

# TV PRODUCTION GLOSSARY

## ABBREVIATIONS

### **.asf**

Active Streaming Format

### **.avi**

Short for Audio Video Interleave, the file format for Microsoft's Video for Windows standard.

### **.gif**

Graphics Interchange Format--a bit-mapped graphics file format used by the World Wide Web, CompuServe and many BBSs. GIF supports color and various resolutions. It also includes data compression, making it especially effective for scanned photos.

### **.jpeg**

Joint Photographic Experts Group image format. A popular Internet compression format for color images.

### **.mov**

File extension used with Quicktime, a popular file format for video on a computer developed by Apple.

### **.rm**

Most common file extension used with RealMedia files.

### **.wav**

A sound format for storing sound in files developed jointly by Microsoft and IBM. Support for WAV files was built into Windows 95 making it the de facto standard for sound on PCs. WAV sound files end with a .wav extension.

### **8mm**

Compact videocassette format, popularized by camcorders, employing 8-millimeter-wide videotape. [See Hi8]

## A

### **A/B roll editing**

Two video sources played simultaneously, to be mixed or cut between.

### **A/V (Audio/Video)**

A common shorthand for multimedia audio and video.

### **action axis**

An imaginary line drawn between two subjects or along a line of motion to maintain continuity of screen direction. Crossing it from one shot to the next creates an error in continuity. It is also referred to as the "180-degree rule."

### **ad-lib**

Unrehearsed, spontaneous act of speaking, performing, or otherwise improvising on-camera activity without preparation.

### **aDSL**

Asymmetric (or Asynchronous) Digital Subscriber Line. A 'fat pipe.' New technology to

carry high-speed data over typical twisted-pair copper telephone lines. ADSL promises to be up to 70 times as fast as a 28.8 modem.

**AFM**

(audio frequency modulation) The analog soundtrack of the 8mm and Hi8 video format. [See PCM]

**AGC**

(automatic gain control) A circuit on most camcorders that automatically adjusts a microphone's gain (volume) to match environmental sound levels.

**ambient sound**

(ambience) Natural background audio representative of a given recording environment. On-camera dialog might be primary sound; traffic noise and refrigerator hum would be ambient.

**amplify**

To magnify an audio signal for mixing, distribution and transducing purposes.

**analog**

An electrical signal is referred to as either analog or digital. Analog signals are those signals directly generated from a stimulus such as a light striking a camera picture tube. You can convert an analog signal to a digital signal by using an analog to digital converter.

**animation**

Visual special effect whereby progressive still images displayed in rapid succession creates the illusion of movement.

**aperture/exposure**

A setting that manipulates the amount of light falling onto the camera's CCD(s). This control adjusts the size of the camcorder's iris.

**apps**

(application) Software that performs a specific function.

**artifacting**

The occurrence of unwanted visual distortions that appear in a video image, such as cross-color artifacts, cross-luminance artifacts, jitter, blocking, ghosts, etc. Artifacting is a common side effect of compression, especially at lower bit rates.

**artifacts**

Unwanted visual distortions that appear in a video image, such as cross-color artifacts, cross-luminance artifacts, jitter, blocking, ghosts, etc.

**artificial light**

Human-made illumination not limited to "indoor" variety: fluorescent bulbs, jack-o'-lanterns and a car's headlights all qualify. Typically, it has lower color temperature than natural light, and thus more reddish qualities. (See color temperature, natural light)

**aspect ratio**

Proportional width and height of on-screen picture. Current standard for a conventional monitor is 4:3 (four-by-three); 16:9 for HDTV.

**assemble edit**

Recording video and/or audio clips in sequence immediately following previous material; does not break control track. Consecutive edits form complete program. [See edit, insert edit]

## **ATV**

(amateur television) Specialized domain of ham radio, transmits standard TV signals on UHF radio bands.

## **audio dub**

Result of recording over pre-recorded videotape soundtrack, or a portion thereof, without affecting pre-recorded images.

## **audio frequency modulation**

(AFM) Method of recording hi-fi audio on videotape along with video signals. Used in VHS Hi-Fi Audio, and also the analog soundtrack of the 8mm and Hi8 video formats.

## **audio mixer**

The piece of equipment used to gather, mix and amplify sounds from multiple microphones and send the signal on to its destination.

## **authoring**

The process of putting all of the elements of a project together. For a DVD in particular, it means getting all of the footage together, preparing menus and adjusting menu behavior as required.

## **automatic exposure**

Circuitry that monitors light levels and adjusts camcorder iris accordingly, compensating for changing light conditions.

## **automatic gain control**

(AGC) Circuitry found on most camcorders that adjusts incoming audio levels automatically to match environmental sound levels.

## **available light**

Amount of illumination present in a particular environment: natural light, artificial light or a combination of the two.

## **AVI**

(Audio Video Interleave) One of the oldest file formats for digital video on PCs.

## **B**

## **back light**

Lamp providing illumination from behind. Creates sense of depth by separating foreground subject from background area. Applied erroneously, causes severe silhouetting. (See fill light, key light, three-point lighting)

## **balanced line**

Audio cables that have three wires: one for positive, one for negative and one for ground.

## **bandwidth**

A measure of the capacity of a user's data line. Video looks its best on a high-bandwidth connection, like DSL, cable modems or satellite modems. Conversely, trying to download or stream video on a low-bandwidth connection like a dial-up modem can be a frustrating experience.

## **bandwidth compression**

Reducing the bandwidth that is required for transmission of a given digital data rate.

## **barndoors**

Accessories for video lights; adjustable folding flaps that control light distribution.

**batch capture**

The ability of certain computer-based editing systems to automatically capture whole lists or "batches" of clips from source videotapes.

**Betamax**

More commonly known as "Beta," half-inch videotape format developed by Sony, eclipsed by VHS in home video market popularity. [See ED Beta]

**bidirectional**

Microphone pickup pattern whereby sound is absorbed equally from two sides only. [See omnidirectional, unidirectional.]

**black box**

Generic term for wide variety of video image manipulation devices with perceived mysterious or "magical" capabilities, including proc amps, enhancers, SEGs, and TBCs.

**bleeding**

Video image imperfection characterized by blurring of color borders; colors spill over defined boundaries, "run" into neighboring areas.

**BNC**

(Bayonet Fitting Connector aka British Naval Connector) A durable "professional" cable connector, attaches to VCRs for transfer of high-frequency composite video in/out signals. Connects with a push and a twist.

**boom**

(verb) (ped) Vertical camera move ("boom up," "boom down") often making use of a "boom" or "boom arm."

**boom arm**

A bar extending horizontally from the top of a boom or tripod on which a camera can be mounted. Enables simultaneous horizontal, pivoting and vertical movement of the camera. Boom arm moves can combine panning, tilting and booming (pedding) in one fluid movement.

**boom, camera**

(noun) A camera pedestal that moves the camera vertically.

**boom, microphone**

Any device for suspending a microphone above and in front of a performer.

**booming**

Camera move above or below subject with aid of a balanced "boom arm," creating sense of floating into or out of a scene. Can combine effects of panning, tilting, and pedding in one fluid movement.

**C****C**

See chrominance.

**cable/community access**

Channel(s) of a local cable television system dedicated to community-based programming. Access centers provide free or low-cost training and use of video production equipment and facilities.

**cameo lighting**

Foreground subjects illuminated by highly directional light, appearing before a completely black background.

**Cannon**

See XLR.

**capacitor**

The part of the condenser mic that stores electrical energy and permits the flow of alternating current.

