



JARGON

5.1 Channel Digital Sound

This is the film digital sound exhibition standard. This standard utilizes five output speaker channels (left, centre, right, right surround, left surround and subwoofer).

8MM

(Old) Video format using 8mm cassettes for recording.

A/B Edit

When you edit with one track (A), use another (B), and add a transition between them – it's known as A/B Edit.

A/V

Short for audio and video – which makes up video and film footage. Often used when talking about connections (yellow in colour most of the times).

AC-3

A form for audio compression (Audio Compression 3), marketed as Dolby Digital.

ACTION AXIS

If you have 2 subjects in a scene and draw a line between these subjects, that line will often be referred to as an action axis – the line where the action takes place.

A-D CONVERTER

Device attached to an analogue source and a computer that converts the analogue signals so that they are transferred onto the computer.

AE Preset

Presets are already created settings for white balance, shutter speed, exposure and more within your camera settings. It can be accessed through your menu system.

AMBIENT SOUND

That would be all the noise or sounds in the background when shooting.

ANALOG

An electrical signal using continuously varying electrical voltage, that's analogue. If you copy analogue video they will gradually be of poorer quality. A good example of analogue video is VHS.

ANIMATION

If you set 2 keyframes (change placement, volume, opacity etc), the movement is an animation.

ANTI-ALIAS

When you remove jagged edges from letters or graphic elements, this is what it's called

APERTURE

A way of controlling the amount of light captured through the lens of a camera (opening created by the iris between the lens and CCD).

ASPECT RATIO

Aspect ratio is proportional height and width of on-screen picture. "Normal" television has 4:3 ratio while widescreen has 16:9 ratio. There are differences between how NTSC and PAL define this so variations may occur. You can however only output your movie in one set aspect ratio.

ASSEMBLY EDIT

Replacing signals on a tape with new ones

AUDIO DUB

Recording with one free audio track, that later may be used for audio or voice recording.

AUTO FOCUS

Auto focus will try to maintain your picture or motive sharp given certain measurements. Standard for most cameras but can be overridden by manually focusing.



AVI

Meaning Audio Video Interleaved, the AVI is a common file format used on PC for storing video and audio. The AVI format is not a singular format, and has multiple variations. Preserve the footage quality fairly well and takes subsequently a large amount of disk space.

BACKLIGHT/BLC

Known as “Backlight Compensation”, this is a function that boosts the gain of subjects lit from the rear to avoid unwanted silhouette effects. Backlight is the lights coming from behind.

BATCH CAPTURE

Controlled capture of only desired clips from a designated source of video clips are known as “batch capture”. A way of instructing your computer to only capture what you have decided.

BATTERY

Rechargeable (most of the times) power supplies that’s essential to your camera.

BMP

This is a standard for bit-mapped graphics format used in the Windows environment.

BOOM/BOOMING

Any kind of device you would use to get the microphone over the subject when capturing sound. Hooking a camera to a boom and moving this around is known as booming.

BIT/BYTE

Digital information measured. There are eight bits to a byte. More digital information measured. To one kilobyte (kb) there are 1024 bytes.

CAPTURE DEVICE

Hardware component used to capture video from your tapes or DVDs. For instance a capture card installed to a computer that enables the computer to capture video.

CCD

Charged-Coupled Device used in camcorders to convert optical images into digital data.

CD

A digitally encoded disc capable of containing more than one hour of music – that’s a CD. Can also be used for film – see VCD.

CHARACTER GENERATOR

A piece of software/hardware that let you write and display written text. The text can then be linked to a video signal and displayed on a monitor.

CHROMAKEY

Known as blue or green screen. A method of removing designated colours from an image or take. Most common used with green or blue – therefore the alternative name.

CHROMINANCE

There are two components video can be split into – chrominance and luminance (colour and brightness with other words).

CLAPSTICK

A useful device used to sync up your footage after a shoot if you have been using multiple cameras or several audio sources. Can also be a flash or something distinct.

CODEC

A part of a media file. Stands for COmpressor, DEcompressor. Can make a file smaller, but will also affect the quality of the film. Same CODEC used to “make” the film must be present when playing the film.

COMPONENT

Video that separates colour and brightness (chrominance and luminance) signals and give them separate processing for better and richer quality.



COLOUR REGISTRATION

When video is transferred this registers if the colours are within their boundaries.

COMPOSITE

If you have wondered what the yellow plug is on your TV, VCR or video equipment, this is known as a composite plug. Used for transfer of video through encoding that includes luminance, chrominance and RGB (red, green and blue) elements plus sync information.

