

National Archives and Records Administration (NARA) Guide to the Contextual Assessment of Film Elements and Related Materials

This document defines common motion picture element terms and expressions historically used in film labs. These terms and expressions may be found as visual clues on film container labels, film leaders, and associated lab documentation frequently found inside film containers, reflecting the original production context. Placing film elements in their production context is essential for making appropriate decisions during technical processing. This is not an exhaustive list, but reflects what is commonly seen in NARA's Motion Picture Preservation Lab and is gathered from the collective experience of its staff.

This guide is intended to be used in conjunction with the [*National Archives and Records Administration \(NARA\) Motion Picture Technical Processing Guidance*](#). While the technical processing document informs the arrangement of unprocessed film elements into an archival set, this document aids in the identification of all related materials in order to make arrangement determinations.

How to Use this Guide

This guide features two tables of terms, followed by an alphabetical glossary with full definitions. Use these tables together to understand terminology, where the terms are commonly seen, and how the terms may inform decisions made during technical processing.

Table 1 “Terminology Categories” organizes terms by physical location.

- “Terms and Expressions that May Be Written on Leader, Film Can, or Box,” can be used while looking at the outside of film containers and film rolls to compile a basic inventory of films in a collection.
- “Additional Materials that May Be Found Within a Film Can or Box,” can be used to assess materials found within a container.
- “Additional Production Terms,” provides context for these materials.

Table 2 “Assessment Categories” organizes terms by film element type. After an inventory is compiled, this information can be used to gain a basic understanding of each film element and determine its archival value. “Assessment Categories” divides the terms into groupings that are meaningful for technical processing. Terms may be applicable to multiple categories and are therefore repeated.

The **Terminology Glossary** provides term definitions in alphabetical order.

Appendix 1: Common Lab Acronyms, Abbreviations for Elements, and Associated Information identifies common acronyms and abbreviations for elements that were historically used by film labs that can be found on leaders and containers.

Appendix 2: Common Film Production Workflows provides context and understanding of historical film production. Familiarity with analog film production and lab processes is essential in evaluating elements during technical processing.

Table 1: Terminology Categories
Terms and Expressions that May Be Written on Leader, Film Can, or Box
35/32, A & B Rolls, Access Copy, Answer Print, Blow Up, Camera Roll, Check Print, Color Reversal Intermediate (CRI), Commag, Comopt, Composite, Control Track, Cutting Copy, Dailies, Dupe, Duplicate Negative, Fine Grain Master, Final Mix, Full Coat Mag, Hi Con, House Print, IB Print/ IB Tech Print, Internegative (INN), Intermediate, Interpositive (INTP), Intertitles, Kinescope, Lavender, M & E, MAG, Magopt, Master, Master Positive, Master Print, Mixed Mag, MOS, Music/ FX/ Dial/ Narr, Negative, Optical Soundtrack, Opticals, Original, Camera Negative (OCN), Original Negative (ONS, ONC, ONT), Original Reversal, Outtake, Photographic Sound, Picture Print, Print, Positive, Pre-Mix, Projection Print, Protection Copy, Reduction, Reference Element, Release Print, Reversal Print, Reversal Master, Rough Cut, Rush, Section Print, Sepmag, Separations, Silent, Stock Shot, Stripe Mag, Soundtrack, Timed A & B Print, Timed Print, Titles, Trims, Wild Sound, Workprint
Additional Materials that May Be Found Within a Film Can or Box
Cinex Strip, Dope Sheet, Edit Decision List (EDL), Filters, Lab Sheets/ Timing Sheets, Matte, Punch Tapes, Shot List, Step Test/ Wedge, Test Film, Timing Cards
Additional Production Terms
China Girl, Countdown Leader, Dissolve, Effects, LAD, Line Film, Low Con, Leader, Mag Stripe, Notches, One Light Printing, Peel Roll, Pull-Back, Raw Stock