**capture card**

A piece of computer hardware that captures digital video and audio to a hard drive, typically through a FireWire (IEEE 1394) port.

**cardioid**

A microphone that picks up sound in a heart-shaped pattern.

**CCD**

(charge coupled device) Light-sensitive integrated circuit in video cameras that converts images into electrical signals. Sometimes referred to as a "chip."

**character generator**

A device that electronically builds text which can be combined with a video signal. The text is created with a keyboard and program that has a selection of font and backgrounds.

**chroma**

Characteristics of color a videotape absorbs with recorded signal, divided into two categories: AM (amplitude modulation) indicates color intensity; PM (phase modulation) indicates color purity.

**chromakey**

Method of electronically inserting an image from one video source into the image of another through areas designated as its "key color." It is frequently used on news programs to display weather graphics behind talent.

**chrominance**

Portion of video signal that carries color information (hue and saturation, but not brightness); frequently abbreviated as "C," as in "Y/C" for luminance/chrominance. [See luminance.]

**clapstick**

Identification slate with hinged, striped top that smacks together for on-camera scene initiation. Originally used to synchronize movie sound with picture. [See lip-sync]

**closeup**

(CU) A tightly framed camera shot in which the principal subject is viewed at close range, appearing large and dominant on screen. Pulled back slightly is a "medium closeup" while zoomed in very close is an "extreme closeup (ECU or XCU)."

**CODEC**

(compressor/decompressor) A piece of software that converts a raw stream of uncompressed video to a compressed form. The same piece of software can also play the compressed video on-screen.

**color bars**

Standard test signal containing samples of primary and secondary colors, used as reference in aligning color video equipment. Generated electronically by a "color bar generator," often viewed on broadcast television in off-air hours. [See test pattern]

**color corrector**

Electronic device that dissects the colors of a video signal, allowing them to be adjusted individually.

**color temperature**

Relative amount of "white" light's reddish or bluish qualities, measured in degrees Kelvin. Desirable readings for video are 3,200K indoors, 5,600K outdoors. (See artificial, natural light)

**comet tailing**

Smear of light resulting from inability of camera's pickup to process bright objects -- especially in darker settings. Object or camera in motion creates appearance of flying fireball. [See lag]

**component video**

Signal transmission system, resembling S-video concept, employed with professional videotape formats. Separates one luminance and two chrominance channels to avoid quality loss from NTSC or PAL encoding.

**composite video**

Single video signal combining luminance and chrominance signals through an encoding process, including RGB (red, green, blue) elements and sync information.

**compositing**

Superimposing multiple layers of video or images. Each layer may move independently. Titles are a simple and common example of compositing.

**composition**

Visual make-up of a scene, including such variables as balance, framing, field of view and texture, which are all aesthetic considerations. Good composition techniques create an image that's pleasing to view.

**compression**

An encoding process that reduces the digital data in a video frame, typically from nearly one megabyte to 300 kilobytes or less. This is accomplished by throwing away information the eye can't see and/or redundant information in areas of the video frame that do not change. JPEG, Motion-JPEG, MPEG, DV, Indeo, Fractal and Wavelet are all compression schemes.

**condenser mic**

A high-quality mic whose transducer consists of a diaphragm, backplate and capacitor.

**continuity**

[1:visual] Logical succession of recorded or edited events, necessitating consistent placement of props, positioning of characters, and progression of time.

**contrast**

Difference between a picture's brightest and darkest areas. When high, image contains sharp blacks and whites; when low, image limited to variations in gray tones.

**control track**

A portion of the videotape containing information to synchronize playback and linear videotape editing operations.

**Control-L**

A two-way communication system used to coordinate tape transport commands for linear editing. Primarily found in Mini DV, Digital8, Hi8 and 8mm camcorders and

VCRs. (See Control-S, synchro edit).

**Control-S**

A one-way communication system that treats a VCR or camcorder as a slave unit, with edit commands emanating from an external edit controller or compatible deck.

Primarily found on 8mm VCRs and camcorders. (See Control-L, synchro edit).

**cookie**

(cucalorus) Lighting accessory consisting of random cutout shapes that cast patterned shadows when light passes through. Used to imitate shadows of natural lighting.

**crawl**

Text or graphics, usually special announcements that move across the screen horizontally, typically from right to left across the bottom of the screen.

**cross-fade**

Simultaneous fade-in of one audio or video source as another fades out so that they overlap temporarily. Also called a dissolve.

**cucalorus**

(cookie) Lighting accessory consisting of random pattern of cutouts that forms shadows when light passes through it. Used to imitate shadows of natural lighting.

**cue**

[1] Signal to begin, end, or otherwise influence on-camera activity while recording. [2]

Presetting specific starting points of audio or video material so it's available for immediate and precise playback when required.

**cut**

Instantaneous change from one shot to another.

**cutaway**

Shot of something other than the principal action that is shown while the principal action continues. A cutaway is frequently used as transitional footage or to avoid a jump cut.

**cuts-only editing**

Editing limited to immediate shifts from one scene to another, without smoother image transition capabilities such as dissolving or wiping. [See cut, edit]

**D**

**D1, D2, D3, D5, Digital-S, DVCPRO, DVCAM, Digital Betacam**

Entirely digital "professional" videotape recording formats.

**decibel**

(dB) A unit of measurement of sound that compares the relative intensity of different sound sources.

**decompression**

The decoding of a compressed video data stream to allow playback.

**deinterlace**

To convert interlaced video into progressively-scanned video, for use with computers.

**depth of field**

(DoF) Range in front of a camera's lens in which objects appear in focus. The DoF varies with subject-to-camera distance, focal length of a camera lens and the aperture

setting.

**desktop video**

(DTV) Fusion of personal computers and home video components for elaborate videomaking capabilities rivaling those of broadcast facilities.

**diaphragm**

The vibrating element in a microphone that responds to the compressed air molecules of sound waves.

**diffused light**

Indistinctly illuminates relatively large area. Produces soft light quality with soft shadows.

**diffuser**

Gauzy or translucent material that alters the quality of light passing through it to produce less intense, flatter lighting with softer, less noticeable shadows.

**diffusion filter**

Mounted at front of camcorder lens, gives videotaped images a foggy, fuzzy, dreamy look. [See filter]

**digital audio**

Sounds that have been converted to digital information.

**digital video effects**

(DVE) Electronic analog-to-digital picture modification yielding specialty image patterns and maneuvers: tumbling, strobing, page turning, mosaic, posterization, solarization, etc.

**digitization**

The process of converting a continuous analog video or audio signal to digital data for computer storage and manipulation.

**digitizer**

Device that imports and converts analog video images into digital information for hard drive-based editing.

**directional light**

Light that illuminates in a relatively small area with distinct light beam; usually created with spotlight, yields harsh, defined shadows.

**dissolve**

Image transition effect of one picture gradually disappearing as another appears. Analogous to audio and lighting cross-fade. [See cross-fade.]

**distribution amp**

(distribution amplifier) Divides single video or audio signals, while boosting their strength, for delivery to multiple audio/video acceptors. Allows simultaneous recording on multiple VCR's from the same source, especially useful for tape duplication.

**DivX ;-)**

A recent codec for MPEG-4 video, developed on the Internet.

**dolly**

Camera movement toward or away from a subject. Dollying in or out results in a more dramatic change in perspective than zooming in or out.

**dollying**

Camera movement toward or away from a subject. Effect may appear same as zooming, which reduces and magnifies the image, but dollying in or out maintains

perspective while changing picture size.

