Zoom Culture

Z-School Glossary

2.21:1 Aspect Ratio
>The aspect ratio of Cinemascope, an MPEG2 standard which is so wide that to be displayed completely on a standard TV monitor, it must be letter-boxed.

3:2 Pulldown
>Film is generally shot at 24 frames per second, and NTSC video runs at roughly 30 frames per second (29.97). In film to video transfers using a telecine, some frames of film are transferred to more than one frame of video – commonly every four frames of film is transferred to five frames of video, creating six additional frames per second, bringing us to thirty. This process can cause problems in compressed video.

4:1:1 Color
>The moderately compressed color subsampling of miniDV and some of the other digital formats. The chrominance is sampled one quarter as often as the luminance.

4:2:0 Color
>The video color subsampling standard for MPEG. Similar to 4:1:1.

4:3 Aspect Ratio
>The common, non-widescreen display aspect ratio of standard televisions. 320X240 is a 4:3 frame size. Also expressed as 1.33:1 (Academy ratio).

4:4:4 Color
>Uncompressed, non-subsampled video color.

8-bit
>For digital stills and video, this is a measure of color depth and refers to images comprised of 256 possible colors. 8-bit images can be handled efficiently by most computers, but are not usually photo-realistic, since the human eye is able to distinguish approximately 12-14 million distinct colors and shades. An 8-bit video display setting on a monitor is often referred to as VGA. 8-bit audio is highly compressed, and is usually contrasted to 16-bit, the sampling rate for most CD-quality sound.

16:9 Aspect Ratio
>Widescreen standard video display aspect ratio which must be letterboxed (with black at top and bottom) for display on standard 4:3 aspect television monitors. The DVD-video standard.

16-bit
>For digital images—refers to images comprised of roughly 65,000 color combinations, which in some instances can approach photo-realistic quality. A 16-bit video display setting on a monitor is often referred to as "high color." For audio, 16-bit is the sampling rate for CD-quality sound.

24-bit

Refers to images comprised of 16.7 million possible color combinations. A 24-bit video display setting on a monitor is often referred to as "Truecolor."

28.8K

Refers to 28.8 kilobits per second, or the data rate of many dial-up modems. Currently, 28.8 is the lowest common denominator of Internet connection speeds. To reach the widest audience, web sites need to work effectively over this type of connection. Video can stream over 28.8kb/s connections, but it tends to be jerky and full of artifacts.

56K

Refers to 56kilobits per second, the data rate of the next generation of dial-up modems after 28.8. Video compressed for 56 kb/s connections looks better than 28.8 video, but falls far short of the quality possible over more recent connections such as ADSL.

Action

That which takes place in front of the camera during the shooting of a scene. Also a director's command to cue the actors.

Additional Camera (B Camera)

An additional camera and operator used to capture additional footage of complex sequences such as stunts, action, or effects, or imagery peripheral to the main narrative of the piece but used in setting place and tone (b-roll).

Additional Photography

The re-shooting of scenes which, as originally filmed proved problematic for some reason. This can be expensive and difficult to co-ordinate, especially when actors must be recalled (and they must look the same, etc.).

ADSL

Asynchronous Digital Subscriber Line. An emerging standard for connecting to the Internet that allows for very high rates of data transfer.

Advance

The distance in frames between the optical or magnetic sound from the corresponding image on a composite print.

Alpha Channel

A channel used to store additional information about an image besides color—usually transparency information. An image can contain more than one alpha channel, but each channel requires an additional 8 bits of information. Thus, a Truecolor (24-bit) image with an alpha channel would be a total of 32 bits.

Analog-To-Digital Converter

A chip found in capture cards which converts analog video and audio signals to the digital signals which are necessary for manipulation and storage in computer environments.

Animation

A variant of time-lapse photography wherein the illusion of movement is created using inanimate objects -- artwork, cells, cutouts, puppets, or clay-like mediums. The majority of studio animation is now computer generated.

Anamorphic

Lenses and optical systems used for widescreen aspect ratios which have different magnifications in the vertical and horizontal dimensions of the image, and which squeeze the width of the image being shot, and require complementary lenses for projection which unsqueeze the image for a normal appearance.

Answer Print

A print returned from a film laboratory, printed from negative A and B rolls, often with optical soundtrack, for filmmaker evaluation of negative cutting accuracy, timing, and other considerations.

Aperture

A measure of the width of the opening which permits light to enter a camera through the lens. Wider apertures (lower numbers) let in more light, and create less depth of field. Narrower apertures (higher numbers) let in less light, and create greater depth of field.

Art Department

The production department responsible for how a project looks (sans camera and lighting considerations). The art department designs and builds the sets, and furnishes them with the décor and properties called for by the script.

Art Director

The art department member who, on big features, oversees the crew of specialists who builds the sets. On smaller productions, they may be art department top dog, and assume many more responsibilities, acting as production designer, draftsman, etc.

Artifact

A (generally) unwanted image defect caused by the limitations or malfunctioning of equipment or introduced through shooter error. It can also be introduced by compression or digitization.

ASF (Active Streaming Format)

A streaming video format (and file extension—.asf) developed by Microsoft for use with Windows Media Player.

Aspect Ratio

The ratio of the proportions of the frame of an image which determines the shape of it's rectangle. Arrived at by dividing the width of the frame by its height.

Assembly

In an assembly, the first stage in editing, the scenes and sequences of a project are "assembled" or put together into approximately the right order or continuity as they appear in the script.

Assistant Director (AD)

The person most likely to shout on a set, the AD is the assistant to the director responsible for supervising the production crew, and coordinating the many factors involved in keeping the production on schedule. The AD acts as a liaison with suppliers of services, and makes sure that actors, crew and equipment are where they need to be on time.

Associate Producer
On big-budget projects, an associate producer may do much of the logistics and legwork for a producer.

Automatic Dialogue Replacement (ADR, Looping)
The re-recording of actor's dialogue in a controlled studio environment to replace that which has proved unusable, possibly because the original recording environment was acoustically imperfect or had too much background noise. Actors watch themselves projected on a screen, and try to "lip sync" their new dialogue with the original picture. Other possible uses include changing the tone or inflection of a line, or the replacement of one language with another.

AVI
Stands for Audio-Video Interleaved. A video format (and file extension—.avi) developed by Microsoft for use on Windows. Though they can be compressed, AVI's typically are high-quality files best suited to the editing environment. For use on the Internet, AVI's usually need to be compressed further by a program specifically geared toward Internet delivery, such as the RealProducer.

B-Roll
Footage shot that is likely peripheral to the overall narrative of the project, but that can be used to set time, place, or tone, or capture detail. Very often shot MOS (without sound), or with the knowledge that sound acquired is incidental or unimportant. Often shot by or with a second unit camera.

Backlot
The large "back lot" of a studio's property where sets can be constructed and filmed with a degree of control absent on actual locations.

Bandwidth
A measure of the amount of data that can be transmitted in a unit of time over a network. Bandwidth can be compared to a pipe – thicker pipes allow greater volumes of data to pass through in the same space of time than thinner pipes. Bandwidth is a function of the physical infrastructure of a network.

Barndoors
Hinged metal doors mounted on a lighting instrument, which may be adjusted to keep the light it, produces from reaching an area where it isn't wanted.

Batch Capture
The en masse capture of a group of video clips that have been logged on a batch capture list. In order for batch capture to be possible, the timecode on a tape must be continuous and unbroken.

Batch Compression

A means of compressing two or more clips or projects at once to avoid manually starting them.

Batch List
A list of specific video clips to be captured or compressed en masse, with timecode in and out points and other information commonly included.

Batch Log File
A text file report of the results of a compression process, including error messages regarding problems. Not available with all systems.

Best Boy
Whether male or female, a best boy, or second electric, is a chief assistant lighting electrician who works with the gaffer.

Bitmap
Refers generally to a pixel-based (as opposed to Vector-based) image. Within the context of Microsoft Windows, a bitmap is an uncompressed image with the extension .bmp. Since they are uncompressed, bitmaps are excellent source material for image editing programs but are not effective on the Web.

Bit Part
A small role for an actor, usually non-speaking, often called a walk-on. If the actor is famous, it may be called a "cameo."

Bit-Rate
A concept central to video compression and streaming. The bit-rate of a streaming video determines the types of Internet connections over which the file will be accessible. Thus, a video encoded at a bit-rate of 50 kilobits per second will be viewable over 56kb/s modems, but not over 28.8 kb/s connections.

Blocking
The act of working out the details of actor placement, action, and camera angle, etc., before rolling cameras.

Body Double
A person whose body has desirable attributes and is photographed in close-up, the footage of which is generally edited in to provide the illusion that it is one of the lead player's bodies.

Boom, Camera
Camera support mechanisms that may be mounted to a dolly to provide up and down movement of the camera.

Boom, Microphone (Boom Mic, Boom, Fishpole)
A lightweight, expandable pole used to support and direct the microphone over a set, just out of camera range, generally to pick up the sound of dialogue.

Boom Operator
The member of the sound crew responsible for holding and adjusting the microphone boom or fishpole during production as directed by the sound recordist or mixer.

Bottlenecks

Points on the network at which data transfer rates slow because of inadequate routers, switches, cables, or other equipment. Because of the tremendous amount of data they involve, video and audio can be especially prone to bottlenecking. The slowed data transfer rates associated with bottlenecking are sometimes referred to as network congestion.

Breakdown (Breakdown Script)

A breakdown is a detailed list of everyone and everything required on set during any given production day. An organizational aid without which it is doubtful the production of a feature film would be possible.

Broadcast

Refers to the delivery of media to a wide audience. Media can be broadcast via traditional mediums like television, or new ones like the Internet.