Table 2: Assessment Categories
<p align="center">Original Elements</p> <p align="center">Films exposed in the camera at the start of a production.</p>
<p>Camera Roll, Composite, Negative, Original Camera Negative (OCN), Original Negative (ONS, ONC, ONT), Original Reversal, Positive, Silent</p>
<p align="center">Intermediate & Printing Elements</p> <p align="center">Films duplicated from original elements and used in the creation of other elements.</p>
<p>35/32, A & B Rolls, Composite, Color Reversal Intermediate (CRI), Dupe, Duplicate Negative, Fine Grain Master, Internegative (INN), Intermediate, Interpositive (INTP), Lavender, Low Con, Master, Master Positive, Master Print, Negative, Picture Print, Positive, Print, Raw Stock, Reversal Master, Silent</p>
<p align="center">Editing and Quality Control Elements</p> <p>Films used in the creation of a program, or created as a result of this process. These films are typically used in editing and quality control, and are not considered to be the final product.</p>
<p>Answer Print, Check Print, Cinex Strip, Countdown Leader, Cutting Copy, Dailies, Hi Con, Intertitles, Laboratory Aim Density (LAD), Leader, Line film, Matte, Negative, Opticals, Outtake, Positive, Print, Reference Element, Rough Cut, Silent, Step Test/ Wedge, Stock Shot, Test Film, Timed A & B Print, Timed Print, Titles, Trims, Workprint</p>
<p align="center">Release & Print Elements</p> <p align="center">Films that are considered the final product and intended for viewing and/or distribution.</p>
<p>Access copy, Blow Up, Composite, House Print, IB Print/ IB Tech Print, Kinescope, Magopt, Mag Stripe, Picture Print, Positive, Print, Projection Print, Reduction, Release Print, Reversal Print, Section Print, Silent</p>
<p align="center">Preservation Elements</p> <p>Films that are specifically created for preservation purposes and are not intended for viewing.</p>
<p>Negative, Positive, Protection Copy, Separations</p>
<p align="center">Sound Elements</p> <p align="center">Films that contain a soundtrack, but no image.</p>
<p>Commag, Comopt, Control Track, Dialogue (Dial), Effects (FX), Final Mix, Full Coat Mag, MAG, Mixed Mag, Music (M), Music & Effects (M & E), Narration (Narr), Negative, Optical Soundtrack, Photographic Sound, Pre-Mix, Positive, Sepmag, Soundtrack, Stripe Mag, Wild Sound</p>
<p align="center">Non-Film Materials & Terminology</p> <p align="center">Materials and terminology that are related to the production process, but are not actual films.</p>
<p>China Girl, Dissolve, Dope sheet, Edit Decision List, Effects, Filters, Lab Sheets/ Timing Sheets, Matte, MOS, Notches, One Light Printing, Peel Roll, Pull-Back, Punch Tapes, Timing Cards, Rush, Shot List</p>

Glossary of Technical Terms

1. **35/32** A negative printing master that is 35mm wide with 16mm sprocket holes. Used to print 16mm positives.
2. **A & B Rolls** Pre-print elements used to hide splices in 16mm film and to apply titles, dissolves, and fades in both 16mm and 35mm gauges. The film is divided into two or more rolls (named A, B, C, and so forth) with alternating scenes on each roll that combine when printed to form a complete edit. Also referred to as checkerboard editing.
3. **Access Copy** A non-original reproduction, either photochemical or digital, intended for easy access and viewing. A photochemical access copy is typically a positive print, while a digital access copy is typically a low-resolution video file.
4. **Answer Print** The first timed print combining image with sound. This copy was screened for the approval of the director to affirm color correction decisions. Upon approval, projection prints were made for distribution. Also referred to as a Trial Print in the UK and Australia.
5. **Blow Up** An enlargement from one film gauge to another. Usually from 16mm to 35mm. Also referred to as an Optical Enlargement.
6. **Camera Roll** Roll of camera original film, either a negative or reversal positive. Camera rolls may be found completely intact, but there are often pieces that have been cut out and assembled into the A & B Rolls or cut master. In this second case, camera rolls are related to outtakes. In video editing workflows (generally in the 1990s and later), the complete camera rolls may have been transferred to video and edited in that format.
7. **Check Print** A print made from a duplicate negative to check quality before producing more prints. An internal laboratory control rather than an element that is shown to a customer for approval.
8. **China Girl** A section of reference frames attached to the head of a film by a laboratory for calibration purposes. China girl test films commonly featured caucasian female models, although more recent test films account for a more diverse range of skin tones. Black and white film included a gray scale, and color film included gray scale and color patches. Standardized by Kodak in the 1970s as a LAD. Also referred to as a "Girl's Head." See also LAD.
9. **Cinex Strip** An exposure test print containing one frame from each scene to check for overall balance and exposure.
10. **Color Reversal Intermediate (CRI)** A copy negative made from another negative using a reversal process. It can be identified by its black perforation area. Introduced by Kodak in 1968 and used heavily through the early 1980s.
11. **Commag** A magnetic soundtrack and picture combined together on the same film. See also Mag Stripe.
12. **Comopt** An optical soundtrack and picture combined together on the same film.
13. **Composite** A film with corresponding image and sound. A composite print is referred to as a Married Print in the UK.
14. **Control Track** Could be a separate mag element, or an additional track on a multitrack mag, that may control other facets of a production (speakers, lighting, cues, etc.).

