories) that permits them to produce specialized films.

There are several points that units might well consider in planning for fullest use of their equipment and of their equipment budget:

1. Exchange of equipment with other university units, on a rental basis.

2. Greater use of rental equipment from commercial companies.

3. Sale of extra, un-used equipment.

4. Arranging for production of film segments by other units which already own special equipment (time-lapse, high-speed, etc.) rather than purchasing this equipment for just one production.

5. Better inventory control than most units now have.

The total combined production output of the university film units had been estimated, by members of the University Film Producers Association, at 200 to 300 ten-minute reels. Instead, it was found that 40 units produced a total of 623 reels in the single category of "educational film" for the academic year 1959-60, with a total[1] production of 3,231 reels of all kinds during that year. Thirty-three units reported combined production of over 29,000 reels of film during the life of the units.

When asked to give a conservative estimate of the number of reels of educational films that could be produced in a year with no increase in staff and no additional equipment, the 40 units estimated a combined total of more than 1,600 reels. This means a total of 266 hours of instructional films could be produced in a year. If the efforts of all these units were directed and coordinated, a 20-minute film could be programmed for each of 800 class periods in a year. The combined output of the university film units offers a tremendous resource for the improvement of instruction.

The university film units are in a position to draw upon the talents of outstanding authorities in academic fields who are engaged in teaching and research on

[1] Including athletic events, band formations, newsreel, public relations, and television report films as well as educational films.

their campuses. They can, and do, use these educational leaders as educational authors and technical advisors. They have access to a laboratory facility for testing the resulting film. Most institutions have staff qualified to develop and administer a testing program to determine a film's effectiveness with its intended audience. Unfortunately, only a few units engage in any planned program of evaluation of the films they make.

Four or five university administrators brought up the fact that the university units do not turn out as polished a film as some commercial companies; they were a little discouraged about the possibilities of their units being able to compete in quality with the better commercial producer. A few questions revealed that they were comparing films which their units had produced for $2,000 to $8,000 with films which had cost $15,000 to $25,000. Also, they were usually comparing the overall output of their unit with the outstanding film from a commercial company. It is unrealistic to complain about lack of quality while providing a budget that is too meager to allow for pre-planning, re-shooting, good sets, creative experimentation, and using those filmic techniques which increase effectiveness as well as audience appeal of a film but also increase its cost.

Actually, the university units produce many films of high quality. Many (21) have had films accepted for showing at film festivals and competitions both in this country and abroad, and many of these films have won awards.

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Unit reports of cost of production indicate a wide range in cost. This matter of cost deserves additional attention and more intensive research to document the actual cost of production. It does not seem reasonable that production of a ten-minute educational film costs one unit twenty times more than it costs another. While it is true that items which are considered to be production costs vary from one unit to another, it would seem that a more generally consistent method of figuring costs would benefit all units by providing a more standard measure for each unit to use in evaluating its own costs and its own method of accounting for cost.

STAFF OF THE FILM UNIT

The film maker in the university unit considers himself to have responsibilities for improving education that are inextricably bound up with his responsibilities in film production. For the film maker, the appeal of the university as a place to work lies in the variety it offers and in its intellectually stimulating atmosphere.

Unit members come into the field of film production with great diversity of undergraduate training. No less than forty different undergraduate majors were reported by individuals who filled out personal data sheets for the survey. Even though there are only a few institutions which offer an undergraduate

degree in film production, twenty people reported that their undergraduate degree was in this area. The other common fields were speech and education. (Radio-film courses are often taught in the speech department; audio-visual courses, which include film production, are frequently in the school of education)

A considerable number of the film staff have advanced degrees, including the doctorate, or are working toward advanced degrees. However, it does not appear that the group as a whole compares favorably in this respect with other academic departments, with the possible exception of fine arts.

Several motion picture staff members did not feel that their department had the academic standing on campus that it deserved. While this is far from being true on most campuses, it is true that the bases for gaining academic status are exacting and reasonably well-defined and must be met. Motion picture staff who want academic status will have to recognize that academic requirements apply to them as well as to staff in other departments. They will have to obtain their share of advanced degrees, do the usual amount of research, and write and publish professional articles and books.

The range in professional rank is from technician with civil service status all the way up the academic ladder to full professor. In proportion, as might be expected, there are many more assistant professors

than full professors. This may be due, in part, to the relative newness of the field and to the fact that only a small number of the units have a major teaching program.

Average unit size is five full-time professional staff and two part-time, although twelve universities report one- and two-man operations and one reported a total staff of more than sixty-two.

Salary range is from $3,500 to $12,000 for twelve months, with a median of approximately $7,500. Additional investigation is needed to make it possible to compare film staff salaries with the salaries of other academic and administrative personnel having comparable duties and responsibilities.

There is one situation which the investigator feels will have to change. This is the lack of released time and credit given to academic staff who serve as educational authors and technical advisors. It seems that unless one has actually served in this capacity, it is difficult to comprehend the amount and quality of the effort required. Only rarely does the educational author or technical advisor receive additional pay for this additional work. He is only occasionally given released time from other duties in order to work on a film. Few universities list films when they list a man's writing and publications. The literary tradition of scholarship is so strong that the academic mind finds it difficult to accept as legitimate forms of communication other

than publication in print. Yet, without the contributions of the best minds in all subject matter fields, the motion picture unit will not be able to accomplish the goal of improving instruction.

The university can take a major step toward establishing a climate for improvement of educational film production by seeking to acknowledge the special type of service that faculty members perform when they contribute to the production of a film which helps the university fulfill its traditional functions of teaching, research, service, and preservation of knowledge.

DISTRIBUTION OF FILMS PRODUCED

Distribution is the most neglected aspect of university film production. University presidents who accept without reservation the sale of books published by the university press are taken aback at the idea that the university might also promote the sale of films produced by the film unit. The units themselves may be pleased with efforts that result in a total sales volume of twenty to forty prints of a film, although another unit may have sold 500 prints of a film with a similar potential audience. In fact, a sale of 500 prints is not unusual in the units that have strong distribution programs. One one-reel color film has grossed $50,000 and a six-reel color series has grossed $125,000. These have made possible the production of other films that may not have so large a sales potential.

In only a few cases were the university president, university business manager, or film units administrator very much concerned about the distribution of the films produced, although nearly all were concerned about the cost of production.

It would seem self-evident that if a university produces a film which makes a major contribution to education, that film would almost certainly be useful on other campuses. Sale of prints to these potential users would help defray the cost of maintaining a unit.