Broadcast Quality

A term that causes many misunderstandings is "broadcast quality." This is actually a reference to the set of technical parameters or requirements for the video signal set by engineers, and not the perceived visual quality of the image.

Byte

One of the basic units for measuring digital information, especially relevant to understanding storage capacity on computer disks. 8 bits comprise a byte. Roughly 1000 bytes equals one kilobyte. 1000 kilobytes is one megabyte or meg. 1000 megabytes is a gigabyte.

Cable Modem

A device that allows computer data to be transferred through the cable wire common in most households. Cable modems allow for fast transfer rates in comparison to traditional (28.8, 56k, and even ISDN) modems.

Call Sheet

A list of the actors needed for specific scenes and when they need to be on set. Some call sheets also have directions to the shooting location.

Camera Angle

The angle, relative to the subject, from which the camera "sees" a scene. A "high angle" shot sees a scene from above the eye level of the subject. A "low angle" shot sees the scene from below the eye level of the subject. A "wide angle" shot sees the scene in a very broad field of view.

Camera Operator (Second Cameraman)

This member of the camera crew sets the camera controls and stops and starts the camera. On smaller productions or by preference, the Director of Photography may also perform this role.

Capture

The process of bringing media (video, audio) into a computer-based environment for editing and other manipulation.

Capture Card
> The computer hardware that allows you to record video to your hard drive. Some capture cards will digitize an analog signal; most incorporate a compression scheme to reduce the amount of data in native video, reducing file sizes.

Cast
> A collective term for the actors appearing in a film or video project.

Casting
> The process of finding, auditioning, and hiring the actors for a specific project.

CCD (Charge Coupled Device)
> The light-sensitive computer chip(s) in a video camera upon which the light passing through the lens is focused. A grid of thousands or even millions of pixels on the surface of the CCD register the strength of the light hitting each one many times a second, processes the information, and sends the information on through the system.

Cel
> A (traditionally) hand drawn or painted page of an animation sequence, typically made of a transparent material to provide for layering or compositing.

Change Pages
> Last minute edit additions to the pages of a script in production, typically a different color for each revision to avoid confusion. These are distributed to the actors and different departments.

Change-Over Marks
> The marks in the upper right hand corner of the frame, often oval in shape, which appear at the end of each reel of film projected (except the last), which provide a cue to the projectionist that a reel change is imminent. This allows a fluid change from one projector to another. At most commercial theaters today, all the reels are built onto a large platter, making changeover marks unnecessary.

Chrominance
> The color component of the video image.

CIF (Common Intermediate Format)
> Refers to a video image that is 320x240 pixels in size—4 times as large as the "postage stamp" size video common in the early days of the web (160x120 pixels), but 1/4 the size of videocassette quality video (640x480 pixels). CIF is the emerging standard for delivery via broadband.

Cinch Marks
> Scratches on a film print caused by cinching or pulling on the film on a reel or core so that it slides against itself. These scratches characteristically run parallel to the edges of the film.

Cinematographer
> A cameraperson with proficiency if not mastery of image-making tools and techniques, including camera operation, composition, filter use, and lighting concepts and design.

Used more often when film is the image-recording medium. It is perhaps best to use the term "videographer" to describe someone with the same level of competency in capturing electronic (video) images. A Director of Photography is the chief Cinematographer at the top of the camera department hierarchy on a large project.

Cinepak
A video compression codec developed by Apple for use in QuickTime movies and often used for web-based delivery. Though Cinepak can create highly compressed files, it sometimes results in annoying artifacts.

Claymation
Animation using clay or some other moldable medium for the construction of models to be photographed.

Close Captioned
A system for displaying dialogue and other pertinent information as text on-screen for deaf or hard-of-hearing viewers.

Close Shot
A close shot of a person covers from about the head to the waist.

Close-up (CU)
A close-up of a person shows from just above the head to roughly mid-torso. In a two-button close-up, the bottom of the frame rests on the second button (from the top) of a person's shirt (or where it would be if they were wearing a shirt with buttons). A big close-up is tightly composed as well, and may contain only the face of an actor. See also Extreme Close-up.

CMYK
Cyan, Magenta, Yellow, and Black. A color space based on additive or reflective colors. Used for defining color values in print-based images, CMYK is contrasted to the RGB (Red, Green, Blue) color space, which is based on color subtraction such as results from shining white light through a colored medium like a slide.

Codec
Compressor/ Decompressor. A mathematical system (algorithm) for compressing (encoding) and decompressing (playing back) a video or audio file. Codecs eliminate redundant data from audio and video so file sizes can be reduced. Codecs can be hardware or software-based—or can utilize both. Hardware Codecs are often more efficient, but the trade-off is that not all users will have the special hardware needed to play back the file.

Co-Producer
A project producer who shares responsibility for the completion of the work.

Color Consultant
A consultant with intimate knowledge of currently available film stocks and developing practices who provides technical advice to filmmakers and color timers on how to achieve specific looks in the final product.

Color Depth

Refers to the number of possible color combinations for an image. It is a function of the bit depth or bit resolution of the image (see 8-bit, 16-bit, and 24-bit).

Color Space
A scientific model for understanding color and color combinations. The two main color models are CMYK (for print-based images) and RGB (for transparent media such as film, television, and computer monitors).

Color Timing
The process of adjusting a final film print (by a color timer) to achieve color and exposure consistency from one shot to the next, overcoming inconsistencies incurred during production.

Colorization
The controversial and unnecessary process whereby black and white films are digitally altered to add (usually awkwardly) color.

Composer
A composer is the musician who creates and provides the musical score for a project (in contrast to the use of pre-recorded songs), often during post-production so that the imagery provides a source of inspiration.

Composite Print
A film print with both image and sound reproduction elements (either optical or magnetic) on it.

Compositing
The combining or layering of separate images or portions of images. See digital compositing.

Composition
In visual terms, the angle and arrangement of key elements within the film or video frame.

Compression
The process of reducing the size of a media file by eliminating "unnecessary" data. Higher compression means that the compression utility (usually a software program or a combination of hardware and software) defines greater amounts of data (such as larger areas of an image) as redundant—but at certain points the human eye will register the missing information as quality loss. The trade-off is that highly compressed images can be delivered more efficiently over a network.

Compressor
A software application or a hardware / software combination used for reducing media file sizes—usually so they can be transmitted more efficiently over a network.

Condenser Microphone
A microphone that uses dispersed magnetic particles from a charged diaphragm to create an analog signal. Must generally be used with power supplies, and tend to be more fragile, sensitive, and expensive than dynamic mics.

Construction Coordinator/Foreman
> An art department crew member who supervises the conversion of the drawings and blueprints of the Art Director and Production Designer into physical sets while staying within budget.

Continuity
> A reference to the appearance of consistency and the logical progression of actions and scenes in a motion picture. If an actor is wearing a watch in one scene, and in the next is not, and there is no apparent motivation for this change, we call it a discontinuity or a continuity error.

Continuity Report
> A detailed list aimed at cutting down on continuity errors during the production of a project. Camera settings, environmental conditions, all props present, and actor movements are among the items logged for each take. Often times, the person keeping this record will also take video or Polaroid photos as a quick reference should one be needed.

CPU-Intensive
> Usually said of applications that require a tremendous amount of processing power, such as 3D modeling programs or video encoding applications. Using a CPU-intensive program means that it is more difficult to multi-task (instruct your computer to perform two or more operations at once).

Costume Designer
> The production crew member who creates (designs) the costumes for a project.

Costumer
> The member of the wardrobe department who handles the costumes worn in a film, and may craft costumes for special applications (seamstress).

Craft Service
> The person(s) responsible for providing cast and crew members with snacks between meals. The craft service table is a very popular spot during productions.

Crawls or Creepers (Titles)
> The titles that roll up from the bottom of the screen to the top, usually at the end of a feature film.

Cut
> 1. A command given by the Director when she feels the current take has played itself out. 2. Script notation calling for a change in camera placement or angle, location, or time, i.e. "Cut to . . ." 3. The simplest editing transition, wherein one shot simply ends and another begins without any other transitioning device 4. An edit of the project, i.e. "a rough cut."

Dailies (Rushes)
> On large feature films, positive prints of footage shot may be returned from the film lab the next day (or even by the evening of the same day) so that the Producer, Director and other key personnel can screen them to be certain that filming is going as

intended. This way errors are caught quickly, keeping the filmmakers from having to return to a location later, when it is more costly to do so.

Data Rate
An attribute assigned to a media file by a compression utility. It is a measure of the amount of digital information transmitted in a given unit of time—usually a second. Thus, a video could be encoded to play back at a rate of 500 kb/s. The data rate set for a file is usually influenced by the limitations of the target delivery medium. CD's, for instance, generally have a maximum transfer rate of 300 kb/s.

Data Rate Limiting
A function of some media editing applications that allows you to ensure even data transfer rates by placing a ceiling on the data rate for a media file.

Data Rate Spiking
Media files—especially uncompressed ones—generally have uneven data rates in that some areas of the file are more complex and require more bytes of digital storage. This means that processor needs to work harder to play back those areas—and sometimes can't keep up. These denser areas of digital information that sometimes hamper performance are called data rate spikes.

Decode
Using a compression algorithm to play back a compressed video or audio file.

Deinterlace
The process undertaken to remove the artifacts associated with the two fields per frame of interlaced video, which makes compression difficult, by removing every other horizontal line.

Delta Frames (Difference Frames)
In QuickTime lingo, the frames which contain only the information which has changed from the previous frame, an aspect of codecs using temporal compression, which helps keep file sizes at a minimum. See Interframe.

Denouement
The conclusion of a movie, post-climax, wherein the narrative is finished, and issues affecting a character may be resolved.

Depth of Field
A measure of the depth of the zone in which objects in front of the camera will be acceptably in focus.

