

1968

# An Analytical Study of the Needs of Gates Chili Central School District's Proposed 16mm Film Library

Du Wayne F. Paulick  
*The College at Brockport*

Follow this and additional works at: [http://digitalcommons.brockport.edu/ehd\\_theses](http://digitalcommons.brockport.edu/ehd_theses)

 Part of the [Education Commons](#)

To learn more about our programs visit: <http://www.brockport.edu/ehd/>

---

## Repository Citation

Paulick, Du Wayne F., "An Analytical Study of the Needs of Gates Chili Central School District's Proposed 16mm Film Library" (1968). *Education and Human Development Master's Theses*. 87.  
[http://digitalcommons.brockport.edu/ehd\\_theses/87](http://digitalcommons.brockport.edu/ehd_theses/87)

This Thesis is brought to you for free and open access by the Education and Human Development at Digital Commons @Brockport. It has been accepted for inclusion in Education and Human Development Master's Theses by an authorized administrator of Digital Commons @Brockport. For more information, please contact [kmyers@brockport.edu](mailto:kmyers@brockport.edu).

AN ANALYTICAL STUDY OF THE NEEDS OF GATES CHILI CENTRAL  
SCHOOL DISTRICT'S PROPOSED 16MM FILM LIBRARY

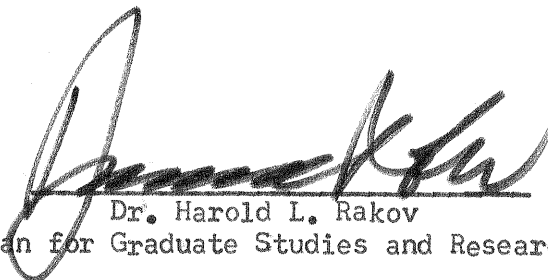
by

Du Wayne F. Paulick

Submitted in Partial Fulfillment  
of the Requirements for Education 699



Dr. Lionel G. Metivier  
Advisor



Dr. Harold L. Rakov  
Dean for Graduate Studies and Research

Graduate Division  
State University of New York  
College at Brockport  
Brockport, New York

## ACKNOWLEDGMENTS

The research gratefully acknowledges the contributions of Dr. Lionel G. Metivier for his encouragement and assistance in this research.

Special thanks are expressed to Dr. Sherwin Swartout, Audio Visual Director at State University College at Brockport; Mr. George Bemis, Assistant Director of Audio Visual Utilization at State University College at Brockport; Mr. Robert Barnes, Director of Audio Visual Services at Rochester Public Library; Mr. Salvatore J. Parlato, Representative of Encyclopaedia Britannica Education Corporation; and Mr. Richard C. Edgett, Director of the Instructional Materials Processing Center at Greece Central School District.

The researcher also acknowledges the technical assistance and contributions of Mr. Peter Madsen, Director of Audio Visual Services of Gates Chili Central School District; and Mr. Ford Button, Art Consultant in the Elementary School, also the Gates Chili Central School District.

Special gratitude is extended to Mrs. Du Wayne F. Paulick for her time consuming efforts in proof-reading and typing this manuscript.

## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED. . . . .	1
The Problem. . . . .	1
Statement of the problem . . . . .	1
Methods of the study . . . . .	2
Significance of the problem. . . . .	2
Limitations of the study . . . . .	3
Definitions of Terms Used. . . . .	4
Film Library . . . . .	4
Hardware . . . . .	4
Software . . . . .	4
II. REVIEW OF THE LITERATURE . . . . .	5
Literature on Physical Facilities and Personnel. . . . .	5
Literature on Hardware and Software. . . . .	9
Literature on Operational Procedures . . . . .	16
Literature on Repair and Maintenance . . . . .	22
III. A FUNCTIONAL SIXTEEN MILLIMETER, DISTRICT-OWNED FILM LIBRARY BY SEPTEMBER 1968. . . . .	25
Physical Facilities. . . . .	25
Personnel. . . . .	26
Hardware . . . . .	27
Software . . . . .	28
Operational Procedures . . . . .	28
Repair and Maintenance . . . . .	29
Conclusion . . . . .	29

CHAPTER	PAGE
IV. AN OPTIMUM FILM LIBRARY FOR THE 1970-1971 SCHOOL YEAR. .	30
BIBLIOGRAPHY . . . . .	33
APPENDIX A . . . . .	37
APPENDIX B . . . . .	42
APPENDIX C . . . . .	64
APPENDIX D . . . . .	66

LIST OF TABLES

TABLE	PAGE
I. Student Enrollment Projection. . . . .	38
II. Rental Film Requests of Gates Chili Central School District for the Periods of Sept. 66 to June 67 and Sept. 67 to Feb. 68. . . . .	39
III. Instructional Media Center's Space Utilization, In Percent . . . . .	40
IV. Temperature and Humidity Recommendations for Storage of films. . . . .	41

LIST OF FIGURES

FIGURE	PAGE
1. Metal filing cabinets for cardex booking cards in "vizable" unit . . . . .	43
2. Metal card cabinets, 5 x 8, for "tally-in" and "tally-out" forms. . . . .	43
3. Film Storage racks with separators . . . . .	44
4. Films on storage racks, with all 400 foot reels kept on a separate rack. . . . .	44
5. Hunidor cans being labeled for easy identification . . . .	45
6. A Harwald Inspect-O-Film machine with inspects and cleans each film automatically. . . . .	45
7. A complete electronic system for booking, shipping and controlling of films, the "Book-O-Tron" provides a record of each transaction on a "tab card" without depending on someone else's computer. . . . .	46
8. Software evaluation sheet used by Pennsylvania State University Audio Visual Center to ascertain the usefulness of materials under consideration for purchase. . . . .	47
9. An Educational Film Library Association evaluation form used to evaluate films for educational purposes. This service is open to all EFLA members. . . . .	48
10. A loose leaf accession book form on which is recorded all pertinent data relating to the software of the film library. . . . .	49

FIGURE	PAGE
11. A combination form for accession record and booking card used by small film libraries to reduce the clerical work load. . . . .	50
12. Form used as a shelf list card used to replace the accession record in some film libraries having fewer than 1000 prints . . . . .	51
13. Simplified Dewey Decimal materials system for classifying software in film libraries . . . . .	52
14. Simplified Library of Congress materials system for classifying films in film libraries of all sizes. . . . .	53
15. Arbitrary Alphabetical system for classifying films according to length of running time . . . . .	53
16. Single-sheet form used for requesting instructional materials from the Film Library . . . . .	54
17. A multi-copy form used as a materials request, confirmation, and "tally-in" - "tally-out" form. All three copies filled out with one typing . . . . .	55
18. A multiple-sheet form used for requesting, inspecting, evaluating, and confirming materials from the Audio Visual Department of Rochester (New York) Public Library	55
19. Loose-leaf log-sheet form for booking software, by school building, for a week . . . . .	56
20. Cardex form used for booking each film at Indiana University . . . . .	57



FIGURE	PAGE
21. Cardex form marked to show that this film was used and returned on April 2 and 6, 1964; reserved and used on May 20; reserved and in use on June 4, 1964; and booked in advance for use on June 14th. . . . .	58
22. Damage report form used to determine the extent of damage to a film and if the film will be replaced, repaired, or removed from the library's collection. . . . .	59
23. pictures show the proper method of splicing sixteen millimeter film with cement . . . . .	60
24. Gates Chili Central School District Map of existing and proposed schools . . . . .	61
25. Floor plan of the existing Audio Visual Suite of the Junior High, site of the proposed sixteen millimeter film library for 1968-1969 . . . . .	62
26. Floor plan of the optimum sixteen millimeter film library to be constructed by September of 1970 . . . . .	63

## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

Teachers and audio visual personnel are often unaware of the many and varied problems which arise during an attempt to select, catalog, book, schedule, distribute, store and maintain appropriate sixteen millimeter educational films for their use. An understanding of these problems is necessary when undertaking the task of establishing a new sixteen millimeter film library.

#### I. THE PROBLEM

##### Statement of the problem

The purpose of this study was to analyze the needs of Gates Chili Central School District's proposed sixteen millimeter film library by (1) determining the extent to which existing facilities, personnel, hardware, and software could be utilized to establish a functional sixteen millimeter film library by September of 1968, (2) ascertaining the amount of additional facilities, personnel, hardware, and software required to establish a complete, efficient, and effective sixteen millimeter film library within two years, and (3) investigating the varied systems of administering a sixteen millimeter film library in order to establish an effective and efficient system of operation whereby most, if not all, classroom teachers could be relatively assured of receiving the requested films before the use date. The hypothesis was that there is a normative plan for the establishment of a sixteen millimeter educational film library.

### Methods of the study

The study required that the method of research be partially historical, but largely descriptive and analytical.

The study analyzed existing literature to find out what was known about the establishment of a sixteen millimeter film library thus enabling administrators to avoid wasting time re-discovering answers to already settled issues.

The study was an investigation of both existing and desired practices and procedures of large loaning film libraries and small district-owned film libraries.

An investigation of the existing physical facilities, personnel, hardware, and software of Gates Chili Central School District was undertaken to determine the extent to which these factors could be put to use by September of 1968, and to ascertain the number of additional units of physical facilities, personnel, hardware, and software required to establish a complete, efficient, and effective sixteen millimeter film library within two years.

The approach used to gather data included: (1) a study of existing literature, (2) "on-site" visitations of some loaning film libraries, (3) interviews with directors of specific loaning film libraries, (4) correspondence with film libraries from which the District rents most of its films, and (5) interviews with key personnel of Gates Chili Central School about existing facilities, personnel, hardware and software.

### Significance of the problem

At the November 6, 1967 meeting of the Board of Education of Gates Chili Central School District, the Instruction Committee reported that it,

"Recommended approval of the Administration's request for a film library for the 1968-1969 school year. . . ." <sup>1</sup>

The importance of this study took on added meaning when one realized that the Administration's request was based on the following facts: (1) the amount of money budgeted, per student, for film rental had increased over the years until an amount of approximately one dollar per elementary school student and one and one-half dollars per secondary school student was reached during the 1967-1968 school year.<sup>2</sup> The total money budgeted for film rental will increase yearly due to increased student enrollment. (See Table I), (2) The present services from rental libraries do not meet the educational needs of the district. In many cases the films were not suited to the grade level or concepts being taught and requested films often arrived too soon, too late, or not at all, and therefore did not aid the total educational program. (See Table II), (3) The present rental program seldom permitted the classroom teachers a chance to preview the films before showing them and did not allow them to use the films several times in order to reinforce the learning which took place during the first showing.

#### Limitations of the study

This study was limited to the total curriculum needs of the public schools of the Gates Chili Central School District, which included six elementary schools, one junior high school and one senior high school. (See Figure 24).

---

1. Board of Education, "Approval of Film Library for the 1968-1969 School year," Minutes of Regular Meeting of the Board of Education of the Gates Chili Central School District Number One: (Rochester, New York: Board of Education, November 6, 1967), p. 1 (mimeographed.)