**dongle**

A device that prevents the unauthorized use of hardware or software. A dongle usually consists of a small cord attached to a device or key that secures the hardware. The term is also used to signify a generic adapter for peripherals.

**download and play**

A way of viewing Web video that requires a user to download a video before playing it. Download and play files are usually higher quality than streamed video.

**dropout**

Videotape signal voids, viewed as fleeting white specks or streaks. Usually result of minute "bare spots" on a tape's magnetic particle coating, or tape debris covering particles and blocking signals.

**DTV**

Desktop video.

**dub**

[1] Process or result of duplicating a videotape in its entirety. [2] Editing technique whereby new audio or video replaces portion(s) of existing recording.

**DV**

(Digital Video) With a capital "D" and a capital "V," DV is a specific video format; both a tape format (like Hi8) and a data format specification.

**DVB-H**

DVB-H stands for Digital Video Broadcasting: Handhelds and is basically an extension to older DVB-T standard. DVB-H is a terrestrial digital TV standard that uses less power in receiving client than its big brother, DVB-T, and allows the receiving device to move freely while receiving the transmission, thus making it ideal for mobile phones and handheld computers to receive digital TV broadcasting over the digiTV network (without using mobile phone networks at all).

**DVE**

(Digital Video Effect) Electronic special effects and picture modification yielding specialty image patterns and maneuvers, such as tumbling, strobing, page turning, mosaic, posterization, solarization, etc. [See F/X]

**dynamic mic**

A rugged microphone whose transducer consists of a diaphragm connected to a moveable coil.

**E**

**ED**

Beta (extended definition Beta) Improved version of the original half-inch Betamax video format, yielding sharper pictures with 500-line resolution. [See Betamax]

**edit**

Process or result of selectively recording video and/or audio on finished videotape. Typically involves reviewing raw footage and transferring desired segments from master tape(s) onto new tape in a predetermined sequence. [See assemble edit, in-camera editing.]

**edit control protocols**

Types of signals designed to communicate between editing components, including computers, tape decks and camcorders. Allows components to transmit instructions for various operations such as play, stop, fast forward, rewind, record, pause, etc.

**edit controller**

Electronic programmer used in conjunction with VCRs/camcorders to facilitate automated linear videotape editing with speed, precision and convenience.

**edit decision list**

(EDL) Handwritten or computer-generated compilation of all edits (marked by their time code in points and out points) to be executed in a video production.

**edited master**

Original recorded videotape footage; "edited master" implies original copy of tape in its edited form. Duplications constitute generational differences.

**editing appliance**

An self-contained machine, essentially a small computer, which only edits video. Editing appliances usually contain most features found in standard computer-based editing systems.

**EDL**

(edit decision list) Handwritten or computer-generated compilation of all edits (marked by their time code in points and out points) planned for execution in a video production.

**EFP**

(Electronic field production) Film-style production approach using a single camera to record on location. Typically shot for post-production application, non-live feed.

**EIS**

(electronic image stabilization) A process of limiting shaky camera shots with digital processing within a camcorder. [See OIS]

**electret condenser**

Microphone type incorporating a pre-charged element, eliminating need for bulky power sources. [See condenser.]

**electronic image stabilization**

(EIS) A process that limits shaky camera shots with digital processing found within a camcorder. [See OIS]

**encoder**

Device that translates a video signal into a different format -- RGB to composite, DV to MPEG, etc.

**encoding**

The actual process of compressing video for streaming or for downloading.

**ENG**

(Electronic news gathering) Use of portable video cameras, lighting and sound equipment to record news events in the field quickly, conveniently, and efficiently.

**enhancer**

(Image enhancer) Video signal processor that compensates for picture detail losses and distortion occurring in recording and playback. Exaggerates transitions between light and dark areas by enhancing high frequency region of video spectrum.

**EP**

(Extended play) Slowest tape speed of a VHS VCR, accommodating six-hour

recordings. [See LP, SP]

**equalization**

Emphasizing specific audio or video frequencies and eliminating others as signal control measure, usually to produce particular sonic qualities. Achieved with equalizer.

**equalize**

To emphasize, lessen or eliminate certain audio frequencies.

**essential area**

Boundaries within which contents of a television picture are sure to be seen, regardless of masking differences in receiver displays. Also called the "critical area" or "safe action area," it encompasses the inner 80 percent of the screen.

**establishing shot**

Opening image of a program or scene. Usually, it's a wide and/or distant perspective that orients viewers to the overall setting and surroundings.

**extra**

Accessory talent not essential to a production, assuming some peripheral on-camera role. In movie work, performers with fewer than five lines are called "under fives."

**F**

**F/X**

Special effects. Visual tricks and illusions -- electronic or on camera -- employed in film and video to define, distort or defy reality.

**fade**

Gradual diminishing or heightening of visual and/or audio intensity. "Fade out" or "fade to black," "fade in" or "up from black" are common terms.

**fade to black**

A phrase used in the motion picture industry to mean "dim the image on the screen until there is no image left and the screen is black." This effect is often used to signify closure in motion pictures, as at the end of a scene or of an entire program.

**feed**

Act or result of transmitting a video signal from one point to another.

**feedback**

[1:video] Infinite loop of visual patterns from signal output being fed back as input; achieved by aiming live camera at receiving monitor. [2:audio] Echo effect at low levels, howl or piercing squeal at extremes, from audio signal being fed back to itself.

**field**

Half a scanning cycle. Two fields comprise a complete video frame. Composed of either all odd lines or all even lines.

**field of view**

Width of a shot that is visible with a lens set at a particular focal length.

**fill light**

Supplementary illumination, usually from a soft light positioned to the side of the subject, which lightens shadows created by the key light. (See back light, key light, three-point lighting)

**film-style**

Out-of-sequence shooting approach, to be edited in appropriate order at post-production stage. Advantageous for concentrating on and completing recording at one location at a time, continuity and convenience assured.

**filter**

Transparent or semi-transparent material, typically glass, mounted at the front of a camcorder's lens to change light passing through. Manipulates colors and image patterns, often for special effect purposes.

**filter effect**

Digital effect added to colorize or otherwise alter a clip in post-production.

**FireWire**

(IEEE 1394 or i.LINK) A high-speed bus that was developed by Apple Computer. It is used, among other things, to connect digital camcorders to computers.

**fishpole**

A small, lightweight arm to which a microphone is attached, hand held by an audio assistant outside of the picture frame.

**flare**

Bright flashes evident in video. Caused by excessive light beaming into a camera's lens and reflecting off its internal glass elements.

**flat lighting**

Illumination characterized by even, diffused light without shadows, highlights or contrast. May impede viewer's sense of depth, dimension.

**floodlight**

Radiates a diffused, scattered blanket of light with soft, indistinct shadows. Best used to spread illumination on broad areas, whereas spotlights focus on individual subjects.

**fluid head**

Tripod mount type containing viscous fluid which lubricates moving parts, dampens friction. Design facilitates smooth camera moves, alleviates jerkiness. [See friction head]

**flying erase head**

Accessory video head mounted on spinning head drum, incorporated in many camcorders and VCRs to eliminate glitches and rainbow noise between scenes recorded or edited. By design, all 8mm-family and DV-family equipment has flying erase heads.

**focal length**

Distance from a camcorder's lens to a focused image with the lens focused on infinity. Short focal lengths offer a broad field of view (wide angle); long focal lengths offer a narrow field of view (telephoto). Zoom lenses have a variable focal length.