15. **Countdown Leader** A standardized length of leader attached at the head of a reel of film. It is printed with timing marks that assist with precise synchronization of sound and image. Different countdown leaders are found in different time periods and countries, but Academy Leader is the most widely used form in the US. Also referred to as Clock Leader in the UK and Australia.
16. **Cutting Copy** Lab term for the editor's film cut used for negative matching. See Workprint.
17. **Dailies** Refers to a film print made from an original negative immediately after the negative was processed. This print was typically made as part of the daily production process, where a negative would be filmed during the day, developed during the evening, printed to positive stock, and then viewed by production staff the following morning. This allowed production staff to review the previous day's work before moving on to the next scene. Also referred to as Rushes.
18. **Dial** Dialogue. Delineates a Pre-Mix track of audio on magnetic film. See also Pre-Mix.
19. **Dissolve** An effect used during editing to transition from one sequence to another.
20. **Dope Sheet** A form filled out by a camera operator to list everything that was filmed on a roll. Commonly used by newsreel cameramen.
21. **Dupe** Common abbreviated form of "duplicate." Sometimes used as a verb.
22. **Duplicate Negative** A copy negative made from a positive print or fine grain.
23. **Edit Decision List (EDL)** The EDL is based on the workprint and contains a list of reel and edge numbers to identify where needed shots may be found in order to conform a cut negative to the workprint.
24. **Effects** Fades and dissolves created during printing.
25. **FX** Effects. Delineates a Pre-Mix track of audio on magnetic film. See also Pre-Mix.
26. **Filters** Color or density filters intended for use in a printer. Occasionally these are included in a film lab container if the film had special instructions or requirements for printing.
27. **Fine Grain Master** A high resolution positive black and white film used as a duplication master.
28. **Final Mix** The finished music, effects, dialog, and narration tracks are mixed and recorded onto magnetic film as the final audio mix for a film. This track may be used to generate mixed optical tracks on the finished film. See MAG.
29. **Full Coat Mag** Film that is covered edge to edge with magnetic oxide. See MAG.
30. **Hi Con** High Contrast. A descriptor for a high contrast film stock, typically used for mattes and titles.
31. **House Print** Print that is retained at a facility for projection rather than a library copy that would be circulated from a film library.
32. **IB Print/ IB Tech Print** Imbibition dye transfer print. Usually Technicolor where the printing method creates an image formed from dye transferred from one film to another. Frame lines are grey instead of black.
33. **Internegative (INN)** Color negative printed from an interpositive, positive original, or master positive.

34. **Intermediate** An element used in the film production process that's between the original element and the final print. For example, the black and white fine grains and duplicate negatives that are made to get black and white prints.
35. **Interpositive (INTP)** A color intermediate made from an original color negative. An interpositive was used to make an internegative for printing. Has a fine grain structure and orange coloring similar to a color negative and is a good preservation element because there is a low rate of color dye fade.
36. **Intertitles** Title cards or sequences generally used in silent films to explain the action.
37. **Kinescope** A film element recorded from a video broadcast. Abbreviated as "kine." Called a telerecording in the UK.
38. **Lab Sheets/Timing Sheets** Different film labs produced different templates for these forms, but all of them allow the color timer or grader to indicate footage cues for changes in the film lights or optical effects (fades, dissolves, etc.). There is also space to indicate the RGB light values and information about effects. Although the forms are sometimes useful to learn information about fades and dissolves, all footage cues exist relative to the original sync marks used by that lab, which may no longer exist. RGB values also correspond to the equipment used in the printing lab, and cannot be easily translated to current equipment.
39. **LAD** Laboratory Aim Density. A standardized "china girl" test film developed by Kodak. The reference frames include a woman's face, color patches, and gray scale. Used at the head of a laboratory element for calibration purposes. See also China Girl.
40. **Lavender** 1930s era Kodak stock used for duplicate black and white negatives. Base was a pale blue.
41. **Leader** This blank film is attached at the head and tail of a film to protect it during machine thread-up and storage. Light-colored leaders provide space to write identifying information and lab markings, while a short length of dark-colored leader is often attached to one end of a roll to indicate the end. Leader (typically black leader) may also be used as spacing in A & B Rolls.
42. **Line Film** High contrast orthochromatic film used for titles.
43. **Low Con** Low Contrast. A descriptor for a low contrast film stock, typically used for kinescopes and other intermediate printing purposes.
44. **M** Music. Delineates a Pre-Mix track of audio on magnetic film. See also Pre-Mix.
45. **M & E** Music and effects. Delineates Pre-Mix tracks of audio on magnetic film. More broadly, a final sound mix without narration or dialogue. Music and effects could be repeatedly used in conjunction with alternative or foreign language narration recordings. See also Pre-Mix.
46. **MAG** Sprocketed magnetic film can be made of an acetate or polyester base, and typically contains one to six tracks of audio. Also see Full Coat and Stripe Mag.
47. **Mag Stripe** A narrow strip of magnetic soundtrack adhered along the edge of motion picture film with image. An even narrower strip which contains no sound is often found along the opposite edge and serves as a "balancing stripe" to pack the film evenly when wound.
48. **Magopt** Print containing both an optical and magnetic track.