2. Statement by Peter Madson, Personal Interview

While the student enrollment was climbing at an average annual rate of eleven percent,<sup>3</sup> the study was limited to the projected student population for the 1968-1969 school year. (See Table I). Time was at a premium as only four months were allotted for this study so that a sixteen millimeter film library could be established and in operation by September of 1968. While it was possible to obtain accurate data about existing facilities, personnel, hardware and software of the District, the study was limited by the lack of current research on the establishment and operation of school district-owned sixteen millimeter educational film libraries.

## II. DEFINITIONS OF TERMS USED

### Film Library

This term implied the entire scope of operation necessary to provide educational sixteen millimeter films to the users; this included physical facilities, personnel, hardware, software, operational procedures, and repair and maintenance procedures.

### Hardware

Throughout the study, the term "hardware" was interpreted as meaning any equipment necessary to the operation of an efficient and effective sixteen millimeter educational film library which is not used up during a single school year. Film inspection equipment, desks, card catalog cabinets, storage racks and cabinets are examples of hardware.

### Software

Software was construed to mean any sixteen millimeter educational film judged appropriate to the curriculum of the public school of Gates Chili Central School District.

---

3. News item, Gates Chili School District Newsletter, Feb., 23, 1968.

## CHAPTER II

### REVIEW OF THE LITERATURE

Much has been written in regard to the value of the sixteen millimeter motion picture as an instructional tool, but only a brief summary of the research done on problems very closely related to the one at hand will be given.

#### I. LITERATURE ON PHYSICAL FACILITIES AND PERSONNEL

Very little consideration has been given in available literature to the physical plant for film libraries.<sup>1</sup> A few architects plans have been drawn but intensive study into space needs, practical utilization of plant, and any relation of efficiency of operation to space utilization remains to be made.<sup>2</sup> Hoban's report gave tangible information on the space allotted film libraries for army posts:

- A minimum of 2,400 square feet of space was advocated . . . .  
In this space there was provision for:
- (1) regular film previews by staff officers and instructors.
  - (2) film storage on racks.
  - (3) projector storage.
  - (4) film inspection and repair.
  - (5) projector inspection and repair.
  - (6) operator training.
  - (7) booking and clerical activities.

---

1. William Donald Brumbaugh, "Developmental Aspects of Film Library Centers in Selected Colleges and Universities From 1942 to 1951" (unpublished Doctor's Dissertation, Indiana University, 1952), p. 25.

2. Ibid.

(8) office of the coordinator.<sup>3</sup>

This base unit was designed for a total of five persons.

The Department of Audiovisual Instruction had established the following standards for Instructional Media Centers:<sup>4</sup>

(1) Administration space of 600 to 800 square feet for five professional staff members, including room for business correspondence files, office desks, visitor chairs, and book shelves.

(2) Work area of 300 to 400 square feet to accommodate the production, selection, and distribution of all types of instructional media.

(3) Maintenance and repair service section of 120 to 200 square feet, depending upon the holdings of the media center.

(4) Materials and equipment storage space of 120 square feet.<sup>5</sup>

The percentage breakdown of the instructional media center's space, as reported by De Bernardis, Crossman, and Miller may be seen in Table number III.

While no quantitative standards exist for storage of software, Brumbaugh's study revealed that loaning libraries having 500 to 1,000 prints allotted from 2.56 to 2.99 square feet per print.<sup>6</sup> Therefore, the greater the library holdings, the greater the physical facilities needed to function efficiently.

"The Army Film Research Studies served to underscore the necessity for trained personnel . . . .", stated Charles F. Hoban, Jr.<sup>7</sup>

---

3. Charles F. Hoban, Jr., Movies That Teach (New York, Dryden Press, 1946), p. 133.

4. The term "instructional Media Center" replaces the term "Audiovisual center" and encompasses non-print and print material.

5. Department of Audiovisual Instruction, Standards For School Media Programs (Washington: National Education Association, 1965), p. V-4.

6. Brumbaugh, Op. Cit., pp. 159-161

7. Hoban, Op. Cit., p. 97

It is obvious that these requirements will vary with the volume of activity . . . . On the average, there were five full-time film library people assigned to carry on the routine operations of an Army film library in addition to the officer-in-charge. In large central libraries this personnel frequently was increased to ten full-time employees, and, in some cases, where volume and activity were especially heavy, to twenty.<sup>8</sup>

In its report "Tentative Guidelines for Audiovisual personnel and equipment", the Professional Audiovisual Standards Subcommittee recommended the following:

(1) Personnel Guidelines: Elementary Schools

Weak: One instructional materials specialist<sup>9</sup> per 35 teachers.

Good: One instructional materials specialist per 25 teachers.

Superior: One instructional materials specialist per 15 teachers.

(2) Personnel Guidelines: Secondary Schools

Weak: One audiovisual specialist per 60 teachers.

Good: One audiovisual specialist per 40 teachers.

Superior: One audiovisual specialist per 20 teachers.<sup>10</sup>

An important question had been raised, "Who will head the film library: The Audiovisual Director or the Librarian?" As early as 1933, John A. Hollinger said,

The school librarian should have direct charge of these content materials. Distribution with dispatch and prompt return to the storage place are essential. Records of loans must be accurately kept so that the borrower may be held responsible for return of materials in good condition. A librarian is trained and experienced in these duties and can perform them better than any other individual in the school.<sup>11</sup>

---

8. Ibid., p. 92.

9. An "instructional materials specialist" was defined as a person with training in both audiovisual communications and library science.

10. Gene Faris, "Tentative Guidelines for Audiovisual Personnel and Equipment," Audiovisual Instruction, X (March, 1965), 201-204.

11. John A. Hollinger, "The Administration of Visual Aids In Education," American School and University, V (1932-1933), 210-214.



Ellinor G. Preston advocated, "a team of librarians, each with a field of speciality and specialists to assist in evaluation and selection."<sup>12</sup> Alexander Frazier declared that "audiovisual directors as a group would do well to look at librarians as a group . . . ." The audiovisual director should be a librarians, service technician, order clerk, promoter, an advisor, and consultant to all staff members."<sup>13</sup>

At the 1967 Film Library Administration Workshop, it was noted that leadership responsibility was almost equally divided between librarians and audiovisual directors.<sup>14</sup>

In either case, the director of the program had as his primary responsibility the over-all coordination, administration and supervision of the program. He secured the necessary budget, selected and supervised professional, clerical personnel, and technical or mechanical assistants, and carried out the administratively approved plans and policies.<sup>15</sup>

A clerical staff was needed to book, catalog, schedule, and distribute the software as it was requested. One participant at the Film Library

---

12. Ellinor G. Preston, "The Librarian Sees His Role In the Materials Center," Educational Leadership, XXI (January, 1964), 215-216.

13. Alexander Frazier, "Phoenix Union High Schools and Phoenix College," The School Review, XVII (October, 1949), 416-424

14. Emily S. Jones (ed.), "EFLA'S Film Library Administration Workshop," Sightlines, I (January-February, 1968), 13-28.

15. Margaret I. Rufsvold, Audio-Visual School Library Service (Chicago: American Library Association, 1949), pp. 4-8; Sherwin George Swartout, "Administrative Practices in Selected College and University Audio-Visual Centers," (Unpublished Doctor's Dissertation, Ohio State University, 1950), pp. 179-184.

Administration Workshop stated that his library of 400 prints, serving 7,000 students, was staffed by a director, a secretary, and three co-op high school students.<sup>16</sup> The Department of Audiovisual Instruction of the National Education Association stated that there should be one media aide for each professional media specialist.<sup>17</sup>

In the final analysis, the exact staff size was determined by the scope of the audiovisual functions which were performed and by the number of persons or groups to whom these services were offered.<sup>18</sup> However, it was deemed important that the professionally trained staff members be selected and assigned so that each could perform several functions - - perhaps one major and two or three minor functions.<sup>19</sup> This relieved the monotony to the employee which was connected with any position and it prevented a crippling effect on the audiovisual program when one staff member left the department.

## II. LITERATURE ON HARDWARE AND SOFTWARE

In order to provide efficient service the sixteen millimeter film library must be properly equipped. Besides the normal desks and chairs for administrative and clerical personnel, the following hardware was found

---

16. Jones, Op. cit., p. 16.

17. Department of AudioVisual Instruction, Op. cit., p. II-1.

18. Swartout, Op. cit., pp. 184-194.

19. Ibid., p. 282.

necessary for effective operation:

(1) a metal or wooden file for storage and control of booking cards, or Magne-Dex tub file cabinet.<sup>20</sup> (See Figure 1)

(2) metal files for the five inch by eight inch Print Control cards were found effective for most small libraries.

(3) metal file drawers, marked "Date Out" and "Date In" made excellent devices for controlling the delivery and return of software.<sup>21</sup> (See Figure 2)

(4) software storage racks made handling of the software easier and more efficient than storage cabinets.<sup>22</sup> (See Figures 3 and 4) Storage cabinets had to be used in very humid climes so that the films would reach their normal "life" expectancy.

(5) humidor cans for 400, 800, 1200, and 1600 foot reels of film were needed for storage and shipping purposes. (See Figure 5)

(6) aluminum or steel projection reels, for each of the sizes noted above, used for repair and replacement.

(7) fiber or metal shipping cases of various sizes and depths permitted the shipping of several films in one package.

(8) film inspection machinery, such as the Inspect-o-film<sup>23</sup> and a motor or hand driven film rewind. (See Figure 6)

---

20. Edith Davidson, "AV Control System," Educational Screen and AV Guide, XXXV (November, 1956), 402-403

21. Statement by George Bemis, Personal Interview.

22. Ibid.

23. Robert Grunwald and Richard R. Wallace, "Automatic Film Inspection," Journal of the Society of Motion Picture and Television Engineers, LXVI (March, 1957), 116-118.

(9) film repair and maintenance equipment, such as the Splice-o-film and film notcher.

(10) storage cabinets were needed for all necessary supplies, such as cans, labels, film cement, extra reels, film leaders and tails, film cleaning fluids, and felt-nib pen and ink.<sup>24</sup>

With the advent of computers and data processing, the amount of hardware utilized in very large sixteen millimeter film libraries increased greatly.<sup>25</sup> Harwald Company's new "Book-O-Tron" was an excellent example of new hardware offered to the administrators of film libraries. (See Figure 7)

"It has been proved that a student learns faster and that his interest is intensified by the use of proper film at the proper time."<sup>26</sup> The films exerted their greatest influence when they:

- (1) reinforced and extended previous knowledges, attitudes, or motivations of the pupils.
- (2) were specific in their approach.
- (3) were directly related to what students were studying.
- (4) were aimed at the age, grade and maturity level of the pupils.
- (5) carried the message visually rather than on the sound track.
- (6) were meaningful and significant to the students.

---

24. Rufsvold, Op. cit., pp. 73-75; Carlton W. Erickson, Administering Audio-visual Services (New York: Macmillan Company, 1959), p. 279; Gerald McDonald, Education Motion Pictures and Libraries (Chicago: American Library Association, 1942), p. 115.

25. Robert A. Cox, "Is Your Film Library Ready For Automation?," Audiovisual Instruction. VI (December, 1961), 512-514.

26. George Steven, Jr., "The Power To Move The Mind And Spirit," Audiovisual Instruction. XIII (January, 1968), 15.

(7) presented the situation from the angle pupils viewed it.