**follow focus**

Controlling lens focus so that an image maintains sharpness and clarity despite camcorder or subject movement.

**foot-candle**

A unit of illumination equal to the light emitted by a candle at the distance of one foot. One foot-candle equals 10.764 lux. (See lux)

**format**

Videotape and video equipment design differences -- physical and technical --

dictating compatibility and quality. In most basic sense, refers to standardized tape widths, videocassette sizes. [See Betamax, D1/D2, 8mm, three-quarter-inch, VHS]

### **FPS**

(frames per second) Measures the rate or speed of video or film. Film is typically shot and played back at 24fps. Video is recorded and played back at 30fps.

### **FPS**

Abbreviation for Frames per Second. Same as Frame rate.

### **frame**

1) One complete image. In NTSC video a frame is composed of two fields. One 30th of a second. 2) The viewable area or composition of an image.

### **framing**

Act of composing a shot in a camcorder's viewfinder for desired content, angle, exposure, depth of field and field of view. [See also: composition]

### **freeze frame**

Single frame paused and displayed for an extended period during video playback; suspended motion perceived as still snapshot.

### **frequency**

Number of vibrations produced by a signal or sound, usually expressed as cycles per second, or hertz (Hz).

### **frequency response**

Measure of the range of frequencies a medium can respond to and reproduce. Good video response maintains picture detail; good audio response accommodates the broadest range, most exacting sound.

### **friction head**

Tripod mount type with strong spring that counterbalances camera weight, relying on friction to hold its position. More appropriate for still photography than movement-oriented videomaking. [See fluid head]

### **f-stop**

Numbers corresponding to variable size of a camera's iris opening, and thus the amount of light passing through the lens. The higher the number, the smaller the iris diameter, which means less light enters the camcorder.

### **full-motion video**

A standard for video playback on a computer; refers to smooth-flowing, full-color video at 30 frames per second, regardless of the screen resolution.

## **G**

### **gaffer**

Production crew technician responsible for placement and rigging of all lighting instruments.

### **gain**

Video amplification, signal strength. "Riding gain" means varying controls to achieve desired contrast levels.

### **GB**

(Gigabyte) Giga- is a prefix that means one billion, so a Gigabyte is 1,000,000,000 bytes. Most commonly used to measure hard disk space.

**gel**

Colored material placed in front of a light source to alter its hue. Useful for special effects and correcting mismatches in lighting, as in scenes lit by both daylight and artificial light.

**generation**

Relationship between a master video recording and a given copy of that master. A copy of a copy of the original master constitutes a second-generation duplication.

**generation loss**

Degradation in picture and sound quality resulting from an analog duplication of original master video recording. Copying a copy and all successive duplication compounds generation loss. Digital transfers are free of generation loss.

**genlock**

(generator locking device) Synchronizes two video sources, allowing part or all of their signals to be displayed together. Necessary for overlaying computer graphics with video, for example.

**ghosting**

Undesirable faint double screen image caused by signal reflection or improperly balanced video circuitry. "Ringing" appears as repeated image edges.

**giraffe**

A small boom that consists of a counterweighted arm supported by a tripod, which itself is usually mounted on casters or wheels.

**glitch**

Momentary picture disturbance.

**grain**

Blanketed signal noise viewed as fuzziness, unsmooth images -- attributable to lumination inadequacies.

**grip**

Production crew stagehand responsible for handling equipment, props, and scenery before, during, and after production.

**group master fader**

A volume control on an audio board that handles a subgroup of input channels before they are sent to the master fader.

**H****handheld mic**

A microphone that a person holds to speak or sing into.

**hard disk**

Common digital storage component in a computer.

**HDTV**

(high-definition television) "In the works" television system standard affording greater resolution for sharper pictures and wide-screen viewing via specially-designed TV equipment.

**head**

Electromagnetic component within camcorders and VCRs that records, receives and erases video and audio signals on magnetic tape.

**headroom**

Space between the top of a subject's head and a frame's upper-screen edge. Too much headroom makes the subject appear to fall out of the frame. Too little may cut the top of the subject's head out of the frame when the image is shown on TV sets.

**Hi8**

(high-band 8mm) Improved version of 8mm videotape format characterized by higher luminance resolution for a sharper picture. Compact "conceptual equivalent" of Super-VHS. [See 8mm]

**hi-fi**

(high fidelity) Generalized term defining audio quality approaching the limits of human hearing, pertinent to high-quality sound reproduction systems.

**high impedance**

A characteristic of microphones that have a great deal of opposition to the flow of alternating current through them and therefore must have short cables; they are less likely to be used in professional situations than low impedance microphones.

**hiss**

Primary background signal interference in audio recording, result of circuit noise from a playback recorder's amplifiers or from a tape's residual magnetism.

**horizontal resolution**

Specification denoting amount of discernable detail across a screen's width. Measured in pixels, the higher the number, the better the picture quality.

I

**IEEE 1394**

(Institute of Electrical and Electronics Engineers) Pronounced "eye-triple-E thirteen-ninety-four" the institute establishes standards and protocols for a wide range of computer and communications technologies, including IEEE 1394, which is a specification FireWire data transmission widely used in DV. Sony refers to the ports on its products with the proprietary term, "i.LINK."

**image enhancer**

Video signal processor that compensates for picture detail losses and distortion occurring in recording and playback. Exaggerates transitions between light and dark areas by enhancing high frequency region of video spectrum.

**image sensor**

A video camera's image sensing element, either CCD (charge coupled device) or MOS (metal oxide semiconductor); converts light to electrical energy. [See CCD]

**impedance**

Opposition to the flow of an audio signal in a microphone and its cable.

**in-camera editing**

Assembling finished program "on the fly" as you videotape simply by activating and pausing camcorder's record function.

**incident light**

That which emanates directly from a light source. Measured from the object it strikes to the source. (See reflected light)

**indexing**

Ability of some VCRs to electronically mark specific points on videotape for future access, either during the recording process (VISS: VHS index search system) or as scenes are played back (VASS: VHS address search system).

**input channel**

On an audio board, the control into which a microphone, tape recorder or other source is plugged.

**insert edit**

Recording video and/or audio on tape over a portion of existing footage without disturbing what precedes and follows. Must replace recording of same length.

**interlace**

To split a TV picture into two fields of odd and even lines. Under the interlaced method, every other line is scanned during the first pass, then the remaining lines are scanned in the second pass. All analog TV formats (NTSC, PAL and SECAM) use interlaced video.

**interlaced video**

Process of scanning frames in two passes, each painting every other line on the screen, with scan lines alternately displayed in even and odd fields. NTSC video is interlaced; most computers produce a noninterlaced video signal. [See noninterlaced video]

**iris**

Camcorder's lens opening or aperture, regulates amount of light entering camera. Diameter is measured in f-stops. [See f-stop]

**J**

**jack**

Any female socket or receptacle, usually on the backside of video and audio equipment; accepts plug for circuit connection.

**jitter**

Video image aberration seen as slight, fast vertical or horizontal shifting of a picture or portion of one.

**jog/shuttle**

Manual control on some VCRs, facilitates viewing and editing precision and convenience. Jog ring moves tape short distances to show a frame at a time; shuttle dial transports tape forward or reverse more rapidly for faster scanning.

**jump cut**

Unnatural, abrupt switch between shots identical in subject but slightly different in screen location, so the subject appears to jump from one screen location to another. Can be remedied with a cutaway or shot from a different angle.