In nearly all cases, distribution is now handled by persons with primary responsibilities in other areas and, in most cases, takes away time they feel they should spend on their regular duties.

There are two alternative courses open:

1. The university can completely subsidize the operation of the film unit just as it does the operation of educational television or the library, and for much the same reasons.

2. The university can equate the sale of films made by the film unit with the sale of books published by the university press, and make an effort to recover part of their costs by sale of prints, either through an arrangement with a commercial distribution agent, or through a marketing organization established by the university.

If the university decides to establish its own sales organization, it should recognize the three prerequisites for efficient operation: a person with knowledge of marketing techniques and costs in charge of the program, staff with specific duties in marketing, and appropriate balance between the marketing budget and the number of films available for sale.

Concerted effort by the universities is needed to investigate possible channels of distribution and to develop cooperative projects that would contribute to more effective distribution. This is another area of the university film movement that deserves further study. With the present volume of educational production, the investigator feels that there is undoubtedly a large body of films that are not receiving distribution commensurate with their value.

TEACHING PROGRAMS IN FILM PRODUCTION

Although collecting information about academic programs in film production was not an objective of this survey, it was impossible to investigate film production without, at the same time, gathering information and becoming concerned about film teaching. In many cases, the staff who make films also teach courses in film production. In others, the production and teaching functions are administered in the same department or are closely related. Equipment and facilities are jointly owned, maintained, and used.

The number of comprehensive academic programs in film making is too few when considered in relation to the magnitude of the need. Graduates of these programs are too often inadequately prepared in the arts and sciences of communication which are required in producing motion pictures designed to inform and influence rather than entertain.

Training for film production is part of a larger problem. It is generally recognized that in this age effective communication is a vital issue---communication to improve education at all levels, communication to create an informed public opinion, communication to promote international understanding.

American-made films, television, and radio programs affect people around the world. They have particularly great inpact in areas where the illiteracy rate is high. The men and women who work in communication fields have grave responsibilities. What kind of educational background do we want them to have? We need individuals who understand the problems that face our culture, both domestic and international.

This problem deserves more attention from educators than it has received in the past. What is needed?

First, a realization that film training is important. One educational film shown in our classrooms may affect the attitude of thousands of young Ameri-

cans; it may be shown overseas and affect the attitude of many millions of people toward the United States. The education and training of the maker of the film is important. At present, many of our film makers are either self-trained or trained on the job at the film unit where they work. This is a slow method and one that does not insure a foundation of skills and understandings. It gives little attention to a broad educational background in the humanities, sciences, and the arts.

Second, a realization that film training costs money. Just as a young writer learns to write by writing, so a young film maker learns to make films by actually making films. This is a costly process. There is a desperate need for scholarships to attract students with talent into the field, and for fellowships and grants to enable film makers with family responsibilities to take time off from a job to study and to advance themselves, thus advancing the whole field of educational film production. A study made by the University Film Producers Association located fewer than twenty scholarships and fellowships available to students in the film field, and some of these had special restrictions.

Third, a deliberate and reasoned attempt to upgrade the academic programs in film production. Research into basic curricular goals is needed. Also needed are workshops and research projects to study the curriculum and teaching methods, to outline what is needed in the way of textbooks and teach-

ing materials, and to plan ways to provide such materials which are proportionately more expensive than those used in more conventional academic fields.

Without teaching programs that take into consideration the special requirements of the film field, it will become more and more difficult to upgrade staff and improve our educational films. We cannot ignore the need for teaching film production if we are to have available those films that will improve our educational system and increase the effectiveness of our mass communications at home and abroad.

IN CONCLUSION

The university film production unit has special qualifications and facilities which are an important resource for the improvement of education and communication. Together, the units have the potentiality of producing an immense number of educational films each year, films that could update and upgrade instruction in many subject matter areas and at all age levels.

The units have as their stated primary obligation the production of films to improve instruction. They are adequately equipped, geographically dispersed, and staffed with individuals dedicated to the production of films for educational communication.

They have two important special qualifications that should not be overlooked: they are experienced in taking the ideas of campus subject matter experts and translating these ideas into film presentations and they are familiar with the use of the motion picture camera as an instrument to record and further research. In addition, they have access to the university's facilities for experimental design and evaluation which might well increase the effectiveness of films produced.

Unfortunately, the resources for improving education which the film units offer are largely untapped. Units are not making even a fraction of the contribution to education of which they, as a group, are capable. There is little coordination of activities between units. Indeed, it is doubtful that the units themselves fully comprehend their own combined production capacity. Because membership in their professional association is relatively small, they have not been able to establish an efficient, centralized mechanism for exchange of information and coordination of activities. Consequently, they discover too late, or not at all, the things they should know about one another's work in order to coordinate their efforts and cooperate with one another more effectively. Many joint projects which have been suggested for their mutual consideration have lapsed because they would require the services of one person full-time to develop, plan, solicit support, and administer the projects. There is no one to undertake this kind of program in inter-unit cooperation

and no university can afford to be eleemosynary on such a grand scale. While many individuals involved in the university film production movement dream of great contributions to education through these cooperative ventures, it is doubtful that they will see their dreams realized until the professional organization, the University Film Producers Association, can be strengthened and extended to supply the full-time leadership that is required.

At present the situation is one of an unrealized, untapped resource for improvement of education at a time when improvement of education is widely recognized to be one of the most critical problems of a rapidly changing and complex society.

University of Houston. High-Speed camera used to make studies of drill bit performance for Engineering Department.

APPENDIX A

A LIST OF RECOMMENDED EQUIPMENT FOR THE MOTION PICTURE UNIT

The following equipment list with its two classifications was developed for a university production unit which would be called upon to produce the many types of film that are usually requested on campus. It is assumed that the major function of the unit would be to produce educational pictures which might at times have dramatic episodes and require studio shooting. Other pictures might require that an entire classroom or laboratory be lighted and that two or more cameras be used simultaneously. The unit would also do its own editing and sounding.

It is impossible to establish an equipment list which might be called minimum or essential for a specific production unit without first defining clearly the scope of its production activity. Even when this is defined, there is still the question of simultaneous operations, the need for two people working at a time on different pictures or such aspects as multi-camming two angles on the same scene for intercutting.

The stipulations can not be emphasized strongly enough to prevent a listing from becoming a noose around the neck of the unit rather than the help that it should be. In the elemental sense, the only really essential pieces of equipment needed are a

camera and a light meter, and even these can be rented or borrowed. This approach is obviously hardly appropriate. It is considered that any unit to be adequate should have the necessary equipment to handle any usual type of a production job in black and white or color that might be requested, including both sync sound or narration. It should have space and facilities to photograph an interior set, including the necessary power, camera and lighting equipment. Basic recording equipment is essential, but at present facilities for dubbing, transfer to optical sound, and motion picture processing are not essential.

