

Excerpts From the
“Educational Captioned Films Depository Manager’s Handbook”

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INTRODUCTION

In 1958, the United States Congress passed Public Law 85-905, an act providing for a loan service of captioned films for the deaf. The goals of the program as stated in the law were threefold: “(1) to bring to deaf persons understanding and appreciation of those films which play an important part in the general and cultural advancement of hearing persons; (2) to provide, through these films, enriched educational and cultural experiences through which deaf persons can be brought into better touch with the realities of their environment; and (3) to provide a wholesome and rewarding experience which deaf persons may share together.”

The president approved the bill, and it was enacted into law on September 2, 1958. The captioned films program, to be funded through the Department of Health, Education, and Welfare, was delegated to the United States Office of Education, Bureau of Education for the Handicapped. A new federal office was created within the bureau—Captioned Films for the Deaf—to administer the captioned films program.

The Captioned Films for the Deaf Program actually began in 1950, in Hartford, Connecticut. At that time, the Hartford Junior League donated a sum of money to set up a captioned films library. Dr. Edmund Boatner, superintendent of the American School for the Deaf, and Dr. Clarence O’Connor, superintendent of the Lexington School for the Deaf, organized Captioned Films for the Deaf, Inc., a private nonprofit corporation. The corporation eventually acquired a library of thirty captioned theatrical films which were rented to schools for the deaf.

Although the program was a success from the start, more financial support was needed than could be supplied through private funds. The possibility of government support was explored, and the United States Congress was prevailed upon to legislate federal funding of the program. Among the organizations which lobbied in behalf of the program were the National Association of the Deaf, the National Fraternal Society of the Deaf, the Conference of Executives of American Schools for the Deaf, and the Alexander Graham Bell Association for the Deaf.

When Public Law 85-905 was enacted in 1958, the private corporation, Captioned Films for the Deaf, Inc., dissolved and donated its entire collection of films to the government. In July of 1959, funding was made available and in October of that year, the federal agency, Captioned Films for the Deaf, opened its doors to the public.

The Captioned Films Program has grown steadily over the years. Successive legislative amendments for the original bill have increased the scope and budget of the captioned films program. Other agencies became involved with captioned films. In 1966, the Conference of Executives of American Schools for the Deaf (CEASD), under contract with Captioned Films for the Deaf, established the Captioned Films for the Deaf Distribution Center (CFDDC). CFDDC assumed responsibility for selection and distribution of captioned films. The first lesson guides for educational captioned films were published in 1968.

In the spring of 1974, Captioned Films for the Deaf underwent a major reorganization: The Media Services and Captioned Films Branch of USOE was elevated to division status within the Bureau of Education for the Handicapped, and renamed the Division of Media Services. Two branches were formed within the division: Captioned Films and Telecommunications Branch and the Learning Resources Branch. The major missions of the Captioned Films and Telecommunications Branch were defined as: (1) promoting the general cultural and educational advancement of deaf persons by acquiring, captioning, producing, and distributing captioned films and other media to deaf persons, and (2) promoting the educational advancement of deaf persons through the use of technology; this may involve research, production, and training activities in the area of instructional media. CFT, in addition to its captioned films activities, funds the ABC Captioned News Program, the PBS closed circuit captioning project, and the National Theater of the Deaf, among several other projects.

Captioned Films for the Deaf Distribution Center remained in charge of major distribution and dissemination activities for CFT, but subcontracted direct responsibility for the selection of educational films to Rochester School for the Deaf, the present sponsor of the selection program.

As part of the 1974 reorganization, a special office was created within the Learning Resources Branch to coordinate the distribution of a number of collections of handicapped learner materials. This office—Special Office for Materials Distribution (SOMD)—was given responsibility for managing the distribution system for educational captioned films. The existing captioned film depositories continued to house and circulate the films, and SOMD assumed a supportive role of coordinating and analyzing these functions.

As we have seen, the history of the Captioned Films for the Deaf Program has been one of gradual growth over the years. To date, 885 educational and 607 general interest and theatrical films have been captioned. In 1974, captioned films (educational and general interest) were shown over 200,000 times to a total audience of almost 4,000,000. The U.S. Congress budgeted \$22,000,000.00 for Captioned Films and Telecommunications for the fiscal year 1977. With the current high public interest and demand for improvements in education for the handicapped, we can expect federal support of the Captioned Films Program to continue and even increase. With this fact in mind, we can expect captioned films to play an increasingly important role in the education of deaf persons.