**K**

**Kelvin**

Temperature scale used to define the color of a light source; abbreviated as "K." [See color temperature]

**key light**

Principal illumination source on a subject or scene. Normally positioned slightly off-center and angled to provide shadow detail. (See back light, fill light, three-point lighting)

**keyframe**

A complete image, used as a reference for subsequent images. To keep the data rate low, other frames only have data for the parts of the picture that change.

**keystoning**

Perspective distortion from a flat object being shot by a camera at other than a perpendicular angle. Nearer portion of object appears larger than farther part.

**Killer app**

An application of such technological importance and wide acceptance that it surpasses (i.e., kills) its competitors.

**L**

**lag**

Camera pickup's retention of an image after the camera has been moved, most common under low light levels. Comet tailing is a form of lag.

**lapel mic**

A small mic often clipped inside clothing or on a tie or lapel.

**lavalier**

A small mic that can be worn around the neck on a cord.

**LCD**

(Liquid Crystal Display) Commonly used in digital watches, camcorder viewscreens and laptop computer screens, LCD panels are light-weight and low-power display devices.

**Lilon**

(Lithium Ion) The most common battery type among new camcorders. More expensive, but has a higher capacity and fewer memory recharging problems.

**linear editing**

Tape-based VCR-to-VCR editing. Called linear because scenes are recorded in chronological order on the tape.

**lip sync**

Proper synchronization of video with audio -- lip movement with audible speech.

**long shot**

(LS) Camera view of a subject or scene from a distance, showing a broad perspective.

**LP**

(long play) Middle tape speed of a VHS VCR, accommodating four-hour recordings. [See EP, SP]

**LTC**

(longitudinal time code) Frame identification numbers encoded as audio signals and recorded lengthwise on the edge of a tape, typically on a linear audio track of VHS or S-VHS tape. (See time code, VITC).

**luminance**

Black-and-white portion of video signal, carries brightness information representing

picture contrast, light and dark qualities; frequently abbreviated as "Y."

**lux**

A metric unit of illumination equal to the light of a candle falling on a surface of one square meter. One lux equals 0.0929 foot-candle.

**M**

**macro**

Lens capable of extreme closeup focusing, useful for intimate views of small subjects.

**master**

Original recorded videotape footage; "edited master" implies original tape in its edited form.

**master fader**

The audio volume control that is located after all the input channel controls and after the submaster controls.

**matched dissolve**

Dissolve from one image to another that's similar in appearance or shot size.

**media player**

A program that plays back audio or video. Examples include Microsoft Windows Media Player, Apple's QuickTime Player, and RealPlayer.

**medium shot**

(MS) Defines any camera perspective between long shot and closeup, viewing the subject from a medium distance. For people, a medium shot usually includes the head and shoulders.

**memory effect**

Power-loss phenomenon alleged of NiCad -- camcorder batteries, attributed to precisely repetitive partial discharge followed by complete recharge, or long-term overcharge. Considered misnomer for "voltage depression" and "cell imbalance."

**mic**

(also "mike") short for microphone.

**MIDI**

(musical instrument digital interface) System of communication between digital electronic instruments allowing synchronization and distribution of musical information.

**mix**

[1:audio] Combining sound sources to achieve a desired program balance. Finished output may be mono, stereo or surround. [2:video] Combining video signals from two or more sources.

**model release**

Agreement to be signed by anyone appearing in a video work, protecting videomaker from right of privacy lawsuit. Specifies event, date, compensation provisions, and rights being waived.

**monitor**

[1:video] Television set without receiving circuitry, wired to camcorder or VCR for display of live or recorded video signals. Most standard TVs have dual-function

capability as monitor and receiver. [See receiver] [2:audio] Synonymous with speaker.

**monopod**

One-legged camera support. [See tripod]

**montage**

A sequence of shots assembled in juxtaposition to each other to communicate a particular idea or mood. Often bridged with cross-fades and set to music.

**mosaic**

Electronic special effect whereby individual pixels comprising an image are blown up into larger blocks -- a kind of checkerboard effect.

**MPEG**

(MPEG-1) A video compression standard set by the Moving Picture Experts Group. It involves changing only those elements of a video image that actually change from frame to frame and leaving everything else in the image the same.

**MPEG-2**

The highest quality digital video compression currently available. MPEG-2 is less blocky than MPEG-1 and is used in DVDs and DBS satellite TV systems.

**MPEG-4**

A recent data compression format that can get better quality out of a given amount of bandwidth. MPEG-4 can compress a feature film onto a CD-ROM disc with VHS quality.

**N**

**natural light**

Planetary illumination -- from the sun, the moon, stars -- whether indoors or out. Has higher color temperature than artificial light, and thus more bluish qualities. (See artificial light, color temperature)

**neutral-density filter**

(ND) Mounted at front of camcorder lens, reduces light intensity without affecting its color qualities. [See filter.]

**NiCad**

(nickel cadmium) Abbreviation coined and popularized by SAFT America for lightweight camcorder battery type designed to maintain power longer than traditional lead-acid batteries. Rare among new camcorders, supplanted by Li-Ion and NiMH.

**NiMH**

(nickel metal hydride) Battery technology similar to NiCad, but more environmentally friendly, with higher capacity and fewer memory recharging problems.

**NLE**

(nonlinear editor/editing) Hard drive-based editing system defined by its ability to randomly access and insert video in any order at any time. This is in contrast to linear, tape-to-tape editing which requires rewinding and fast forwarding to access material.

**noise**

Unwanted sound or static in an audio signal or unwanted electronic disturbance of snow in the video signal.

**noninterlaced video**

Process of scanning complete frames in one pass, painting every line on the screen,

yielding higher picture quality than that of interlaced video. Most computers produce a noninterlaced video signal; NTSC is interlaced. AKA progressive scan.

**nonlinear editing**

Digital random access editing that uses a hard drive instead of tape to store video. Random access allows easy arrangement of scenes in any order. It also eliminates the need for rewinding and allows for multiple dubs without generation loss.

**nonsynchronous sound**

Audio without precisely matching visuals. Usually recorded separately, includes wild sound, sound effects, or music incorporated in post-production. [See synchronous sound.]

**nose room**

The distance between the subject and the edge of the frame in the direction the subject is looking. Also called "look room."

**NTSC**

(National Television Standards Committee) U.S. television broadcasting specifications. NTSC refers to all video systems conforming to this 525-line 59.94-field-per-second signal standard. [See PAL, SECAM]

**O**

**Off-line**

Until recently, the low quality of computer video images limits the DTV computer to "off-line" work. That is, making the edit-point decisions (EDL) for use in a later "on-line" session, using the original tapes to assemble the edit master. Today's editing systems are capable of on-line quality output by themselves, relegating this term to history.

**OIS**

(optical image stabilization) A process of limiting shaky camera shots with mechanical movement of the optical system within a camcorder. [See EIS]

**omnidirectional**

A microphone that picks up sound from all directions.

**outtake**

Footage not to be included in final production.

**over-the-shoulder shot**

View of the primary subject with the back of another person's shoulder and head in the foreground. This shot is often used in interview situations.

**P**

**PAL**

(phase alternate line) 625-line 50-field-per-second television signal standard used in Europe and South America. Incompatible with NTSC. [See NTSC, SECAM]

**pan**

Horizontal camera pivot from a stationary position. Panning left makes the subject appear to move from left to right across the screen. Panning right makes the subject appear to move from right to left across the screen.

**PCM**

(pulse code modulation) A popular method of encoding digital audio. [See AFM]

**pedestal**

(verb) [See "boom (verb)."]

