

CONSEIL INTERNATIONAL DU CINÉMA  
ET DE LA TÉLÉVISION  
(ET DE TOUT AUTRE MOYEN  
AUDIO-VISUEL DE COMMUNICATION)

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COPIE

A preliminary study on the preservation of film in  
Britain under the terms set out in the letter of  
31st May 1977 from Mr Pisani to Dr Roads.

18 JUIL. 1977

11th July 1977

This is to be the basis of a report on the financial and administrative aspects of organisations preserving film in Britain. In terms of organisations preserving film in Britain there are only two main large organisations, the National Film Archive and the Imperial War Museum. I will try and show how the commercial organisations co-operate with these archives and then consider the financial and administrative aspects of the National Film Archive and the Imperial War Museum.

From the outline of the study sent to the I.F.T.C. in London I have devised two questionnaires, one concerning producers and one concerning organisations not producing films. However as can be seen from the following replies, this distinction could not be always so easily made. In some cases both sections of the questionnaire should have been sent to certain organisations, this was not able to be done due to the short time limit within which this preliminary report had to be written. This was particularly the case with the stock shot and new libraries, however whether they would have disclosed their financial position is another matter. E.M.I. (Pathe Film Library) were sent the second part of the questionnaire and their comment was that it seemed to be mainly directed at state financed preservation archives rather than self-financed independent organisations, and they were therefore unable to answer certain of the questions.

The study comprises 16 of the largest organisations dealing with film material in Britain. This does not constitute all ~~the~~ the organisations but does cover the most important for each separate group. Given the short amount of time it was not possible to approach the smaller organisations. These 16 organisations were then divided into five separate areas of study.

I will summarise briefly the answers obtained for each group and attach at the end of each section the more detailed answers obtained in the questionnaires. (1)

The 16 organisations are .:

Broadcasting Organisations:

B.B.C. Film Library  
Independent Television  
Granada Television  
London Weekend Television  
Southern Television

Producers and Libraries producing their own films

E.M.I. Elstree Studios Limited  
Boulton Hawker Films Limited  
Shell Film Library  
Open University Library  
Film Libraries

British Medical Association  
British Universities Film Council

Stockshot and News Libraries

E.M.I. Film Distributors Ltd (Pathe Film Library)  
Movietone  
Visnews Film Library

Film Archives

Imperial War Museum Film Department  
National Film Archive.

(1) For reasons of economy only the most relevant completed questionnaires have been retained (note by Unesco Secretariat).

Broadcasting Organisations

|                             |   |
|-----------------------------|---|
| B.B.C. Film Library         | 300,000,000ft of film is processed a year |
| Granada Television          | 2,000 programmes                          |
| Independent Television News | 25,000,000 ft                             |
| London Weekend Television   | unknown                                   |
| Southern Television         | impossible to assess                      |

To estimate the production of a broadcasting organisation is practically impossible as the situation is continually fluctuating, therefore it is also nearly impossible to state their total holdings. This can be explained more clearly in Southern Television approximate production breakdown from a yearly to a daily basis. Southern Television produces 6 long films a year, 5 to 6 series a year, 20 to 30 short films a week and four to five news programmes a day. Of the 5 I would imagine the B.B.C. to hold the largest amount of film (300,000,000 ft represents the amount processed) however as Granada states in their covering letter 'stating our holdings in terms of thousand of feet of film tend to be meaningless to most people.'

This leads on to the problem of preserving such large quantities of film so it is not surprising that most answer yes to the question 'do you destroy film?'

The reasons mainly being lack of space and money to hold such large amounts of film, this was how the B.B.C. Film library explained it to me over the phone. The mere fact that broadcasting organisations are continually producing film and that there is a limited amount of space to store the film in, means that inevitably some form of selection has to take place about what is kept and what is destroyed. This is where the National Film Archive steps in and to a certain extent the Imperial War Museum. They are given the option of obtaining any film before it is destroyed, if it is considered worth keeping.