Desk Top Video
A general term for the process of using a computer to create videos.

Dialogue Coach
A specialist who helps an actor mimic a regional accent, specific pronunciations, or some other idiosyncrasy of speech.

Dialogue Editor
A sound editor responsible for editing dialogue.

Dial-Up Modem
> Usually refers to 28.8 and 56k modems, which require that a user dial in through a phone line to a local Internet Service Provider in order to connect to the Internet.

Diffusion
> Materials placed in front of (or clipped onto) lighting instruments to soften the quality of or decrease the light they cast. Usually made of thin fiberglass or translucent plastic sheeting.

Digital Compositing
> The technique of digitally combining or layering separate images (in computer editing environments), in contrast to optical printing, whereby separate images are combined using photographic processes (re-photography).

Digital Video (DV)
> Well established but newer video formats (of which there are several) in which the audio and picture information is recorded digitally. The most practical of the consumer variants is miniDV.

Digitizing
> The process of converting analog source media (like the signal recorded on videotapes), into a digital format.

DVD (Digital Video Disk)
> An emerging medium for storing large amounts of digital data—most notably movies encoded using MPEG-2 compression (a CODEC designed especially for use with DVD's). DVD's can hold several gigabytes on a single disc. Most CD's by contrast can only hold 600 megabytes each.

DVD-RAM
> Refers to writable DVD disks. Analogous to CD-R and CD-RW, but with several times the storage capacity of these older formats. DVD-RAM disks require special drives capable of writing onto blank DVD disks. Recently, the price for some DVD-RAM drives dropped below $1,000 for the first time.

DVD-ROM
> A drive capable of reading DVD disks. DVD-ROM drives are usually backward-compatible, which means that they are also capable of reading CD-ROM's and audio CD's.

DVD-Video
> A standard that combines DVD disks, MPEG-2 video compression, and any of a number of high-quality audio formats to create a movie that is stored and played back on computers and on DVD players designed for home entertainment centers.

Dynamic Microphone
> A microphone that uses a vibration-sensitive diaphragm that moves a metal ribbon past magnetic polarities to produce an analog signal. Most are rugged and need no power supply.

Direct Draw Overlay

A feature of most new 3D graphics cards which allows full-screen and full-motion video viewing on computer monitors while editing, reducing the need for an external video monitor.

Director

The Director is responsible for interpreting and translating the shooting script, and directing the actors. The Director works closely with the DP to get the visual qualities and character for the project desired by the producer.

Director of Photography (DP, Lighting Cameraman, First Cameraman, Cinematographer)

The DP, in consultation with the director, decides on a film stock, composes and plans shots, camera movements, and the lighting scheme.

Dissolve

An optical or digital transition between two shots in a project in which the second shot gradually begins to appear while the first shot simultaneously gradually disappears. Also called a lap (overlap) dissolve.

Documentary

A non-fiction film or video in which real persons or events are the subjects. There are many different schools of thought on documentary production, and many different types of documentary. For some, the producers try to minimize any influence they or the presence of the cameras may have over their subject.

Dolly

A wheeled camera platform used for physically moving the camera about a set while filming or taping (making dolly shots).

Dolly Grip

The crew person who pushes or pulls the dolly during a take.

Dolly Shot

The physical movement of the camera, on a wheeled platform (dolly) closer to or farther away from the subject photographed. If the dolly moves parallel to or with the subject, it is called trucking or crabbing.

Dolly Tracks

The straight or curved metal rails along which a dolly is rolled, to insure uniformity of movement.

Dope Sheet (Camera Report)

One of the important record-keeping functions of the camera department is the accurate logging of information pertaining to the shots on a reel of exposed film.

Download

To move a digital file (such as a media file) from a server where it is stored to a local system for viewing or editing.

Draftsman

Whether male or female, the Draftsman creates the floor plans and blueprints for use as a guide in building the sets.

Driver

The crew person who drives equipment or passengers between shooting locations.

Dubbing

1. The copying of audio or video media from tape to tape. 2. The process of combining multiple sound elements. 3. Automatic dialogue replacement of a foreign language with a new one as seen in many Kung Fu films (overdubbing).

Dutch Angle (Canted Angle)

A shot that has been set-up intentionally tilted on the horizontal plane, so that horizontal elements in the environment do not line up parallel with the top and bottom of the frame.

Edge Blanking (Overscan, Edge Noise)

The video signal contains black "edges" which fall outside the area seen on a television monitor (unless it is set to overscan). Some of this area is generally retained when video is captured, potentially necessitating its removal by cropping before delivery over the web.

Edge Numbers

The numbers applied to the edge of a roll of film to make identification of individual frames possible.

Edit Decision List

The list of edit in and out points, transitions, titles and effects for a digital video project – generated by the editing software itself.

Editing

1. The succession of shots and transitions as they appear in the finished product. 2. The act of assembling the various shots or clips of raw material by an editor into a coherent whole as dictated by the script or some predetermined editing concept.

Editor

The person responsible for assembling the individual shots or scenes of a film or video into a coherent whole, whether working from a shooting script or on a documentary. Editors work to bring a project from the assembly stage, through the rough cut and finally to a fine cut.
Some editors work alone, assuming final responsibility for the shaping of the piece, others assume more of a technician role with conceptual supervision.

Electret Condenser Microphone

A microphone built around a permanently charged electret capacitor. These mics are frequently inexpensive, may be quite small, and may not require power supplies.

Electrical Department

The Gaffer, Best Boy, and a staff of lighting electricians who place lights as directed by the Director of Photography. In addition to lighting placement, they also run cabling, re-

lamp and otherwise maintain lights, and must find the optimal way to get power to the lighting instruments.

Electrician
A lighting electrician. The Gaffer and Best Boy are the chief lighting electricians, who supervise a crew of others.

Embed Tag
An HTML tag used to place a media file (such as an audio, video, or Flash file) into a web page. The embed tag defines an area on the page in which the media file will appear if it involves graphic elements, helps the browser understand what type of file it is, and specifies other information as well, such as whether the file will play automatically when the page loads. Embedded media are contrasted to media controlled through a separate player, such as when the RealPlayer pops up over your web browser to display a video.

Emulsion
The thin layer of the film stock composed of light-sensitive silver halide crystals suspended in a gelatin carrier medium, which records the image.

End Credits (End Titles, Tail Credits)
The more lengthy titles at the end of a project, wherein every person who played a role in the production is credited.

Encoding
The process of compressing a media file for a specific purpose, such as streaming on the Web, One can encode a file that is in analog form (such as a VHS tape) or one that is already digital (such as the signal on a Mini-DV tape).

Establishing shot
Relatively long or wide shots which establish the location or environment of a scene.

Ethernet
A technology that forms the backbone of high-speed Local Area Networks (LANs). The term is associated with the 10Base-T twisted pair cabling (often colored bright yellow or blue) that one connects from a port in the wall to a computer. Ethernet lines provide transmission speeds of up to 10 Mb/s.

Executive Producer
Typically removed from the technical and organizational issues of the project, but still responsible for its success, and may deal with business and legal issues. Often a famous or influential person who lends their clout to a film or video project.

Exterior(s) (EXT.)
Scenes shot outdoors. Exteriors may actually be shot outside on location, or may be simulated inside a studio, for the utmost in control (no dealing with weather, aircraft sounds, etc.). Even when filmed outdoors, the sun may be blocked with a tarp and the scene lit artificially for consistency.

Extra

Persons who are hired for low wages, usually en masse, to provide background in crowd scenes. In this era of digital manipulation, extras at some distance from the camera may not be human at all.

Extreme close-up (ECU)

An extreme close-up shot of a human might show only the eyes and the bridge of the nose.

Fade

A fade out is a seamless, gradual transition from an image of full brightness to black. A fade in is a transition from black to a full brightness image.

Fast Motion

A technique whereby on-screen time is sped up, achieved digitally in video by deleting selected frames (skip frames) or in film by undercranking, or shooting at a slower frame rate than the film will be projected back in.

Feature Length

A finished film or video of at least 60 minutes in length, more commonly 90 minutes.

Festival

An organized public screening of film or video projects often used to showcase new works. Many festivals feature competitions for entries, with awards given (usually in specific categories) for projects of merit. The goal of many entrants is to sell their project to a distributor or acquisition company.

Field(s)

Half of an interlaced video frame, either the even or odd lines of the raster. Roughly 30 frames per second = 60 fields per second in NTSC video.

Film

The image making medium of traditional motion pictures, made up of a perforated, flexible, tough base layer, commonly cellulose triacetate, covered on one side with a thin layer of light-reactive emulsion.

Film Chain

One of the low-end film-to-video transfer devices, which projects the film onto a CCD.

Film Developing (Processing)

A laboratory process whereby the latent images on a reel of exposed film are chemically made visible, be they negative or reversal (positive).

Film Grain

The tiny light-sensitive silver halide crystals suspended in the emulsion of a film stock, which allow the capture of images. In general, the larger the crystals, the more sensitive they are to light, allowing filming in lower light, at the expense of being more visible on-screen. Smaller crystals are less light sensitive, needing more light, but produce finer-grained images.

Fine Cut

An edited cut of a film or video which follows the rough-cut (or rough fine cut) stage in the projects' progress toward completion. At each successive stage the editing is refined and unnecessary or unwanted footage eliminated.

Firewall

A security measure that prohibits users in certain LAN's (local area networks—such as one belonging to a corporation) from receiving or sending certain types of digital content. Some firewalls prevent the transmission of audio and video files.

Firewire (IEEE 1394)

Apple Computer's trademark for the IEEE 1394 standard, a very fast (over 100 megabits per second) input/output/deck control cabling (high-speed bus) used to connect digital video cameras, decks, and special hard drives to computers (or other decks and cameras).