**phone plug**

Sturdy male connector compatible with audio accessories, particularly for insertion of microphone and headphone cables. Frequently referred to by their sizes, usually 1/4-inch and 1/8-inch. Not to be confused with phono plug.

**phono plug**

(RCA) Shrouded male connector used for audio and video connections. Frequently referred to as RCA plugs, they only come in one size. Not to be confused with phone plugs.

**pickup**

[1] A video camera's image sensing element, either CCD (charge coupled device) or MOS (metal oxide semiconductor); converts light to electrical energy. [See CCD] [2] A microphone's sound reception.

**pickup pattern**

Defines a microphone's response to sounds arriving from various directions or angles. [See omnidirectional, unidirectional.]

**PiP**

(picture in picture, p-in-p, pix in pix) Image from a second video source inset on a screen's main picture, the big and small pictures usually being interchangeable.

**playback**

Videotaped material viewed and heard as recorded, facilitated by camcorder or VCR.

**playback VCR**

Playback source of raw video footage (master or workprint) in basic player/recorder editing setup. [See recording VCR]

**point-of-view**

(POV) Shot taken from a subject's point of view enabling viewers to see what the subject sees.

**polarizing filter**

Mounted at the front of camcorder lens, thwarts undesirable glare and reflections. [See filter.]

**post production**

(post) Any video production activity following initial recording. Typically involves editing, addition of background music, voiceover, sound effects, titles, and/or various electronic visual effects. Results in completed production.

**posterization**

Electronic special effect transforming a normal video image into a collage of flattened single-colored areas, without graduations of color and brightness.

**POV**

(point of view) The apparent position of the observer in a shoot that defines the camera's position.

**preamp**

An electronic device that magnifies the low signal output of microphones and other transducers before the signal is sent to a mixing board or to other amplifiers.

**pre-roll**

[1] Slight backing-up function of camcorders and VCRs when preparing for linear tape-to-tape editing; ensures smooth, uninterrupted transitions between scenes.

**proc amp**

(processing amplifier) Video image processor that boosts video signal's luminance, chroma, and sync components to correct such problems as low light, weak color, or wrong tint.

**Progressive scan**

A method of displaying the horizontal video lines in computer displays and digital TV broadcasts. Each horizontal line is displayed in sequence (1, 2, 3, etc.), until the screen is filled; as opposed to interlaced (e.g. first fields of odd-numbered lines, then fields of even-numbered lines).

**props**

Short for "properties," objects used either in decorating a set (set props) or by talent (hand props).

**PZM**

(pressure zone microphone) Small, sensitive condenser mic, usually attached to a metal backing plate. Senses air pressure changes in tiny gap between mic element and plate. Trademark of Crown International. Generically, "boundary microphone" is preferred.

**Q****QuickTime**

Computer system software that defines a format for video and audio data, so different applications can open and play synchronized sound and movie files.

**R****rack focus**

Shifting focus between subjects in the background and those in the foreground, drawing a viewer's attention from subject to subject.

**RAID**

Acronym for Redundant Array of Independent Disks. Hard drives installed in multiples that are accessed as a single volume. RAID 0 systems (stripe sets) are common in higher-end video editing systems, as they allow for faster access to video. Other RAID configurations are used in some servers to keep important data accessible and protected, allowing access to data even after one of the hard drives crash.

**RAM**

(Random Access Memory) The short-term memory of a computer which temporarily holds information while your computer is on. Distinct from storage, which is more permanent and is held on hard disks or some other media, such as CD-ROM.

**raw footage**

Pre-edited footage, usually direct from the camcorder.

**RCA plug**

(Recording Corporation of America) A popular cable connector for home audio as well

as video components. The standard connection for direct audio/video inputs and outputs.

**RCTC**

(rewritable consumer time code) The time-code format used with 8mm and Hi8 formats.

**reaction shot**

A cutaway to someone showing a reaction to the primary action or subject.

**real time**

Occurring immediately, without delay for rendering. If a transition occurs in real time, there is no waiting; the computer creates the effect or transition on the fly, showing it immediately. Real-time previewing is different from real-time rendering.

**RealNetworks**

Developed the leading streaming technology for transmitting live video over the Internet using a variety of data compression techniques and works with IP and IP Multicast connections.

**RealPlayer**

A program developed by RealNetworks to play live and on-demand RealAudio and RealVideo files.

**real-time counter**

Tallying device that accounts for videotape playing/recording by measure of hours, minutes and seconds.

**RealVideo**

A streaming technology developed by RealNetworks for transmitting live video over the Internet. RealVideo uses a variety of data compression algorithms.

**recording VCR**

Recipient of raw video feed (master or workprint) and recorder of edited videotape in basic player/recorder editing setup. [See playback VCR]

**reflected light**

That which bounces off the illuminated subject. Light redirected by a reflector. (See incident light)

**reflector**

Lighting accessory helpful for bouncing light onto a subject. Often made of lightweight reflective material.

**remote**

Video shoot performed on location, outside a controlled studio environment.

**render**

The processing a computer undertakes when creating an applied effect, transition or composite.

**render time**

The time it takes an editing computer to composite source elements and commands into a single video file so the sequence, including titles and transition effects, can play in full motion.

**rendering**

(1) The process of applying effects to a project. (2) To convert digital video to a different format. In the context of DVDs, rendering is the conversion of video (usually DV, but sometimes MJPEG or a different format, if an analog capture card was used to

acquire the footage) to MPEG-2.

**resolution**

Amount of picture detail reproduced by a video system, influenced by a camera's pickup, lens, internal optics, recording medium and playback monitor. The more detail, the sharper and better defined the picture. [See horizontal resolution]

**Rewritable Consumer**

(RC) Time code sent through Control-L interface permitting extremely accurate edits. Each frame is assigned a unique address expressed in hours:minutes:seconds:frames.

**RF**

(radio frequency) Combination of audio and video signals coded as a channel number, necessary for television broadcasts as well as some closed-circuit distribution.

**RF converter**

Device that converts audio and video signals into a combined RF signal suitable for reception by a standard TV.

**RGB**

(red, green, blue) Video signal transmission system that differentiates and processes all color information in separate red, green and blue components--the primary color of light--for optimum image quality. Also defines type of color monitor.

**ringing**

Undesirable faint double screen image caused by signal reflection or improperly balanced video circuitry. "Ringing" appears as repeated image edges.

**RM**

(Real Media) A popular file format used for streaming video over the Internet.

**roll**

Text or graphics, usually credits, that move up or down the screen, typically from bottom to top.

**rough cut**

Preliminary edit of footage in the approximate sequence, length and content of finished program.

**rule of thirds**

Composition technique that places important subjects or objects on the lines, or at the cross points, in a tic-tac-toe pattern imagined over the viewfinder.

**S**

**S/N Ratio**

Relationship between signal strength and a medium's inherent noise. Video S/N indicates how grainy or snowy a picture will be, plus color accuracy; audio S/N specifies amount of background tape hiss present with low- or no-volume recordings.

**safe title area**

The recommended area that will produce legible titles on most TV screens; 80 percent of the visible area, measured from the center.

**scan converter**

Device that changes scan rate of a video signal, possibly converting it from

noninterlaced to interlaced mode. Allows computer graphics to be displayed on a standard video screen.

**scan line**

Result of television's swift scanning process which sweeps out a series of horizontal lines from left to right, then down a bit and left to right again. Complete NTSC picture consists of 525 scan lines per frame.