Cataloguing systems vary greatly between organisations ITN's catalogue is in accession order, London Weekend have no index just a record of each programme by title only. The B.B.C. Film Library has a proper U.D.C. system, however their film library seems to be run more like an archive. Obviously most commercial broadcasting organisations do not have the time to carry out extensive cataloguing with a continual influx of film and the same applies to special controlled conditions for storing film. B.B.C. Film Library again appears to be the most sophisticated of the five, keeping a constant room temperature and humidity level. It is interesting that they make the distinction between the films they use all the time, keeping these vertically at a temperature of 70<sup>0</sup> and a humidity level of 40 to 60% whereas

those held in the library as master material are kept at a lower temperature and a higher humidity level.

Granada stated that they had no special conditions apart from a vault as their air conditioning system had ceased functioning about a year ago.

Out of these five organisations the B.B.C. Film Library appears to keep the best record of its film and store them in the best conditions. However in the case of the other broadcasting organisations the films are not held for very long, Southern Television stated that they kept film for up to about six months and then decided on whether to keep it or destroy it. When the broadcasting company can no longer keep the film the National Film Archive is given the option of obtaining it if the film is of suitable interest.

Policy of producers with respect to preservation:

a) estimate of holdings\* 300,000,000 ft = 350,000 cans  
average per year for past 10 years -

b) preservation:

do you preserve film? YES

do you destroy material? YES

if yes for what reason economical, space and money

c) where is material preserved? Film is kept at  
Brentford and videotape at the Television Centre  
White City.

d) is it deposited with an archive? YES

- in what form is material deposited? Reform material  
is destroyed The National Film Archive is given  
the option of purchasing it.

- is accompanying documentation (scripts etc) also  
deposited? sometimes

- what are the conditions with respect to use by  
the archive of material (if agreements have been  
established, attach model agreement): do not

deposit original material if it can be avoided

e) - is material made available to researchers? made  
available through B.B.C.  
- to the general public? enterprises

Technical conditions=

feature films ✓

short films ✓

TV                     

{ prints and track colour programmes  
are stored upright these are used  
all the time  
temperature 70°  
humidity 40 - 60

Master material in the Library at 50° temperature and  
at 35 to 40 % humidity (stored horizontally)

Producers and Libraries Producing their own film

E.M.I Elstree Studios

Boulton Hawker Films Limited

Shell Film Library

Open University Film Library

This section has been hard to define. E.M.I. is the only organisation purely concerned with the production of feature films. The Open University produces films for its study programmes each not more than about 20 minutes in length. They state they hold 4500 film titles which nevertheless is very large. The Shell Film Library and Boulton Hawker work more as lending libraries and a lending library for film they have produced.. Both these two are concerned with preservation and both again transfer some material to the National Film Archive. E.M.I. does state that if some of their nitrate stock has decomposed they do destroy it which seems logical. Boulton Hawker produced interesting replies to the questionnaire but in terms of total holdings they are not a very important organisation. The Open University Library works more like the broadcasting organisations, and has also only been in existence for a few years, however it does hope to preserve 50% of what it produces.

I am not sure of the importance of the organisations to the survey, apart from the fact that they do take steps to preserve their holdings and that the Shell Film Library stores its films in good controlled conditions.



Policy of producers with respect to preservation:

- a) estimate of holdings\* 600 films  
average per year for past 10 years 5
- b) preservation:  
do you preserve film? Yes  
do you destroy material? Yes  
if yes for what reason No further use or nitrate which  
has decomposed.
- c) where is material preserved? Elstree Studios
- d) is it deposited with an archive? Yes  
- in what form is material deposited? Negative / Duping material / Viewing print.  
- is accompanying documentation (scripts etc) also deposited? No  
- what are the conditions with respect to use by the archive of material (if agreements have been established, attach model agreement): Standard
- e) - is material made available to researchers? Yes  
- to the general public? Yes

\* feature films 420

short films 30

TV 150 episodes

f) Technical conditions in which films are preserved :

1. Temperature : vaults, low temperature
2. Relative humidity :
3. Type of containers :
4. Type of cataloguing system : loose leaf index ; subject index for stock shots ; alphabetical for feature films.