First Assistant Camera (1st AC)

The member of the camera crew who maintains and cares for the camera (checking for dirt in the gate), pulls focus or operates the follow focus, and may act as clapper-loader (usually the responsibility of a second AC) on smaller crews.

Flash Back

A depiction of events which happened in the chronological past of a projects' narrative.

Flash Forward

A depiction of events which happen in the chronological future of a projects' narrative.

Focus

If something is said to be "in focus," then it falls within the zone of acceptable sharpness in an image. Verb – to make the adjustments necessary to a camera/lens to bring a subject into this zone.

Focus Puller

The Assistant Cameraman who adjusts focus during shots, shifting the plane of acceptable sharpness from one focusing distance to another, often to accommodate subjects in the foreground and background of an image.

Foley Artist

The post-production technician who creates, mimics, and enhances incidental sounds such as punches in synch with projects' visuals. The punches in a film (hopefully) never connect, and a bottle made of sugar doesn't sound the same as a real one breaking, so the Foley must create these sounds. Foley Artists work in a sound-controlled environment, and while being recorded by a Foley Mixer, watch the playback of the picture, so they can accurately time the effects they produce with the action on-screen.

Foley Editor

A Foley Editor is a sound editor who works with the sound effects created by the Foley, incorporating them into the soundtrack.

Frame

A single image on a strip of film, or a single screen image in video, made up of two fields. Also: one of the single still images that comprise a video file. Web–based digital video often contains 15 fps—frames per second). Most viewers perceive relatively smooth action at around 15 fps. NTSC video contains 30 frames per second.

Frames Per Second (Frame Rate, FPS)
The number of film or video frames displayed each second. This figure varies per format, video system, and application. The most common film frame rate is 24 frames per second (standard sound speed). NTSC video runs at 29.97 frames per second, the PAL video system at 25.

Freeze Frame
A digital or optical effect whereby a single still image is held or repeated, stopping all motion on-screen.

FTP (File Transfer Protocol)
The process of moving files back and forth between a server and a local system.

Full Duplex
The capacity to transmit data in a telecommunications system in two directions simultaneously. This is contrasted to half-duplex capability, which can bring annoying delays in transmission, such as echoing audio signals.

Fullscreen (4:3)
The aspect ratio of a standard (non high-definition) television screen. With this ratio, for every 4 units of measurement of screen width there is 3 units of measurement of screen height. This screen shape is expected to become obsolete soon, as HDTV becomes more prevalent. HDTV more easily preserves the original aspect ratio of theatrically released (widescreen) films, without the need for letter-boxing or the pan-and-scan processes necessary now.

Full Shot
A wide, broad view of an entire set or location.

Gaffer
The Gaffer is the chief lighting electrician on a production.

Gamma
1. In film terms, gamma is a measure of the straight-line portion of the characteristic curve. Increasing gamma, through longer development time, force processing or push processing, increases contrast and decreases mid-tones in the image. 2. For video, increasing gamma in video has the effect of increasing contrast, supersaturating colors, crushing the blacks (losing detail in shadows), and stretching the whites. Decreasing gamma desaturates or softens colors, decreases contrast, stretches the blacks, and compresses the whites.

Gatekeeper
A system for managing H.323 (Internet-based) Video Conferencing within a local network. It controls access to the network, and allows for bandwidth allocation and tracking of conferencing sessions for billing purposes.

Gateway

A system for linking H.323 videoconferencing to other video conferencing technologies such as H.320.

Generation Loss

Image degradation that occurs each time an analog source is copied or dubbed, and when digital media files are saved with a lossy compression codec.

GIF

Graphics Interchange Format. An 8-bit (256 possible colors) format for color images popular on the Web because of its efficient compression.

Go Motion

A form of animation pioneered by Industrial Light and Magic which is similar to stop motion animation, but with the incorporation of motion blur, providing a look more akin to live action film.

Greensman

The crewmember that buys, puts in place, and cares for any plants on a set.

Grip

During production, grips build scaffolds and rigging for cameras and lights, move things around, place camera tracks, and push or pull the dolly.

H.320

A standard for video conferencing via dedicated ISDN lines. H.320 is being eclipsed by H.323 (Internet-based) video conferencing because H.320 is typically more expensive.

H.323

An emerging standard for video conferencing over the Internet. H.323 video conferencing systems (a combination of hardware and software) are currently available for under $1,000, though they require a high-speed connection to the Internet.

Hairstylist

The crewmember who styles the hair of the actors during a production.

Half-duplex

The capacity to transmit data in a telecommunication system in only one direction at a time. Contrasted to full-duplex.

Hand-held Microphone (Stick Mic)

Any of the sturdy dynamic mics used for on-camera interviews in electronic newsgathering (ENG). Many have a short throw, picking up only sounds from a short distance away, helping to isolate a speakers voice, and reducing the level of unwanted background sounds.

Happening

A less formal, typically non-competitive public screening of films and videos.

Head Titles

The titles seen at the beginning of a project, usually including the main title with the project name on it.

High Angle Shot

A shot from an elevated position relative to the subject photographed. An overhead is an extreme high angle shot.

High-Key Lighting

Lighting design in which the key light provides for much of the illumination of a set. Characterized by low contrast – scenes bathed in bright light. Comedies and conventional musicals often make use of this style.

Hold

Notation on a continuity report indicating that a take should be kept in reserve but not necessarily developed or printed.

Hot Set

A set wherein shooting is currently taking place, so labeled to keep persons entering from disturbing the process.

HTML

HyperText Markup Language. The native language of web pages. HTML is a relatively simply programming language, but some HTML editors (called WYSIWYG—What You See Is What You Get) don't require users to learn HTML.

HTTP

HyperText Transfer Protocol. The system through which web pages are transmitted over the Internet.

HTTP Streaming

Also called Progressive Download. A form of streaming (popularized by QuickTime) in which media files begin to play before they are downloaded entirely. This means that they can be sent via HTTP and don't require specialized server software such as RealMedia files do (RealMedia files use a specialized protocol called RTSP and require content providers to have a special server application installed).

Hybrid Editing

An editing process whereby non-linearly edited files are combined with footage edited deck-to-deck.

IEEE 1394 Standard

A very fast (over 100 megabits per second) input/output/deck control cabling (high-speed bus) used to connect digital video cameras, decks, and special hard drives to computers (or other decks and cameras), as well as other applications.

Independent Film

In the most general sense, any project not undertaken by a major studio, or with the backing of a major studio, is an independent film. This covers a very wide spectrum in terms of budget and sophistication, however. By this measure, an Indie film could have cost $5000 or $5 million to produce.

Insert Shot
    A close up of an object, often printed material, which is edited into a sequence to help explain the action and orient the audience.

Interior (INT.)
    A scene shot indoors.

Intertitles
    Title cards intercut with the main picture, as in silent films, in contrast to being superimposed over those images.

I-frame
    The MPEG name for an intraframe, the spatially compressed, complete frames from which interfames are derived. See Intraframe.

i-Link
    Sony's trademark for the IEEE 1394 standard. See IEEE 1394.

Indeo
    A family of video compression codecs developed by Intel. Indeo video files tend to be high in quality, but also higher in file size than other codecs.

Interframe
    The temporally compressed frames which contain only the information which has changed from the previous frame. Called delta or difference frames in QuickTime, and B and P-frames in MPEG.

Interlaced Video
    A video system in which each field (two per frame) is made up of half of the horizontal video lines. Each field, containing every other line, is displayed in turn, rapidly enough that our eyes and mind interpret them as a seamless frame.

Intraframe
    In a codec, the spatially compressed, complete frames from which interframes are derived. A video frame that is compressed much like an image file-by finding blocks of similar color that can be grouped together. This type of compression is also called Spatial Compression.

IP (Internet Protocol)
    The protocol that specifies how data is sent over the Internet.

ISDN
    A type of connection to the Internet that allows for data rates of up to 112 kilobits per second—twice as fast as 56kb/s modems. ISDN lines can be linked together to achieve higher speeds—thus, a dual ISDN line would allow for a data rate of over 200 kb/s.

ISP (Internet Service Provider)
    A company that allows users to dial in to the Internet usually through a modem. Other services ISP's often support include web hosting (the ability for users to maintain their own Web sites) and email.

Jib Arm
> A camera support arm sometimes mounted on a tripod, which allows boom-like (up-and-down and side-to-side) movements.

JPEG
> Stands for Joint Photographic Experts Group. Refers to an image file format popular for delivery over the web because of its relatively high quality and low file size. Before uploading JPEG's to the Web, users can determine the amount of compression assigned to them—usually on a scale from 1 to 10.

Judder
> A type of motion artifact created in digital media in the conversion of images from one frame rate to another, especially noticeable when frames have been deleted or repeated to speed up or slow on-screen motion.

Jump Cut
> An edit between two shots which seems temporally discontinuous or otherwise out-of-place.

Kerberos
> A security protocol developed at MIT for authenticating requests for access to a network.

Key (Keying)
> A means of superimposing two layers of video. In a chroma key, all the parts of an image that are a certain color (usually blue or green) can be made transparent, allowing footage from another source to be inserted in its place. TV news weather segments with maps are perhaps the most common application for this technology.

Keyframe
> The QuickTime name for intraframes, the spatially compressed, complete frames from which interframes are derived. See Intraframe.

Key Light
> The main or "key" light source used to provide the illumination of a subject.

Key Grip
> The production crewmember that is the head of the grips, and works along-side the Gaffer.

kHz (kilohertz)
> A unit of measurement typically used to distinguish levels of quality for audio. Common settings include 11 kHz (phone quality sound), 22 kHz (radio quality) and 44 kHz (CD-quality).

Kilobit
> 1024 bits of data.