49. **Master** Refers to a completed film element intended to be used for the production of distribution copies such as projection prints. The term may also be used to indicate that a film element has been approved for release, and should therefore be referred to as a record of the final editing and printing decisions.
50. **Master Positive** A positive film element intended for the production of subsequent copies. May be image-only or a copy with synchronized soundtrack.
51. **Master Print** See Master Positive.
52. **Matte** Either a cut-out object (placed in front of a camera lens) or a high-contrast film strip (run in conjunction with film to be printed) that serves to selectively block and permit exposure. Used to create superimposed titles, elaborate wipes, and special effects. Also referred to as a Mask.
53. **Mixed Mag** This is a single magnetic soundtrack reel mixed and dubbed from Pre-Mix magnetic elements (narration, music, effects, etc.).
54. **MOS** "Mit Out Sound." Sometimes used to identify film shot without sound. May be seen on slates, leader, or a lab can.
55. **Narr** Narration. Delineates a Pre-Mix track of audio on magnetic film. See also Pre-Mix.
56. **Negative** A film element in which the tonal values are reversed from the scene that was originally photographed (black is white, white is black, blue is yellow, etc.). A color negative will have an overall orange coloring, while a black and white negative will have an overall gray coloring.
57. **Notches** Cut-out areas along the edges of film used to trigger automatic timing changes on a printer.
58. **One-Light Printing** Film duplication using a single light setting, rather than fully timed or graded color correction. The opposite of Timed Print.
59. **Optical Soundtrack** A standalone photographic (as opposed to magnetic) element containing only the soundtrack. Presents as a waveform (aka variable area) or banded lines (aka variable density) along the edge of the film. May be a positive or negative representation. Sometimes the acronym NT is used for Negative Track, or NST for Negative Soundtrack.
60. **Opticals** Titles, dissolves, wipes, and other effects created during the printing process. Optical may refer to the elements used to create the effects, such as hi-contrast titles and mattes, or it may refer to the printed sequence created from these elements. In both cases, opticals refers to production elements, and not a complete show or program.
61. **Original Camera Negative (OCN)** Common acronym used in labs and by some archives to describe the original negative that captured the images in-camera, as opposed to a duplicate negative created later that may stand in for an original.
62. **Original Negative (ONS, ONC, ONT)** Acronyms refer to Original Negative Silent, Original Negative Composite, and Original Negative Track. At NARA, "original" refers only to the camera negative, but some institutions or labs may have used original to refer to an element standing in for the camera negative.
63. **Original Reversal** A reversal camera element. Reversal stocks can be black and white or color, but are distinguished by the fact that the processed camera film has a positive image. Can usually be identified by the solid black edges.

64. **Outtake** Unused takes from the original negative, typically removed during the editing process. Also referred to as outs. See Peel Roll.
65. **Peel Roll** A roll created by winding a number of pieces of film onto a single roll without splicing them together.
66. **Photographic Sound** See Optical Soundtrack.
67. **Picture Print** See Silent or Master Positive.
68. **Pre-Mix** Individual audio elements such as music, effects, and narration that combine to create a “final mix,” or soundtrack, on magnetic film.
69. **Print** A positive film element intended for viewing. See Positive, Composite, and Silent.
70. **Positive** A film element in which the tonal values of the image match the scene that was originally photographed (black is black, white is white, blue is blue, etc.).
71. **Projection Print** A positive element intended for distribution and repeated viewing on a projector. Typically serves as evidence of what an audience has seen, and may have sustained damage from use. This may include scratches, tears, broken perforations, and missing scenes. Also referred to as a Show Print.
72. **Protection Copy** Protection copies are complete elements that are created specifically to act as back-up copies. They are retained in case something happens to the original or master, and are not typically accessed. For audio, a final magnetic sound mix may be dubbed to create a protection copy. For the picture, the protection copy is a complete picture element printed from the original.
73. **Pull-Back** During printing the element being printed from is wound back a certain distance to repeat printing of that section of film.
74. **Punch Tapes** The paper punch tape used to record frame count (FCC) and red-green-blue light values (RGB) determined on a color analyzer. The paper tape was fed into the printer so the light values would adjust at specific points during the printing process and create a new film element that is “timed.” The paper tapes were frequently left in lab cans, but they are only guaranteed to work with the equipment used by the original film lab. They contain the same information found on a timing sheet. Also referred to as FCC Tape, Paper Tape, or Printer Tape.
75. **Raw Stock** Unexposed film.
76. **Reduction** A film element that has been optically printed to a smaller gauge, i.e. 35mm to 16mm. The resulting element is inferior to the original.
77. **Reference Element** Also called a lab reference or master. A timed and edited positive film element that may be referred to when timing or editing a new copy of a film. A reference element serves as an example to guide lab decisions.
78. **Release Print** See Projection Print.
79. **Reversal Print** Print made using reversal stock. It may be sound or silent, depending on the production, and may show wear and tear from exhibition.
80. **Reversal Master** A reversal master is made from either a cut reversal original (for an edited film) or an uncut reversal original (for an unedited film). A reversal master is typically silent and was used as a printing or protection element.
81. **Rough Cut** First edited pass of a film. As it is refined, it will become the Workprint/Cutting Copy.