(8) unfolded the content slowly enough for students to comprehend the full meaning of it.

(9) contained established instructional techniques including introduction, presentation, summary and repetition.<sup>27</sup>

"Selection of the proper film will be one of your biggest problems."<sup>28</sup>  
Materials must be selected in terms of recognized educational needs.<sup>29</sup>

The major methods of selecting software were:

(1) reviewing past rental records to determine which films were rented five or more times each year. One major disadvantage existed with this method, the possibility of obtaining out-of-date films.<sup>30</sup>

(2) having established committees of teachers, administrators, and audio-visual personnel preview each new release on a regular basis. This method ensured the use of the films they selected as they were "honor-bound" to make it work.<sup>31</sup> (See Figure 8)

---

27. Charles F. Hoban, Jr., and Edward B. van Ormer, Instructional Film Research: 1918-1950. (Technical Report No. SDC 269-7-19, New York: Special Devices Center, 1951), pp. 9-14; Robert E. De Kieffer, AV Instruction (New York: Center for Applied Research in Education, Inc., 1965), p. 45; C.R. Carpenter and L.P. Greenhill, Instructional Film Research Reports: Vol. II. (Technical Report 269-7-61, NAVEXOS P1543, New York: Special Devices Center, 1956), pp. 15-24.

28. Statement of George Bemis, Personal Interview.

29. Paul Witt, "Criteria for Evaluating AV Materials," Educational Digest, XIV (April, 1949), 13-15.

30. Statement of George Bemis, Personal interview.

31. Statement by Mr. Sherwin Swartout, Personal interview; Rufsvold, Op. cit., p. 19

(3) consulting professionally prepared evaluations such as EFLA's card evaluation, Landers Review, and various magazines in the field such as A.V. Instruction, Educational Screen and AV Guide, Film News, Media and Methods, and Sightlines. The National Information Center for Educational Media's new book Index to Sixteen Millimeter Educational Films was the best ready reference of its kind.<sup>32</sup>

"Always preview a film via the team approach, before purchasing it."<sup>33</sup>

Once the film titles had been selected, an evaluation was completed. Where possible, the audio-visual staff culled out the obviously unsuitable materials to save the time of the evaluation committees.<sup>34</sup> The committees had two sources of information available: (1) the Educational Film Library Association's film evaluation cards (See Figure 9) and (2) the file of teacher and pupil evaluations of the films used previously in the school.<sup>35</sup> The participation of administrators, teachers, and curriculum supervisors in the evaluation and selection of films provided background and experience for sound judgments and built greater understanding and interest in the program.<sup>36</sup> A regular evaluation schedule with preview sessions of one hour or less was found most effective and most beneficial.<sup>37</sup> Most evaluation sessions took

---

32. Jones, Op. cit., p. 19; Charles F. Schuller, (ed), The School Administrator and His Audio-Visual Program (Washington: National Education Association, 1954), pp. 189-190.

33. Statement of George Bemis, Personal interview.

34. Schuller, Op. cit., pp. 36-37.

35. Rufsvold, Op. cit., p. 5.

36. Statement of George Bemis, Personal interview.

37. Statement of George Bemis, Personal interview.

place after school or during some "release-time" from the school day.<sup>38</sup>

Once the software had been evaluated and selected, an important decision had to be made. "To buy or to rent," that was the question. If a good rental film library was nearby and commercial transportation facilities available, it was deemed better to rent many films. Otherwise, it was necessary to purchase at least the basic films.<sup>39</sup> A potent argument for purchase is that the more accessible teaching materials are, the more they will be used.<sup>40</sup>

The decision to buy or rent was aided when administrators mathematically determined which was better.<sup>41</sup> This was accomplished by estimating the effective life of the film and noting the number of times the film was used during the year. If a film cost 60 dollars, the estimated life was six years,<sup>42</sup> and it was rented eight times a year at \$2.50 per rental, it would be cheaper to buy the film because the rental cost for six years would be \$120.00 plus handling charges. A film generally used by elementary grade teachers at many grade levels was an excellent example of this type of high usage.<sup>43</sup> Two purchase plans were offered by most major sixteen millimeter educational

---

38. Schuller, Op. cit., p. 189.

39. Ibid., pp. 190-192.

40. Statement of Sherwin Swartout, Personal interview.

41. Sherwin G. Swartout, "Administrative Practices in Selected College and University Audio-Visual Centers," (unpublished Doctor's Dissertation, Ohio State University, 1950) p. 215.

42. Ibid., pp. 215-216.

43. State Education Department, Films For Education In New York State (New York: State Education Department, 1963), p. 38.

film producers and suppliers. These were (1) Own-your-own or outright purchase, and (2) "Rent-to-buy."<sup>44</sup>

Educational advantage under "own-your-own" plan were:

- (1) provided the right film at the right time.
- (2) provided for planned correlation with curriculum.
- (3) made possible planned integration with other instructional materials.
- (4) afforded multiple use opportunities.

The "rent-to-own" plan gave the above advantages plus it:

- (1) made possible a broader penetration of many subject areas and grade levels.
- (2) allowed for greater depth in specific areas.
- (3) permitted a more systematic and intensive development of film resources.<sup>45</sup>

Regardless of the plan utilized, all software considered for purchase must be secured on a "purchase-on-approval" or "preview-with-intent-to-purchase" basis in order to permit the exchange of a film found inappropriate with the school's educational objectives.<sup>46</sup>

---

44. Encyclopedia Britannica Educational Corp., Films-1968 (Illinois: Encyclopedia Britannica, 1967) pp. 176-178; International Film Bureau, Inc., New Films (Illinois: The Corporation, 1967), p. 3.

45. Statement by Salvatore J. Parlato, Personal interview.

46. Statements by George Bemis and Sherwin Swartout, Personal interviews.



### III. LITERATURE ON OPERATIONAL PROCEDURES

If film distribution and film library services are not organized and operated simply and efficiently, films will continue to flit around the periphery of the educational scene, used primarily as fill-ins for assembly periods and as occasional "lifts" to break the monotony of classroom routine.<sup>47</sup>

When a preview print was received, a note of its arrival was sent to all members of the appropriate preview team and a preview session was scheduled.<sup>48</sup> A special shelving section had been established so that preview prints did not get mixed in with library owned prints.<sup>49</sup>

Each newly purchased film was assigned an accession number, usually in numerical order, which was recorded in the accession record. The accession record was important in the operation of the library as it furnished valuable information about the materials purchased, such as (1) accession number, (2) title of the film, (3) date received, (4) producer or distributor, (5) cost of the film (6) length of running time, and other data.<sup>50</sup> (See Figure 10) In some smaller libraries, a combination accession and booking form was utilized, thereby reducing the clerical work load.<sup>51</sup> (See Figure 11) Mr. George Bemis reported that a shelf list was the master inventory for his film library, not the accession record found in most libraries.<sup>52</sup>

---

47. Hoban, Op. cit., p. 100.

48. Statement of George Bemis, Personal interview.

49. Ibid.

50. Schuller, Op. cit., pp. 214-215.

51. Ibid.; Rufsvold, Op. cit., p. 59.

52. Statement of George Bemis, Personal interview.

The shelf list was a card file made up of one catalog card for each title in the collection. The cards, arranged by their identification or catalog number, contained the same information as the accession record.<sup>53</sup> (See Figure 12) Regardless which was utilized, accession record or shelf list, a master inventory record was deemed necessary to the operation of an efficient and effective sixteen millimeter film library.

The film identification or catalog numbers were assigned from one of three systems: (1) Dewey Decimal, (2) Library of Congress, or (3) arbitrary alphabetical system.<sup>54</sup> (See Figures 13, 14 and 15.) Most of the participants of EFLA's Film Library Administration Workshop stated:

they used an arbitrary alphabetical system similar to the one used in the Library of Congress. There are four letters, A,B,C,D, indicating the length of the reel (400, 800, 1200, and 1600 feet) and numbers assigned in chronological order of receipt.<sup>55</sup>

This system was used as "many seemed to feel that the Dewey Decimal system is confusing."<sup>56</sup> Preston stated that cataloging need not be restricted to the Dewey Decimal system but that the system used should be limited by the "cataloging rules of old."<sup>57</sup> Bemis reported that his software was catalogued by an arbitrary alphabetical system utilizing a double letter: AA, BB, CC, DD, to indicate the length of the film as single letters were used as part of the

---

53. Rufsvold, Op. cit., p. 57.

54. Jones, Op. cit., p. 17; Preston, Op. cit., p. 216; Rufsvold, Op. cit., p. 58.

55. Jones, Op. cit., p. 18.

56. Ibid., p. 57.

57. Preston, Op. cit., p. 216.

catalog numbers of other forms of instructional materials handled by his "Instructional Resources Center."<sup>58</sup> He further stated, "if a film library has over 600 prints, the Dewey Decimal or Library of Congress system should be used."<sup>59</sup> One big advantage of using the Library of Congress system was noted. A complete catalog of software titles owned could be quickly and inexpensively produced by manual or electronic data processing means from the Library of Congress cards.<sup>60</sup>

Efficient, successful booking is the operational heart of an audio-visual library service. Requests must be processed, confirmed, or rejected, and confirmations forwarded within the framework of available materials and manpower.<sup>61</sup>

Two types of booking were used by most film libraries studied. "Spot-Booking" was used to request materials on short notice, while "long-term" booking was utilized to request materials two weeks in advance.<sup>62</sup> A survey conducted by W.R. Fulton and Earl W. Cross found that of the 44 responding schools; representing small systems, large city systems, county systems, and universities, all provided for both short- and long-term bookings.<sup>63</sup>

Good booking procedures provided:

(1) a method by which the teacher made known the materials wanted and the time needed.

---

58. Statement by George Bemis, Personal interview.

59. Ibid.

60. Jones, Op. cit., p. 19.

61. William B. Sanborn, "Someone Has To Mind The Store," Audiovisual Instruction, V (December, 1960), 228.

62. Schuller, Op. cit., pp. 192-193.

63. Ibid., p. 193.

(2) a method of prompt confirmation or indication to the teacher that the materials were or were not available at the time requested.

(3) a record of the delivery and return dates.

(4) a record of the physical condition of the materials received or returned in other than good condition.

(5) a method of controlling the movement of all films in and out of the film library based on the booking cards.

(6) a graphic picture, in calendar form, of the present and future schedule of every film.