Kilobyte
> 1024 bytes of data.

Lavaliere Microphone (Tie Clip Mic, Lapel Mic)
:   A small microphone that can be attached to or hidden in the clothing of the person whose voice is to be recorded.

Lead Man
:   Whether male of female, the lead man is the art department crewmember responsible for supervising the swing gang and set dresser, overseeing the procurement of objects for the set.

Letter Boxing (Letterboxed)
:   A technique of converting films to fullscreen (4:3) which preserves the original widescreen aspect ratio by making the image smaller so that the full width fits across the screen, with black bars across the top and bottom of the image. Perhaps not the best choice for display on small televisions.

Level
:   A sound recording term referring to the level or volume at which sounds are recorded. Getting levels set right is key to a high quality recording - set them too low and noise from the tape or transport mechanism may be heard underneath the desired sounds. Set them too high and sounds may be overmodulated (distorted).

Lighting
:   The source(s) of illumination, whether natural or artificial, used during a production to light the scene.

Lighting Crew (Lighting Department)
:   The crew of Lighting Technicians and Electricians responsible for placing, operating, and maintaining lighting instruments and equipment on a shoot.

Linear Editing
:   The old-fashioned way to edit analog video, deck to deck, involving recording material from source tapes to an edit master tape, causing generation loss, and inflexible because shots laid down early in an edit cannot simply be moved to the end at will and vice versa, as in non-linear editing.

Line Producer
:   A producer responsible for overseeing and coordinating the critical everyday functioning of a production.

Lined Script
:   The shooting script maintained by the Script Supervisor wherein specific details of shot coverage is noted, such as whether dialogue is on or off-screen, types of shots, take numbers, and a brief description of the action and characters involved. So named for the vertical lines drawn on it as a visual indicator. This preparation provides a useful reference for an editor during post-production.

Live
:   The broadcasting of video, often via satellite, of events which are occurring in real-time. Also, the opposite of video-on-demand - video captured, compressed, and distributed as events are happening.

Live Action

Footage taken that contains real persons and places, as opposed to animated or computer generated.

Live Area

The area in some high-end cameras' viewfinders marked to delineate the boundaries of the image that will actually be recorded. Anything falling outside this rectangle (in the "Safe Area") won't show in the recorded image. With film cameras, another set of markings may delineate what is "TV Safe," – a representation of the fullscreen aspect ratio.

Live Sound (Live Recording, Original Recording)

A sound recorded during production, as opposed to having been re-recorded, or added in post-production.

Location

Any real place or setting used for shooting a project not specifically built for this use, i.e., not a studio set or lot.

Location Manager (Locations)

The person responsible for support aspects of location filming, including arranging for location permits, dealing with utilities, hiring security, and making sure support services are in place.

Location Mixer (Location Sound Mixer, Sound Recordist)

The chief sound recordist who mixes and records sounds on location. The mixer determines optimal microphone type and placement, balances the levels from different input sources, directs the boom operator, and keeps a sound log or report.

Location Scout

The person responsible for researching and finding the locations suitable for filming, as called for by the script or screenplay. The location scout will generally take still photos or video of potential locations to show the producer.

Lock It Down (Lock It Up, Quiet, Quiet on the Set)

A command shouted by the Assistant Director (AD) just prior to the taking of a shot. Called just before "Roll Sound."

Long Shot

A shot in which the subject is somewhat distant from the camera, and framed so that their entire body is visible.

Lossless

Said of any transfer process which will not degrade (or lose) the information in a media file. Describes a type of compression for image files in which data is not lost. Thus, files compressed using a Lossless CODEC retain the quality of the original, uncompressed file.

Lossy

Describes a type of compression in which some image data is thrown out in an effort to reduce file size. Files compressed with a Lossy CODEC can never be restored to their original quality level.

Low Angle Shot
A shot taken from a low position relative to the subject. A low angle shot of a man is likely shot with the camera positioned below his waist, possibly on the ground. The distance from camera to subject has a bearing on the degree to which the shot appears low angle as well. A camera on the ground, very close to the subject, will exaggerate this perspective.

Low-key Lighting
High contrast lighting design in which the key light provides less of the proportion of the overall illumination of a scene, allowing areas within the frame to fall into semi-darkness or even total blackness, accentuating what remains visible. Low-key lighting is used for works reliant on drama, horror, mystery, intrigue, and suspense.

Luminance
The brightness component of the video image.

Macro Shot
A close-up shot of a very small object taken from very close to the object, often with a specific lens that allows focusing at very close range.

Magazines
The hard-shelled, light-tight housings which hold a core or spool of film for insertion into a camera.

Magnetic Sound Track
The full size sprocketed film covered in whole or in part with sound recording medium (magnetic oxide) that location sound recording originals are transferred to for use in editing. Also, the synchronized magnetic sound stripe on a composite print. Largely obsolete due to cost.

Make-up
The alterations or additions made to the skin or hair of an actor for cosmetic or artistic effect by make-up artists.

Martini (Martini Shot)
Final shot of the day (so called because the next "shot" will be a drink).

Matte
A piece of film or glass placed in front of a camera which has opaque areas which block light to part of the frame, or artwork which surrounds the live-action component within the frame. A binocular-simulating matte is fairly often seen - shaped like two connected circles. This is not actually the shape seen through properly adjusted binoculars (a single circle), but accepted nonetheless.

Matte Artist
The artist (including CGI artist) that creates the background image for a matte shot, or the actual artwork on a matte.

Matte Shot
 A shot taken using a matte, or the resulting composite, or a combination of separately
 shot images with a delineated border, sometimes a photographic image with a digital
 image. A similar technique in video is called a key.

MBONE (Multicast Backbone)
 A system for transmitting full motion video using reserved bandwidth over a Local Area
 Network. Unwieldy and expensive, MBONE has been eclipsed by systems such as
 H.323 that use fewer network resources.

Media
 A general term for any medium used for recording or storage of image or sound,
 whether original, a copy, or incorporated into a computer file, and whether magnetic or
 optical, analog or digital.

Medic (Paramedic, Set Medic)
 Doctor or EMS continually on-set in the event of a medical emergency.

Medium Close Shot
 A shot which falls between a close shot and a medium shot in distance and framing.

Medium Long Shot
 A shot which falls between a medium shot and a long shot in distance and framing.

Medium Shot
 A shot which shows a person from head to knee or head to waist.

Microphone (Mic)
 The device that converts the pressure waves from sounds (a physical force) into an
 electrical form which can be recorded on magnetic tape or other media. Microphones
 fall into different types based on their design, and have varying pick-up patterns. An
 omni-directional pattern picks up sound from all sides of the mic. A cardioid pattern is
 weighted toward picking up sounds from in front of the mic, but also picks up some
 sound from the sides and less from the rear. Hypercardioid and supercardioid patterns
 are the most directional, and generally aren't sensitive to sounds which do not come
 from in front of the mic. See Condenser Microphone, Electret Condenser Microphone,
 Hand-held Microphone, Lavaliere Microphone, Shotgun Microphone.

MIDI (Musical Instrument Digital Interface)
 A file format for music that doesn't actually contain the sounds themselves but
 information about how a computer can reproduce the sounds.
 Thus, MIDI files are much smaller and more efficient than they would otherwise be.

Mise-en-scene
 A reference to the arrangement of all the visual elements within the frame.

Mixing
 The process of combining a number of separate audio sources, channels, or tracks into
 a single track.

Modem

A telecommunications device that converts digital data into an analog signal and transfers it to a communications network. A transceiver that brings digital data into a computer, via phone lines or cable.

MOS

Said of a shot taken without sound, or where the sound isn't key to the shot's effectiveness or application.

Motion Blur

A filter applied to the render of video, 2D or 3D animation to soften the image, by emulating the "smear" effect of a fast-moving object on a frame of film. Also the natural effect of a moving object captured on film.

Motion Capture

A method of recording the movement of an actor or object and automatically reapplying that movement to a 3D model for computer animation.

There are two methods: 1) Magnetic: The use of magnetic "markers" on various points of an object so that its movement can be recorded magnetically. 2) Optical: The use of optical "markers" (usually ping pong balls) on various points of an object so that its movement can be recorded optically.

Motion Picture

The use of the persistence of vision phenomena to transform a series of still frames rapidly advancing in the same location into a perceived "moving picture."

Montage

A sequence of brief scenes or still shots juxtaposed to quickly establish a mood, narrative, or setting.

Moving Shot

A shot taken from a moving vehicle such as an airplane, automobile, or boat, often to establish mood or setting.

MPEG (Motion Picture Experts Group)

A family of compression standards for video.

MPEG-1

A form of MPEG that may emerge as the new standard for high quality internet-based video. Though highly compressed, MPEG-1 is said to rival an NTSC-quality video signal. A full-length feature film can be compressed using MPEG-1 to a file size of just over one gigabyte.

MPEG-2

A form of MPEG used for DVD-Video and Satellite TV. Though its file sizes are large relative to MPEG-1, it is much higher in quality.

MPEG Layer-2 Audio

A compression standard used for MPEG-1 and MPEG-2 audio.

MPEG Layer-3 Audio (MP-3 audio)

A highly compressed form of audio in common use for audio-only files on the Internet. Multicast A live broadcast stream that is transmitted once by a server but can be accessed by multiple users.

Multicast

A live broadcast stream that is transmitted once by a server but can be accessed by multiple users.

Multimedia

Said of a production or presentation that involves audio, video, and animation that can usually be accessed through some form of interactive interface.

Multipoint Conferencing Server (MCS or MCU)

A server that supports video conferencing among multiple participants. By contrast, Point-to-Point video conferences only allow two participants to talk to each other.

Music Editor

The person who combines, cuts and mixes various components of music for a project, either digitally or using analog devices.