Film Libraries

British Medical Association

British Universities Film Council

I have only chosen two film libraries for this section which only includes organisations purely concerned with circulating film and holds film for no other purpose. Neither the British Medical Association nor the British University Film Council are profit making. The British Medical Association does have however substantial holdings, some 640 films. These are for educational purposes only concerning health education and destined for people in the medical profession. The British University Film Council circulates film in the Universities and polytechnics.

For the study in question these are not very important organisations as neither specifically preserves film. The British Medical Association does play a small role towards this aim in transferring some film to the National Film Archive.

Stockshot and News Libraries

E.M.I. Film Distributors Ltd  
(Pathe Film Library)

Movietone

Visnews Film Library

|           | Total Footage | Preserve Film | Where                  |
|-----------|---------------|---------------|------------------------|
| Visnews   | 36 million ft | Yes           | own archive and N.F.A. |
| Movietone | 75 million ft | Yes           | own archive            |
| E.M.I.    | 50 million ft | No            | -                      |

The news libraries hold, as can be seen from the above table a considerable amount of film, and also go some way into the preservation of film, however no generalisation can be made about the practices of the three.

Visnews partly transfers its old collection from nitrate to acetate and part of the work is done by the National Film Archive. Movietone have their own film laboratories in Denham and transfer all their own material. E.M.I. however clearly state that they do not preserve their film and that no money is allocated for this purpose.

There is a problem of gauging exactly what the answers imply for commercial organisations. All three are profit making and therefore will only transfer stock that is commercially viable, E.M.I. may have a different policy from the other two, and that is, if film is required the organisation requiring the film pays for the cost of transferring the stock

from nitrate to acetate, therefore no cost is incurred in the preservation. The Pathe Film collection is a very important part of film history and it appears on the surface to be neglected. This may have something to do with the fact that E.M.I. is a large profit making organisation and the Pathe Film Library is a small concern within this, whereas Visnews and Movietone are purely producers of news film and self-financed. Another factor is that both Movietone and Visnews are still producing film whereas the E.M.I. Pathe Film collection is a static holding. E.M.I. did state in their covering letter that this questionnaire seems to be directed at government financed archives. If there had been more time to write up this report and the main purpose of the report were clearer I would have sent the second part of the questionnaire off to Visnews and Movietone however they are primarily producers holding a considerable amount of old film material. Movietone and Visnews make money on the film they produce and circulate, this does to a certain extent influence what they will think is worthwhile to preserve. Whereas a government financed archive does not have to bear in mind the commercial value of a film purely its historical content. Movietone and Visnews as it is in their interest to hold their film in good condition properly control these conditions. The E.M.I. Pathe film collection has no special conditions

nor treatment for its film, it would be sad if such a collection was deteriorating through lack of financial support from E.M.I.

Film Archives

Imperial War Museum

National Film Archive

The whole study seems to be aimed at this type of organisation. They were able to answer all the relevant questions. However there are only two such organisations in Britain, but nevertheless they play a very important part in film preservation.

Neither is really self contained. The Imperial War Museum Film Department is a self contained film department within the museum, the National Film Archive is part of the British Film Institute. It seems obvious that such organisations should not be profit making, as their prime function is to preserve historically important films and the Imperial War Museum stated that public showing and lending are only subsidiary functions to their main concern of preservation. Of the two, the National Film Archive is larger, not only in the amount of film it holds but also in terms of money allocated for this specific department.

The Imperial War Museum has an extensive collection especially of first and second World War films. The National Film Archive acquires and holds any type of film, as I have already stated in the preceding pages in

my study of the Broadcasting organisations and the news Libraries, they are in a position to be offered films for their library before they are destroyed either through decomposition or through lack of space in the Library.