(7) a method of reduced clerical work through the use of a minimum number of forms and use of a standardized ordering form thereby distributing the clerical work among the requesting agencies.<sup>64</sup>

Most frequently teachers made known their choice of films by completing a written request form. (See Figures 16, 17, and 18.) Some telephone and "in-person" requests were honored.<sup>65</sup>

The steps employed in booking varied widely from one library to another, depending upon the size of the film collection and the number of requests handled. Some film libraries kept a simple booking log on a large ledger sheet. (See Figure 19) Others used an elaborate cardex form. (See Figure 20) The booking card fulfilled many useful functions, such as (1) served as a print control card, and (2) provided a record of film usage, length of time it was used, and the name and type of using organization.<sup>66</sup>

---

64. Hoban, Op. cit., pp. 121-125; Erickson, Op. cit., pp. 195-198; Schuller, Op. cit., p. 193.

65. Statement of Robert Barnes, Personal interview.

66. Hoban, Op. cit., p. 123.

When a cardex was utilized the booking clerk marked the proper date with a reverse slant mark when the film was delivered and when the film was returned, a regular slant mark was placed in the correct box thus indicating the film had been shipped and returned.<sup>67</sup> (See Figure 21). When a film had been reserved in advance, an "R" was placed in the box of the use date. When the film was delivered, a reverse slant mark was placed through the "R" and upon the film's return, a regular slant mark was placed through the "R" thus indicating the completed transaction.<sup>68</sup>

The materials request form also served as a delivery or "tally-out" and "tally-in" form for the distribution section and as a confirmation form for the booking section.<sup>69</sup> After the booking clerk marked the booking card, one copy of the request was returned to the requestor as a "confirmation" or "Not-Available" form. A second copy of the request form, retained by the film library to serve as a delivery order, was forwarded to the distribution section for execution. The form was filed by the distribution section under the return date and thus served as a "tally-in" form for prompt and complete return of the films to the library.<sup>70</sup> (See figures 17 and 18). While a 24 to 48 hour notice was required at most libraries, several libraries allowed two days between bookings for inspection and repair.<sup>71</sup>

---

67. Statement of George Bemis, Personal interview.

68. Ibid.

69. Ibid.; Hoban, Op. cit., p. 124.

70. Rufsvold, Op. cit., p. 59; Hoban, Op. cit., p. 124; Davidson, Op. cit., p. 403; Statement of Robert Barnes, Personal Interview; Statement of George Bemis, Personal interview.

71. Jones, Op. cit., p. 23.

Effective booking procedures were a necessary first step in efficient distribution of materials. The next and equally important step was that of getting materials to teachers at the proper time and place.

A variety of methods for delivery of films was employed by the libraries. These methods included: (1) mail; (2) messenger; (3) agency-owned vehicles; (4) contract delivery; (5) delivery by school personnel, such as the principal, coordinator, teacher or pupil; (6) school mail service; and (7) more recently, instructional closed-circuit television.<sup>72</sup> Large school systems made deliveries by school mail service, audio-visual coordinator, messenger and educational closed-circuit television.<sup>73</sup>

Every film library kept accurate records of its films. The number of times each title was requested, the total number of days and showings for each title, the type of audience, and the total attendance was recorded. This information was necessary as the library had to know; (1) when to order multiple prints of widely utilized film titles, (2) when the film had reached its normal "life expectancy," (3) when a film had become "out-dated", and (4) when a film was so badly damaged that it had to be replaced or withdrawn from the catalog.<sup>74</sup>

---

72. Statement of Sherwin Swartout, Personal interview.

73. Schuller, Op. cit., p. 202.

74. Ibid., p. 49; Hoban, Op. cit., pp. 122-124.

#### IV. LITERATURE ON REPAIR AND MAINTENANCE

The software storage areas had to be well ventilated, free of dust and at approximately 70 degrees. This maintenance was needed to prolong the useful life of the film.<sup>75</sup> (See Table 4).

The six foot, white "head" or leaderstrip and the four foot tail or endstrip of a bright color was carefully checked and repaired as most breaks, torn sprocket holds, and cracks occurred during threading and rewindings.<sup>76</sup> The colored tail quickly indicated when a film had to be rewound before it was shown again.<sup>77</sup>

Sixteen millimeter films required an inspection after each use and a report was completed on all damaged films. (See Figure 22). This systematic inspection assured a film was in good condition when used and prevented progressive damage.<sup>78</sup> This maintenance was speeded up when automatic film inspection equipment was manufactured. (See Figure 6). The used film was threaded on the machine which consisted of a power transport to pass the film through an automatic defect detector which checked for enlarged sprocket

---

75. Salvatore J. Parlato and Dolores F. Parlato, The AudioVisual Advisor for Educators (New York: Audio Visual Advisor, 1964), p. 68.

76. Schuller, Op. cit., p. 218; Nelson B. Henry (ed), Audio-Visual Materials of Instruction (Illinois: Iniversity of Chicago Press, 1949), p. 136; Erickson, Op. cit., p. 287; McDonald, Op. cit., pp. 111-112.

77. Statement of George Bemis, Personal interview.

78. McDonald, Op. cit., p. 112; Schuller, Op. cit., p. 221.

holes, edge cuts, poor splices, and teacher-made "temporary" splices such as pins, gum, staples, and cellophane tape.<sup>79</sup> When a torn sprocket hole was detected, the notcher was used to "round-off" the edge so that further damage would not result. When a break or poor splice was noticed, it was properly repaired. (See Figure 23).

After the inspection was completed a round, red gummed label was placed over the hub hole, a broken seal indicated that the film had been used and therefore had to be inspected upon its return to the film library.<sup>80</sup>

Most of the participants of EFLA's Film Library Administration Workshop used a coating on their sixteen millimeter films to ward off scratches and other wear and tear, but Jules Leni of Comprehensive Filmtreat reported:

This coating does little more than clean the film. It toughens it, but nothing will prevent scratches. If used too often, more than once a year, the coating will make the film too brittle and subject it to more damage.<sup>81</sup>

Most maintenance of the films was carried on during the summer vacation. During this time each film was cleaned with carbon tetrachloride on the inspection run and coated with Vitafilm on the rewind cycle.<sup>82</sup>

Highland Park Schools (Michigan) Audio Visual Director reported that every summer, need it or not, the Center's A.V. technician overhauled the equipment and made all but the major, time-consuming repairs. "This yearly maintenance has proven to be very valuable and has saved the instructional

---

79. Robert Grunwald and Richard R. Wallace, "Automatic Film Inspection," Journal of the Society of Motion Picture and Television Engineers, LXVI (March, 1957), pp. 116-118.

80. Henry, Op. cit., p. 136.

81. Jones, Op. cit., p. 14.

82. Henry, Op. cit., p. 137; McDonald, Op. cit., p. 112.



Materials Center considerable expense throughout the year."<sup>83</sup>

Systematic maintenance and repair were deemed vital to the operation of every efficient and effective film library. Charles F. Hoban, Jr. summed up the importance of maintenance and repair with these words, "an educational film program can not thrive on embarrassing moments for the teacher, nor can it afford persistent replacement of damaged film."<sup>84</sup>

---

83. Jones, Op. cit., p. 16.

84. Hoban, Op. cit., p. 132.

## CHAPTER III

### A FUNCTIONAL SIXTEEN MILLIMETER, DISTRICT-OWNED

#### FILM LIBRARY BY SEPTEMBER 1968

More than two million times during the school year in New York State, classrooms are dimmed and projectors are switched on so that students may view films which teachers have selected as an additional resource to the learning process. To provide for the classroom activity of viewing films, the school districts of New York State spend approximately \$1,265,000 annually. . . .<sup>1</sup>

The administration's request for, and the Instruction Committee's approval of a film library for the 1968-1969 school year presented a major problem with two parts, (1) determining the extent to which existing facilities, personnel, hardware, and software could be utilized to realize this goal, and (2) ascertaining what additional facilities, personnel, hardware, software, and procedures had to be acquired to make the film library functional by September of 1968.

#### I. PHYSICAL FACILITIES

A brief glance at figure 24, Gates Chili Central School District Map, revealed that the greatest distance between any two schools was less than four miles, and that the Senior High School, Junior High School, and Administration complex was nearest the geographical center of the district.

---

1. State Education Department, Films for Education In New York State (A survey and plans for improved utilization of the educational film in the schools of New York State, New York: State Education Department, 1963,) p. 21.

The researcher inspected each of the existing facilities to ascertain which building could best accommodate the film library and still provide satisfactory service to the remaining schools. This survey revealed that the Junior High School offered the best location within the district and had the most available floor space suitable for a sixteen millimeter film library. This location placed 2,775 students or 41 percent of the projected student body within one-quarter mile of the film library. The District Audio Visual Director concurred with the selection of the Junior High School as the most suitable location, with existing floor space, for the establishment of the film library for the 1968-1969 school year.

The existing suite of rooms in the Junior High Audio Visual Center provided suitable space for a secretary who would handle all booking, cataloging and distribution paperwork. A quick look at figure 25, the Audio Visual Center of Gates Chili Junior High School, showed that room number 122 provided sufficient floor space for storage of software and supplies, and adequate space for maintenance and repair. The distribution of software to other schools was facilitated by the fact that the Audio Visual suite was located near the shipping and receiving room, and equally as important, there were no steps to hinder the movement of software to or from this suite.

It was therefore concluded that the existing facilities of the Junior High provided the minimum space requirements for the proposed film library.

## II. PERSONNEL

The visitation at the Junior High School revealed that two persons, the District Audio Visual Director and his secretary, worked in this building. A building coordinator spent approximately 20 percent of the

school day in the center. The District Audio Visual Director could undertake the supervision of the proposed film library, while his secretary could take on the booking, cataloging and distribution aspect. The building coordinator could devote part of his time to the maintenance and repair of software. An additional clerk would have to be hired so that district-owned software could be cataloged, booked, scheduled, and distributed effectively and efficiently. This staff could maintain and operate a film library of 300 titles.<sup>2</sup> As the number of titles and requests increased, the number of personnel would have to be increased.

### III. HARDWARE

Other than the normal desks and chairs found in any audio visual center, very little hardware existed in the district. The following hardware would have to be obtained before a functional film library could be established: (1) a metal file for the 300 booking cards; (2) two metal files, marked "date out" and "date in" for controlling the delivery and return of software; (3) four software storage racks similar to those shown in figures 3 and 4; (4) 300 humidifier cans; (5) 300 fiber shipping cases; (6) a film inspection machine; (7) a film splicer; (8) a film notcher; and (9) two storage cabinets for supplies.<sup>3</sup>

This hardware should be sufficient for the smooth operation of a film library having approximately 300 titles. However, as additional titles are purchased, additional units of hardware would have to be acquired.

---

2. Statement of Sherwin Swartout, Personal interview.

3. Rufsvold, Op. cit., pp. 73-75; Erickson, Op. cit., p. 279; and McDonald, Op. cit., p. 115.

#### IV. SOFTWARE

A survey of existing software uncovered one district-owned sixteen millimeter film, "Physical Fitness." Therefore, since the administration desired a film library of about 300 prints, a complete library of software would have to be obtained. After the teachers had submitted their lists of films to purchase, the lists were compiled to reveal which films were ordered by five or more teachers, thereby showing which films would be cheaper to buy than rent. Assistance from Salvatore J. Parlato, Representative of Encyclopaedia Britannica Educational Corporation, should be sought as his company "will exhibit its films and suggest titles from other producers and distributors as well."<sup>4</sup>

#### V. OPERATIONAL PROCEDURES

No procedures for cataloging, booking, distributing or accounting for district-owned sixteen millimeter films exist. The present district-mail delivery system could easily handle the delivery and return of district-owned software. Two daily deliveries, now in progress, would provide sufficient coverage for a 300 print film library.