Music Preparation

Person who prepares components of the composer's score for the musicians to reference as they play in score-recording sessions.

Music Supervisor

The person who oversees the composition, editing and incorporation of music into a film production.

Negative

The negative print roll from which a positive print can be made.

Negative Cutter (Conformist)

The person who cuts and matches (conforms) the film negative to the final edit of the workprint using edge numbers as a guide. Each of the consecutive pieces of negative will be built into a separate A and B roll. Answer and release prints are made from these rolls.

Negative Pick-up

A deal wherein the distributor purchases a finished project from a producer, agreeing to pay the costs of release printing or dubbing, advertising, and distribution.

Noise

A reference to any undesirable visual or audio elements or artifacts caused by inherent system limitations, age, poor storage conditions, etc.

Noise Reduction

Any method of eliminating visual or aural noise through mechanical or digital processes.

Non-Linear Editing/Editor (NLE)

The editing of video and audio as digital media in a computer-based workstation, allowing the cutting, pasting, filtering, transitioning, and other manipulation of clips at will. Non-linear editing compared to linear editing is like word processing compared to using a typewriter.

NTSC

The video system standard in America, Canada, and Japan. NTSC is interlaced, displayed at 29.97 frames per second, and has 525 horizontal scan lines total, 480 visible.

Optical Printing

An optical method of combining images from one or more reel of film onto a final composite, a technique largely left to film purists and experimenters, having been replaced for the most part by digital compositing

Optical Soundtrack

The soundtrack for a composite print applied on the print photographically, seen as sinuous lines on the edge of the print, and read by an exciter lamp and photocell in the projector.

Outline

A brief presentation of the principal features of a project, in which the producer's intended approach to production and the subject of the film is summarily described.

Out-takes

Rejected shots that will not appear in the completed version of a project.

Overcranking

Increasing the speed (in frames per second) of a film camera so that images shot with it, when played back at a normal rate, display a slow motion effect.

PAL

The video systems used in Europe and South America. The PAL frame rate is 25 per second (50 fields per second) interlaced, and is arguably higher quality than NTSC, with more scan lines - 625 horizontal lines total, 576 visible.

Pan (Pan Shot)

A shot in which the camera is moved on a horizontal plane across the scene, sometimes following the movements of an actor.

Pan and Scan

The technique of converting films to fullscreen aspect ratio that doesn't preserve the original aspect ratio or shot composition. Instead, only a portion of the original frame is shown, arbitrarily decided, and the remainder that doesn't fit is cropped off. Artificial pans (not present in the original works) may be created to get from one side of the frame of the original image to the other.

Picture Car

Any vehicle featured (shown prominently or used by a character) in a project.

Pit Shot

A shot taken with the camera mounted in a pit or depression below the level of the ground, so that automobiles or riders on horseback may safely pass over.

Pixel

Short for picture element. One of the single tiny elements on video CCDs and screens which register and convert light energy. The basic unit of information for the digital image. Each square-shaped pixel contains color and brightness information that the eye registers in clusters. The density of pixels determines the quality of an image and is a function of resolution.

Pixelation (Pixilation)

A stop-motion or time-lapse animation technique whereby subjects are filmed a single frame at a time. On playback at normal frame rates, time is greatly compressed, and the resultant characteristic motion is generally quirky and non-fluid.

Pixelization

A video image artifact which has a characteristic stepped or chunky appearance which is often the result of compression.

Pixelvision

A Fisher Price proprietary (toy) video camera which records on a regular audiocassette tape. Prized and much sought after now (used) for the primitive look it generates.

Playback

1. The immediate reproduction (playing back) of a recording. 2. Shooting to playback: A method of filming singing, music videos, and other musical action in which the pre-recorded music is played back through loudspeakers on the sound stage, enabling the performers to sing or dance to the music while being shot with an un-silenced camera under imperfect acoustic conditions. This performance is then later synchronized with the original high quality recording.

Plug-ins

Software programs that can be added as a complement to pre-installed software programs, like editing programs, usually offering additional features.

PNG (Portable Network Graphics)

An image file format designed for the web. Supported by IE and Navigator 4.0 and later.

Point of View (POV)

A shot taken from what is implied to be a subjects' perspective – what they would see, the camera records.

Post-Production (Post)

The phase of a projects completion which ensues after the principal photography is finished – including sound and picture editing, addition of effects, foley work, transfers, printing, etc.

Post-Production Supervisor

The manager who oversees all the post-filming aspects of films' production, dealing with all the suppliers of goods and services needed to finish the piece on time and on-budget.

Pre-Production
All the work done for a project prior to the actual shooting, including but not limited to: research, script development and editing, location scouting and securing, casting, budgeting, and set construction.

Prequel
A film in which the narrative action which occurs chronologically pre-dates the action which occurs in a previous movie.

Principal Photography
The initial shooting of the key scenes of a project during production.

Print(s)
Print implies a roll of film with an image (positive or negative) that has been created (struck) from another source roll, typically negative.

Producer
The person ultimately responsibility for the development and outcome of a project. The producer often sells the "package" to investors to finance its production, which may include the screenplay, the director and the actors. The producer creates the budget for the project, and can usually hire and fire personnel.

Product Placement
The shameless and underhanded practice of incorporating consumer products and brand names into a movie. Akin to subliminal advertising.
Next time you see a character in a movie drinking a Pepsi, you'll know who helped bankroll the project.

Production
The term used to describe the processes involved in making all the original material necessary to finish the project. "In Production" implies the project is being shot currently.

Production Accountant
The person who tracks all the costs incurred during a production.

Production Assistant (PA, Pack Animal)
The low paid "gofers" on a production who often endure tedious or difficult work, run errands, and are generally treated like red-headed step children.

Production Breakdown
A shooting script which has been dissected or "broken down" during pre-production planning, so that the production schedule can be organized in the most efficient way.

Production Buyer (Buyer)
The person who buys equipment and supplies for a production.

Production Designer
The head of the art department, who is responsible for the overall look of the project, shy of issues related to film stocks, lighting, and the like.

Production Illustrator (Storyboard Artist)
The artist hired by the production designer or art director to craft the illustrated panels (storyboards) and sketches used as a visual reference during filming.

Production Manager (PM)
The member of the producers staff responsible for the day to day operational matters affecting the production.

Production Report
The call sheets, dope sheets, continuity reports and other notation reporting the progress and status of the production versus the goals laid out in the production schedule.

Production Schedule
The detailed master planning schedule which lists when the events involved with the production of a project are to occur.

Production Secretary
The Production Manager's secretary.

Production Sound Mixer
The chief sound recordist on the set or on location, who records the live sound track, including dialogue and room tone, and may also record the narration track. The recordist directs the boom operator, selects the microphones to be used, and sets the balance and adjusts the level of sound input from multiple microphones.

Progressive Download
Another term for HTTP streaming. A media file begins to play before it is completely downloaded.

Progressive Scan
A system whereby all the horizontal lines in a video image are scanned in order from top to bottom, as opposed to the scanning of every other line as with interlaced scanning. More commonly used in some computer and digital video systems.

Prompter
The crewmember who prompts actors with their lines from the script when they can't remember them.

Props
Short for "properties" - the objects (a toilet, a taxidermied moose head, a raygun) needed on a set or location. They are typically purchased, rented, or crafted by art department personnel.

Property Assistant
The art department member who places and cares for the props on a set.

Property Master
    The art department crewmember responsible for finding and buying or renting the
    props needed on a shoot.

Prosthetics (Prosthetic Appliances)
    Specially created foam latex pieces applied to an actors' skin to change the natural
    contours of their face or body - a more realistic effect than a mask.

Pyrotechnician
    A tech specialist (usually licensed) with expert knowledge of fire and explosives, hired
    to simulate such safely for productions.

Pyrotechnics
    The effects created by a pyrotechnician, including fire and explosions.

QCIF (Quarter Common Intermediate Format)
    Refers to a video image that is 160x120 pixels. QCIF (which became known as
    "postage-stamp" size video) was common when most users connected to the Internet
    via 28.8 modems.

Q-Design Music Codec
    An audio codec supported by QuickTime.

QuickTime
    A multimedia platform developed by Apple.

Ram File
    Refers to the file extension .ram. A text file associated with a RealMedia clip that
    enables Web browsers to communicate with the RealPlayer.
    Specifies the address for a specific clip on the RealServer. Referred to as a Meta-file.

RealAudio
    The technology developed by RealMedia—then called Progressive Networks—which
    launched streaming on the Web. It enabled reasonably good quality audio to be
    delivered even over slow modem connections.

RealMedia
    The generic term used to refer to audio and video files created using RealNetworks
    technologies. RealMedia files are played by using a program called the RealPlayer.

RealPlayer
    A software application developed by RealNetworks that allows for playback of
    streaming audio and video files created with RealNetworks encoding software. The
    basic RealPlayer is downloadable for free from RealNetworks, which accounts in part
    for the widespread use of RealMedia on the Internet. More recent versions of the
    RealPlayer support playback of other media formats such as .mp3 and .avi.

RealSystem G2
    The name given to version 6.0 of RealNetworks streaming technologies. G2
    represented significant improvements over earlier versions. Real Time In terms of
    videoconferencing,

Real Time
> There is no delay in the transmission. RealVideo A generic term to refer to RealNetworks streaming technologies. Also a specific term referring to video files created with RealNetworks products. There is no delay in the transmission.

RealVideo
> A generic term to refer to RealNetworks streaming technologies. Also a specific term referring to video files created with RealNetworks products.

Rear Projection (Back Projection)
> The technique of shooting actors in front of a screen on which an artificial background is projected. Many films of the fifties and sixties contain obvious examples of this technique, often employed for scenes in which characters are driving.