It is recognized that this listing places some units outside of what might be the "accredited" list. Obviously, no unit gets everything to start with, but any elimination of items should only be a temporary delay on the road to eventual adequate equipment. Those items which might be considered as secondary and whose acquisition could be put off until need arises are marked with an asterisk (*).

A word of caution should be repeated here; some units prefer to rent certain types or items of equipment rather than purchase them outright. This is particularly true of additional lights, extra cameras, and portable sound recorders. This is to be commended if the fiscal policy of the university allows it and the equipment is only needed occasionally.

CAMERA EQUIPMENT AND ACCESSORIES.

Studio Camera -

at least one blimped, synchronous or interlock motor-driven 16mm camera for production shooting with all normal accessories including a suitable heavy duty tripod, matte box, finder, 2 spare magazines, carrying cases, etc. (Mitchell, Auricon, Maurer, Arriflex, Kodak Reflex Special or equivalent)

Portable camera -

at least one spring-driven hand camera, variable speed from 8 frames to 64 frames per second, with a 2 or 3 lens turret, including a suitable medium weight tripod and carrying cases.
(Bell & Howell 70, Eastman Cine Special II, Bolex, Eastman K100, Professional Junior tripod or equivalent)

Lenses -

each camera should be equipped with a full complement of high quality lenses, at least 20mm, 30mm, 40mm, or 50mm focal lengths for the studio camera and 15mm, 25mm, and 50mm focal lengths for the portable camera.
(Bausch and Lomb Baltar, Kodak Cine Ektar or Ekton, or equivalents)

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* Special Lenses - variable focal length (zoom) lenses and/or anamorphic lenses (as required for athletic or other applications)

Accessories -

the unit should have all necessary accessories for camera operation and maintenance including:

Light meters (Westen, G.E., Norwood, or equivalent)

Tripod perambulator - three wheel portable tripod triangle

Filters - for B&W and color as required.

Tape measure - 50 ft. steel

Camera maintenance kit - small wrench set, screw drivers, set of pliers, scissors, oilcan, etc.

*Camera Dolly - Professional four wheel Crab Dolly with gear head

*Camera Crane - Mobile, boom type camera mount

*Hydraulic Tripod and Gear Head - Three wheel, hydraulic raise and lowering heavy duty tripod and gear head.

*Battery driven motors - Portable battery operated camera drive system.

*Secondary items

Special camera equipment -

Every unit must consider any special assignments which it may be called on to handle, and provide the necessary special equipment.

*High speed photography - cameras capable of speeds higher than 64 frames per second.

*Stop motion photography - camera driven mechanisms suitable for single frame operation.

*Micro and Macrocinematography - special optical elements and appropriated mountings as required.

*Single System Sound production - If the unit is to be called upon to do production where this type of sound is adequate (newsreel, speech recording, etc.) a single system camera should be considered. (Auricon, Kodak Reflex Special with "barney", or equivalent)

SOUND EQUIPMENT

Portable Magnetic Recording System -

at least one portable 16mm magnetic film recording system complete with recorder, mixing panel, amplifiers, cables, microphones and carrying cases. (Stancil-Hoffman, Magnasync, RCA, Westrex, Reeves).

NOTE: One portable, quarter-inch synchronous tape recording system with all access-

ories (Rangertone, Ampex, Fairchild) can be substituted if provision is made for synchronous transfer to 16mm optical film or 16mm magnetic film for editing.

Microphone Boom -

at least one studio type production, completely adjustable microphone boom (Mole-Richardson, Fischer).

*Studio Dubbing Channel -

provision must be made for mixing dialogue narration, music and effects tracks either through rental service organizations or by acquiring a system which should contain at least four interlock magnetic playbacks and one recorder. The system must have the necessary mixer, interlock footage counter, monitor amplifier and speakers, interlock projector and, of course, physical space, properly treated acoustically.

*Photographic (Optical) Recorder -

provision must be made for the final transfer of the dubbed magnetic track to a photographic sound negative. Although this service can readily be purchased through laboratory or sound service companies, it may be desirable to consider purchase of this equipment (RCA, Westrex, Maurer, or equivalent).

*Test Equipment and Accessories -

suitable test meters and equipment, high quality phonograph turn tables and pickups, monitoring equipment, and tools, must be provided commensurate with the complexity of the installation.

LIGHTING EQUIPMENT[1]

Portable Lighting Units

10 - Photoflood lamps and reflectors (Smith-Victor or equivalent)

10 - Reflector flood and spot lamps with receptacles, cords, clamps, and stands.

10 - Colortran Baby, Junior and Senior Units (par. 38) with transformer and stand.

10 - Masterlite Junior and Senior Units (par. 56 & 64) with transformer and stand (Natural Lighting or equivalent)

[1]About one-half the units which reported their lighting equipment had 1500 watts of spots for studio use in addition to their photo flood and colortran units. The listing given here is roughly double this amount. A unit would be minimally equipped if this list were cut in half. To maintain balance, reduction should be made in all categories, not in any one category of equipment.

Cables -

- 2-#12/2, 25 ft. with standard plugs and 2-hole boxes

8 - #12/2, 50 ft. with standard plugs and 4-hole boxes

Studio Lighting-

(all units with stage plugs) suitable power source and adequate supply of lamps. (Mole-Richardson, McAlister, or equivalent)

Lights -

2 seniors (5000W)
2 Skypans (5000W)

6 Juniors (2000W)

12 Babies (750W)

6 Broads (750W)

6 Dinky Inky - Midgets (100-150W)

Cables -

Distribution Cables (2 hole #6/2, 25 ft. ea.)

Accessories -

Plates, Barn doors, Scrims, Nets, Silks, Snoots, Hangers, Extension Arms, Trombones, Stands, Additional cables as needed.

*Dimmer Units -

Resistance or variable transformer type in amperage capacity and quantity as needed (Mole-Richardson, Cutler-Hammer, or equivalent)

GRIP EQUIPMENT
Production and Special Lighting Accessories

Reflectors -

3 48" x 48" Gold and Silver
3 48" x 48" Silver, hard and soft
6 Reflector stands
4 36" x 36" Gold, silver, hard and soft
4 24" x 24" Gold, silver, hard and soft

(Reflectors can be built in campus carpenter shops.