ORGANIZATION: A DESCRIPTION OF AGENCY ROLES

Under USOE/BEH auspices and financing, several separate agencies work together to effect the evaluation, selection, purchase, captioning, and distribution of captioned films. Two types of films are considered in this process: Captioned educational films and captioned entertainment films. Captioned Films and Telecommunications (CFT), a branch of the Division of Media Services of USOE/BEH, is the federal agency responsible for the overall coordination and funding of selection, purchase, and captioning of both types of films. CFT provides for the distribution of captioned entertainment films.

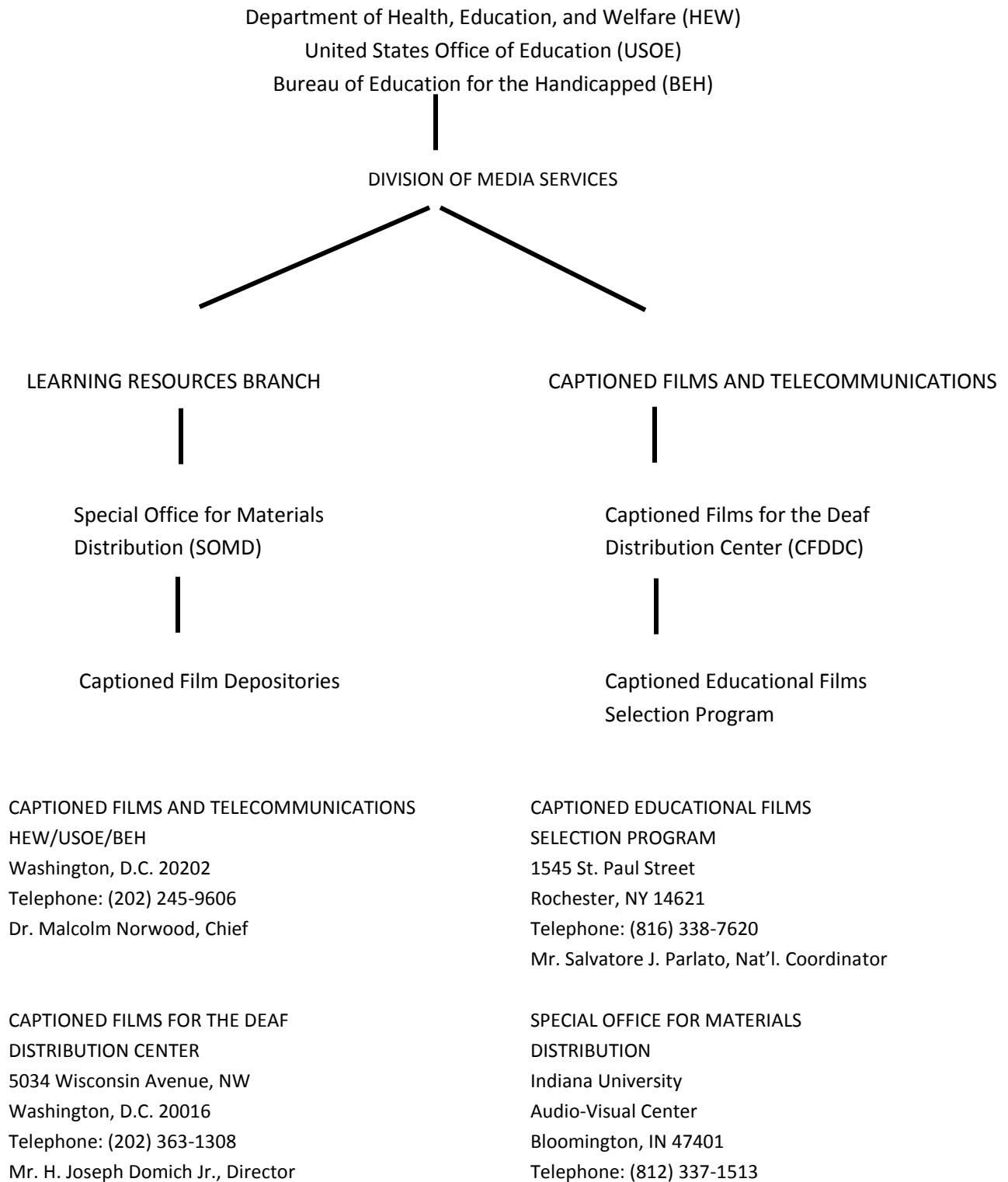
Special Office for Materials Distribution, within the Learning Resources Branch of the Division of Media Services, coordinates the distribution of educational captioned films.