Reel
> Metal wheels of various sizes on which a roll of film is wound. A split-reel splits in half, allowing for the easy addition or removal of film wound on a core.

Reflectors
> A reflecting surface, often a silver disc, which is used to reflect light where it is needed. For exteriors, reflectors are often used to direct sunlight onto the actors or some other part of the scene. Reflectors are also incorporated into lighting instruments to reflect light coming from the back of the bulb.

Release Print
> Composite prints made for distribution and exhibition after the approval of a satisfactory final answer or trial print.

Rendering
> The process in which the edits, transitions, effects, titles, and filters in an edit of a project are converted into a new file by the editing software and hardware, partly in order to reduce the space demands of all these edit decisions.

Re-recording (Mix-down)
> Recording the separate sound tracks of dialogue, narration, music, and sound effects onto the single master sound track used for composite answer and release prints.

Re-recording Mixer
> The sound studio tech who creatively adjusts and blends the tracks of dialogue, narration, wild sound, music, and sound effects to be re-recorded onto the master sound track.

Resolution
> A measure of the ability of a film or video system to capture fine detail, and also a reference to the amount of information stored in an image or a second of an audio recording. In general, the higher the resolution of the system, the finer the detail that can be captured, and the more information the media contains, and the more expensive it is.

Retake

Takes of a scene shot to replace prior takes that exhibited problems.

Reverse Angle
A shot of a subject or action taken from an angle opposite that which has already been covered, to afford a different view. Often used to follow the conversation of two actors.

RGB (Red, Green, Blue)
A component color video system commonly used in computers, which keeps the colors separate and has a very wide palette of colors it can reproduce.

Room Tone
The ambient sound of a room or shooting environment, recorded while the crew are silent for use in editing when the script calls for a silent or quiet passage, or to help smooth the transition between different taping environments with different audio characteristics.

Rotoscoping
An animation technique whereby live action images are traced, creating new frames or artwork to be photographed.

Rough Cut
The version of an edit of a project which follows the assembly in its progress toward completion.

RTSP (Real Time Streaming Protocol)
The protocol used by the RealServer and Player.

S-video
A standard for transmission of video from one device to another, and the best available for S-video formats, including Super-VHS and Hi-8.
S-video is higher in quality than RCA-style (composite) connections, but not as good as FireWire, which supports transfer of digital video with no quality loss. Many cameras and VCR's manufactured today have S-video connections.

Safe Area
The etched lines in a camera's viewfinder that marks the boundary between what will appear on the film or video and what will not. With the extra space outside this boundary, an attentive camera operator will notice that the boom microphone is in danger of appearing in the live area, showing in the final product.

Sample
Usually relevant to audio. Can refer to a selection taken from an original source and applied to new material or can refer to the process of mapping the characteristics of a given sound—usually an analog one—so that it can be utilized in a digital environment.

Sample Rate
Measured in kilohertz (kHz) and refers to the number of samples per second for a given audio file. Common units are 11.025 kHz (often referred to as Telephone quality), 22.050 kHz (radio quality), and 44.1 kHz (CD quality). Sample Rate and Sample Size are the two basic measures of the quality of digital audio.

Sample Size
> Refers to the level of detail in a given sample (the amount of data). Common units are 8-bit and 16-bit. Generally, the more detail, the more accurate the sample is in representing the sound.

Scene
> A movie is ordinarily composed of multiple scenes – on-screen events that take place in one setting and in one time period, composed of a single shot or more.

Scenic Artist (Background Artist)
> The crewmember responsible for designing and/or crafting the backdrops and other art at the rear of a set.

Score
> The music on the soundtrack of a film or video, often composed specifically for the project.

Screen Test
> An on-camera audition performed by an actor, without the benefit of set and make-up, to see how they look on-camera

Scrim
> The circular wire mesh screens which are placed in front of a lighting instrument to reduce the intensity (output) of a light. Scrims do not change the color temperature of the light, nor do they soften the output of the light like diffusion.

Script
> The general term for a formatted written work containing details of setting, story, character, action, and dialogue.

Script Department
> Writers, editors, and prompters.

Script Editor (Script Doctor)
> Writers who review and make alterations to scripts when needed, often last minute, and who largely go uncredited in the films' release.

Script Supervisor
> The person responsible for preparing the lined script, tracking which scenes and sequences from a script have been shot, and making continuity notes.

SCSI (Small Computer System Interface, Scuzzy)
> A technology used to connect peripheral devices such as scanners, hard drive and external media drives, to a computer. SCSI generally supports fast rates of data transfer, but can be difficult to set up and use. Now, USB and FireWire are competing with SCSI for superiority in this area.

SECAM
> The video system used in France. 625 horizontal lines total, 576 visible, 25 frames per second, interlaced.

Second Assistant Camera (Clapper-Loader)
  The member of the camera crew responsible for operating the slate (clapper) at the beginning of each shot (and sometimes the end - a tail slate), keeping magazines loaded with film, and keeping the camera report sheet.

Second Assistant Director (2nd AD)
  The assistant to the assistant director who prepares call sheets and supervises the cast members.

Second Second Assistant Director (3rd AD)
  The assistant to the second assistant director who, among other duties, supervises the extras.

Second Unit
  The camera crew responsible for shooting b-roll footage. Second units are often working at the same time as the first unit, but with a different focus.

Second Unit Director
  The person who directs the shots taken by the 2nd unit.

Sequel
  A follow-up to a previous movie, presenting a continuation of the prior narrative and its characters' actions.

Sequence
  The scene or scenes that make up a more or less complete unit of a larger project.

Set
  The physical environment where shooting takes place. Sets may be specifically built on a sound stage, typically without ceilings to accommodate lighting, and sans some walls to make room for the camera crew, etc. Also a reference to the space in which location shooting takes place.

Set Decorator
  The person responsible for deciding which decorations, furnishings, draperies, plants, etc. should be used on a set.

Set Designer
  The Set Designer supervises the leadman in constructing a set that reflects the Production Designer's vision.

Set Dresser
  The person responsible for physically placing decorations on a set.

Shooting Outline
  A sketchily written list of anticipated items, events, and actions to be shot, or a more thoroughly prepared continuity, used in the absence of a shooting script.

Shooting Script (Production Script)
  The approved final draft of a screenplay used during production.

Short (Short Subject, Short Film)

A film or video of less than sixty minutes in length, usually substantially shorter.

Shot

The picture that results from the time a camera is started until it is stopped. Also the smallest continuous unit of picture in a finished film or video.
Shots are typed according to distance between camera and subject, angle, movement, and relative to the size of the object being photographed. See Also: Close Shot, Close-up shot, Dolly shot, Establishing shot, Extreme close-up shot, Full shot, High angle shot, Insert shot, Long shot, Low angle shot, Medium close shot, Medium long shot, Medium shot, Moving shot, Pan shot, Pit shot, Tilt shot, Truck (trucking) shot, Two shot, Zoom shot.

Shotgun Microphone

A microphone so named because of its longish slender cylindrical shape and its narrow pick-up pattern, which helps isolate sound by being very directional. These are the mics most commonly mounted on a fishpole or boom.

Shutter

In film systems, the rotating semi-circular disc which blocks light as the film is being advanced or pulled down into the gate, and permits light to reach the film once the film is held motionless in the gate. In video cameras, there are no moving shutter parts – instead, the camera's electronics regulate how long the CCD(s) collect light.

Shutter Speed

A reference the length of time that the camera's shutter or electronics permits light to reach the film or CCD. Commonly measured in fractions of an inch.

Slate (Clapper, Clap Board)

The hinged board set which is held in front of the running film camera and clapped together to provide a picture and sound synchronization point. The project name, Director and DP names, date, and scene and take numbers are also written on the slate to provide a reference once the printed takes are returned for editing. Modern, sophisticated slates display time code, and provide a tonal pulse accompanied by a flash from an LED for synchronization.

Slow Motion

A process whereby on-screen time moves more slowly than normal. In film this is done through shooting at a faster frame rate (see undercranking). In video this may be accomplished by repeating frames.

Slug Line

The heading preceding each shot or scene in a script noting the setting, date, and time that the action is to occur in.

Sorrenson Video Codec

A high-quality compression CODEC used for QuickTime files. Sorrenson produces some of the best-looking QuickTime files possible for low bandwidth connections.

Sound Effects

The sounds, other than the dialogue, narration, and music, recorded on the sound track of a project. Effects will often be recorded on separate sound tracks called sound effects tracks prior to the final sound mix.

Sound Mix
The process of combining (re-recording) and adjusting a number of separate audio sources, channels, or tracks into a single master sound track, complete with dialogue, narration, sound effects, foley, room tone, and automatic dialogue replacement, as applicable.

Sound Recordist
See Location Mixer.

Soundstage
A warehouse-like space where sets can be built which allows more control of lighting, sound, climate, and security.

Sound Track(s)
A narrow band or bands, whether optical or magnetic, along one side of a composite print, which contains the sound information for playback.
Also a reference to the individual rolls of sound film or fullcoat used during editing, which are subsequently mixed into one master sound track.

Spatial Compression
Related to IntraFrame Compression. Blocks of similar color are grouped together so that data for each individual pixel does not have to be stored.

Spec Script
A script written on the "speculation" that it will be bid on by interested parties once completed.

Special Effects (SFX)
Effects created during production to create an illusion, or to safely simulate something dangerous. Effects created in post-production are called visual effects.

Special Effects Supervisor
Top dog of a special effects crew, with ultimate responsibility for how they are pulled off.

Special Make-up Effects
The combination of make-up and special effects, like squibs (bullet hit simulators mounted on an actor's body.

Speed
In film production this is called out by the DP or Camera Operator to announce that the camera is rolling and has reached standard operating speed.