The National Film Library and the Imperial War Museum are in a sense like Film Museums, obtaining or trying to obtain all the valuable historical films. Inevitably someone has to decide whether a certain film is historically valuable and the National Film Archive has four voluntary advisory committees each specialising in a different field.

Being in the position of acquiring important films, it is vital that they should be able to keep their holdings under the right conditions and this they try and are able to do. The National Film Archive has enclosed a book on preservation which deals with most of the important questions for different types of film.

Financially the National Film Archive is far better off, it receives nearly four times as much as the Imperial War Museum Film Department for preservation. The National Film Archive is at present building new vaults, the Imperial War Museum has specifically built government vaults. The grant to the Imperial War Museum has increased, in fact nearly trebled due to the need to speed up their programme.

organisation seems to have very extensive cataloguing

systems. The Imperial War Museum have a specially designed sophisticated cataloguing system that carries a record of tests on certain films especially nitrate, and whether a specific film is due to be transferred onto acetate, as there is not enough time to transfer all the film at once.

The National Film Archive state that although they do receive financial assistance, they still do not receive enough to do all that is required, in acquiring all film that is offered to them, to solve certain preservation problems. They do also complain about the lack of statutory deposit law for films. This is the problem when a non-commercial organisation tries to get hold of a commercial film, the producer still wishing to hold the master copy. The B.B.C. very rarely release the master copy, however they do control a very large library of their own.

Briefly to summarise the position of these two organisations, they are both non profit making dealing mainly in preservation of historically valuable film, they are in the position to accept films from other organisations and to store such films in good conditions to enable the film to be kept as a record. This does indicate that there is a degree of co-operation between the commercial film producers and the archives, such as with Visnews and the National Film Archive, or I.T.V. and the Imperial War Museum with its World at War series.



NATIONAL FILM ARCHIVE

A. Status, Functions and Decision making process

1. Is your organisation self-contained? NO

if not, state what relationship is with other organisation Department of the British Film Institute.

copy of constitution.

2. Are you a profit making organisation? No, although some revenue is made through production library and sale of copy-rights.

3. What sort of films do you acquire

- a. national films ✓
- foreign films ✓
- TV films ✓
- feature films ✓

b. censored or uncensored if possible.

c. type of film

- original negative ✓ preferably
- positive print ✓ faite de mieux
- other fine grain duping pos.; dupes neg.; intemp.; interpos.; colour separations; videotape (TV), etc., etc.

4. description of holdings

a. size of total holdings 27,000 titles

b. category of holdings

film mostly

videotape some

other over 1 million cinema stills; several thousand posters; several hundred original set designs

5. by what authority is material acquired

a. legal deposit NO

b. mandatory right to purchase material NO

c. voluntary deposit by producers or owners YES

d. negotiation YES

How is the material selected? Four voluntary advisory committees,  
covering Film as Art; Film as historical document; Film as scientific  
document; TV (art and technique)

6. At whose expense is material acquired? Own, apart from grant  
from ITC for purchase of ITV programmes.
7. Under what conditions is material acquired?
- copyright remains with copyright owner.
  - conditions for use Standard Agreement with donor if required

encls. (if agreement is made with producers can you attach a model agreement)

8. At what point is material acquired?  
(at end of commercial showing etc.)

Usually when distribution demand has diminished.

9. Primary function of organisation

a. preserve YES

b. use  
public showing Only on approved premises, e.g. National Film Theatre  
lend out No.

10. use made of material

a. projection to the general public

is the permission of the producer sought? YES  
size of annual audience? Can't assess as programme is part of total N.F.T. programme.

is an entrance fee charged? YES

is there a separate master copy of the film kept? YES

b. access made available to scholars and researchers on the premises

under what conditions bona fide research reason; nominal fee charged; view as on table viewer; suitable viewing copy available.

what do you charge? £2.50 + VAT for one feature;

£1.25 " " 45 mins. shorts;

half-price full-time students.