EDUCATIONAL CAPTIONED FILMS

The Educational Captioned Films Program is the result of cooperative efforts among four separate agencies and 64 film depositories (captioned films lending libraries).

1. As with captioned entertainment films, Captioned Films and Telecommunications is the federal agency responsible for overall coordination and funding of the selection, purchase, and captioning of educational films.
2. Conference of Executives of American Schools for the Deaf (CEASD), under contract with CFT, operates Captioned Films for the Deaf Distribution Center (CFDDC). CFDDC has direct responsibility for writing captions and lesson guides for the films. CFDDC publishes the lesson guides.
3. Rochester School for the Deaf, under subcontract with CFDDC sponsors the Educational Captioned Films Selection Program. Through this program, existing 16mm sound films are evaluated and suitable ones selected for purchase and captioning.
4. Educational captioned films are distributed through the Learning Resources Branch of the Division of Media Services. Special Office for Materials Distribution (SOMD) operates the instructional materials distribution system for items in the National Instructional Materials Information Service (NIMIS) database operated by the National Center on Educational Media and Materials for the Handicapped (NCEMMH, another Learning Resources Branch agency). Educational captioned films is one of the handicapped-learner material collections for which SOMD has responsibility.
5. SOMD coordinates and manages the educational captioned films distribution network which is comprised of 64 captioned film depositories. The depositories house, maintain, and circulate films in their collections to eligible clients.

The following flow chart shows the hierarchical relationships of agencies within the Division of Media Services involved with captioned films and gives their addresses, phone numbers, and directors:



ENTERTAINMENT CAPTIONED FILMS

Captioned Films and Telecommunications, through Captioned Films for the Deaf Distribution Center (CFDDC), provides a free-loan service of entertainment (general interest) captioned films to deaf persons. CFT oversees and funds the program. CFDDC evaluates and selects existing 16mm sound films for purchase and captioning, and oversees distribution of the films.

The entertainment captioned films collection is housed, maintained, and circulated by the Captioned Films for the Deaf Library located in Indianapolis, Indiana (624 E. Walnut Street, Suite 223, Indianapolis, Indiana, 46204). The collection contains over 600 theatrical, documentary and selected adult education films.

Certified groups of six or more deaf or hearing impaired persons residing in the United States or its insular possessions are eligible for loan service. The films may be shown for nonprofit purposes only. Unlike educational captioned films, which may be shown to hearing persons working with or training to work with the deaf, entertainment films may be shown only to hearing-impaired persons.

Groups interested in obtaining an account for loan service should write to CFDDC for an application packet. A catalog of entertainment captioned films is available, free of charge, from CFDDC.

SPECIAL OFFICE AND DEPOSITORY ROLES

INTRODUCTION

This section defines the separate roles of the Special Office for Materials Distribution and the depositories and outlines their mutual obligations. Beyond the constraints of federal regulations, the distribution network operates according to certain procedures designed to enable both SOMD and the depositories to carry out their work effectively and efficiently. We mention some of those procedures briefly here. Most will be elaborated upon in the discussions of depository management and care of films. We have included here, for your reference, a copy of the current agreement (contract) between SOMD and the depositories.

SPECIAL OFFICE FOR MATERIALS DISTRIBUTION

The Special Office for Materials Distribution (SOMD) is part of the Learning Resources Program, a branch of the Division of Media Services of HEW/USOE/BEH. Indiana University, under contract with the U.S. Office of Education, operates the Special Office. It is housed within the Audio-Visual Center on the Indiana University campus in Bloomington, Indiana.

SOMD is charged with the storage, shipment, maintenance, scheduling, and managing of the distribution system for those items recorded in the National Instructional Materials Information Service (NIMIS) database. SOMD also maintains those records necessary for the operation, reporting, and analysis of these functions. Currently SOMD has responsibility for six discrete collections of non-print handicapped

learner materials. One of these collections is Educational Captioned Films. In this case, SOMD does not directly distribute the films, but rather provides overall support and coordination of the existing Captioned Films Depository System.

