

Television Broadcasting 2 Vocabulary

STANDARD

100204-01

100204-0101 Basic parts of a camera

1. CCD/CMOS: (CCD) charge coupled device. Camera image chip that converts optical images to electronic signals. (CMOS) Accomplishes the same job as a CCD, but uses different technology.
2. Lens: Projects an optical image of the scene onto the surface of the CCD.
3. Body: Main box of the camera that holds CCD, electronics, and lens.
4. Viewfinder: Small video monitor attached to camera that displays what camera is shooting.

100204-0102 Camera movements

5. Pan: Move the camera horizontally on a pivot point.
6. Truck: To move the camera right or left using a dolly.
7. Dolly: To move the camera toward (or away from) the talent. Also refers to the wheels on a tripod.
8. Arc: To move the camera in a curve around talent or object. Camera stays equal distance from object.
9. Pedestal: (noun) a studio camera support that allows up and down movement of the camera. (verb) to move the camera up or down using pedestal camera mount.
10. Tilt: Up and down movement of camera on a pivot point (tilt up, tilt down).

100204-0103 Picture composition

11. Rule of thirds: Aid to composition; the placing of a key part of the picture or action on one of the intersections of a tic-tac-toe grid.
12. Nose room: The space in front of a person looking or pointing toward the side of the screen.
13. Headroom: The space between the top of the head and the upper edge of the picture or television screen.
14. Lead room: The space in front of a moving object or person.

100204-0104 Shot selections

15. Wide or long shot (LS): A broad field of view (opposite of telephoto close-up). Object seen far away (also called establishing shot).
16. Medium shot (MS): Object seen from medium distance (sometimes called waist shot).
17. Close up shot (CU): Tightly framed camera shot where subject is viewed at close range. For people, head and shoulders.
18. Extreme close up shot (ECU): Very tightly framed camera shot. For people, forehead to tops of shoulders.
19. Over-the-shoulder shot (O/S): View of the front of the primary subject and the back of the head and shoulders of the camera-near person. Common in interviews.
20. Cross shot (XS): Similar to over-the-shoulder shot except the camera-near person is completely out of the shot.

100204-0105 Camera operation

21. Focus: Image looks sharp and clear when it is in focus. ("Soft focus" is sometimes used for aging actors.)
22. White balance: The adjustments of the color circuits in the camera to produce white regardless of the color temperature.
23. Setting the iris: Adjustable lens-opening mechanism (also called diaphragm). "Setting the iris" adjusts amount of light passing through the lens by opening or closing the aperture.

100204-0106 Camera Support

24. Tripod: A three-legged stand for supporting a camera.
25. Hand Held: Holding the camera on the shoulder or in the hands. Often results in an unstable picture due to body movements.

STANDARD

100204-02

100204-0201 Microphones

Pickup patterns

26. Omni directional: Pickup pattern in which the microphone can pick up sounds equally well from all directions.
27. Unidirectional: Pickup pattern in which the microphone can pick up sounds better from the front than from the sides or back.
28. Bidirectional: A microphone that is sensitive to front- and rear-originating sounds, and relatively insensitive to side originating sounds. Also called a Figure-8 microphone, after the shape of its polar pattern.
29. Hypercardioid: A narrower pickup pattern which results in the microphone being much more sensitive in the front and can detect audio at a farther distance. Also called a shotgun mic.
30. Cardioid: Heart-shaped pickup pattern of a unidirectional microphone.

Transducers

31. Dynamic (no battery): A mic whose sound pickup device consists of a diaphragm that is attached to a movable coil. As the diaphragm vibrates with the air pressure from the sound, the coil moves within a magnetic field, generating an electric current.
32. Condenser (battery): A mic whose diaphragm consists of a condenser plate that vibrates with the sound pressure against another fixed condenser plate. Also called an electret or capacitor microphone.
33. Ribbon: A mic whose sound pickup device consists of a ribbon that vibrates with the sound pressure within a magnetic field. This is the most fragile and thus, the most sensitive of all microphones.

Microphone types

34. Lavalier: A small microphone that can be clipped onto clothing.
35. Hand (stick): A microphone which is handled by the performer. With the hand mic (stick mic) the performer can approach and talk at random to anyone in the audience.
36. Shotgun/Boom: A highly directional mic for picking up sounds from a relatively great distance.
37. Camera: The microphone built into a video camera. This microphone generally uses a cardioid pattern.

Connectors

38. RCA: Connector used for audio and video connections for consumer equipment.
39. XLR: A professional audio connector that uses three wires and delivers a balanced audio signal.
40. Mini (1/8"): An unbalanced connector for audio signals. Can be either stereo or mono.
41. Phone (1/4"): An audio connector that can be designed to carry a balanced signal or an unbalanced signal. An unbalanced phone plug will have just a tip and a sleeve (T/S) while a balanced connector will have a tip, ring and sleeve (T/R/S).
42. USB: A connector used to connect a microphone directly to a computer to take advantage of a computer's recording function.