2. Staff in charge of preservation

number of staff 75

qualifications of staff Laboratory experience; in-house training.

3. Indexing and cataloguing systems used

is a catalogue of holdings available? YES *for consultation on premises only*

give a brief description of indexing and cataloguing systems used A complete title list is maintained. All non-fiction films have been classified using U.D.C. We also index by personality, actor, director etc. Detailed technical records also maintained. *through part of the Catalogue are in printed form*

C. Financial Aspects

1. resources made available for preservation:

a) buildings:

size Can't say as major moves and rebuilding taking place, but approx 25-30 nitrate vaults and 3 safety stores by end-1978.  
location (1) Aston Centre, Aylesbury (2) Kingshill, Bebbanston (3) Gaydon, Warwickshire.  
facilities Vaults, workrooms; printing rooms, etc., plus companion viewing theatre.  
who covers cost (rent etc)? BFI

who pays for maintenance? BFI

b) equipment

describe equipment on premises or the equipment that the organisation has access to  
Printing machines, cleaning machines, film winders, etc., plus Steensack and Proovost viewing tables; projectors.

c) who meets staff costs? BFI

d) total annual budget (excluding a, b, c, above) about £600,000 (1977/78)  
from what sources From Government grant (D.S.) voted annually to BFI.

2. funds used per year for acquiring material about £50,000 (1977/78)

3. funds used per year for transferring from nitrates to acetates about £400,000 (77/78)

funds used per year

- for storage (containers) \_\_\_\_\_
  - for research and laboratory work \_\_\_\_\_
  - for indexing and cataloguing \_\_\_\_\_
  - for administrative work \_\_\_\_\_
  - for preserving material \_\_\_\_\_
- } would require  
elaborate cooling  
to assess this.

5. Estimate of annual income about £100,000.

(from public projections, lending films, etc)

n. Problems faced by organisation

(details and solutions)

- ① Inadequate funds to do all that is required of a National Film Archive, e.g. acquire everything selected; solve preservation problems (colour, videotape, etc.); provide access to entire collection, etc.
- ② Lack of statutory deposit<sup>law</sup> for films.
- ③ Lack of copyright reform freeing films and TV for broad educational use.
- ④ Lack of staff for a) acquisition; b) cataloguing.

[Further information from: Clyde Pearson,  
Deputy Curator]

01-437 4355

THE NATIONAL FILM ARCHIVE

and

Agreement

for the deposit of films for permanent  
preservation



*SPECIMENS ONLY*

An Agreement made the \_\_\_\_\_ day of \_\_\_\_\_

One thousand nine hundred and \_\_\_\_\_

BETWEEN

of

(hereinafter called "the Depositor") of the one part and the NATIONAL FILM ARCHIVE by its Curator ERNEST LINDGREN on behalf of the British Film Institute whose registered office is at 81 Dean Street in the County of London (hereinafter called "the Archive") of the other part

WHEREAS

- (1) the Archive is desirous of building up in Great Britain a collection of cinematograph films and other motion pictures recorded in any form which are of lasting artistic historic or scientific value and to preserve them for all time in the national interest for the benefit of students of film art and of history.
- (2) the Archive has special facilities not otherwise available for the preservation of films under the best technical conditions and while achieving the above object is willing that the Depositor should derive advantage from these facilities.
- (3) the Depositor is prepared at his/its discretion to place in the Archive copies of his/its films requested by the Archive for permanent preservation and private study on the Archive's premises.
- (4) the Depositor warrants that he is the owner of the copyright in any film deposited as hereinafter provided or is authorised to enter into this Agreement on behalf of the copyright owner or owners.