The researcher recommended that a shelf list be used as the master inventory record in place of an accession list and that a triple, no-carbon-required materials request form be utilized as a (1) materials request form, (2) confirmation or "Not-available" form, and (3) a "tally-out" and "tally-in" form. (See figure 17). The software should be cataloged by an arbitrary alphabetical system, similar to the one used by the Library of Congress,

---

4. Statement of George Bemis, Personal interview.

with numbers assigned in chronological order of receipt. (See figure 15). Spot booking and long-term booking should be utilized in order to permit wider use of the library's holdings. A single booking card per title should be used for reserving the film as well as a record of its delivery and return. (See figure 21).

#### VI. REPAIR AND MAINTENANCE

A systematic repair and maintenance program would have to be established whereby, upon its return to the film library, each film would be inspected on the automatic film inspection machine. This would keep all software in good condition and prevent progressive damage, thus reducing replacement footage costs.

The loss of district-owned software would be reduced by (1) using fiber shipping containers of a specific color, (2) humidor cans of a bright color, clearly marked with the district's name, and (3) leaderstrips and endstrips of specific colors with the district name and catalog number stamped on them.

#### VII. CONCLUSION

Gates Chili Central School District can have a functional sixteen millimeter film library of about 300 prints by September of 1968. This will necessitate an investment of about \$45,000.00 for software, additional personnel, hardware and supplies.

CHAPTER IV  
AN OPTIMUM FILM LIBRARY FOR  
THE 1970-1971 SCHOOL YEAR

The completion of the proposed 300 print sixteen millimeter educational film library by September of 1968 and the acquisition of 100 additional prints annually should provide a total collection of 500 prints by September of 1970.

In order to accommodate a library of this size, new physical facilities would have to be constructed within the school district. A one-story, air conditioned structure, fifty feet long and forty feet wide, would provide four square feet of humidity-controlled floor space per print. Based on Brumbaugh's study, this building should provide sufficient floor space for an annual addition of 100 prints until September of 1974.<sup>1</sup> At that time, the saturation point would have been reached and additional facilities needed. The new building should be constructed in the present Senior High, Junior High, Administration complex as this would be centrally located and would place nearly 45 percent of the 1970-1971 student body within one-quarter of a mile of the film library.

The floor space of the new facilities should be divided into four major areas: (1) Administrative area with 400 square feet, (2) Clerical work area with 500 square feet, (3) software storage having 800 square feet, and (4) maintenance and repair section with 300 square feet. Figure 26 shows the recommended floor plan for the 1970-1971 sixteen millimeter educational film library.

---

1. Brumbaugh, Op. cit., pp. 159-161.

The film library should be headed by the District Audio Visual Director thereby insuring a complete integration of the film library, administratively and financially, with the total audio-visual program of the school district. Four additional full-time employees should be hired to make the film library efficient and effective:

(1) Secretary to the director - Handle all of the director's clerical work and when necessary assist other clerks.

(2) Booking and Scheduling Clerk - Responsible for proper handling of all written and oral requests for films and correct scheduling of the requested materials. Assist other clerks when deemed necessary.

(3) Shipping and Receiving Clerk - Move the software within the film library. Ship software to proper building according to the confirmed requests. Assist others when necessary.

(4) Maintenance and Repair Clerk - Inspect every film upon its return to the film library, make all necessary repairs and fill out a "damaged film" report. Perform an annual "clean-up" campaign during which each film would be cleaned with carbon tetrachloride and coated with Vitafilm or some similar protective coating.



This library could function with the hardware utilized in the 1968-1969 film library. Only additional clerical desks and chairs, software storage racks, and work tables would have to be purchased as additional humidior cans, projection reels, and shipping cases would be bought annually for the newly acquired software. Electronic booking and scheduling machines, like the "Book-O-Tron" should be tested for feasibility of future use.

Additional software would be previewed, evaluated and purchased under the procedures of the 1968-1969 film library. Additional preview teams should be established on a grade level and/or subject matter basis at each school thereby providing a wider basis on which purchases could be made. Where color is not an important factor in presenting the concept or idea, black and white films should be purchases so that they could be "broadcast" to several rooms and/or buildings via the proposed closed circuit television system.

At this time, the operational procedures should be studied to determine the feasibility of extending the loaning privileges to the parochial schools within the district. The acquisition of an electronic booking machine would permit an increase in service without a corresponding increase in clerical personnel or a decline in efficiency and effectiveness.

A project of this magnitude requires the support and encouragement of parents, teachers and administrators alike. Therefore, it is essential that a thorough knowledge of the cost and need of this film library be understood before the project is begun. Then, if the people of the Gates Chili Central School District so desire, this film library can be in full operation by September of 1970.

BIBLIOGRAPHY

## SELECTED BIBLIOGRAPHY

## A. BOOKS

- Barnes, Fred P. Research For the Practitioner in Education. Washington: National Education Association, 1964.
- Brown, James W., and Norberg, Kenneth. Administering Educational Media. New York: McGraw-Hill Book Company, 1965.
- Carpenter, C.R., and Greenhill, Leslie P. Instructional Film Research: Volume II. Technical Report No. 269-7-61, NAVEXOS P-1543. New York: Special Devices Center, 1956.
- Cook, David R. A Guide To Educational Research. Boston: Allyn and Bacon, Inc., 1965.
- De Kieffer, Robert E. AV Instruction. New York: Center For Applied Research, Inc., 1965.
- Erickson, Carlton W. Administering Audio-Visual Services. New York: MacMillan Company, 1959.
- Films: 1968. Illinois: Encyclopaedia Britannica, 1967.
- Good, Carter V. Introduction To Educational Research. New York: Appleton-Century-Crofts, 1963.
- Henry, Nelson B. (ed). Audio-Visual Materials of Instruction. Illinois: University of Chicago Press, 1949.
- Hoban, Charles F., Jr. Movies That Teach. New York: Dryden Press, 1946.
- \_\_\_\_\_, and van Ormer, Edward B. Instructional Film Research: 1918-1950. Technical Report No. 269-7-19. New York: Special Devices Center, 1951.
- McDonald, Gerald. Education Motion Pictures and Libraries. Chicago: American Library Association, 1942.
- New Films. Illinois: International Film Bureau, Inc., 1967.
- Parlato, Salvatore, and Parlato, Dolores. The Audiovisual Advisor For Educators. New York: Audiovisual Advisor, 1964.
- Rufsvold, Margaret I. Audio-Visual School Library Service. Chicago: American Library Association, 1949.
- Schuller, Charles F. (ed). The School Administrator and His Audio-Visual Program. Washington: National Education Association, 1954.

State Education Department. Films For Education In New York State.  
New York: State Education Department, 1963.

#### B. PERIODICALS

Cox, Robert A. "Is Your Film Library Ready For Automation?," AudioVisual Instruction, VI (December, 1961), 512-514.

Davidson, Edith. "AV Control System," Educational Screen and AV Guide, XXXV (November, 1956), 402-403.

Faris, Gene. "Tentative Guidelines For AudioVisual Personnel and Equipment," AudioVisual Instruction, X (March, 1965), 201-204.

Frazier, Alexander. "Phoenix Union High School and Phoenix College," The School Review, XVII (October, 1949), 416-424.

Grunwald, Robert, and Wallace, Richard. "Automatic Film Inspection," Journal of the Society of Motion Picture and Television Engineers, LXVI (March, 1957), 116-119.

Hollinger, John A. "The Administration of Visual Aids in Education," American School and University, V (1932-1933), 210-214.

Jones, Emily (ed). "EFLA's Film Library Administration Workshop," Sightlines, I (January-February, 1968), 13-28.

Preston, Ellinor G. "The Librarian Sees His Role In The Materials Center," Educational Leadership, XXI (January, 1964), 215-216.

Sanborn, William B. "Someone Has To Mind The Store," AudioVisual Instruction, V (December, 1960), 228.

Starr, Cecile. "16MM Distribution: A Major Problem," Film Forum Review, I (Winter, 1946), 16-22.

Steven, George, Jr. "The Power To Move The Mind And Spirit," AudioVisual Instruction, XIII (January, 1968), 14-15.

Witt, Paul. "Criteria For Evaluating AV Materials," Educational Digest, XIV (April, 1949), 13-15.

## C. MISCELLANEOUS

Brumbaugh, William Donald. "Developmental Aspects of Film Library Centers in Selected Colleges and Universities from 1942 to 1951." Unpublished Doctor's Dissertation, Indiana University, 1952.

Department of AudioVisual Instruction. Standards For School Media Programs. Washington: National Education Association, 1965. (Mimeographed.)

Gates Chili School District Newsletter, February 23, 1958.

Swartout, Sherwin G. "Administrative Practices in Selected College and University Centers." Unpublished Doctor's Dissertation, Ohio State University, 1950.

APPENDIX A

TABLE I  
STUDENT ENROLLMENT  
PROJECTION

YEAR	KDG	PRIMARY*	ELEM.+	EARLY# SEC.	SEC.®	TOTAL
1967-68	703	1,444	1,376	1,273	1,165	5,961
1968-69	814	1,681	1,500	1,467	1,309	6,771
1969-70	829	1,998	1,653	1,717	1,478	7,675
1970-71	909	2,260	1,861	1,948	1,689	8,667
1971-72	914	2,514	2,157	2,149	1,969	9,703
1972-73	901	2,666	2,898	2,705	2,603	11,773
1973-74	946	2,654	3,224	3,083	2,874	12,781
1974-75	985	2,677	3,351	3,661	3,170	13,844
1975-76	1,041	2,791	3,418	4,153	3,556	14,959
1976-77	1,082	2,932	3,400	4,649	4,127	16,190

\* denotes grades one, two and three.

+ indicates grades four, five and six.

# signals grades seven, eight and nine.

@ indicates grades ten, eleven and twelve.

TABLE II

RENTAL FILM REQUESTS OF GATES CHILI  
CENTRAL SCHOOL DISTRICT FOR THE  
PERIODS OF SEPT. 66 TO JUNE 67  
AND SEPT. 67 TO FEB. 68

	SEPTEMBER 1966 - JUNE 1967		SEPTEMBER 1967 TO FEBRUARY 1968	
RENTAL LIBRARIES	NO. REQUESTS FULFILLED	NO. NOT AVAIL.	NO. REQUESTS FULFILLED	NO. NOT AVAIL.
A	1,256	116	621	146
B	81	50	33	75
C	53	36	54	56
D	152	12	90	91
E	6	3	10	10
F	17	1	12	7
ALL OTHERS	88	15	48	38
				18*
				69*
				51*
				50*
				50*
				37*
				43*

\* Mr. Salvatore J. Parlato stated that more than ten percent "Not Available" denoted service inconsistent with good educational practices.



TABLE III

INSTRUCTIONAL MEDIA CENTER'S SPACE  
UTILIZATION, IN PERCENT

USE OF SPACE	AVERAGE PERCENT OF TOTAL IMC SPACE*
Materials storage (including film library)	20
Administrative areas	19
In-Service training area	13
Equipment storage	10
Graphics Production area	6
Equipment repair and maintenance	5
Still photographic production space	4
Miscellaneous	13
Reading areas	
Conference areas	
Television areas	
Listening and preview areas	

\*These figures were compiled by De Bernardis, Crossman and Miller and reported in Audiovisual Instruction, Vol. X, February, 1965, pp 107-113.