Filters

43. Pop: A bulblike attachment (either permanent or detachable) on the front of a microphone, which filters out sudden air blasts, such as plosive consonants (p, t, and k) delivered directly into the mic.
44. Wind Screen: Material (usually foam rubber) that covers the microphone head or the entire microphone to reduce wind noise.
45. Wind Sock: A wind screen made from synthetic material and resembles more a mop than a wind screen.

Cables

46. Balanced (three wire): Professional audio cable (usually with XLR connectors) which rejects hum and other electronic interference and can be used for longer runs.
47. Unbalanced (two wire): Audio cable that requires a shorter run and is more susceptible to interference and hum.

100204-0202 Audio Mixer parts

48. Mic/line Inputs: Inputs on an audio mixer that can be switched to allow either a microphone or an audio output from a source such as a VCR or other audio recorder.
49. Mic/line faders: A sound-volume control that works by means of a button sliding horizontally along a specific scale. Identical in function to a pot (potentiometer).
50. VU Meter (Volume-Unit Meter): Measures volume units, the relative loudness of amplified sound.
51. Master Fader: Used to control the signal strength of the mixed output from an audio mixer.
52. Line Out: The final mixed and quality-processed signal that is sent from an audio mixer.

STANDARD

100204-03

100204-0301 Principles of Lighting

53. Triangle or three-point lighting: The triangular arrangement of key, back and fill lights to render subjects with depth and texture. Also referred to as photographic principle.
54. Key (Spot): Principal or main source of illumination. A Fresnel spotlight is usually used as a key light.
55. Back or Halo (Spot): Illumination from behind the subject and opposite the camera. Usually done with spotlights. Creates depth by separating the subject from the background.
56. Fill (Flood): Diffused light, usually from a flood light, opposite the key light. This light illuminates shadows and reduces falloff.
57. Form, dimension and mood: Using lighting techniques to affect the mood and tone of a video production.

100204-0302 Lighting instruments and accessories

58. Spot: A lighting fixture that gives off a sharp, well defined directional beam of light.
59. Fresnel (direct): One of the most common spotlights, named after the inventor of its lens. Its lens has step-like concentric rings.
60. Flood (diffused): A lighting fixture that produces diffused light which produces soft, indistinct shadows.
61. Filters: Translucent diffusion panels (which may be tinted various colors for effect) and placed in front of a light source to soften or tint the light.
62. Reflectors: Reflectors are polished bowls (usually metal) that attach around the light source. A reflector takes light that would normally spill out to the sides, top, and bottom of the light and redirects it forward onto the subject.
63. Barn doors: Metal flaps in front of lighting instrument that help control the spread light.
64. Quartz Lamps: High-intensity incandescent light whose lamp consists of a quartz or silica housing that contains halogen gas and a tungsten filament. Produces a very bright light of stable color temperature.

100204-0304 Lighting

65. Base lighting: Even, non-directional light necessary for camera to operate optimally.
66. Light Measurement (Lux and foot-candles): Lux is the European standard unit for measuring light intensity. 1 Lux is the amount of 1 lumen (one candlepower of light) that falls on a surface of 1 square meter located 1 meter away from the light source. (10 Lux = 1 foot-candle). Foot-candles are the amount of light that falls on an object. One foot-candle is the amount of light from a single candle that falls on a 1-square-foot area located 1 foot away from the light source.
67. Color Temperature (Outdoor-5600°K, Indoor-3200°K): The standard by which we measure the relative reddishness or bluishness of white light. It is measured on the Kelvin (K) scale. The standard color temperature for indoor light is 3,200°K; for outdoor light it is 5,600°K.
68. Chroma key: Special key effect that uses a color (blue or green) for the key source background. All color areas are replaced by another video source during the keying. Frequently used in weather segments to show the meteorologist standing in front of charts and maps.
69. Gels: Gels are gelatin filter sheets used over light sources to either correct the light balance or create dramatic lighting effects. They are also used to change colors of backgrounds and there are diffusion gels to help with diffusing light.

- 70. Situation Lighting: Lighting that is designed to produce a specific effect. For example, bright backlight and dim key light to produce a silhouette to hide someone's identity while they are on camera.
- 71. Background: Lighting that is directed at and intended to illuminate the background of the set.
- 72. Falloff: The speed that light areas turn to shadow areas. Fast falloff is an abrupt change; slow falloff is a very gradual change.
- 73. Cameo Lighting: A spotlight that accentuates a single person in a scene. It creates an 'angelic' shot, such as one where God is shining down and a light shines down onto this person.

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100204-0401

- 74. Preproduction meeting: A time to plan all of the activities and details of a production. Before a news show, this meeting is used to make sure that all of the most important stories of the day are covered.

100204-0402

- 75. Script: A written document that tells what the program is about, who says what, what is supposed to happen, and what and how the audience should see and hear the event.

100204-0403

- 76. Rundown: Lists the items to be shown on camera and their main features. Indicates which camera will be used, who will be on screen and how long each segment of the program will last.

100204-0404

- 77. Studio preparation: Organizing the studio to prepare for a production. All cameras, microphones, lights and other props are arranged for and organized to be used during the broadcast.