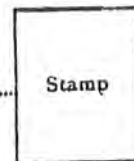
NOW IT IS HEREBY AGREED AS FOLLOWS:

1. IN this Agreement "the films" or "a film" shall mean any cinematograph films or film or any other form of recorded motion picture or any negative or print or copy thereof or any part thereof deposited with the Archive under the terms of this Agreement.
2. THE Archive will not use or allow to be used any of the films for any purpose other than the purposes of the Archive as defined in Clause 2 hereof without the prior written permission and authority of the copyright owner or owners.
3. THE use to be made by the Archive of any of the films except with the written authority of the copyright owner or owners as aforesaid will be limited to preserving them on the Archive's premises within the United Kingdom in the national interest as aforesaid and to providing for their private study on the premises by individual bona-fide students engaged in serious research.

4. THE Archive will at all times use its best endeavours to preserve the films also in the interests of the Depositor and where the films are in the form of negatives or duplicating prints or other similar material normally used for printing only the Archive will give the Depositor access to such material immediately and at any time on demand for the purpose of printing further copies. Provided always that subject to the Archive using its best endeavours to preserve the films as aforesaid it shall be under no obligation to the Depositor for any loss or damage to the films howsoever caused other than the obligation to pay the laboratory costs of replacing the films by printing from other existing negative or positive copies when available.
5. THE Depositor understands and accepts that where one copy only of a film is deposited with the Archive under the terms of this Agreement that copy whatever its form and even if it be a projection print cannot in the interests of its permanent preservation be used for projection under any circumstances.
6. IN the event of the Depositor finding it imperative to withdraw from the Archive the deposited copy of any of the films the Archive will return the said copy on demand it being understood that such withdrawal will only be made in exceptional circumstances and that in consideration of the public money which will have been spent on its preservation while in the Archive's possession and of the Archive's desire to continue such preservation the Depositor will supply to the Archive or allow the Archive to make a new copy of such film at the Archive's own expense and to this new copy all the conditions of this Agreement save this clause shall continue to apply.
7. THIS Agreement shall not be invalidated in any way by reason of copyright ceasing to subsist in any of the films.
8. THE terms of this Agreement shall also apply to all films deposited by the Depositor with the Archive prior to the date hereof.

AS WITNESS the hands of the parties hereto or of their duly authorised representatives the day and year first before written.

Signed by ERNEST LINDGREN Curator  
of the National Film Archive on behalf of  
the British Film Institute



Witness: Name

Address

Occupation

Signed by .....  
on behalf of the Depositor

Witness: Name

Address

Occupation

*Ernest Lindgren*



MEMORANDUM OF RENTER'S APPROVAL

(where applicable)

We .....

of .....

being persons in whom the distribution rights of the Depositor's films are for the time being vested have no objection to this Agreement.

Signed .....

Date .....

*SPECIMEN ONLY*

This Agreement has been approved as a model Agreement by:  
The British Film Producers' Association  
The Federation of British Film Makers  
The Association of Specialised Film Producers  
The Kinematograph Renters' Society.

# Imperial War Museum - Film Department

## A. Status, Functions and Decision making process

1. Is your organisation self-contained? Yes.  
if not, state what relationship is with other organisation \_\_\_\_\_
  
2. Are you a profit making organisation? No.
  
3. What sort of films do you acquire
  - a. national films  \_\_\_\_\_
  - foreign films  \_\_\_\_\_
  - TV films  \_\_\_\_\_
  - feature films  \_\_\_\_\_
  
  - b. censored or uncensored: ~~is~~ Edited film released in UK is acquired after censorship. Unedited material is uncensored.
  
  - c. type of film
    - original negative  \_\_\_\_\_ - wherever possible but we also acquire prints.
    - positive print \_\_\_\_\_
    - other \_\_\_\_\_
  
4. description of holdings
  - a. size of total holdings 45,000,000 feet (approx)
  
  - b. category of holdings
    - film  \_\_\_\_\_
    - videotape  \_\_\_\_\_
    - other  \_\_\_\_\_
  
5. by what authority is material acquired
  - a. legal deposit - ~~is~~ \_\_\_\_\_
  - b. mandatory right to purchase material \_\_\_\_\_
  - c. voluntary deposit by producers or owners  occasionally
  - d. negotiation  \_\_\_\_\_
  - e. Official film is obtained by transfer - from other Government Departments.