TABLE IV  
 TEMPERATURE AND HUMIDITY RECOMMENDATIONS  
 FOR STORAGE OF FILMS

FILMS	LONG TERM STORAGE		FILMS IN ACTIVE USE	
	TEMPERATURE	RELATIVE HUMIDITY	TEMPERATURE	RELATIVE HUMIDITY
BLACK AND WHITE	BELOW 80	40% to 50%	BELOW	25%
	50	25%	LOW	to
COLOR	or LESS	to 40%	80	60%

Courtesy/Eastman Kodak

APPENDIX B



Figure 1. Metal filing cabinets for cardex booking cards in "vizable" unit.

Figure 2. Metal card cabinets, 5 x 8, for "tally-in" and "Tally-out" forms





Figure 3. Film storage racks with separators

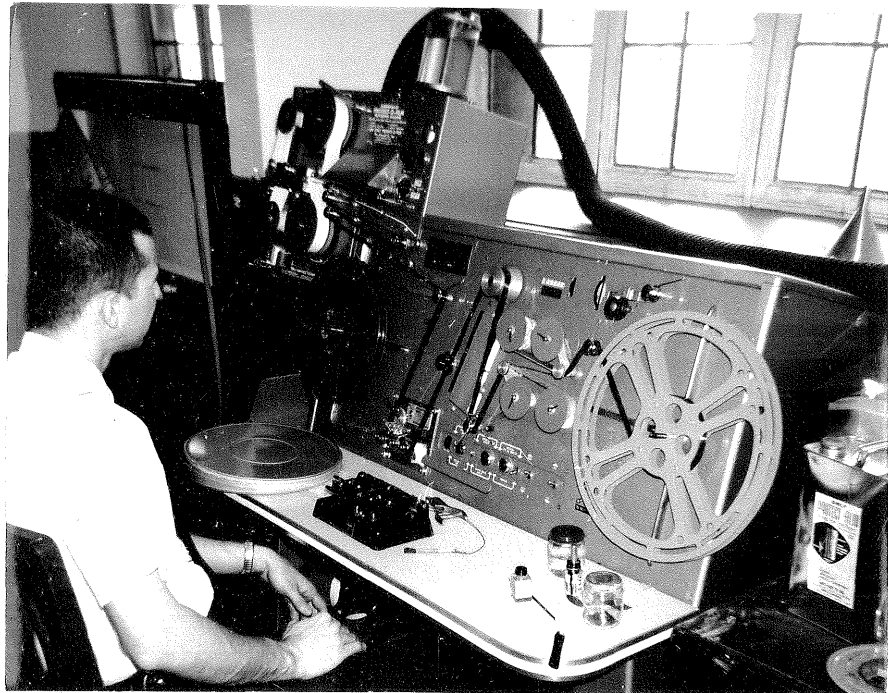
Figure 4. films on storage racks, with all 400 foot reels kept on a separate rack.





Figure 5. Humidifier cans being labeled for easy identification.

Figure 6. A Harwald Inspect-O-Film machine which inspects and cleans each film automatically.



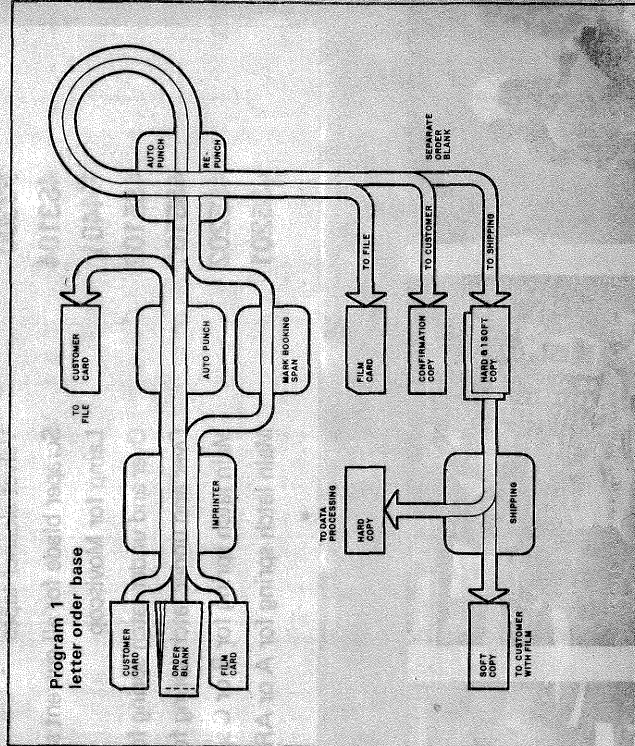
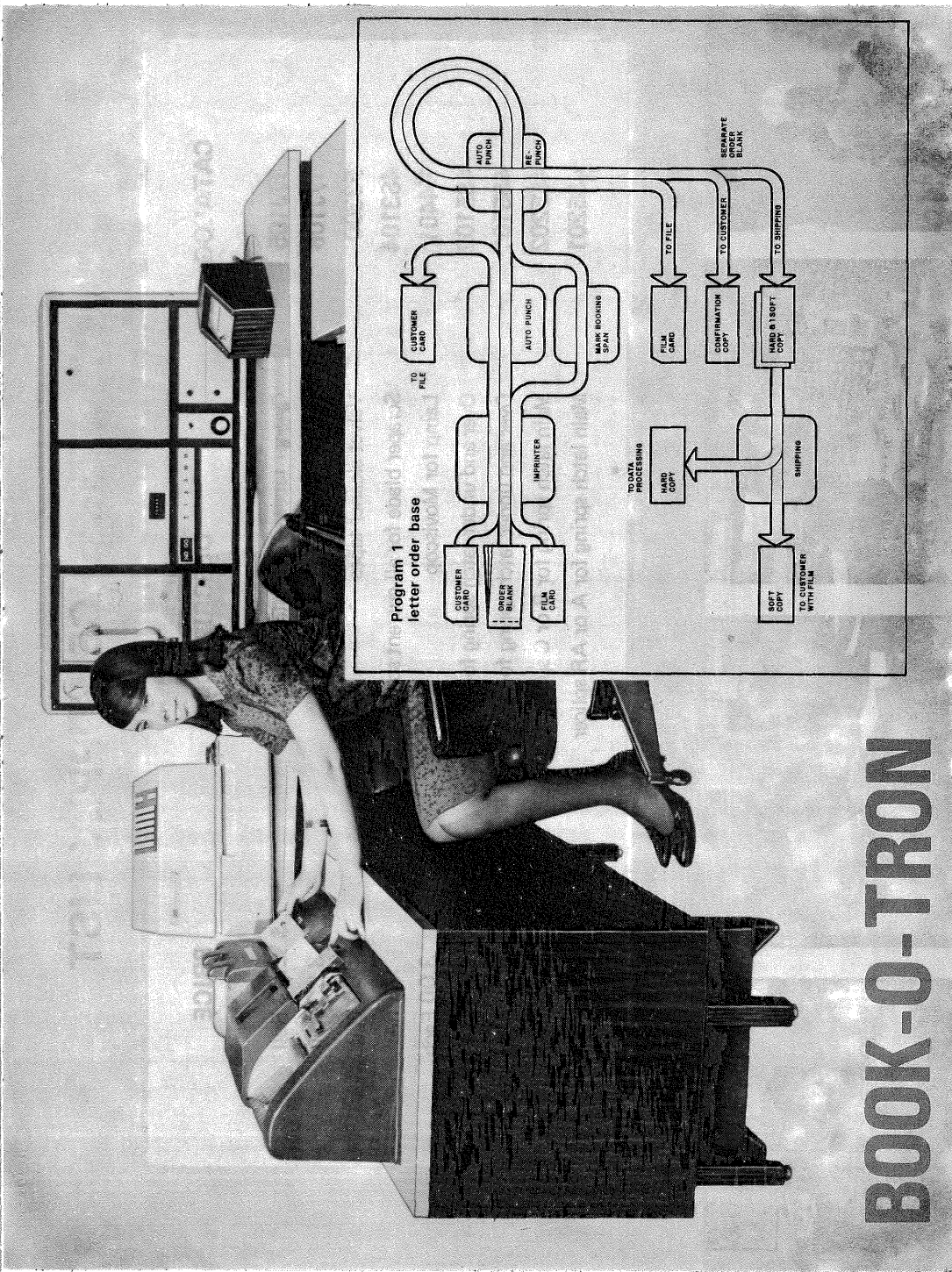


Figure 7. A complete electronic system for booking, shipping, and controlling of films, the "Book-O-Tron" provides a record of each transaction on a "tab Card" without depending on someone else's computer.

# BOOK-O-TRON

EVALUATION SHEET

DATE: \_\_\_\_\_

TITLE: \_\_\_\_\_

\_\_\_\_\_ Motion-Picture; Filmstrip; Slide-Set; Tape; Record.

Producer: \_\_\_\_\_ Distributor: \_\_\_\_\_

My reaction is: Very favorable-Favorable-Neutral-Unfavorable-Very Unfavorable.

In my opinion, this material might be used in the areas and levels indicated:

GRADES	Lang. Arts	Social Studies	Science	Mathe-matics	Health Safety	Art	Music	Guid-ance	Busi-ness	Other
K - 3										
4 - 6										
7 - 9										
10 - 12										
Adult										
College										
Graduate										
Pro-fessional										

If it were available:

I would use it- No \_\_\_ ; Yes \_\_\_ ; about \_\_\_ times a semester; \_\_\_ times a year.

I would \_\_\_ would not \_\_\_ recommend it to colleagues.

Should the AudioVisual Aids Library add it to its collection? Yes \_\_\_ No \_\_\_

Remarks (strengths, weaknesses, technical quality, etc.): \_\_\_\_\_

My name is: \_\_\_\_\_

My position (or title) is: \_\_\_\_\_

My address is: \_\_\_\_\_

Figure 8. software evaluation sheet used by Pennsylvania State University Audio Visual Center to ascertain the usefulness of materials under consideration for purchase.



# EFLA EVALUATION

Film Title: \_\_\_\_\_ Running Time: \_\_\_\_\_

Subject-Matter Field: \_\_\_\_\_ Date Produced: \_\_\_\_\_

Producer: \_\_\_\_\_

Purchase Sources: \_\_\_\_\_

So. \_\_\_\_\_ Si. \_\_\_\_\_ B. & W. \_\_\_\_\_ Color \_\_\_\_\_ Sale Price \_\_\_\_\_ Rental \_\_\_\_\_ Free \_\_\_\_\_

III. Structure: (organization, editing, continuity)

Picture quality: (clarity, framing, color, etc.)

Sound quality: (audibility, voice, fidelity, music, effects)

IV. Comment and General Impression: (Note here any special points as to authenticity, creativity or attitude; also a brief statement of how the film affects you. Use back of sheet if necessary.)

V. Your estimate of the value of the film: Poor \_\_\_\_\_ Fair \_\_\_\_\_ Average \_\_\_\_\_ Good \_\_\_\_\_ Very Good \_\_\_\_\_ Excellent \_\_\_\_\_

1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5

Figure 9. An Educational Film Library Association evaluation form used to evaluate films for educational purposes. This service is open to all EFLA members.