Squib
The small explosive charge, often covered with a condom full of fake blood, which simulates a bullet hit on an actor.

Stand-in
>A person with roughly the same physical attributes of an actor who "stands in" for the actor during blocking and shot set-up, so that the actor can prepare mentally for the up-coming scene.

Steadicam
>A trade name that has become synonymous with any of the variously manufactured body-mounted camera support and image monitoring systems intended to smooth operator movement. True systems are complexly engineered and expensive.

Steadicam Operator
>The operator of a steadicam-type system on-set. Many operators own their own system, and charge rental on their gear in addition to a healthy day rate for its operation.

Stock Footage
>The shots from a pre-existing library that may be added to a new project for reasons of time savings, convenience, or budget.

Stop Motion
>An animation technique whereby objects are filmed a frame at a time, while being moved slightly between frames. When played back, the appearance of motion is created in inanimate objects.

Storyboards
>Illustrated panels, either hand-drawn or computer generated, used as a means of visually interpreting each scene or shot in a script or shot list prior to actually shooting them during production.

Streaming
>Usually refers to media (audio and video) files that can be sent and played over a network (via the Internet) without having to be downloaded in its entirety before playback can begin. Data is sent to a buffer, or a temporary storage area, and begins to play when a certain amount fills the buffer. As the file plays, it continues to download, and new data replaces old data in the buffer. RealMedia and Microsoft produce two of the most widely used systems for streaming (RealPlayer and NetShow respectively).

Studio
>A company (usually larger) which produces motion pictures. Also the large collection of sound stages owned and maintained by the largest of these companies.

Stunt
>Physical action required for a shot or scene that entails minor or major risk of injury, or physical performances beyond the abilities of average persons.

Stunt Coordinator
>The person responsible for planning and staging stunts, with safety a primary consideration.

Stunt Double

A person with roughly the same physical attributes as an actor, who performs stunts in their stead.

Stunt Player
An actor who specializes in stunt work.

Subtitles
Titles superimposed over the image, usually at or near the bottom of the frame, usually to translate a foreign language, or to explain, summarize, or make a comment. Depending on how they are incorporated, they can be difficult to read – especially when they are the same color as the background image. With newer techniques they are sometimes printed in a bold color or placed inside black boxes to improve readability.

Superimposed Titles (Supers)
Any titles which are superimposed over moving shots, and not special backgrounds.

SureStream
A technology developed by RealNetworks for enabling the same media file to stream at different rates based on the user's network speed.

Swing Gang
The art department crew who build and tear down the sets as directed by a leadman.

Swish Pan
A swish pan is a very rapid pan that blurs the background.

Surround Sound
A technology common in home entertainment systems for audio that approximates the experience of hearing sound in a 3-dimensional environment.

Synopsis
A short summary of the script for a project, including plot points and characters. Also a brief summary of a completed project, used to catalog it for a film library.

T.1
Part of the T-carrier system, T-1 is the name of a relatively high speed Internet transmission rate used by ISPs today. The data rate for a T-1 line is roughly 1.5 Mb/s. T.3 Also part of the T-carrier system and used widely by ISPs today, T-3 lines provide a data rate of roughly 45 Mb/s.
Compare that data rate to the 28.8 kb/s rate of some dial-up modems! Part of the T-carrier system, T-1 is the name of a relatively high speed Internet transmission rate used by ISPs today. The data rate for a T-1 line is roughly 1.5 Mb/s.

T.3
Also part of the T-carrier system and used widely by ISPs today, T-3 lines provide a data rate of roughly 45 Mb/s. Compare that data rate to the 28.8 kb/s rate of some dial-up modems!

Take

A single recorded performance of a shot or scene. Takes are shot until the director is satisfied that one of them meets the needs of the production. Takes are logged on a continuity report, and those that at the outset seem good are printed.

Talent
A single

Another name for the actors who work on a project.

Technical Advisor (Consultant)

A person with expertise in some area who advises the producers of a project.

Telecine

The high-end film-to-video transfer processes which use the 3:2 pulldown to convert 24 frames of film per second to the 29.97 of video, which may cause problems when compressing the video output of this process.

Teleconferencing

Real-time communication over a network. Can involve audio, video, and data-sharing (collaborating on software applications).

Telemacro Shot

A close-up shot of a small object taken from a distance away, using a telephoto setting on a zoom lens or a telephoto lens to fill the frame with the object.

Teleprompter

A device mounted to the front of a studio video camera on which the lines from a script can be displayed, prompting the on-camera talent.

Temporal Compression

Related to InterFrame Compression. Adjacent frames are compared to each other in order to find data that remains similar over time (such as the background behind a talking head).

TIFF

Tagged Image File Format. A high-quality, relatively uncompressed file format for images. TIFF's are often used for archiving high quality versions of files that can later be edited.

Tilt (Tilt Shot)

A shot in which the camera is tilted up and down on a vertical plane.

Time Code

The information recorded on videotapes by certain formats which commonly assigns a number to every hour, minute, second, and frame of video, making precision editing possible.

Time Lapse

A photographic process whereby single frames are taken at a given interval (often using an intervalometer), so that when projected, time is condensed, and events which take hours can be displayed in minutes.

Timeline
> The graphical interface (window) in non-linear editing software programs where editing decisions (transitions, filters, etc.) are represented. Most allow you to "drag and drop" files, transitions, etc. into them.

Title
> Any of the written materials found in a project which are not part of a scene. See Crawls/Creepers, End Credits, Head Titles, Intertitles, Subtitles, Superimposed Titles.

Title Design
> The specialized craft of designing the titles or credits for a project.

Tracking Shot
> A shot in which the camera, mounted on a dolly or vehicle, moves on a path parallel to the moving object being shot.

Trailer
> An advertisement for a theatrically released motion picture, shown before other features and on television, comprised of scenes from the film itself. Often more engaging and exciting than the film.

Traveling Matte
> A technique which allows the superimposition of foreground action on a separate background, by digital compositing (a moving alpha channel), or optical printing.

Treatment
> A simple written translation of the film narrative, sans the technical lingo and formatting of a full script.

Truck (Trucking) Shot
> A shot taken from a moving vehicle, often a picture truck, of a moving object or objects, and maintaining a fairly consistent distance.

Turnkey (Turnkey System)
> A non-linear editing workstation that comes pre-configured and with all the hardware and software needed.

Two Shot
> A shot framing two characters, usually a close or a medium-close shot. An over-the-shoulder two shot is taken from over the shoulder of one subject who is facing another.

Undercranking
> The process of shooting film at a slower frames per second rate so that when projected at normal speed, on-screen time is sped up.

Unicast
> A live network broadcast that sends out a unique stream for each user who requests access. Contrasted to Multicast.

Unit Production Manager (UPM)
> The executive in administrative control of a production unit or location.

Upload

To send a digital file (such as a media file) from a local system to a server for storage and delivery over a network.

URL

Uniform Resource Locator. The address used for retrieval of documents on the Web. The address points to the server on which the page is stored.

VBR

Variable Bitrate Encoding. A type of compression for video files in which areas of greater complexity are allotted higher data rates than other areas.

Vector Graphics

A graphics format optimized for the web. Vector-based images store information about lines and curves rather than individual pixels. Thus, file sizes for vector graphics tend to be much smaller than for pixel-based images. Vector graphics are also scalable-- they maintain resolution even when their display size is increased.

VFW (Video for Windows)

An AVI-based application for playing video files on Windows machines.

Videographer

A video-shooting professional. The video equivalent of cinematographer.

VHS (Video Home System)

Okay as a distribution medium for work originated on high quality formats, but not the best choice for content origination. VHS is a composite analog format, with only 250 lines per picture height, and a reputation for color bleeding problems.

Video on Demand

Within the context of the Web, refers to digital video files archived on a server for later retrieval by users.

Video Server

Can refer either to the computer used for distributing video over a network or to the software application running on the machine that enables this distribution. The RealVideo Server is a popular example.

Visual Effects

Effects added to a project during post-production, often digitally, in contrast to special effects, which are created during production.

Visual Effects Supervisor

The person responsible for overseeing the visual effects crew on a production.

Voice Activated Switching

Relevant to Video Conferencing among multiple participants. Voice Activated Switching displays the person who is currently speaking on all participants' monitors.

Voice Over (V.O.)

A type of narration – dialogue from an unseen speaker is heard over the picture in a project.

Wardrobe Department
The designers, costumers, and costume supervisors who are responsible for the clothing and costumes worn by actors in a project.

Wardrobe Supervisor
The wardrobe department top dog.

Widescreen
A general designation said of any project displayed at an aspect ratio wider than the academy standard - 1.33:1. In video, display sizes wider than 4:3.

Wild Sound
Sound recorded which is non-synchronous with the image.

Windows Media
A system developed by Microsoft for streaming and playing back media files.

Wipe
An editing transition wherein one shot is pushed off-screen (in various ways) by another with a hard-edged boundary.

Workprint
A positive print cheaply struck from a negative roll and intended to take the abuse of editing – being handled and cut and re-cut many times until a final edit is accomplished, so that the negative original needn't be cut or handled until all editing decisions have been made.

Wrap
"That's a wrap!" Indicates that shooting is finished for the day or the entire project.

xDSL
A generic term for digital subscriber lines, such as ADSL. XDSL is an emerging technology for high-speed access by home users to the Internet.

YUV
Component video color model capable of excellent quality and color reproduction. Separates luminance and the three colors using three wires – Y (luminance) and two color difference signals, R minus Y; B minus Y. Supports color subsampling.

Zoom, Zooming
A zoom shot is made with a manual or motorized zoom lens, a lens of variable magnification or focal length that permits a continuous movement from a wide field of view to a telephoto shot or vice versa, without moving the camera.