How is the material selected? The material is selected by the Film Department, which does however consult other Depts within the Museum and also consults with the Public Record Office

6. At whose expense is material acquired? - IF purchased material is paid for from the Museum's Grant-in-Aid vote.
7. Under what conditions is material acquired?
- a. copyright Remains with the producer or original owner.
  - b. conditions for use Unlimited internal archival use. IF any other use is proposed the permission of the copyright holder is obtained (if agreement is made with producers can you attach a model agreement)

8. At what point is material acquired?  
(at end of commercial showing etc.)  
Government material is acquired when it is regarded as obsolete for current Departmental uses, Television material is acquired after transmission.

9. Primary function of organisation

- a. preserve ✓
  - b. use
    - public showing -----
    - lend out -----
- } These are subsidiary functions to our main commitment

10. use made of material

- a. projection to the general public

is the permission of the producer sought? Yes - when necessary

size of annual audience 70,000

is an entrance fee charged? No

is there a separate master copy of the film kept? In most cases Yes.

- b. access made available to scholars and researchers on the premises

under what conditions Yes - For conditions see

attached sheet.

what do you charge? See also attached sheet.



2. Staff in charge of preservation

number of staff Total Departmental Staff - - No. employed full-time on preservation: 0

qualifications of staff Qualified film librarians several of whom have laboratory experience, supervised by two scientific officers with a relevant background in chemistry.

3. Endexing and cataloguing systems used - Museum's own system.  
is a catalogue of holdings available? APPARAT No published catalogue.

give a brief description of indexing and cataloguing systems used A computer based system allowing for great flexibility and capable of handling both edited and unedited film

C. Financial Aspects

1. resources made available for preservation: \_\_\_\_\_

a) buildings:

size 600 square yds.

location IWM Film Vaults, PRO SITE, Hayes Middlesex.

facilities Nitrate storage vaults built to specification cutting room, nitrate test facilities, offices & despatch

who covers cost (rent etc)? Govt. Building on viewing or government site.

who pays for maintenance? As above. - - -

equipment

describe equipment on premises or the equipment that the organisation has access to

On the premises the Museum has all the normal film examination & viewing equipment, plus equipment to carry out the Alization Red He test for nitrate based film. one Dobie step printer. Commercial labs. used as appropriate.

c) who meets staff costs? ALL Funds are Government derived.

d) total annual budget (excluding a, b, c, above) \_\_\_\_\_  
from what sources Government

2. funds used per year for acquiring material £3000 (approx)

3. funds used per year for transferring from nitrates to acetates This comes in the form of a government grant which has risen to meet rising printing costs & to be used to speed up our programme. eg. 1976 £60,000  
1977. £170,000


*MB These answers do not include offices or viewing rooms etc in the Museum or our acetate stores. They refer only to the pit of four operation given over to the storage & transfer of nitrate based film.*

4. funds used per year
- for storage (containers) £2,200
  - for research and laboratory work \_\_\_\_\_
  - for indexing and cataloguing \_\_\_\_\_
  - for administrative work \_\_\_\_\_
  - for preserving material ~~£170,000~~ £170,000.
5. Estimate of annual income £12,000 - £15,000.
- (from public projections, lending films, etc)

D. Problems faced by organisation

(details and solutions)

Throughout the preceding sections I have described how the National Film Archive is in the position to receive and be offered films from all types of organisations. This answers the question of how the organisations co-operate with one another. There is however one aspect of film that organisations are unable to remedy through lack of time and resources, and that is to speed up the amount of film transferred from nitrate stock to acetate. Most archives and organisations just do not <sup>have</sup> enough resources to carry out a full programme, both of manpower and money. Some organisations would do more given this necessary financial encouragement, in particular the libraries holding old news films.



Dr C.H. Roads

12th July 1977