82. **Rush** A marking on a lab can to indicate that the lab work was expedited. Does not usually have a relationship to the type of element that is in the container or the quality. "Rushes" is also used to mean "dailies." See Dailies.
83. **Section Print** Print of part of a reel.
84. **Sepmag** An abbreviation for "separate magnetic" sound element. Usually a full-coat magnetic film element. See MAG.
85. **Separations** Also called YCM separations. YCM separations are a preservation element that account for instability of color dyes that results in faded negatives. Black and white positive elements with B&H perforations are made from a color negative that is printed through filters that isolate the yellow, cyan, and magenta density information. The separations can be printed back to a color negative by reversing the filter process, or scanned and recombined to make a digital image that matches the original negative.
86. **Shot List** Paper documentation of the content of a film or editing decisions.
87. **Silent** An image-only film with no soundtrack. The final product of a film production may have sound, while any number of production elements, such as original negatives or intermediates, may be silent.
88. **Stock Shot** A shot that is used and reused across productions. They are sometimes purchased by a filmmaker from a stock footage company.
89. **Stripe Mag** Contains two magnetic stripes on a base of clear film. One stripe is wider and contains a single track of audio while the other stripe is narrower and serves to pack the film evenly when wound. See MAG.
90. **Soundtrack** The sound that accompanies a film. Soundtracks can be separate (usually production or printing elements) or directly on the film (in the case of release prints and some camera originals). When on the film, a soundtrack can be optical, magnetic, or digital. Older films usually have optical soundtracks, which is a visual representation of the sound waves. Film prints that showed in commercial theaters from the 1990s onward likely have both optical and digital soundtracks. Sometimes the acronym NT is used for negative track, or NST for negative soundtrack.
91. **Step Test/Wedge** A short test strip of film exposed using a sensitometer to print discrete, increasing densities. Targets on the wedge may be tested with a densitometer to provide controls in printing and developing film.
92. **Test Film** Film specifically designed for calibrating projectors, telecines, or other equipment.
93. **Timed A & B Print** Single strand print made from scene-to-scene color corrected A & B rolls. See also Answer Print.
94. **Timed Print** A film element printed with scene-to-scene light changes to correct color and density issues. The opposite would be an element printed from a negative with a "one-light" setting that matches the relative exposure of the source negative.
95. **Timing Cards** Also referred to as a grading chart. See Lab Sheets/ Timing Sheets.
96. **Titles** In the film production process, titles and end credits were frequently on a separate film element that was printed separately onto an intermediate element, particularly in A/B/C roll printing. A film lab can or leader marked "titles" is used in conjunction with picture elements to create the complete picture intermediate.

97. **Trims** Short pieces of film that were removed during the editing process. They are frequently wound on in a roll without a core and stored in large quantities in a film container.
98. **Wild Sound** A sound element that is not intended to sync to a film element but may be from the same event as related film elements. For example, field recordings, ambient sound, interviews, or other audio that was recorded independently of any camera film.
99. **Workprint** A cut film element used to make editing decisions. Usually a lower-quality print stock, spliced roughly with tape. The film usually has grease pencil markings or tape that indicate fades and dissolves. Once completed, the workprint was used as a guide to produce an edited negative or reversal element in a process referred to as “conforming.” A workprint is documentation of the production process, but was not used after the conformed element was completed. Also called a Cutting Copy.

Additional Resources

- *The Book of Film Care* by Edward Blasko, 1992.
- *Your Film and the Lab, Second Edition* by L. Bernard Happé, 1984.
- Kodak’s Glossary of Motion Picture Terms:
<https://www.kodak.com/en/motion/page/glossary-of-motion-picture-terms>
- Kodak’s Chronology of Film: <https://www.kodak.com/en/motion/page/chronology-of-film>
- List of Motion Picture Film Stock Numbers:
https://en.wikipedia.org/wiki/List_of_motion_picture_film_stocks
- Film stock database: <https://filmstocks.info>

Appendix 1:**Common Lab Acronyms, Abbreviations for Elements, and Associated Information**