---

Accession Record

---

Accession #	Title	Producer	Year Added	Cost	B&W Color	Grade Level
-------------	-------	----------	---------------	------	--------------	----------------

---

---

---

---

---

---

---

---

Figure 10. A loose leaf accession book form on which is recorded all pertinent data relating to the software of the film library.

BOOKINGS		NUMBER DAYS' USE		
YEAR	SCHOOL AND COMMUNITY	INSTRUCTIONAL AND REFERENCE	SCHOOL AND COMMUNITY	INSTRUCTIONAL AND REFERENCE

(View of Side A)

Title _____	Accession No. _____	Sound Film _____
Call No. _____	_____	Silent Film _____
B & W _____	Color _____	Number _____
Other Data _____	_____	Length _____
Dates Received _____	_____	Terms _____
Dates Ordered _____	_____	P.O. No. _____
Vendor _____	_____	_____
Producer _____	_____	_____
Date Produced _____	_____	Guides _____

(View of Side B)

Figure 11. A combination form for accession record and booking card used by small film libraries to reduce the clerical work load.

---

No. \_\_\_\_\_ Title \_\_\_\_\_ Reels \_\_\_\_\_ Copy \_\_\_\_\_  
Sound \_\_\_\_\_ Black & White \_\_\_\_\_ Owned \_\_\_\_\_  
Silent \_\_\_\_\_ Color \_\_\_\_\_ Deposited \_\_\_\_\_  
Date Acquired \_\_\_\_\_ Expiration Date \_\_\_\_\_  
Purchase Price \_\_\_\_\_ Replacement Price \_\_\_\_\_

---

DATE

C and P

CONDITION

---

Figure 12. Form used as a self list card used to replace the accession record in some film libraries having fewer than 1000 prints.

000	General Works	500	Pure Science
100	Philosophy	600	Useful Arts
200	Religion	700	Arts and Recreation
300	Social Sciences	800	Literature
400	Language	900	History

Figure 13. Simplified Dewey Decimal materials system for classifying software in film libraries.

A - General Works	L - Education
B - Philosophy-Psychology- Religion	M - Music
C - History (General)	N - Fine Arts
D - History (Except America)	P - Languages and Literature
E - History: America & U.S.	Q - Science
F - History: U.S. & America	R - Medicine
G - Geography-Anthropology	S - Agriculture
H - Social Studies	T - Technology
J - Political Science	U - Military Science
K - Law	V - Naval Science
	Z - Bibliography and Library Science

Figure 14. Simplified Library of Congress materials system for classifying films in film libraries of all sizes.

- A - All 11 minute films
- B - All 22 minute films
- C - All 33 minute films
- D - All other films

Figure 15. Arbitrary Alphabetical system for classifying films according to length of running time.

**A-V ORDER FORM**

DATE OUT \_\_\_\_\_ DATE DUE \_\_\_\_\_

---

**A-V ORDER FORM**

DATE OUT \_\_\_\_\_ DATE DUE \_\_\_\_\_

LOCATION \_\_\_\_\_

NUMBER	TITLE	LOCATION

Use Date \_\_\_\_\_ Alternate Date \_\_\_\_\_

Name \_\_\_\_\_

School Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Mail request to:**

Film Library  
 A-V Utilization  
 State University College  
 Brockport, New York  
 14420

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Fi Sponsor Teacher  
 ation, an (signature)  
 one typing.

firm-  
 t with

PRINTED BY THE STANDARD REGISTER COMPANY, U. S. A. ZIPSET ®

PLEASE TYPE OR PRINT FIRMLY

FORM R-2-67

DO NOT WRITE IN THIS SPACE		D	PICK UP DATE	
Confirmed Pick Up Date		F	Preferred	Not After
Return Date		\$	Date of Order	Registration No.

CATALOG NO. \_\_\_\_\_ TITLE \_\_\_\_\_

Indicate alternate title if above not available

CATALOG NO. \_\_\_\_\_ TITLE \_\_\_\_\_

Organization: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_ N.Y. Zip Code \_\_\_\_\_

Ordered By: \_\_\_\_\_

**.25¢ CHARGE  
 PER HOUR  
 ON  
 OVERDUE  
 FILM**

REYNOLDS AV DEPT. ROCHESTER PUBLIC LIBRARY

Phone: 546-6990  
Ext. 33

RAYD COPY  
 INSPECTION COPY  
 EVALUATION COPY  
 CONFIRMATION COPY A

Figure 18. A multiple-sheet form used for requesting, inspecting, evaluating, and confirming materials from the Audio Visual Department of Rochester (New York) Public Library.

BOOKING SCHEDULE - FILM LIBRARY

Week of \_\_\_\_\_

Cat. No.	Title of Film	Senior High	Junior High	Harding Bras-ser Elem.	Irving Elem.	Edison Elem.	Cold- Water Road

Figure 19. Loose-leaf log-sheet form for booking software, by school building, for a week.





No. AA-21		Title. Physical Fitness																																
Year. 1964		Serial No. AA-21											Comments Free from Coca Cola																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31			
Apr.		X				X																												Apr.
May																				X														May
Jun.				R									R																					Jun.
Jul.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Jul.		
Aug.																																		Aug.
Sep.																																		Sep.
Oct.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Oct.		
Nov.																																		Nov.
Dec.																																		Dec.
Jan.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Jan.		
Feb.																																		Feb.
Mar.																																		Mar.
No. AA-21		Title. Physical Fitness																													Serial No. AA-21			

Figure 21. Cardex form marked to show that this film was used and returned on April 2 and 6, 1964; reserved and used on May 20; reserved and in use on June 4, 1964 and booked in advance for use on June 14th.

Courtesy/ State Univ.  
College at  
Brockport

REPORT ON FILM DAMAGE

Date \_\_\_\_\_ Call No. \_\_\_\_\_ Customer No. \_\_\_\_\_

Film Title \_\_\_\_\_

Sound \_\_\_\_\_ Silent \_\_\_\_\_ B & W \_\_\_\_\_ Color \_\_\_\_\_

Description of Damage \_\_\_\_\_

Remarks: \_\_\_\_\_

Condition when sent \_\_\_\_\_ Reported by \_\_\_\_\_ Sample Attached \_\_\_\_\_

Customer \_\_\_\_\_

Use Date \_\_\_\_\_ Rental Price \_\_\_\_\_ Date Received \_\_\_\_\_ Cust. Notifd \_\_\_\_\_

Prev. Amt. Dam. \_\_\_\_\_ # Ekgs \_\_\_\_\_ Cost \_\_\_\_\_ (Own) \_\_\_\_\_ (Lease) \_\_\_\_\_ (Dep) \_\_\_\_\_

Final Disposition: \_\_\_\_\_

Figure 22. Damage report form used to determine the extent of damage to a film and if the film will be replaced, repaired or removed from the library's collection.

Courtesy/Indiana University

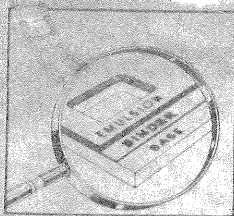


Fig. 1 - If a small section of film were magnified, we would see that it is made up of more than one layer. Above, the thickness of the various layers is exaggerated.

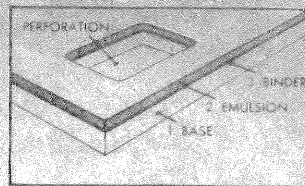


Fig. 2 - 1. The flexible film base provides a durable support. 2. The emulsion coating consists chiefly of gelatin, in which is suspended the silver or dye image. 3. A thin layer or binder binds the base and emulsion together.

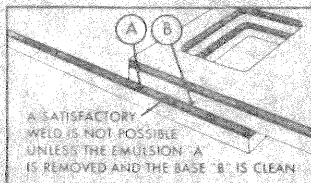


Fig. 3 - It is impossible to cement the base side of one film to the emulsion of another. Emulsion and binder must first be completely removed so that the two film base surfaces can come in direct contact with each other.

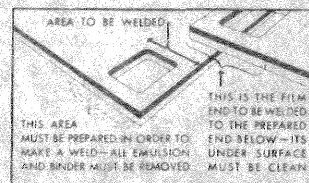


Fig. 4 - The emulsion and binder coatings should be moistened with water. This softens the emulsion for easier removal. The moistened surface should be dry before the film cement is applied.

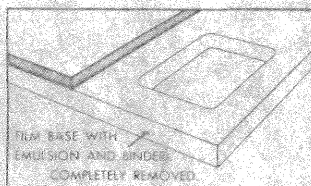


Fig. 5 - To make a welded splice, the two top layers (i.e., emulsion and binder) should be completely removed. The base side of the other film might have oil on it from prior projection. This must be removed before a good weld can be achieved.

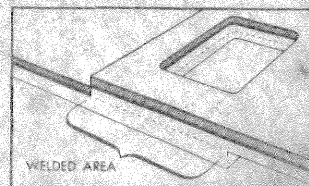


Fig. 6 - Actually, a good film splice is a weld. When perfectly made, one side of the film base is dissolved into the base of the other film. This usually requires 10 to 20 seconds.

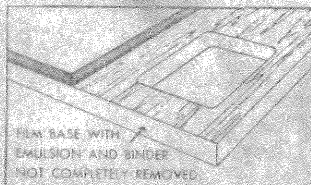


Fig. 7 - If any emulsion or binder remains on the base in the area where the splice is to be made, a good weld will not result and the splice might not hold.

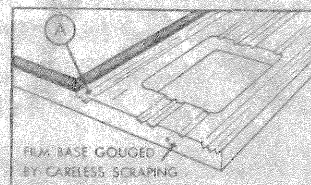


Fig. 8 - Avoid scratching prepared film base near the emulsion edge. Scratches (see A) weaken the weld and can cause breakage at this point. Fine abrasive scratches, however, are not serious.

Figure 23. pictures show the proper method of splicing sixteen millimeter film with cement.