SOMD'S ROLE IN EDUCATIONAL CAPTIONED FILMS

SOMD functions in a number of ways to support and/or coordinate the Educational Captioned Films Depositories so that, with the limited time and resources available to them, the managers of the 64 depositories can concentrate on their prime role as film distributors. To this end, SOMD:

1. Handles inquiries concerning new accounts: verifies need, assigns account numbers and the appropriate prime depository for service.
2. Processes new prints and ships them to the depositories.
3. Purchase supply items in volume and delivers them to the depositories upon request.
4. Inspects prints for reported loss or major damage and acquires replacement materials as needed. Performs summer inspection program.
5. Develops print and non-print instructional materials about Educational Captioned Films for SOMD and depositories to use with clients and potential clients.

In order to facilitate communication and cooperation within the Captioned Films distribution network, SOMD conducts 1) Managers' Representative Committee Meetings (yearly), 2) Regional Managers' Meetings (yearly), and 3) Regional Conference Telephone Calls (periodically). SOMD also publishes a monthly newsletter, *Reel News*, for depository managers and participates in the Educational Captioned Films Selection Program.

SOMD provides financial support to the 64 operating captioned films depositories as compensation for their film distribution activities. This financial support is in the form of basic monthly payments and per-booking payments to defray the costs of services provided by the depository for care and handling of the films. SOMD also reimburses the depositories for postage and delivery costs to local post offices. (For further details, see the copy of the agreement on page 39.)

In addition to monetary support, SOMD provides support to the depositories in the form of free materials. SOMD purchases the following items in large quantities and furnishes them upon request and without cost to the depositories: film cement, white gloves, film reels, cans and shipping cases, protection leader and trailer, and standard bookkeeping forms.

As mentioned earlier, SOMD is responsible for evaluating the management and distribution activities of Captioned Film Depositories. To do this, SOMD collects, tabulates, and analyzes quarterly film usage data from the 64 depositories. This data serves as a measure of the efficiency and effectiveness of the

current distribution system, and as a basis for projection of future changes and needs of the Captioned Film Depository System.

CAPTIONED FILM DEPOSITORIES

Sixty-four captioned film depositories house, maintain, and circulate the 64 existing collections of educational captioned films. The film lending libraries are scattered across the United States in 44 of the 50 states. Most of the depositories are located in schools for the deaf and are operated by personnel employed by the sponsor school.

Each captioned film depository houses, maintains, and distributes the films in its collection in accordance with the agreement entered into with SOMD. This agreement was designed to establish uniform procedures among distributors of educational captioned films and to promote the widest possible use of the films. The following paragraphs describe the depositories' functions as outlined in the agreement.

FILM CIRCULATION

Educational captioned films are the property of the United States government. Depositories agree to circulate the films on a first come, first serve basis to qualified users for instructional purposes only.

FILM REPAIR AND MAINTENANCE

In addition to circulating films, depositories regularly inspect the films, make minor repairs, and otherwise provide for the proper care and use of the films.

DATA COLLECTION AND REPORTING

Captioned film depositories aid SOMD in analyzing and evaluating the Educational Captioned Film distribution network functions by supplying to SOMD (on a quarterly basis) the raw data of film usage. In order to do this, depositories must maintain accurate and complete film usage records.

At the end of each quarter, depository personnel transfer the recorded film usage data onto machine readable forms. These forms are submitted to SOMD. SOMD staff, assisted by a computer, analyzes the data from all 64 depositories. SOMD includes this analysis in its quarterly report to USOE/BEH.

Depositories also make quarterly financial statements to SOMD. SOMD uses these statements to determine the amount of financial reimbursement due each depository.

SERVING THE PUBLIC

Captioned film depositories are in direct contact with the clients served by Educational Captioned Films. They are therefore in an excellent position to gather client feedback about the films and/or network services. This information can be used to improve the Educational Captioned Films system. Depositories share responsibility for increasing circulation of films and making the distribution system more effective.

DEPOSITORY-CLIENT RELATIONS

We have already discussed the nature of the depositories and their functions in relation to SOMD and the total Educational Captioned Films Program. Now let's take a closer look at the depositories in relation to the people they serve: characteristics of educational captioned films clients, obligations of borrowers, and the responsibilities a depository has to its clients.

WHOM DO DEPOSITORIES SERVE?