Black Flags -

2 each, 20" x 24", 6" x 36", 16" x 48", 10" x 44"

Scrim Flags -

4 each, 18" x 24" Single
4 each, 18" x 24" Double

Dots -

2 each, 4", 6", 8", 10" (Scrim)
2 each, 4", 6", 8", 10" (Black)

"Apple Boxes" - assorted sizes, nesting

Steps - One step
Two steps
Three steps
Camera and Light parallels

Ladders, Step - 1 each, 4', 6', 8'

NOTE:--Grip equipment includes all of the miscellaneous hammers, saws, nails, lumber and all other tools and supplies ranging from adhesive tape to dulling spray which might be needed while shooting on the set or on location. These items should be suitably stored in appropriate cases or carts for easy moving. The range of items depends almost entirely on the experience and imagination of those individuals responsible for production, and should be purchased as need arises.

EDITING EQUIPMENT

Editing Machine -

at least one professional 16mm film editing machine, picture head-sound reader, capable of playing separate tracks and picture films running either separately or locked together at sound speed or at variable speed.

(Moviola, Westrex, or equivalent).

Rewinds -

2 pr. long shank rewinds

2 pr. standard shank rewinds tight wind (Moviola, Hollywood Film Co. Cinema Arts or equivalent)

Splicer -

at least one professional hot splicer making a straight splice suitable for positive or negative film. (Bell and Howell, Hollywood Film Co., or equivalent)

Sync Machines -

one two-gang and one four-gang film synchronizer

Accessories -

Viewers, sound readers, reels, cement, scissors, gloves, as needed. Storage facilities for stock shots, work in process, etc. These are usually built in the campus shop after space has been assigned.

PROJECTION EQUIPMENT

Sound Projector -

at least one good portable 16mm sound projector with a high quality loud speaker for checking picture and sound quality. (Eastman Pageant, Bell and Howell, or equivalent)

Sync Projector -

One sound projector equipped with synchronous or interlock drive motor for narration recording and interlock screening.

TITLING AND ANIMATION

Title Stand -

Provision should be made for shooting titles and other similar art work.

*Animation -

If the unit anticipates any animation production, it should consider a professional animation stand and camera with the necessary accessories such as cell punch, discs, layout boards, etc. (Oxberry, Acme, Richardson-Bowlds, Portman, Telanimastand, or equivalent)

*Title Lettering -

Provision should be made for the preparation of title cells either through hot press equipment and type (Telanimapress) or by one of the photographic type setting systems (Filmotype, Headliner, or equivalent)

STILL PHOTOGRAPHY

Provision must be made for adequate still photographic coverage of all productions. The choice of

size whether 4 x 5, 2 1/4 x 2 1/4 or 35mm still equipment is to be used, is a matter of personal opinion and is relatively unimportant as long as all camera and darkroom equipment is consistent. A Polaroid still camera is nearly as useful as a script clerk in recording set details, and should be a part of every crews equipment.

APPENDIX B

BEST FILMS, as Selected by the Units

The films listed below were selected by the units as their most noteworthy productions.

UNIVERSITY OF ARIZONA, Tucson, Arizona

Altars of Sand
Blueprint for Tomorrow
Christmas Music of the Southwest
Kress Collection
New Horizons
Portrait of Europe
Projections in Indian Art
University Symphony Orchestra

BOB JONES UNIVERSITY, Greenville, South Carolina

Calvary
Fortress of Faith
Light of the World
Macbeth
Miracle
Musical Memories
Pound of Flesh
Waking Middle East
Wine of Morning
You Can't Win

BRIGHAM YOUNG UNIVERSITY, Provo, Utah

Decision
Destiny
Feed My Sheep
Fruitful Years
Happy City
Hearts of the Children
How Near to the Angels
Story of Chamber Music
Unto the Least of These
Upon Their Shoulders

UNIVERSITY OF BUFFALO, Buffalo, New York

Administrative Internship
Their Little World

UNIVERSITY OF CALIFORNIA, Berkeley, California

4-H Leader
4-H Trail
College of Agriculture
Cystic Fibrosis
Evaluating Physical Abilities
Food - A Way of Life
Modern Irrigation Equipment
Pre-trial Conference
Reading Music with Shaped Notes
You Are What you Eat

UNIVERSITY OF CALIFORNIA (THEATER ARTS), Los Angeles, California

Bird Hunt
Dark Corner
Heels of Silver
Introduction to Jazz
Reflections
Time Out of War
Treasure in a Garbage Can
Uriparu
Woodcutter's Wilful Wife

UNIVERSITY OF CALIFORNIA (VISUAL COMMUNICATION), Los Angeles, California

Electronics Computers Improve Management Control
Foreman Discovers Motion Study
Introduction to Work Sampling
Laboratory Animal Technician
Space Technology
Spotlight on Opera
Stage Demonstration
This is Nursing
Workshop Process
World Within

UNIVERSITY OF DENVER, Denver, Colorado

Colonial Revolution
Communist Revolution
Fascism
Focus: Germany
Heritage of Hope
Japan's Revolutions
Revolution in Europe's Role in World Affairs
Skimeister
Weapon's Revolutions

FLORIDA STATE UNIVERSITY, Tallahassee, Florida

Changing Voice
Danger - Roofers at Work
Easter Seal Mobile Therapy Unit
Encaustic
Magazines to Transparencies
Marching Chiefs
Taste and Smell (for Bell Science Series:
Gate to the Mind)

UNIVERSITY OF HOUSTON, Houston, Texas

Biology Telecourse 161 #26
Book Look
Center of Learning
Doctors in Space #9
Doctors in Space #12
Heredity #1A

Jung Speaks of Freud
Men In Orbit
People Are Taught To Be Different #8
People Are Taught To Be Different #9

UNIVERSITY OF INDIANA, Bloomington, Indiana

Bacteria: Laboratory Study
Better Bulletin Boards
Exposure Meter: Theory and Use
Grapevine Twist
Long Journey West: 1820
Mitosis and Meiosis
Seven Wives of Bachram Gur
Stars and Stripes on Display
Time
Which Way

IOWA STATE UNIVERSITY OF SCIENCE AND TECHNOLOGY, Ames, Iowa

Grass Roots In The Soil
Agricultural Frontiers
Hands Off
Home Economics Story
The Pig and the Public
Democracy's College
Insurance, From the Farmer's Side of the Fence
A Housewarming--Electrically
Fire Fighting in Country Elevators
Voices of Iowa State