COMPOSTING

When you add several clips of digital video over the main clip, it's known as compositing.

COMPRESSION

Reducing the amount of digital data associated with one single frame. A compressed video will use less space (smaller file) than an uncompressed video. For instance will reducing an avi file to MPEG, save a lot of space, but also reduce the quality.

CONTENT

Everything you have added into your project is known as content.

CONTRAST

Contrast is the difference between the brightest and darkest areas of your footage.

CROSS-FADE

One audio track fades out while the next one "takes over" increasingly.

CUT

When one scene suddenly changes into the next, you have made a cut.

CUTAWAY

A shot of something that is not used directly, but can be used as a transition or to hide an edit.

DATA-RATE

Amount of data per second in video, or amount of data that can be read or burned to/from a CD or DVD.

DEPTH OF FIELD

The area in which all objects, with different distances from the camera, appear in focus.

DIGITAL

A reference to a system whereby a continuously variable analogue signal is reduced and encoded into discrete binary bits that establish a mathematical model of an original signal or other information. When made digital, there are no losses of information when copied, unless it's compressed.

DIGITAL VIDEO

Video that stores a series data representing pixels on the screen.

DIGITIZATION/ DIGITIZER

If you convert your analog video into digital video, the process is known as digitization. A device that does exactly that – convert analogue video signals into digital video, is called a digitizer.

DISSOLVE

One clips fades away while the next one appears.

DOLBY

A system to reduce noise developed by Ray Dolby. Widely used by consumer, professional and broadcast applications alike.

DOLLY

Mount your camera on a device that moves (cart or rails for instance) and you have a dolly.

DTV

Desktop Video.



DUBBING

When copying one video or film onto one other, this is called dubbing.

DV

Digital Video. Basically a term used to describe equipment that can be used with the DV-cassette. This is also used to describe raw data transferred from camera to PC.

DVD

Abbreviation for Digital Versatile Disc. Disc used to store films meant for playback on DVD-players. A normal consumer DVD can store approximately 4,7GB of data. Equals approximately 1 hour of film made on a PC.

DVD-R/DVD+R

The 2 most common formats used for consumer discs. DVD-RAM is also available, but not that commonly used by consumers. DVD-ROM is the standard format on the discs you buy and is read-only while you can get rewriteable discs in the format of DVD-RW and DVD+RW.

DVE (DIGITAL VIDEO EFFECTS)

A common phrase used to describe the different effects you can apply to your film from your camera. Most cameras come with built-in functions for mosaic, strobe, tumbling and more.

EDIT CONTROLS

Controlling the edit either from your computer or directly from the VCR, this is called edit control.

EDITING

What this site is all about. Putting your footage together and adding music, stills, effects, comments and more – this process is known as editing.

ENCODER

When you transform a video signal from one type/kind to another, you have performed encoding using an encoder.

EP

Extended Play. Normal mode is SP (standard play), but when using extended play your tape or DVD will last longer with the price of loss of quality.

ESTABLISHING SHOT

The opening shot of a film or sequence. For instance a wide shot zooming in.

EXPOSURE

A measurement of light done by your camera, which “translates” this into necessary settings for capturing best and correct images.

EXTENSION

Three-letter suffix that determines what type of file you have. Accordingly this is a kind of language for your computer with the same purpose – identifying type of files.

F/X

Special effects are known as F/X. Tricks, visual illusions and more created to fool you.

FADE

Very common transition when one frame dissolves into the next frame using mattes or graphics of some kind.

FIELD OF VIEW

In simple terms – what you see through your lens is your field of view.

FILTER

Some kind of material, transparent or semi-transparent, that change the way your film looks. Can be applied on the lens or it can be added in postproduction using your editing suite.

**FIREWIRE**

Same as an IEEE 1394 cable or i.LINK. A high-speed bus method of data transfer often used for video. Firewire is Apple's term for this type of cable. Sony calls it iLink.

FISHPOLE

Small moveable arm onto which you can place a camera or microphone. Can be a fishing rod....

FOCAL LENGTH

This is the distance between an image and your lens (focus set to infinity). Short focal length is called wide angle and long telephoto.

FORMAT

Various design calls for different names – and formats. CD is one while DVD is another. Get it?

FPS

Frame per second – also known as framerate (se below).

FRAME RATE

The number of images running per second in a film. USA uses the NTSC format, which is 29,97 images per second, while the European standard is PAL (25 images per second). Mixing different rates within the same project might cause stuttering video.