## MAP LEGEND

1. Senior High, Junior High, Administration Complex
2. Warren Harding Elementary School
3. Thomas Edison Elementary School
4. Washington Irving Elementary School
5. Paul Road Elementary School
6. Florence Brassler Elementary School
7. Coldwater Road Elementary School
8. Lyle Road Elementary School (proposed)
9. Paul Road Senior High School (proposed)

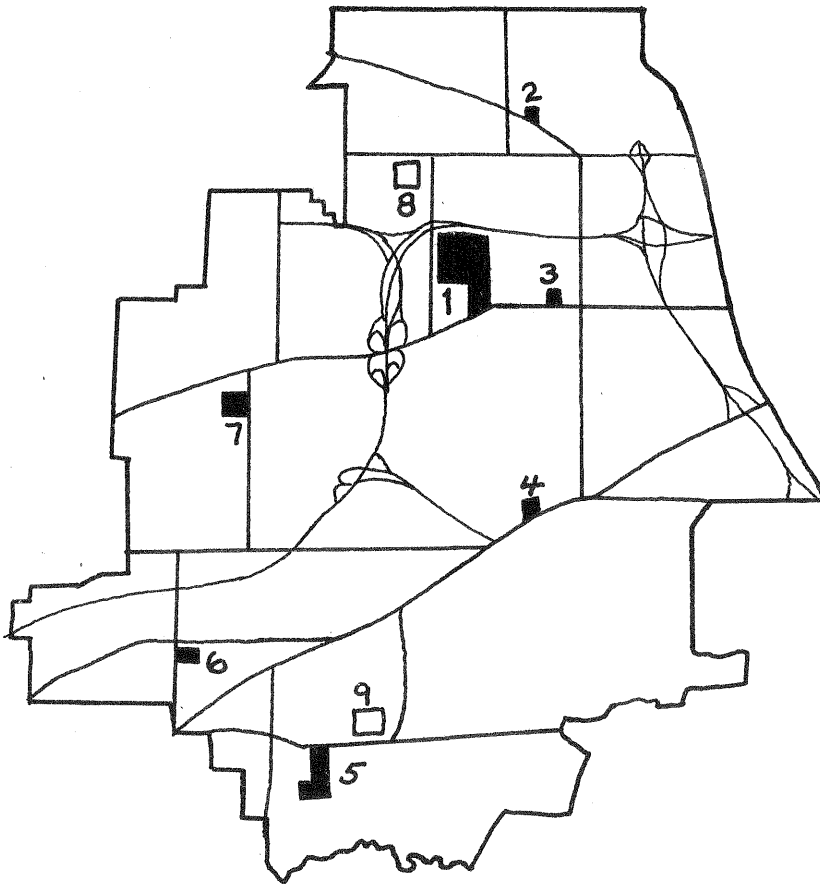


Figure 24. Gates Chili Central School District Map of existing and proposed schools.

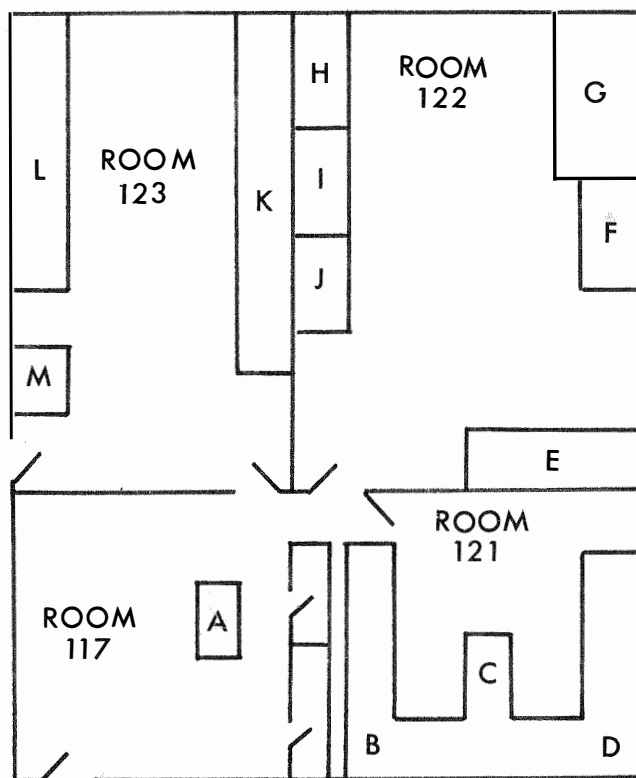


Figure 25. Floor plan of the existing Audio Visual Suite of the Junior High, site of the proposed sixteen millimeter film library for 1968-1969.

#### LEGEND

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| A - Secretary's Desk              | G - Graphic Artist's Table       |
| B - Photographic Enlarger         | H - District AV Director's Desk  |
| C - Photographic Development Area | I - Diazo Transparency Printer   |
| D - Print Dryer                   | J - Dry Mount Press              |
| E - Filing Cabinets               | K - AV Equipment storage shelves |
| F - Jr. High Coordinator's Desk   | L - Filmstrip storage cabinets   |
|                                   | M - Card Catalog cabinet         |

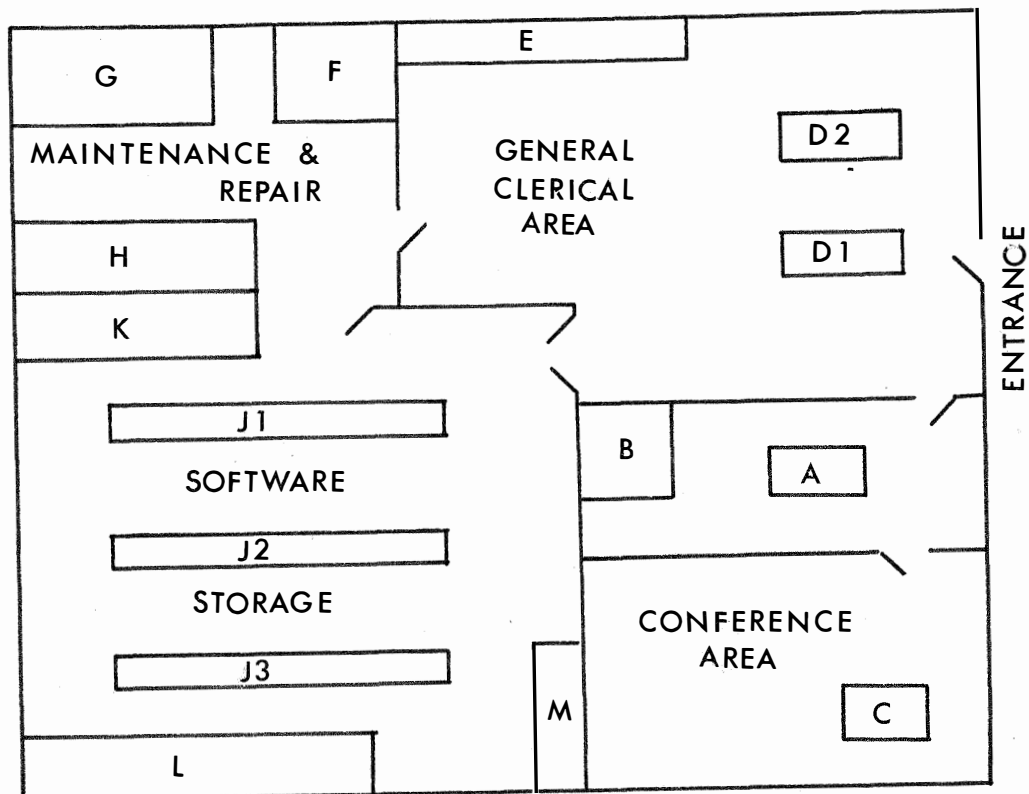


Figure 26. Floor plan of the optimum sixteen millimeter film library to be constructed by September of 1970.

LEGEND

- |                                 |                                       |
|---------------------------------|---------------------------------------|
| A - Secretary's Desk            | G - Repair Workbench and Tool Cabinet |
| B - Filing Cabinets             | H - "Inspect-O-Film" Machine          |
| C - Director's Office Suite     | J - Software Storage Racks            |
| D-1 - Booking & Scheduling Desk | K - Work Table                        |
| D-2 - Shipping & Receiving Desk | L - Supply Storage Cabinets           |
| E - Filing & Storage Cabinets   | M - Filing Cabinets                   |
| F - Supplies Storage Cabinets   |                                       |

APPENDIX C



DIRECTORY OF HARDWARE MANUFACTURERS  
AND DISTRIBUTORS

American Seating Co., 923 Genesee Street, Syracuse, New York, 13204  
Bell and Howell Co., 7100 McCormick Road, Chicago, Illinois, 60645  
Eastman Kodak Co., 343 State Street, Rochester, New York, 14604  
Graflex, Inc. (Ampro), 3750 Monroe Avenue, Rochester, New York, 14603  
Harwald Company, 1245 Chicago Avenue, Evanston, Illinois, 60202  
H-S Office Supply Corporation, 453 West Main Street, Rochester, N.Y., 14608  
Hollywood Film Company, 524 W. 43rd Street, New York, New York, 10036  
Kalart-Victor Corp., P.O. Box 112, Plainville, Connecticut  
Movie-Mite Corp., 8811 Puritan Avenue, Detroit, Michigan, 48238  
Paulmar, Inc., 464 Central Avenue, Northfield, Illinois, 60093  
Radio Corp. of America, Audio Visual Div., Camden, New Jersey  
Yawman-Erbe, 1099 Jay Street, Rochester, New York, 14603

APPENDIX D

DIRECTORY OF SOFTWARE MANUFACTURERS  
AND DISTRIBUTORS

ACI Productions, 16W 46th Street, New York, New York, 10036

AIM, 600 Madison Avenue, New York, New York, 10022

American Foundation for the Blind, 15 W. 16th St., New York, N.Y., 10011

Anti-Defamation League of B'Bei B'Brith, 315 Lexington Ave., N.Y., N.Y.

Argonne National Laboratory, 9700 S. Cass Avenue, Argonne, Illinois, 60440

Association Films, 600 Madison Avenue, New York, New York, 10022

Audio Film Center, 34 MacQuesten Parkway, Mt. Vernon, New York, 10550

AV-ED Films, 7934 Santa Monica Blvd., Hollywood, California, 90046

Bailey Films, 6509 DeLongpre Avenue, Hollywood, California

Brandon Films, 211 W 57th Street, New York, New York, 10019

Carousel, 1501 Broadway, Suite 1503, New York, New York, 10036

Churchill Films, 662 N. Robertston Blvd., Los Angeles, California, 90069

Cinema 16, 80 University Place, New York, New York

Contemporary Films, 267 W 25th Street, New York, New York, 10001

Continental 16, 241 E. 34th Street, New York, New York, 10016

Coronet Films, 65 East South Water Street, Chicago, Illinois, 60601

Cultural Films, 1564 Broadway Avenue, New York, New York, 10036

DuArt Film Laboratories, 245 West 55th Street, New York, New York, 10019

Encyclopaedia Britannica Educational Corp., 425 N. Michigan Avenue,  
Chicago, Illinois, 60614

Film Associates, 11559 Santa Monica Blvd., Los Angeles, California, 90025

Harvest Films, 25 W. 43rd Street, New York, New York, 10036

Ideas on Films, 32 Gramercy Park South, New York, New York, 10003

International Film Bureau, 322 S. Michigan Avenue, Chicago, Illinois, 60604

Jam Handy Organization, 2821 E. Grand Avenue, Detroit, Michigan, 48211

McGraw-Hill Text-Films, 399 W. 42nd Street, New York, New York, 10036

Modern Talking Picture Service, 1212 Avenue of the Americas, N.Y., N.Y.

National Film Board of Canada, 680 5th Street, New York, New York, 10019

NET Film Service, Audio-Visual Center, Indiana University, Bloomington,  
Indiana, 47401

Pennsylvania State University, University Park, Pennsylvania, 16802

Spectra Film Productions, P.O. Box 4863, Detroit, Michigan, 48219

Sterling Educational Films, 241 E. 34th Street, New York, New York, 10016

Teaching Film Custodians, 25 West 43rd Street, New York, New York

Universal World Films, 221 Park Avenue, New York, New York, 10003

University of Michigan, AV Education Center, 416 4th Street, Ann Arbor,  
Michigan

Vocational Films, 111 Euclid Avenue, Park Ridge, Illinois, 60068

Walt Disney 16mm Films, 800 Sonora Avenue, Glendale, California