STATE UNIVERSITY OF IOWA, Iowa City, Iowa

Autopsy Technique
Beginning Modern Dance for High School Girls
Design and Man
Examination of the Oral Mechanism
Expressly for the Rose Bowl
Geological Influences on Local Plant Distribution
Language of Modern Dance
Motion Study on the Job
Posture in Action
Reading Effectively

UNIVERSITY OF KANSAS, Lawrence, Kansas

Campus Camera
Industrial Design
Kress Collection
Lens Sense
Lost Key
New Born - Strike One
Report on Costa Rica
Russian Education
Six Gun to Sixty One
Your Highway Patrol

UNIVERSITY OF KENTUCKY, Lexington, Kentucky

Golden Key
Lonnie and the Bookmobile
Parade to the National Championship
Report on State of the University
This Little Piggy Had None

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MICHIGAN STATE UNIVERSITY, East Lansing, Michigan

How to Splice Film
Moses: The Creative Method of A. Lattner
Mulching with Black Polyethylene
Pan American Swim Tryouts
State Labor Body
Using Your Traffic Records
Wolverine Boys State

UNIVERSITY OF MICHIGAN, Ann Arbor, Michigan

Children with Cleft Palates
Decade of Achievement
First Hundred
Industrial Exhaust Systems
Locks of Sault Ste. Marie
Mastery of the Law
Old Spain on the Caribbean
Rice Farming in Japan
Telling Stories to Children
We'll Remember Michigan

UNIVERSITY OF MINNESOTA, Minneapolis, Minnesota

Character Make Up for Men
Energy Losses at Converging Pipelines
Flannelgraph
One Victory
Speech of Stutterers

Surgical Correction of Mitral Regurgitation
The Big Four
The "YOU" in the Union
University Secretary
Weighing With the Analytical Balance

UNIVERSITY OF MISSISSIPPI, University, Mississippi

Band At Brussels
Color Lithography - An Art Medium
Heart of a Community
It Happened in Booneville
Light, Liberty and Learning
Our House is Your House
Stripes and Signs
Tung Oil
Tung Oil Makes the Difference
University Forest Lands

UNIVERSITY OF MISSOURI, Columbia, Missouri

Cash with Christmas Trees
Congenital Heart Defects
Greater Profits From Beef Cattle
Hybrid Corn
In Missouri It's Boneless Beef
Research Reduces Drought Risk

MONTANA STATE COLLEGE, Bozeman, Montana

Ceretana Time
Soil Test
Use and Care of Torsion Balance
Vision Quest

UNIVERSITY OF NEBRASKA, Lincoln, Nebraska

Art of the Theater
Economics of Democracy
Forward Step
Gravity of Death
Great Plains Trilogy
Highest Ideals
Irrigation Practices
Ponies Overland
Someone Pays the Piper
Wind Erosion in the Great Plains

OHIO STATE UNIVERSITY, Columbus, Ohio

120 to Show
Accent on Learning
Continental Glaciers
Development of a Frog
Engineering for Eddie
Legislative Reporter
Our Changing Shores
Point of Decision
This Business of Turkeys
World of Sand

UNIVERSITY OF OKLAHOMA, Norman, Oklahoma

Anger at Work
Ceremonial Pipes
Good Things of Life on Credit
Hugo Story
Old Chief's Dance
Public Health Nurse and the Retarded Child
Retire to Life
Rough Country
Talking Hands
Ulcer at Work

PENNSYLVANIA STATE UNIVERSITY, University Park, Pa.

Centennial
Construction Ahead
Keystone Idea
Lion's Life
Painting a True Fresco
Project 33
Portrait of a County
Safest Way
TB Nurse Wallace
This is Penn State

UNIVERSITY OF PUERTO RICO, San Piedro, Puerto Rico

Introduccion a la Lectura.

PURDUE UNIVERSITY, Lafayette, Indiana

Change of Momentum Due to Impulse
Elements of Glass Manipulation
Fletchers Trolley
Preparation of Ethanol
Purdue Newsreel 1957-1958
Purdue Newsreel 1958-1959
Purdue Newsreel 1959-1960
Rats, Mice and You
Retail Meat Efficiency
Scientific Seed Selection

RENESSELAER POLYTECHNIC INSTITUTE, Troy, New York

How to use an Optical Reading Theodolite for Second Order Triangulation
Infrared Spectroscopy
Laboratory Techniques in Quantitative Analysis
Planes
Points and Lines
Satellite Orbits
Triangulation Angles with the Repeating Type Instrument
What is Meaning

SOUTH DAKOTA STATE COLLEGE, Brookings, South Dakota

Dollars and Sense of Weed Control
Guardians of the Plains

Haylage
It Can Happen Here
SDHSAA Track
Sheep Shearing

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, California

Baxter Educational Series
Baxter Educational TV Series
Black Cat
Bunker Hill
Face of Lincoln
Gage Educational TV Series
Introduction to Skin Diving
Music Educational TV Series
Story Tellers of the Canterbury Tales

SYRACUSE UNIVERSITY, Syracuse, New York

Books for All
Dry Mount Your Still Pictures
Home for Hoppy
How to Make and Use a Diorama
Leaven of American Culture
Neighborhood Story
Susan's Wonderful Adventure
They All Learn to Read
Toward Tomorrow
Why Can't Jimmy Read

UNIVERSITY OF TEXAS, Austin, Texas

Gone to Texas
In a Strange Land
Scottish Rite Dormitory
This is Your University
Vocational Industrial Clubs
Wanted: Skilled Workers

WAYNE STATE UNIVERSITY, Detroit, Michigan

Act III
Clay on Your Hands
Hats for You
Language Teaching in Context
Long Night
Magic Day
Take It Easy
Use of Mouthparts of Orthoptera
Who Kills the Tiger
Youth and Music

UNIVERSITY OF WISCONSIN (BUREAU OF VISUAL INSTRUCTION), Madison, Wis.

Cancer Quest
Expanding City
Face of Youth
Fountain and the Apple Tree
German Language Film #2
Mastitis Can Be Controlled
Milwaukee Way
Wisconsin Geography, an Introduction
Wisconsin Patrols for Safety
Wisconsin's People

UNIVERSITY OF WISCONSIN (PHOTOGRAPHIC DEPARTMENT), Madison, Wisconsin

Badger Birthday
Hope
Living Room of the University
Martha Belongs
Mealtime Can be a Happy Time
On Wisconsin
Quiet Voices
School Days in the Country
Wisconsin Cleft Palate Story
Wisconsin Corn Hybrids
Wisconsin Electric Research Farm
Wisconsin Small Grain Hybrids

YALE UNIVERSITY, New Haven, Connecticut

Art of Display
Athletics at Yale
Crook's Tube
Electronic Structure of Periodic Table
How to Make a Washbottle
Le Chatelier's Principle
Marsh Test
Metals and Non Metals
Principle of Mass Spectrometer
This Decade at Yale

APPENDIX C

University-Made Films Entered in Festivals and Competitions

Units were asked to list the films which had been entered in festivals and competitions, and to indicate awards won.