FREEZE FRAME

A single frame “freezed” within a film. Can be exported as a still image and saved to disk or added to the film for later use.

GEL

If you place some sort of coloured screen or texture in front of your lens, you have a gel. Used for creating shading or special moods.

GENERATION LOSS

After you copy one, two, three times and so forth, you will experience a loss of quality. The loss from one copy to the next is known as generation loss.

GRAIN

Noise – which we don't like. Looks like small black dots. Can be added to your video as well to get that old and worn look.

HD

High Definition – the NEW video format with very high quality. Most programs support this, but affordably cameras that capture in this format are scarce. Divided into HD DVD and Blue-Ray.

HDMI

HDMI, which is short for High definition Multimedia Interface, is a standard for transferring high amount of data signals and combines video and audio into one cable.

HEADROOM

This is the space between the top of the actor's head and the cameras upper screen edge. There should be enough room so your actor can move, but too much will make him look small.

HORIZONTAL RESOLUTION

The number of vertical black/white lines displayed before blurring into each other.

IEEE 1394

Also known as firewire, this is a very common standard for transferring data from a camcorder to a PC. A sort of cable and socket system in other words. Transfer rate is 400Mb per second.

ILINK

Sony's term for IEEE 1394 (se above).

IMAGE STABILISER

Built into some cameras (not the cheapest ones) for automatic stabilization if shaky camera.



IN-CAMERA EDITING

If you edit your film on the fly using your camera as editor, you have performed an in-camera editing.

INSERT EDIT / INSERT CLIP

An electronic editing function where the original video (picture/audio) is replaced.

INTERLACE

A video contains two frames of the same image (or one before and one after), the images will interlace when viewed. Upper and lower lines that “play” together.

INTERPOLATION

This is a type of animation you get when you add to keyframes to a clip and let the clip animate. This can be rotation, scale, and opacity for instance. Term used with Adobe Premiere in particular.

IRIS

A very important device on every camera, the iris regulates the amount of light entering the camera (also known as f-stops).

JACK

Term used for connections for different types of connections, a microphone jack for instance.

JPEG

A common format standard for storing still images. Almost all software and equipment supports this format – including the web.

JUMP CUT

When you switch from one clip or sequence to an other, this is known as jump cut. Do it fast and you can get a dramatic effect instead of fading one into the other.

KEY LIGHT

The most important light source on your set is the key lights – the key to lighting.....

KEYFRAME

When you mark a frame with a “marker” of some sort, this is called a keyframe. Very often used with video editing software. Used for changes within one clip.

LANC

A device that let's you control the camera from a distance. A connected remote control in simple terms.

LINEAR EDITING

Video stored on normal videotape, is stored in a linear fashion. One scene follows the next scene in the order they are added.

LIP SYNC

Speaks for itself, syncing video with audio using the lips as reference.

LUX

Daylight is about 10,000 lux. A measure of ambient light in other words. Can be useful when checking light conditions and the need of artificial light for instance.

MACRO

If you can shoot extremely close to an object, you have a good macro function.

MPEG

Motion Picture Experts Group. A standard/compression for video with several variations. MPEG 2 is used for DVD.

MINIDV

The most popular and common format used with video camcorders today. Store film in high quality.

**MIXER**

If you take sound from a several of sources and “lead” them together, this requires some sort of mixer.

MOVIE FILE

A file made up from pictures (moving or still) and audio (music or comments).

MONITOR

Video display similar to TV but has with superior quality.

MONOPOD

One-legged support for cameras – as to tripods, which has three.

NIGHT MODE

Shooting film in the dark? Your camera better have a night mode letting your camera “see” what you are filming. Will appear as green film.

NONLINEAR EDITING (NLE)

Video editing using a PC. Because the different parts can be editing in any order, it’s therefore called nonlinear.

NOSE ROOM

The distance between your subject and one of the edges. Also known as “look room”. The purpose is to give your subjects some space to move in without altering the camera.

NTSC

Short for National Television Standards Committee. The organization that sets the American broadcast and videotape standard. Se Frame Rate.

OPACITY

The ratio of amount of light falling on a surface to the amount of light, which is transmitted.

OUTTAKE

Clips, or film, that will not be included in your final project.

OVERLAY EDIT / OVERLAY CLIP

When you insert a clip and let the clip replace the clip already in the timeline (or lays underneath in an other timeline) you perform an “overlay edit”.