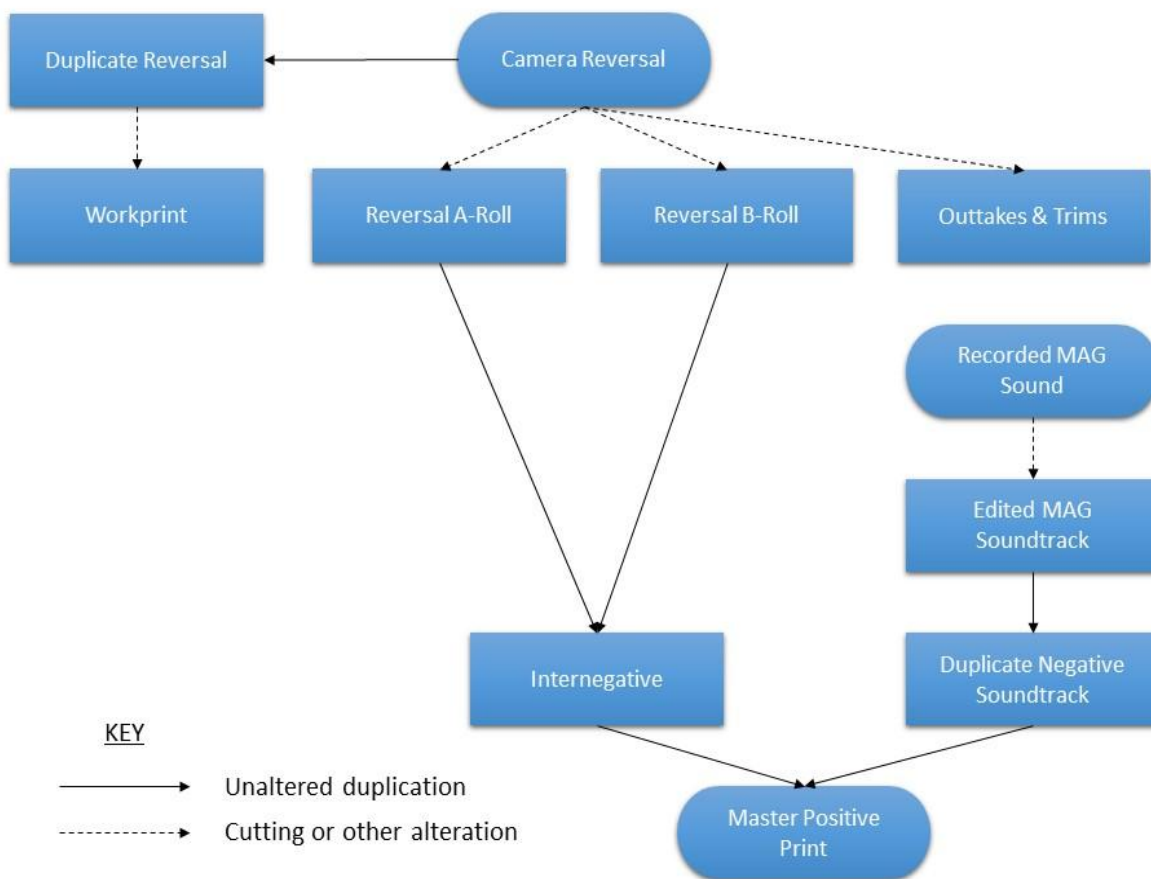
The following acronyms and abbreviations may be found on film containers and leaders. This chart correlates this information and provides a brief description of whether the element is positive or negative, original or duplicate, etc. This information may also be written in the form of “stock numbers,” which are codes used by Kodak and other film manufacturers to identify film base and emulsion types. For more comprehensive stock number information, please visit <https://filmstocks.info>.

Element Acronym or Abbreviation	Element Name	Element Description
CRI	Color Reversal Intermediate	<ul style="list-style-type: none"> ● Negative ● Duplicate
ECO	Ektachrome Commercial	<ul style="list-style-type: none"> ● Reversal ● Positive ● Original OR Duplicate
ECN	Eastman Color Negative	<ul style="list-style-type: none"> ● Negative ● Original
ECP	Eastman Color Positive	<ul style="list-style-type: none"> ● Positive ● Duplicate
Ekta	Ektachrome	<ul style="list-style-type: none"> ● Reversal ● Positive ● Original OR Duplicate
INN	Internegative	<ul style="list-style-type: none"> ● Negative ● Duplicate
INTP	Interpositive	<ul style="list-style-type: none"> ● Positive ● Duplicate
Koda	Kodachrome	<ul style="list-style-type: none"> ● Reversal ● Positive ● Original OR Duplicate
NST	Negative Soundtrack	<ul style="list-style-type: none"> ● Negative ● Original OR Duplicate ● Optical Sound
POS	Picture	<ul style="list-style-type: none"> ● Negative OR Positive ● Original OR Duplicate
TRK	Soundtrack	<ul style="list-style-type: none"> ● Negative OR Positive ● Original OR Duplicate ● Optical OR MAG Sound