ABBREVIATIONS USED

AAACE - American Association of Agricultural College Editors

AAMP - American Academy of Motion Picture Arts and Sciences

ACPRA - American College Public Relations Association

AFA - American Film Assembly

ASAE - American Society of Agricultural Engineers

CINESTUD - International Cinema Students Competition

NEFF - National Evangelical Film Foundation

SPG-ICFA - Screen Producers Guild Intercollegiate Film Achievement Competition

Institution	Festival	Award
UNIVERSITY OF ARIZONA, Tucson, Arizona		
THE KRESS COLLECTION	AFA	Certificate of Acceptance
A PORTRAIT OF EUROPE	AFA	Certificate of Acceptance
PROJECTIONS IN INDIAN ART	AFA	Certificate of Acceptance

BOB JONES UNIVERSITY, Greenville, S.C.

THE FLYING ANGEL	NEFF	Best promotional film of year
HEAVENLY HARMONIES	NEFF	Best musical of year
A LOOK AT THE BOOK	NEFF	Best instructional film of year
THE WAKING MIDDLE EAST	NEFF	Best documentary of year
WINE OF MORNING	NEFF	Best film of year; best director, best actor, best production.
	Little Theater, Cannes Film Festival	

UNIVERSITY OF CALIFORNIA, Berkeley

ANAPHYLAXIS IN GUINEA PIGS	AFA	Certificate of Acceptance
BABOON BEHAVIOR	AFA	Certificate of Acceptance
CYSTIC FIBROSIS	AFA	Certificate of Acceptance Diploma, World Medical Association
THE 4-H TRAIL	AAACE AFA Edinburgh Youth and Film Conference	Blue Ribbon Certificate of Acceptance

UNIVERSITY OF CALIFORNIA, Los Angeles

BIRD HUNT	Salerno Film Festival	First Place Cinema 16 Award

UNIVERSITY OF CALIFORNIA, Los Angeles (continued)

BUILDING CHILDREN'S PERSONALITIES THROUGH CREATIVE DANCE	AFA	Certificate of Acceptance
	Illinois Festival of Contemporary Arts	Award of Merit
THE COLOR OF MAN	Film Council of Greater Boston	Award of Merit
THE DARK CORNER	SPG-ICFA	Bronze Medallion
THE HAPPY PRINCE	Illinois Festival of Contemporary Arts	Award of Merit
THE HONORABLE MOUNTAIN	Stamford Film Festival	Merit Award
	Cleveland Film Festival	Certificate of Merit
	Columbus Film Festival	Award of Merit
INTRODUCTION TO JAZZ	Edinburgh Film Festival	
	Venice Film Festival	
ONE WAY TICKET	SPG-ICFA	Gold Medallion
REFLECTIONS	SPG-ICFA	Gold Medallion
SHAKESPEARE'S THEATER	Edinburgh Film Festival	Merit Award
	Film Council of Greater Boston	Merit Award
	3rd Annual Shakespeare Festival, Taylor Univ.	First prize in Education
A TALE FROM SASSYFRAS COUNTY	Vancouver Film Festival	

UNIVERSITY OF CALIFORNIA, Los Angeles (continued)

THREE AMERICAN BALLADS	Illinois Festival of Contemporary Arts	Award of Merit
TIME OUT OF WAR	AAMP	Academy Award, best two-reel film
	British Film Academy	Special Award
	CINESTUD, Amsterdam	Prince Bernhard Silver Medal (1st prize)
	Edinburgh Film Festival	Award of Merit
	Richard Winnington Critic's Award	Best Film of the year
	SPG-ICFA	Gold Medallion
	Venice Film Festival	First Prize, short subject
TREASURE IN A GARBAGE CAN	SPG-ICFA	Silver Medallion
URIPARU	Edinburgh Film Festival	
	Venice Film Festival	
WAITING		Cinema 16 Award
THE WOODCUTTER'S WILFUL WIFE	Stamford Film Festival	Award of Merit

UNIVERSITY OF DENVER, Denver

20TH CENTURY REVOLUTION	Ohio State Institute for Educ. by Radio and Television	Honorable mention

FLORIDA STATE UNIVERSITY, Tallahassee

THE CHANGING VOICE	AFA	Blue Ribbon
DANGER: ROOFERS AT WORK	National Council on Films for Safety	First Place Plaque
	AFA	Certificate of Acceptance

FLORIDA STATE UNIVERSITY, Tallahassee (continued)

ENCAUSTIC	Vancouver Film Festival AFA	Certificate of Merit
MAGAZINES TO TRANSPARENCIES	AFA	Blue Ribbon

INDIANA UNIVERSITY, Bloomington

ADVENTURING IN CONSERVATION	Scholastic Teacher Magazine	Annual Film Award
BACTERIA: LABORATORY STUDY	AFA	Certificate of Acceptance
BASIC NATURE OF SEXUAL REPRODUCTION	Biological Photo. Assoc.	Award of Excellence
BETTER BULLETIN BOARDS	AFA	Silver Reel
A CAREER IN BACTERIOLOGY	AFA	Certificate of Acceptance
CHEMISTRY IN COLLEGE	Cleveland Film Festival	Certificate of Merit
CONSPIRACY IN KYOTO	Film Council of Greater Boston Stamford Film Festival Edinburgh Film Festival	Second Place Award of Merit
CRAFTSMANSHIP IN CLAY: SIMPLE MOLDS	Cleveland Film Festival	Certificate of Merit
FORWARD UP SIX	AFA	Certificate of Acceptance
FROG ANATOMY	Biological Photo. Assoc.	Award of Excellence First Place, Institutional class
GRAPEVINE TWIST	AFA	Silver Reel
THE LEGISLATIVE PROCESS	National Awards Jury	George Washington Honor Medal

INDIANA UNIVERSITY, Bloomington (continued)