PAL

Phase Alternate Line. TV standard used in Asia and Europe. Se Frame Rate.

PAN

A way of zooming/tracking a film/sequence or still image on a fixed axis. In still images this effect is known as the Ken Burns effect.

PCM

Kind of sound recording used by video cameras. Short for Pulse Code Moderator.

PICTURE IN PICTURE

Known as PIP, this is a technique for having one picture appearing in another picture. This can also be achieved with live video of course.

PIXEL

Picture element. This is the smallest rectangle of colour on a screen.

POINT-OF-VIEW SHOT (POV)

If you want your audience to imagine that they “see” what the actor see through his “eyes” using that camera angle (position), you have a point-of-view shot.

POST-PRODUCTION

Whatever you do with your recordings after you have finished filming is known as post-production. Editing is perhaps a word that sounds familiar? Typical post-production.



PRE-ROLL

The amount of time that you specify for you recorder to “hold” the recording – and the time when you’re recording actually starts.

PROJECT FILE

The file your project is stored as. Pinnacle Studio uses .stu while Adobe Premiere uses .prj for instance. Contains references to the resources you are using.

QUICKTIME

A specific format highly popular and created by Apple. Can hold film, video and audio. Can also include an alpha channel, which is handy working in complex projects.

RAW FOOTAGE

When you transfer your footage onto your Mac or PC – this footage is raw. That is, uncut or untrimmed. Raw!

REFLECTOR

Device used for casting (reflecting) light in that direction you want the light (or reflection of it) to illuminate.

RENDERING

When your computer is working with the changes you have made to a clip or picture, effects applied and so forth, you are rendering. Preparing the clip for output.

RESOLUTION

The number of pixels shown on the screen – horizontal and vertical. The higher numbers, the better picture (generally speaking), as well as larger file.

RGB

Red, Green and Blue – these are the basic colours from which pictures are made up.

ROLL

Typically the text at the end of movies, rolls from the bottom and disappear at top.

S-VCD

Super Video Compact disc. Same as VCD, but with slightly better quality.

SCART

Socket for connection video/DVD to a television. Stands for Syndicat des Constructeurs d’Appareils Radio Récepteurs et Téléviseurs

SDV

Standard definition video made up of 420 lines with 720 pixels.

SCENE

A sequence of shots related to others compiles a scene. A movie is built from several scenes.

SCRIPT

The story you like to tell broken down with comments for speech, lighting, equipment, clothes and so on. A detailed script makes your production flow easier, but to complex might hamper it.

SHOT

A single take from one angle using one camera. Several shots make up a scene for instance.

SPECIAL EFFECTS

Also known as F/X, this is everything you can’t afford but would like to do.... Tricks and illusions created live or in post-production made to defy reality. People flying for instance.

SPOTLIGHT

Speaks for itself. A defined area illuminated with a single light directed to that spot.

STORYBOARD

If you draw sketches from your script you have created a storyboard. A way of showing others what you would like the scene or shot to look like.



THREE-POINT LIGHTING

The basic way to light a scene using 3 sources, fill, key and backlight. Secures a well-lit scene.

TIMECODE

If you add comments or markers on given times or frames in your video, you are using what's known as timecode. Can later be retrieved.

TIMELINE

A view of workspace for your project - focus on the timing of your clips.

TRACKING

If you follow a subject with your camera, you are tracking.

TRACKS

A timeline can be divided into several tracks, each one displaying different content. You can have several tracks for video, audio, titles – depending on your software.

TRANSCODE

Convert analog video to digital using some sort of transcoder or converter (hardware or software) or visa versa.

TV SAFE

The area of a filmed image, which normally will appear on a television set.

VBR

Variable Bitrate (VBR) is the ability to customise the data-rate for a digital clip. If you choose Constant Bitrate (CBR), the bit-rate is constant.

VCD

Meaning Video Compact Disc, this is a format that records the film onto a normal CD-disc making it playable in most DVD-players.

VOICEOVER

Adding speech to a video clip (comments, information, laughs etc.) is called voiceover.

WAV

Windows Audio Volume, a file format for audio with almost no compression.

WILDTRACK

Independent soundtrack that differs from the video clip.

WHITE BALANCE

The balance of white in your video footage is known as white balance. It can be automatically set or adjusted manually. Can also be used as an effect when editing.

WIPE

Classical transition when one sequence “wipes” out the next one. A form for transition.

ZOOM

You can zoom in or out – closer or further away from the subject in focus. Moving your camera or using the zoom function will basically have the same result.