Guidelines established by the federal government for operation of the Educational Captioned Films Program state several requirements clients must meet to be eligible for loan service. First, clients must reside in the United States or its insular possessions. Second, the service is available only to groups having at least one hearing impaired person, or persons working with or preparing to work with the hearing impaired. These groups can be religious organizations or clubs serving the deaf, classes for deaf students (children or adults), speech and hearing centers, rehabilitation centers, or other educational groups working with deaf students. Organizations of hearing persons training to work with the deaf are also eligible for loan services. You can see that depositories serve a broad spectrum of Americans of all ages and backgrounds.

OBLIGATIONS OF BORROWERS

Groups who obtain an account number must agree to "play by the rules. These rules were established to facilitate smooth operation of the distribution system and to ensure that films are cared for properly and used in accordance with federal regulations.

In order to facilitate smooth operation of the distribution system, borrowers are obliged to: 1) return films promptly, 2) report showings of films as directed, 3) report changes of address, 4) use correct postal zip code at all times, and 5) include their account number on all communications.

Borrowers take responsibility for the safekeeping of borrowed films from time of receipt until return or delivery to a common carrier for return. The borrower may be required to pay for films lost or damaged while in his possession. Borrowers agree to care for the films properly by exercising care in the projection of films—using a clean and properly functioning projector and a qualified projectionist. Borrowers may not make repairs to the film. Films must be returned—not rewound—in cans and shipping cases with the furnished return label firmly affixed to the case. These steps protect films from loss or damage during shipping.

Films must be used in accordance with federal regulations and copyright laws. Admission may not be charged and films must be shown only to persons meeting the eligibility requirements. Borrowers agree to pay return postage at the library rate.

Occasionally a depository may encounter a client who repeatedly violates these regulations. This individual may not have been clearly informed regarding his exact responsibilities, or may not realize the extent to which his carelessness inconveniences other film clients. In that case, a simple and clear reiteration of the rules and reasons for them can solve the problem. In the event of flagrant or persistent violation of any of the above regulations, the U.S. Office of Education, through SOMD, may terminate loan service to that client.

DEPOSITORY RESPONSIBILITIES TO CLIENTS

Depositories, in return, are responsible to their clients in a number of ways. Federal law requires that depositories circulate films on a non-discriminatory, first come, first serve basis. All account holders have equal rights to use educational captioned films, and should receive fair and equal treatment at the depository. In addition, depositories are obligated to provide good service to their clients. Clients who have gone through the process of booking a film and planning for its use expect to receive the correct film, on time, and in good condition. Naturally, problems arise such as late return, or lost or damaged films for which the depository is not to blame. However, under normal circumstances, clients should be able to depend on receiving the films they book on time and in good condition.

"Good service" means several other things as well. A 100% effort should be made to book films. When a film has previously been booked for a client's preferred show dates, depository personnel should make a genuine effort to work out, with the client, alternate dates or a substitute title. Also, depositories need to keep clients informed of such things as new films, available services (including free lesson guides and catalogs), changes in depository policies and procedures, and the status of their accounts.

With the advent of "mainstreaming" and increasing numbers of day schools for deaf children, each year smaller percentages of the total educational captioned films target population reside in state schools for the deaf. As a result, depositories are experiencing a rise in numbers of requests for off-site film showings. This trend, while it complicates the depository's job, must be accommodated within the Educational Captioned Films Program if we are to meet our obligation to serve all eligible groups of deaf persons.

Depository-client relations play a vital role in the success or failure of the total Educational Captioned Films Program. It is at the depository that the work of all the agencies involved comes to fruition: We are all in the business of getting these films to people who need and want to use them, and the depository is where that happens.

The discussion of Public Relations/Promotion at the end of Chapter 3 will deal with ways for improving client relations and increasing the effectiveness of the Educational Captioned Films Program.

MAINTENANCE PROCEDURES

STORAGE

Films should be stored under proper conditions.

INSPECTION AND REPAIRS

After every showing films should be inspected. (See Inspection.) Necessary repairs should be done at this time before returning the film to the storage rack or sending it out for another showing.

CLEANING

Proper climatic conditions for storage are far more important factors in extending film life than the use of film cleaners and conditioners. In fact, we do not recommend the use of any solvents, cleaning fluids, or conditioning fluids. It has been our experience that these products often do more harm than good: fading color, blotching color and black and white film, shortening the life of films. Of the films we have had to replace, many have been because the original was improperly cleaned. If you have had a lot of experience using these products in the past, and with good success, use your own judgment. However, if you have never used them, we do not recommend that you start.