LETTERING INSTRUCTIONAL MATERIALS	AFA	Certificate of Acceptance
LONG JOURNEY WEST: 1820	Scholastic Teacher Magazine	Annual Film Award
MITOSIS AND MEIOSIS	Biological Photo. Assoc.	Award of Excellence
SEE HOW THEY LEARN	AFA	Certificate of Acceptance
SOMEONE WHO CARES	AFA Columbus Film Festival	Certificate of Acceptance Certificate of Merit
SPLIT THE RIND	AFA	Golden Reel
STARS AND STRIPES ON DISPLAY	Scholastic Teacher Magazine	Annual Film Award
STUDYING ART IN COLLEGE	Columbus Film Festival	The Chris Award
TAKE A LITTLE PEEK	Stamford Film Festival	Award of Merit
TIME	AFA	Certificate of Acceptance
VOTING PROCEDURES	National Awards Jury Scholastic Teacher Magazine	George Washington Honor Medal Annual Film Award
YOUR STATE TROOPER	SPG-ICFA	Honorable Mention

STATE UNIVERSITY OF IOWA, Iowa City

AUTUMN	CINESTUD, Amsterdam San Francisco International Film Festival	Amsterdam Student Union Prize Honorable Mention

IOWA STATE UNIVERSITY OF SCIENCE AND TECHNOLOGY, Ames

GRASS ROOTS IN THE SOIL	AAACE	Blue Ribbon
HANDS OFF	National Council on Films for Safety	Blue Ribbon
A HOUSEWARMING ELECTRICALLY	ASAE	Blue Ribbon
INSURANCE - FROM THE FARMERS' SIDE OF THE FENCE	AFA	Certificate of Acceptance
NOR IRON BARS A CAGE	SPG-ICFA	Bronze Medallion
THE OPEN DOOR TO GREATER DAIRY PROFITS	AAACE	Red Ribbon
OPERATION FEEDBUNK	ASAE	Blue Ribbon
THE SELF-FEEDING HAYMAKER	ASAE	Blue Ribbon
VOICES OF IOWA STATE	ACPRA	Best in Nation

UNIVERSITY OF KANSAS, Lawrence

SIX GUNS TO SIXTY ONE	Oklahoma University Broadcasting Clinic and Workshop	Certificate of Merit

UNIVERSITY OF MINNESOTA, Minneapolis

CHARACTER MAKE-UP FOR MEN	AFA	Golden Reel
	Cleveland Film Festival	Certificate of Merit
COLOR OF THE DAY	International Film Festival of Cinema	Honorable Mention, Experimental Films

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UNIVERSITY OF MINNESOTA, Minneapolis (continued)

FLANNELGRAPH	AFA	Certificate of Acceptance
FLIGHT OF THE TEAL	International Festival of Cinema	Honorable Mention
METAMORPHOSIS	AFA	Certificate of Acceptance
ONE VICTORY	SPG-ICFA	
SPRING COMES TO THE SUBARCTIC	AFA	Silver Reel
SURGICAL CORRECTION OF INTER-VENTRICULAR DEFECTS EMPLOYING CONTROLLED CROSS-CIRCULATION	AFA	Certificate of Acceptance
SWAMP	SPG-ICFA International Festival of Cinema, SODRE, Montevideo	Look Magazine Award Honorable Mention
WEIGHING WITH THE ANALYTICAL BALANCE	UPPA, Ken Edwards Memorial	First Place, Performance Films
"YOU" IN THE UNION	SPG-ICFA	

UNIVERSITY OF NEBRASKA, Lincoln

THE HIGHEST IDEALS	SPG-ICFA	Honorable Mention
IRRIGATION PRACTICES	ASAE	Blue Ribbon

OHIO STATE UNIVERSITY, Columbus

ACCENT ON LEARNING	Columbus Film Festival	Certificate of Merit

OHIO STATE UNIVERSITY, Columbus (continued)		
CONTINENTAL GLACIERS	Cleveland Film Festival	Certificate of Merit
	Columbus Film Festival	Certificate of Merit
THE DEVELOPMENT OF A FROG	UFPA, Ken Edwards Memorial	First Place, Information Films
ENGINEERING FOR EDDIE	AFA	Certificate of Acceptance
	Columbus Film Festival	The Chris Award
ESSENTIALS OF FREEDOM		Freedom Foundation Award
LEGISLATIVE REPORTER	Columbus Film Festival	The Chris Award
120 TO SHOW	Columbus Film Festival	The Chris Award
OSU ROSE BOWL MARCHING BAND	Columbus Film Festival	The Chris Award
OUR CHANGING SHORES	Columbus Film Festival	The Chris Award
STORY OF A DAM	Columbus Film Festival	Certificate of Merit
WORLD OF SONG	Columbus Film Festival	The Chris Award
PURDUE UNIVERSITY, Lafayette		
FEATHER YOUR FUTURE	AAACE	Blue Ribbon
FOR WHOM THE TRAFFIC TOLL	AFA	Certificate of Acceptance
KILL 'EM WITH GAS	AAACE	Blue Ribbon
LET'S BARBECUE CHICKEN	AAACE	Blue Ribbon
OPERATING A SELF-SERVICE MEAT DEPARTMENT	AAACE	Blue Ribbon

PURDUE UNIVERSITY, Lafayette, Indiana (continued)

PURDUE NEWSREEL 1957-58	SPG-ICFA	Bronze Medallion
THIS IS 4-H CLUB WORK	AAACE	Blue Ribbon
TRUDIE'S STATE FAIR HOLIDAY	AAACE	Blue Ribbon

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles

BLACK CAT	AFA	Certificate of Acceptance
	SPG-ICFA	Bronze Medallion
BUNKER HILL	Edinburgh Film Festival	
	SPG-ICFA	Bronze Medallion
DEGAS: MASTER OF MOTION	AFA	Certificate of Acceptance
ESCAPE TO NOWHERE	SPG-ICFA	Silver Medallion
FACE OF LINCOLN	AAMP	Academy Award
	Columbus Film Festival	Certificate of Merit
	Scannan, Ireland, Film Festival	
	AFA	Golden Reel
	So. Calif. Motion Picture Council	
	SPG-ICFA	Bronze Medallion
	Melbourne Film Festival	
	Scholastic Teacher Magazine	Award of Merit
GRIFFITH REPORT	SPG-ICFA	Silver Medallion
HAVE I TOLD YOU LATELY THAT I LOVE YOU	Edinburgh Film Festival	
	Sydney Film Festival	
	CINESTUD, Amsterdam	KLM Award

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles (continued)