Appendix 2 Common Film Production Workflows

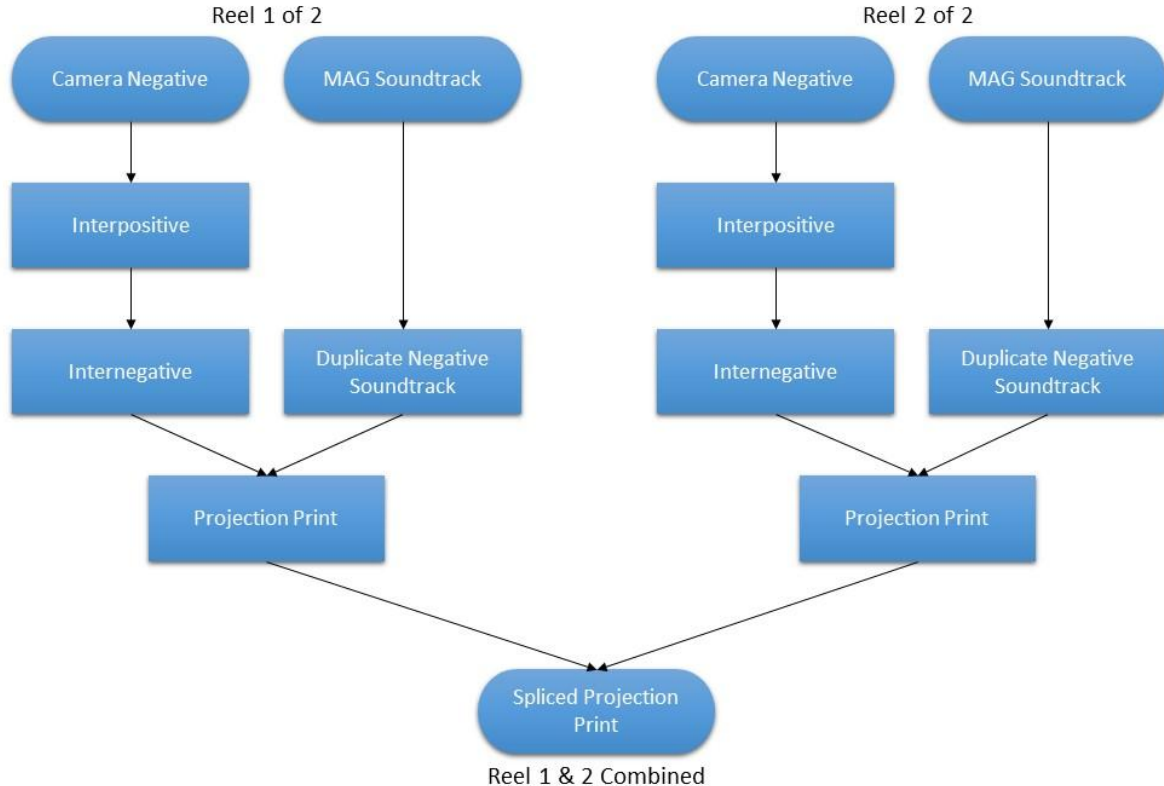
Reversal A & B Rolls

In this example, camera reversal is duplicated to a low-quality film stock in order to create a “rough cut,” or edit. This element, called a workprint, can be edited further until a satisfactory cut is accomplished. Once editing is confirmed, the camera reversal is cut to match the edited workprint in the form of A & B rolls. Extra, unused takes from the camera rolls are set aside as outtakes and trims. The A & B rolls are printed to an internegative. Meanwhile, the MAG audio recorded during the production is also edited and copied to a duplicate negative stock. The internegative and duplicate negative soundtrack are then used to print a master positive print, and potentially several projection prints.