STANDARD

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100204-0501 Crew responsibilities

- 78. Producer: In charge of an individual production. Responsible for all personnel working on the production and for coordinating technical and non-technical production elements.
- 79. Director: In charge of directing talent and technical operations. Is ultimately responsible for transforming a script into effective video and audio messages.
- 80. Technical director: Does the switching and usually acts as the technical crew chief.
- 81. Floor director: In charge of all activities on the studio floor. Coordinates talent, relays director's cues to talent, and supervises floor personnel.
- 82. Camera operator: Operates the cameras; often does the lighting for simple shows. When working primarily in field productions (ENG/EFP), they are sometimes called videographers and shooters.
- 83. Audio Technician: In charge of all audio operations. Works audio console during the show. Also called an audio engineer.
- 84. Video playback: Runs the videotape record and/or disk-based (computer) recording devices.
- 85. Graphics: Types and/or recalls from the computer the names and other graphic material to be integrated with the video image.
- 86. Talent: Persons who perform regularly in front of the camera.
- 87. Teleprompter: A prompting device that projects the moving (usually computer-generated) copy over the lens so that the talent can read it without losing eye contact with the viewer.
- 88. Still Store: An electronic device that can grab a single frame from any video source and store it in digital form. It can retrieve the frame randomly in a fraction of a second.

100204-0502 Media Management

- 89. Labeling: The act of accurate labeling video tapes before they are used. Relevant information such as location, subject, date, and camera angle should be included.
- 90. Archiving: Storing video tapes and other digital media in such a way that specific footage can be located to be used in video productions.

100204-0503

91. Post Production Evaluation: A process of evaluating all elements of a production at the completion of a show or project to determine what changes should be made to improve future productions.

STANDARD

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100204-0602 Production Switcher Parts

92. Preview Bus: A row of buttons on the switcher used to select the upcoming video (preset function) and route it to the preview monitor (preview function) independent of the line-out video.
93. Program Bus: The bus on a switcher whose inputs are directly switched to the line-out.
94. Key Bus: A row of buttons on the switcher, used to select the video source to be inserted into a background image (a chroma key.)
95. Mix/Effects (M/E): A row of buttons on the switcher that permit the mixing of video sources, as in a dissolve or super.
96. Fader Bar: A lever which controls the speed of a mix (dissolves and fades) and the nature of a super-impose effect.

100204-0603 Production Switcher Functions

97. Select Video Source: The process of choosing which of the video signals connected to a production switcher is used for output. Is usually done by depressing a button on the program bus.
98. Transitions: The way in which any two video shots are joined together is called the transition.
99. Special Effects: Computer generated alterations to a video signal.

STANDARD

100204-07

100204-0701 Visual effects

100. Chroma key: Special key effect that uses a color (blue or green) for the key source background. All color areas are replaced by another video source during the keying. Frequently used in weather segments to show the meteorologist standing in front of charts and maps.
101. Picture in Picture (PIP): A technique that allows a small photo or video clip to be placed on the screen at the same time that a newsman/woman reads a story. The picture is often placed above one of the shoulders of the talent. Is sometimes called an over-the-shoulder shot.
102. Virtual Studio: Computer-generated graphics which are keyed into a chroma-key area behind the talent, much like a weather map.
103. Transitions: When the video changes from one scene to another. Can be a cut, a mix (fade, dissolve, and super) or a wipe.

100204-0702 Graphics

104. Text: Graphic lettering superimposed over a video scene.
105. Font: A style of type of one particular face. The size of the font may be adjusted up or down.
106. Title safe area: Inner two thirds of the video image where you are secure in the knowledge that all television sets will be capable of seeing the information. Often designated with a visible frame on non-linear edit systems.
107. Computer-generated design: A graphic or special effect that is created digitally on a computer and then used in the video production.
108. Still Images: A digital photo used in video editing. This can be a digital image scanned from a photograph or a single frame of video that has been saved as a digital photo.
109. Lower Third: Refers to a graphic placed on the bottom third of the TV screen which generally gives information about the individual on screen (name, title, etc.) or provides specific information about the image that is on currently on the screen.

STANDARD

100204-08

100204-0801 News Package

110. A-Roll (sound bites): Video that contains a set of shots (such as long and medium shots) with

related audio. A sound bit will often be taken from this video. A sound bite is a brief portion of someone's on-camera statement.

111. B-Roll: Video that contains different but related (to the A-roll shots). These shots may be cutaways or close-ups of the same scene.
112. Cut-a ways: A shot that is thematically connected with the overall event. When inserted between the jump producing shots, will camouflage the position shift. A cut-away is used to facilitate continuity.
113. Reporter Stand-Up:
114. Scripting: The written plan of the shots and audio that will be recorded during a production.
115. Logging (verbatim): Logging a tape is listing all takes (scenes) shot on a tape, labeling those that are good (OK) and those that are no good (NG). These takes should be listed with the in and out points on the time code. Verbatims are research reports that are word-for-word duplications of interviews on the video tapes, without editorial comment.