LET ME SEE	SPG-ICFA	Gold Medallion
OCCURRENCE AT OWL CREEK BRIDGE	SPG-ICFA	Gold Medallion
THE POTTER	AFA	Certificate of Acceptance
QUETZACOATL	Edinburgh Film Festival Venice Film Festival	
THE THINNEST SLICE	Edinburgh Film Festival	
WRITTEN WORD	Academy of Television Arts and Sciences of New York	Best Educational Program

STANFORD UNIVERSITY, Stanford

SMOKE SIGNAL	ACPRA	Citation of Honor
WINDS OF FREEDOM	ACPRA	Citation of Honor

WAYNE STATE UNIVERSITY, Detroit

ACT III	Edinburgh Film Festival Venice Film Festival Vancouver Film Festival	
CLAY ON YOUR HANDS	SPG-ICFA	Certificate of Merit
HATS FOR YOU	Film Council of Greater Boston	First Place
LANGUAGE TEACHING IN CONTEXT	Edinburgh Film Festival Venice Film Festival Vancouver Film Festival	

WAYNE STATE UNIVERSITY, Detroit (continued)		
WHO KILLS THE TIGER?	SPG-ICFA	Honorable Mention
UNIVERSITY OF WISCONSIN, Madison		
BARNS FOR BETTER DAIRYING	AFA	Certificate of Acceptance
CANCER QUEST	SPG-ICFA	
EXPANDING CITY	AFA	Certificate of Acceptance
THE FOUNTAIN AND THE APPLETREE	AFA SPG-ICFA	Certificate of Acceptance
IF YOU WANT TO BE A BADGER	AFA	
LIVING ROOM OF THE UNIVERSITY	AFA SPG-ICFA	Certificate of Acceptance Honorable Mention
MARCHING ALONG WITH SOUSA	SPG-ICFA	
WISCONSIN CLEFT PALATE STORY	AFA	Golden Reel
WISCONSIN ELECTRIC RESEARCH FARM	ASAE	Blue Ribbon
WISCONSIN GEOGRAPHY, AN INTRODUCTION	AFA	Certificate of Acceptance
SYRACUSE UNIVERSITY		
BOOKS FOR ALL	Little Theater, Cannes Film Festival	
ROAD OF 100 DAYS	Little Theater, Cannes Film Festival	
YALE UNIVERSITY, New Haven		
THE END OF SUMMER	SPG-ICFA	Gold Medallion
THIS IS COLLEGE RADIO	SPG-ICFA	Honorable Mention

APPENDIX D

University Film Producers Association Archive of Outstanding Films

University Film Producers Association Archive of Outstanding Films

The University Film Producers Association each year selects from the films produced by its members a number of films which are recognized as outstanding examples of university production. Those listed below had been selected for the UFPA Archive Collection as of September 1960.

TITLE	INSTITUTION
ACCENT ON LEARNING	Ohio State University
ACT III	Wayne State University
ACTION OF LENSES AND SHUTTERS	Ohio State University
AMERICAN BAZAAR	University of Southern California
ANGER AT WORK	University of Oklahoma
AUTUMN	State University of Iowa
BIRD HUNT	University of California at Los Angeles
THE BLACK CAT	University of Southern California
BOOKS FOR ALL	Syracuse University
BOY, LEARN TO FISH	University of Wisconsin
BUNKER HILL	University of Southern California
CALVING TIME	University of Wisconsin
CENTENNIAL	Pennsylvania State University
CEREMONIAL PIPES	University of Oklahoma
THE CHALLENGE	University of Southern California
COLOR LITHOGRAPHY, AN ART MEDIUM	University of Mississippi
CONSPIRACY IN KYOTO	Indiana University
CONTINENTAL GLACIERS	Ohio State University
CRANBERRIES	University of Wisconsin
LA CRIA DE POLLITOS	University of Wisconsin
DISMAL SWAMP	Virginia Department of Education
EIGHT MINUTES A WEEK	University of Southern California
FACE OF LINCOLN	University of Southern California
FACE OF YOUTH	University of Wisconsin
THE FLYING ANGEL	Bob Jones University
GERM-FREE WORLD	Notre Dame University
THE GERMAN LANGUAGE, Part 1	University of Wisconsin
THE GRIFFITH REPORT	University of Southern California
HANDS OFF	Iowa State University
HAVE I TOLD YOU LATELY THAT I LOVE YOU	University of Southern California

HOW TO MAKE A WASH BOTTLE	Yale University
HOW TO SPLICE FILM	Michigan State University
THE HUGO STORY	University of Oklahoma
INTRODUCTION TO SKIN DIVING	University of Southern California
LANGUAGE TEACHING IN CONTEXT	Wayne State University
LEGISLATIVE REPORTER	Ohio State University
A LIGHT FOR JOHN	University of Southern California
LOCKS OF SAULT STE. MARIE	University of Michigan
LONG JOURNEY WEST: 1820	Indiana University
A MORAL TALE	University of Mississippi
MULCHING WITH BLACK POLYETHYLENE	Michigan State University
NOR IRON BARS A CAGE	Iowa State University
OCCURRENCE AT OWL CREEK BRIDGE	University of Southern California
ON SEEING FILM: FILM AND LITERATURE	University of Southern California
ONE THAT GOT AWAY	New York University
OUR HOUSE IS YOUR HOUSE	University of Mississippi
POISON IN THE HOUSE	Dartmouth College
PONY PENNING ON CHINCOTEAGUE	Virginia Department of Education
PORTRAIT OF A COUNTY	Pennsylvania State University
PROJECTING IDEAS ON THE OVERHEAD PROJECTOR	State University of Iowa
ROAD OF A HUNDRED DAYS	Syracuse University
THE SELF-FEEDING HAYMAKER	Iowa State University
THE SEVEN BRIDGES OF KOENIGSBERG	Bruce Cornwell (Wisconsin)
STAGE DEMONSTRATION	University of California at Los Angeles
INTRODUCTION TO THE STANFORD-BINET TEST OF INTELLIGENCE	University of Kansas City
THE STORY TELLERS OF THE CANTERBURY TALES	University of Southern California
SUSAN'S WONDERFUL ADVENTURE	Syracuse University
TALKING HANDS	University of Oklahoma
THIS IS NURSING	University of California at Los Angeles
TIME OUT OF WAR	University of California at Los Angeles
TOMORROW MAY BE DYING	University of Southern California
ULCER AT WORK	University of Oklahoma
UNIVERSITY BAND - AT BRUSSELS	University of Mississippi
VOICES OF IOWA STATE	Iowa State University
WHO KILLS THE TIGER	Wayne State University
WISCONSIN STATE FAIR	University of Wisconsin
WORLD OF MOSAIC	University of California at Los Angeles

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