DUSTING

Films may be cleaned of dust by holding the film gently with film handlers' gloves or fine cotton muslin as it passes through your fingers on the rewind machine during inspection. Films should be dusted in this fashion every three or four times they go out—more often if you feel it is needed. Gloves should be thrown out when dirty. Do not launder them because it will cause them to lose their softness. The gloves are very inexpensive, and SOMD will supply more as needed.

SUMMER INSPECTION PROGRAM

Keep in mind the summer inspection program through which each depository may send up to 100 films to SOMD each summer for inspection, cleaning, and repair. SOMD has access to automatic inspection machines (which also clean the film), heat splicers, and a Perf-Fix Machine. We will repair up to 50 feet of sprocket holes from the beginning or the end of the film. (This can extend the useful life of out-of-print films.) Utilization of the summer inspection program can be a big help in maintaining your depository's collection in top shape.

PROCEDURE

Make sure that films being sent to SOMD for summer inspection are packed carefully. Heavy, reinforced cardboard cartons are suitable. Films may be shipped fourth class.

A shipping list should be made including all films being shipped. Enclose a carbon of the list with the films in the carton. Another carbon should be sent under separate cover to SOMD.

STORAGE

Moisture, heat, dust, and light are the environmental factors which most affect the life of film and which must therefore be considered in the storage of films.

HUMIDITY

Too much moisture in the air can cause the growth of mold or fungus on the film. Excessive humidity can also cause the formation of shiny spots on the emulsion (ferrotyping), rusting of reels and cans, and/or warping of the film. Too little moisture causes the film to become brittle and it will chip, crack, or break easily. Ideally, 50% humidity should be maintained in the storage area. If excessive humidity is a problem, the use of an electrically operated refrigeration-type dehumidifier is recommended. Moisture can be added to the air by means of mechanical humidifiers.

HEAT

Ideal storage temperature is 70° Fahrenheit. Storage area temperature should be maintained as near 70° as possible to protect the film against the warping caused by high heat and brittleness which can occur when film is subjected to colder temperatures.

DUST AND LIGHT

Films should be stored in film cans to protect against dust or dirt which can scratch the emulsion. The metal cans will also protect the films from extended exposure to light which can fade the color. Film storage and handling areas should be kept as free from dirt and dust as possible. Ideally, such rooms should be supplied with conditioned and filtered air. Precautions should be taken to prevent the entrance of dust and dirt through ventilators.

VAULT ORGANIZATION

Films should be stored in metal or plastic film cans and shelved vertically on metal racks or in metal cabinets made especially for this purpose. (Horizontal storage is more likely to cause bent reels.) Storage racks should be separated enough to allow the free circulation of air around all sides. Films should be kept away from steam pipes and radiators, hot-air ducts, and other sources of extreme heat or humidity.

The way you organize your collection will depend on the size of your collection and the type of racks you use. Numeric filing within size classifications is usually a good system.

MAGNETIC SOUND TRACK

Some captioned films also have a magnetic sound track and should, therefore, never be stored near a permanent magnet or electrical wiring carrying a strong current. These factors can destroy or distort the sound track.

INSPECTION

Films should be inspected for damage each time they are returned to the depository after use. A film rewind machine is needed for the inspection process. Small films—400 feet or less—may be rewound using a hand-powered rewind. Longer films can best be handled with the use of a power rewind. Several types of motor-driven rewinds are available in various sizes and with varying speeds.

Most rewinds operate in essentially the same manner:

1. A motor-driven or hand-powered spindle pulls film onto a take-up reel.
2. On motor rewinds, a foot pedal controls the speed at which the spindle rotates.
3. The direction of spindle rotation is controlled by a switch.
4. A free-running spindle holds the feed reel and allows the film to run off the feed reel onto the take-up reel at the same rate as the take-up reel is turning.
5. The free-running feed spindle is equipped with a brake which, when coordinated properly with the power pedal, keeps the film from spewing off the feed reel when the take-up reel stops.
6. Some power reels are equipped with clutches which release or engage the spindle to allow it to spin freely or to be turned by hand.