**scan rate**

Number of times a screen is "redrawn" per second. Computer displays operate at different scan rates than standard video.

**scene**

In the language of moving images, a sequence of related shots usually constituting action in one particular location. [See also: shot]

**scrim**

Lighting accessory made of wire mesh. Lessens intensity of light source without softening it. Half scrims and graduated scrims reduce illumination in more specific areas.

**script**

Text specifying content of a production or performance, used as a guide. May include character and setting profiles, production directives (audio, lighting, scenery, camera moves), as well as dialogue to be recited by talent. [See storyboard]

**SDI**

(Serial Digital Interface) Describes a video format that is a fully digital signal. Because of its fully digital nature, an SDI signal can survive any number of generational steps in production and broadcast and remain utterly free of extraneous noise artifacts.

**SECAM**

(sequential color and memory) 625-line 25-frame-per-second television signal standard used in France and the Soviet Republic. Incompatible with NTSC; PAL and SECAM are partially compatible. [See NTSC, PAL]

**SEG**

(special effects generator) Permits video signal mixing from two or more sources -- cameras, time-base correctors and character generators -- for dissolves, wipes and other transition effects.

**selective focus**

Technique of adjusting focus to emphasize the subject in a shot while making the remainder of the shot blur. Selective focus is useful for directing the viewer's attention. [See also: rack focus]

**sepia**

Brassy antique color effect characteristic of old photographs.

**shooting ratio**

Amount of raw footage recorded relative to the amount used in edited, finished program.

**shot**

Intentional, isolated camera views, which collectively comprise a scene. [See scene]

**shotgun**

A highly-directional microphone used for picking up sounds from a distance.

**signal-to-noise ratio**

(S/N) Relationship between signal strength and a medium's inherent noise. Video S/N indicates how grainy or snowy a picture will be, plus its color accuracy; audio S/N specifies amount of background tape hiss present with low- or no-volume recordings. Higher figures represent a cleaner signal. Usually cited in decibels (dB).

**Skylight**

(1A) or haze (UV) filter Mounted at front of camcorder lens, virtually clear glass absorbs ultraviolet light. Also excellent as constant lens protector. [See filter]

**SMPTE**

Time-code standard which addresses every frame on a videotape with a unique number (in hours, minutes, seconds, frames) to aid logging and editing. Format used for film, video and audio. Named for the Society of Motion Picture and Television Engineers, which sanctions standards for recording systems in North America.

**snake**

A connector box that contains a large number of microphone input receptacles.

**snoot**

Open-ended cylindrical funnel mounted on a light source to project a narrow, concentrated circle of illumination.

**snow**

Electronic picture interference; resembles scattered snow on the television screen. Synonymous with chroma and luma noise.

**solarization**

Electronic special effect distorting a video image's original colors, emphasizing some and de-emphasizing others for a "paint brush" effect. [See DVE]

**sound bite**

Any short recorded audio segment for use in an edited program -- usually a highlight taken from an interview.

**sound effects**

Contrived audio, usually prerecorded, incorporated with a video soundtrack to resemble a real occurrence. Blowing on a microphone, for example, might simulate wind to accompany hurricane images.

**soundtrack**

The audio portion of a video recording, often multifaceted with natural sound, voiceovers, background music, sound effects, etc.

**SP**

(standard play) Fastest tape speed of a VHS VCR, accommodating two-hour recordings. [See EP, LP]

**special effects**

F/X. Tricks and illusions -- electronic or on camera -- employed in film and video to define, distort, or defy reality.

**special effects generator**

(SEG) Video signal processor with vast, but varying, image manipulation capabilities involving patterns and placement as well as color and texture: mixing, multiplying, shrinking, strobing, wiping, dissolving, flipping, colorizing, etc.

**spotlight**

Radiates a well-defined directional beam of light, casting hard, distinct shadows. Best used to focus illumination on individual subjects, whereas floodlights blanket broader

areas.

**stabilizer**

Video signal processor used primarily for tape dubbing to eliminate picture jump and jitter, maintain stability.

**star**

Filter Mounted at front of camcorder lens, gives videotaped light sources a starburst effect. Generally available in four-, six-, and eight-point patterns. [See filter]

**stereo**

Sound emanating from two isolated sources, intended to simulate pattern of natural human hearing.

**stock shot**

Common footage -- city traffic, a rainbow -- conveniently accessed as needed. Similar to a "photo file" in the photography profession.

**storyboard**

Series of cartoon-like sketches illustrating key visual stages (shots, scenes) of planned production, accompanied by corresponding audio information. [See script]

**Streaming**

Playing sound or video in real time as it is downloaded over the internet as opposed to storing it in a local file first. Avoids download delay.

**strobe**

Digital variation of fixed-speed slow motion, with image action broken down into a series of still frames updated and replaced with new ones at rapid speed.

**Super VHS**

(S-VHS, S-VHS-C) Improved version of VHS and VHS-C videotape formats, characterized by separate carriers of chrominance and luminance information, yielding a sharper picture. [See VHS, VHS-C]

**superimposition**

(super) Titles, video or graphics appearing over an existing video picture, partially or completely hiding areas they cover.

**S-video**

Also known as Y/C video, signal type employed with Hi8 and S-VHS video formats. Transmits luminance (Y) and chrominance (C) portions separately via multiple wires (pins), thereby avoiding the NTSC encoding process and its inevitable picture-quality degradation.

**sweetening**

Post-production process of adding music and sound effects or otherwise enhancing the existing audio with filters and effects.

**swish pan**

Extremely rapid camera movement from left to right or right to left, appearing as image blur. Two such pans in the same direction -- one moving from, the other moving to a stationary shot -- edited together can effectively convey passage of time or change of location.

**switcher**

Simplified SEG, permits video signal mixing from two or more sources -- cameras, time base correctors, character generators -- for dissolves, wipes, and other clean transition effects.

**sync**

(synchronization) Horizontal and vertical timing signals or electronic pulses -- component of composite signal, supplied separately in RGB systems. Aligns video origination (live camera, videotape) and reproduction (monitor or receiver) sources.

**synchronous sound**

Audio recorded with images. When the mouth moves, the words come out.

**T****talent**

Generic term for the people assuming on-screen roles in a videotaping.

**tally light**

Automatic indicators (usually red) on a camera's front and within its viewfinder that signal recording in progress -- seen by both camera subject(s) and operator.

**telecine converter**

Imaging device used in conjunction with a movie projector and camcorder to transfer film images to videotape.

**telephoto**

Camera lens with long focal length and narrow horizontal field of view. Opposite of wide-angle, captures magnified, close-up images from considerable distance.

**TelePrompTer**

(prompter) Mechanical device that projects and advances text on mirror directly in front of camera's lens, allowing talent to read their lines while appearing to maintain eye contact with viewers.

**test pattern**

Any of various combinations of converging lines, alignment marks, and gray scales appearing on screen to aid in video equipment adjustment for picture alignment, registration, and contrast. Often viewed on broadcast television in off-air hours. [See color bars.]

**three-point lighting**

Basic lighting approach employing key, fill and back lights to illuminate subject with sense of depth and texture. Strategic placement imitates natural outdoor lighting environment, avoids flat lighting. (See back light, fill light, key light)

**three-quarter-inch**

(U-matic) An analog video format utilizing 3/4" tape. Very popular in professional, industrial and broadcast environments in the past, though beginning to be supplanted by digital formats.

**three-shot**

Camera view including three subjects.

**three-to-one rule**

A microphone placement principle that states if two mics must be side by side, there should be three times the distance between them that there is between the mics and the people using them.