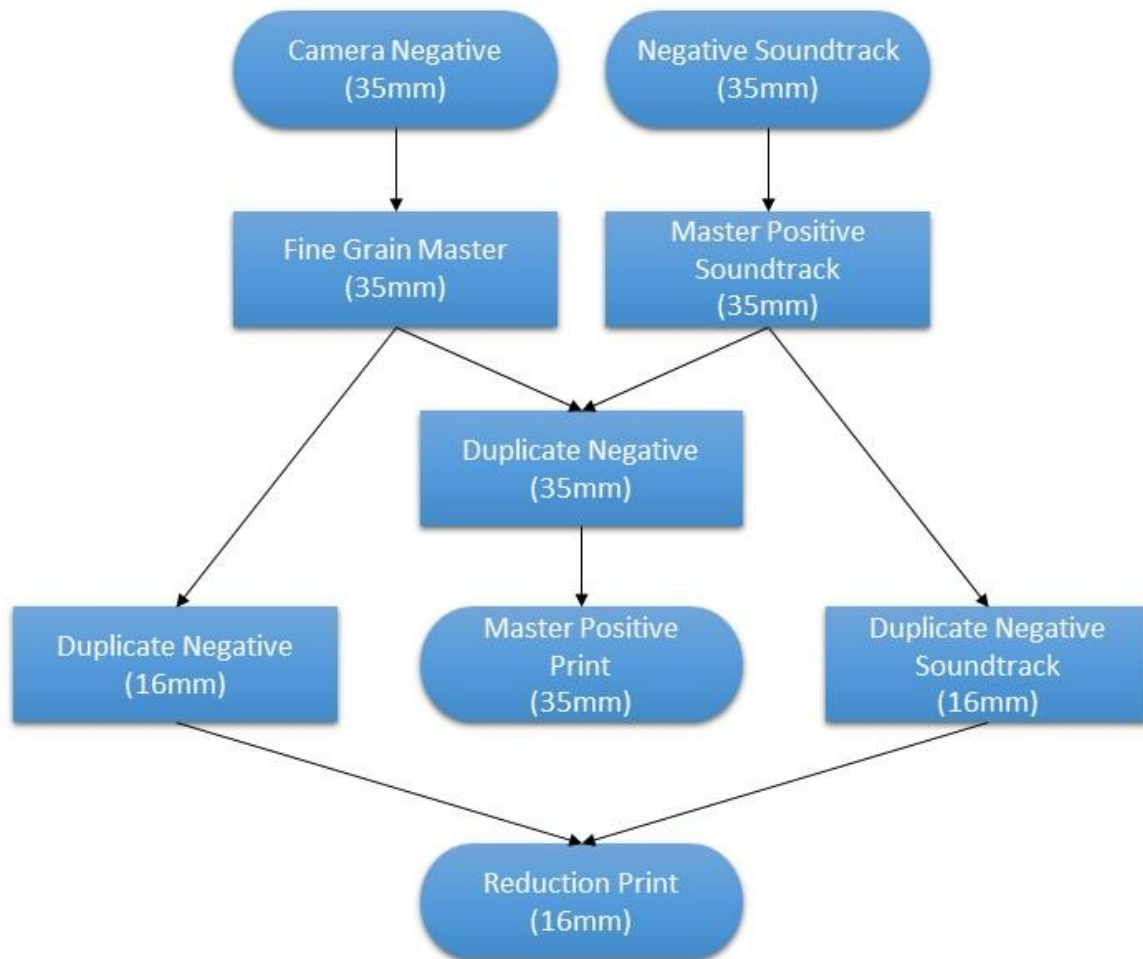
Multi-Reel Project

In this example, Reel 1 is the first half of an edited show, and Reel 2 is the second half of an edited show. The camera negative and magnetic sound for each reel are synced and readied for printing. Optical soundtracks are typically used when combining image and sound for a projection print. Therefore, the MAG soundtrack must be made into a duplicate negative soundtrack for printing. It is also essential to print positive images with positive soundtracks, and negative images with negative soundtracks, as positives and negatives cannot be combined. Therefore, the camera negative is duplicated to interpositive stock and then duplicated to internegative stock to both protect the camera negative and align with the duplicate negative soundtrack. These two elements are then combined to create a projection print. The projection prints for Reel 1 and Reel 2 are then spliced together to create one large reel containing the entire edited show. This is how a group of films may have multiple reels of production elements, but only one single projection print.



16mm Reduction

In this example, the source elements are 35mm camera negative and soundtrack. These are duplicated to a fine grain master and a master positive soundtrack to serve as printing masters. These elements may be used multiple times to make copies, leaving the source elements protected from over-use. These printing masters are combined to create a 35mm composite duplicate negative, which is in turn used to create a master positive print, or several projection prints. The 35mm fine grain master is also used to create a 16mm duplicate negative. The 35mm master positive soundtrack is also used to create a 16mm duplicate negative soundtrack. These two 16mm elements are combined to create a 16mm reduction print. These reductions are inferior in quality to the 35mm prints, but are easier to distribute and exhibit in non-theatrical settings.



Non-Film Items

This example shows where associated paperwork may be found within the workflow. Dope sheets and camera logs, recorded by cameramen during the filming process, are commonly found inside camera negative containers. Edit decision lists and shot lists may be found in workprint containers, as they pertain to the editing process. Punch tapes, as well as timing sheets and cards, are frequently found within containers of elements that were timed for printing. It is always possible that these non-film items may be found in any film container, and not just in the associated containers mentioned in this example.