INSPECTION PROCEDURE

1. Place the film (feed) reel on the free-running spindle.
2. Place an empty take-up reel on the hand-or power-operated spindle.
3. The film should have been returned to the depository not rewound—that is, the tail end should be out. This simply saves depository personnel time, because after inspection, the film will be already rewound properly for storage. If the client has rewound the film before returning it to the depository, it will need to be rewound again before or after inspection.
4. Thread the film onto the take-up reel so that both reels turn in the same direction during rewind, and so that as the film runs between the reels, the emulsion (dull) side will be up. This will make splicing easier since the film will be in the proper position to be inserted in the splicer.
5. Holding the film gently between your fingers, press the power pedal (or turn the hand crank with your other hand.

6. As the film runs through your fingers, watch and feel for:
 - a. bad splices—too thick, or rough;
 - b. chips, breaks, deep scratches, or gouges;
 - c. and dirt.
7. Stop the rewind when you encounter problems. Repair the film if possible. Finish rewinding and inspecting the film for additional damage. If film must be sent to SOMD for repair, assess the damage and fill out the required forms regarding the nature, extent, and location of the damage.

REPAIRS

Film damage is a sad fact of life. As is often the case, the best medicine is preventative. Providing proper storage conditions~ regular inspection, and dusting, careful shipping practices, careful use of clean and properly functioning projection equipment—all of these factors will help prevent film damage. However, despite our best efforts, accidents continue to happen, people fail to be perfect and films are damaged easily.

Fortunately, some types of damage can be repaired. A simple break in the film can easily be fixed by making a splice. This repair technique will be described later in detail. SOMD has access to a Perf-Fix Machine which repairs torn and chipped sprocket holes.

Sixteen millimeter (16mm) motion pictures are usually projected at 26 frames per second. This means that 26 individual "still" images pass through the gate and are projected each second. The human eye interprets what it sees on the screen as one continuous "moving" image. In most cases, the eye won't detect the removal of a few frames from the film. This factor allows for repair in the case of bad scratches or gouges on the emulsion. The scratches or gouges themselves cannot be repaired or removed from the film. However, if less than one foot of film is damaged, that segment can be cut out and the film can be spliced. The resulting interruption of the projected image will not be noticeable in most cases~ depending on the speed of the action taking place at that point on the film and on the number of frames removed. If a large portion of film were removed, the image would appear to "jump" and a noticeable interruption of the sound track would be heard. Therefore, if large segments of film are severely damaged, replacement footage must be obtained and inserted where the damaged portion was removed.

Replacement footage can be purchased as long as the film remains in print; that is, as long as the film's producers continue to make new prints of the film. When a film goes out of print and replacement footage can no longer be obtained, one must either leave the damaged portion in the film or remove it at the expense of creating a break in the film's action and sound.

Some kinds of repairs can be made at the depository. Most often you will discover damage while inspecting films returned from loan. Minor repairs involving splicing can be made at this time. If you discover a break in the film or a segment of film with bad scratches or torn sprocket holes, you can easily stop the rewind machine at that point and make a splice.

In the case of severe damage to a film, assess the damage, fill out the necessary forms and send it to SOMD. The diagnosis "severe damage" applies to all types of damage which cover more than one foot of film. The Perf-Fix Machine repairs torn or chipped sprocket holes. SOMD will repair up to 50 feet of sprocket holes—from the beginning or end of a film. SOMD will assess the extent of other types of damage and order replacement footage if it is needed. If repairs will require an extended amount of time, SOMD will so notify the depository. If replacement materials are unavailable, SOMD will return the film to the depository.

SPLICING

If a film breaks, or if a section of film has to be cut out because of defects such as torn sprocket holes or bad scratches, the film will need to be rejoined before it can be projected again. The repair technique used to join the film pieces together is called "splicing." Splices are made by overlapping the film ends and welding them together using either of two processes: 1) heat splicing, or 2) cold splicing. Both methods employ a cement containing film solvent to weld the ends together. Heat splicing results in thinner, longer, and more durable splices than does cold splicing. However, the equipment needed for hot splicing is considerably more expensive than that needed for cold splicing, and a satisfactory splice can also be made using the cold splicing technique. Which type of splicing you do will depend on the type of equipment available at your depository. Most depositories are equipped with cold splicers.

A good splice is characterized by two primary qualities: a) permanence and b) the least possible distortion or interruption of image and sound during projection. These qualities depend on whether the whole splice area has been fused thoroughly, making the weld strong and transparent. The quality of the splice will further depend on whether the film ends were prepared properly before splicing, and on how carefully and neatly the splice was made.