**tilt**

Vertical camcorder pivot ("tilt up" or "tilt down") on a single axis, as on a tripod. Tilting up makes the subject appear to move from the top to the bottom of the screen. Tilting

down makes the subject appear to move from the bottom to the top of the screen.

**time base corrector**

(TBC) Electronic device that corrects timing inconsistencies in a videotape recorder's playback, stabilizing the image for optimum quality. Also synchronizes video sources, allowing image mixing. [See sync]

**time code**

Synchronization system, like a clock recorded on your videotape, assigning a corresponding hours, minutes, seconds, and frame-number designation to each frame. Expedites indexing convenience and editing precision. [See SMPTE.]

**time-lapse recording**

Periodically videotaping a minimal number of frames over long durations of actual time. Upon playback, slow processes such as a flower blooming may be viewed in rapid motion.

**timeline editing**

A computer-based method of editing, in which bars proportional to the length of the clip represent video and audio clips are represented on a computer screen.

**titling**

Process or result of incorporating on-screen text as credits, captions or any other alphanumeric communication to video viewers.

**tracking**

Lateral camcorder movement that parallels a moving subject. In the classic tracking move the camcorder maintains its distance from the subject.

**transcode**

To convert analog video to a digital format, or vice-versa.

**tripod**

Three-legged camera mount offering stability and camera placement/movement consistency. Most are lightweight, used for remote recording. [See monopod]

**turnkey DVD authoring system**

Any computer system designed to author (and usually burn) DVDs right out of the box, needing only trivial changes in its configuration.

**turnkey nonlinear editing system**

Any computer system designed to edit video right out of the box, needing only trivial changes in its configuration.

**turnkey system**

Any computer system which is considered ready-to-use right out of the box, needing only trivial changes in its configuration.

**two-shot**

Camera view including two subjects, often used in interview situations.

**U**

**U-matic**

An analog video format utilizing 3/4" tape. Very popular in professional, industrial and broadcast environments in the past, though beginning to be supplanted by digital formats.

**umbrella**

Lighting accessory available in various sizes usually made of textured gold or silver fabric. Facilitates soft, shadowless illumination by reflecting light onto a scene.

**unbalanced line**

Audio cables that have two wires: one for positive and one for both negative and ground.

**unidirectional**

Highly selective microphone pickup pattern, rejects sound coming from behind while absorbing that from in front. [See bidirectional, omnidirectional.]

**V**

**variable bit rate (VBR)**

A way of coding video to maximize image quality over a connection's available bandwidth, usually provided by more recent codecs.

**VCR**

(videocassette recorder) Multifunction machine intended primarily for recording and playback of videotape stored in cassettes.

**vectorscope**

Electronic testing device that measures a video signal's chrominance performance, plotting qualities in a compass-like graphic display.

**vertical interval time code**

(VITC) Synchronization signals recorded as an invisible component of the video signal, accessed for editing precision. [See time code]

**VHS**

(video home system) Predominant half-inch videotape format developed by Matsushita and licensed by JVC.

**VHS-C**

(VHS compact) Scaled-down version of VHS using miniature cassettes compatible with full-size VHS equipment through use of adapter. [See Super VHS]

**video card**

The PC card that controls the computer's monitor display. Don't confuse the computer's video (VGA, SVGA, Mac monitor and so on) which is non-interlaced, with NTSC video. PC cards for DTV are also called capture, overlay or compression cards. Most do not generate NTSC video output.

**video prompter**

A mechanical device that projects and advances text on a one-way mirror directly in front of a camera lens, allowing talent to read lines while appearing to maintain eye contact with viewers.

**videocassette recorder**

(VCR) Multifunction machine intended primarily for recording and playback of videotape stored in cassettes.

**vignette**

Visual special effect whereby viewers see images through a perceived keyhole, heart shape, diamond, etc. In low-budget form, vignettes are achieved by aiming camera through a cutout of a desired vignette.

**vignetting**

Undesirable darkening at the corners of a picture, as if viewer's peering through a telescope, due to improper matching of lens to camera -- pickup's scope exceeds lens size.

### **VITC**

(vertical interval time code) Synchronization signal recorded as an invisible component of the video signal, accessed for editing precision. [See LTC]

### **VOD**

Abbreviation for Video on Demand. Usually only heard in the context of delivering full-frame, full-motion video to a television; since most video on the Internet is provided on-demand.

### **voiceover**

(VO) Audio from an unseen narrator accompanying video, heard above background sound or music. Typically applied to edited visuals during post-production.

## **W**

### **waveform monitor**

Specialized oscilloscope testing device providing a graphic display of a video signal's strength. Plus, like a sophisticated light meter, aids in precise setting of picture's maximum brightness level for optimum contrast.

### **WebCam**

Abbreviation for Web Camera. A small camera connected to a computer, usually through a USB port. Webcams usually produce small, progressive-scanned images.

### **whip pan**

(swish pan) Extremely rapid pan that creates a blur on the screen. Two such pans in the same direction, edited together -- one moving from, the other moving toward a stationary shot -- can convey the passage of time or a change of location.

### **white balance**

Electronic adjustment of camcorder to retain the truest colors of a recorded image by making white objects in the scene appear white in the camera.

### **wide-angle**

Camcorder lens with short focal length and broad horizontal field of view. Opposite of telephoto, supports viewer perspective and tends to reinforce perception of depth.

### **wild sound**

Nonsynchronous audio recorded independent of picture ie. rain on roof, five o'clock whistle -- often captured with separate audio recorder. [See nonsynchronous sound]

### **windscreen**

Sponge-like microphone shield, thwarts undesirable noise from wind and rapid mic movement.

### **wipe**

Transition from one shot to another, where a moving line or pattern reveals the new shot. In it's simplest form it simulates a window shade being drawn.

### **wireless mic**

A microphone with a self-contained, built-in miniature FM transmitter that can send the audio signal several hundred feet, eliminating the need for mic cables.

### **workprint**

Copy of a master videotape used for edit planning and rough cut without excessively wearing or otherwise jeopardizing safekeeping of original material. Also called "working master."

**wow and flutter**

Sound distortions consisting of a slow rise and fall of pitch, caused by speed variations in audio/video playback system.

**X**

**XLR**

(ground-left-right) Three-pin plug for three-conductor "balanced" audio cable, employed with high-quality microphones, mixers and other audio equipment.

**Y**

**Y**

Symbol for luminance, or brightness, portion of a video signal; the complete color video signal consists of R,G,B and Y.

**Y/C**

Video signal type (also known as S-video) employed with Hi8 and S-VHS video formats and analog output -on digital camcorders. Transmits luminance (Y) and chrominance (C) portions separately via multiple wires, thereby avoiding picture quality degradation.

**YUV**

(y=luminance, u=B-Y or blue and v=R-Y or red) Video signal used to compose a component NTSC or PAL signal. [See RGB]

**Z**

**zoom**

Variance of focal length, bringing subject into and out of close-up range. Lens capability permits change from wide-angle to telephoto, or vice versa, in one continuous move. "Zoom in" and "zoom out" are common terms.

**zoom**

(verb) Vary the focal length of a lens from wide angle to telephoto or vice versa, to enlarge or shrink the subjects and show more or less space around them in the frame.

**zoom ratio**

Range of a lens' focal length, from most "zoomed in" field of view to most "zoomed out." Expressed as ratio: 6:1, for example, implies that the same lens from the same distance can make the same image appear six-times closer. [See focal length, zoom]