

Television Production 2 Vocabulary

STANDARD 100202-01

100202-0101 Camera Accessories

1. Lens Filters: A filter is a camera accessory consisting of an optical filter that can be inserted in the optical path. Filters allow added control for the photographer of the images being produced.
2. Capture Devices
 - a. Tape: Videotape is a means of recording images and sound onto magnetic tape. Tape is a linear method of storing information.
 - b. Hard drive: A non-volatile storage device which stores digitally encoded data on rapidly rotating platters with magnetic surfaces.
 - c. Flash drives: A small printed circuit board protected inside a plastic, metal, or rubberized case, robust enough for carrying with no additional protection. Flash drives are used in place of a Hard Drive to store data. There are no moving parts in a flash drive.
3. External Microphone jack: A connection on a camera that allows a microphone to be plugged into the camera to add more control of the audio portion of a video recording.
4. External ports
 - a. Component: A video signal that has been split into three separate signals. The connectors are usually RCA connectors.
 - b. Composite:
 - c. S-Video:
 - d. Firewire:
 - e. USB:
 - f. Audio in/audio out:
 - g. a/v jack:
 - h. Headphones:

100202-0102 Picture Composition

5. Vectors: A directional screen force. Vectors should be notated on a video log for ease of creating a proper EDL.
 - a. Index Vector: Created by something that points in a specific direction
 - b. Motion Vector: Created by moving objects
 - c. Graphic Vector: Created by stationary objects

100202-0103 Alternative Picture composition

6. Cinéma-vérité: A style of filmmaking that attempts to convey candid realism. Often employing lightweight, hand-held cameras and sound equipment, it shows people in everyday situations and uses authentic dialogue, naturalness of action, and a minimum of rearrangement for the camera. The style was pioneered in the late 1950s and early 60s by such French documentary filmmakers. American filmmakers sometimes called the style "direct cinema."
7. MTV-esque
8. "Reality TV" style
9. New-age techniques

100202-0104 Shot selections

10. Sequencing
11. Follow shots: A camera shot in which the subject being filmed is seemingly pursued by the camera. The follow shot can be achieved through tracking devices, panning, the use of a crane, and zoom lenses resulting in different qualitative images but, nevertheless, recording a subject (performer) in motion.
12. Point-of-view (POV): Point of view; as seen from a particular character's perspective.
13. Reaction shots

100202-0105 Camera operation

14. Color temperature: Relative reddishness or bluishness of light as measured in degrees Kelvin. Normal indoor lighting is 3,200 K and outdoor is 5,600 K.

15. Rack focus: Shifting focus during a shot in progress, typically between background and foreground subjects.
16. ND Filter (Neutral Density): A "grey" filter. An ideal neutral density filter reduces light of all wavelengths or colors equally. The purpose of standard photographic neutral density filters is to allow the photographer greater flexibility to change the aperture or exposure time, allowing for more control, particularly in extreme circumstances.

100202-0106 Alternative Camera Support

17. Jib: A jib is a boom device with a camera on one end, and a counterweight and camera controls on the other. It operates like a see-saw, but with the balance point located close to the counterweight, so that the camera end of the arm can move through an extended arc. A jib permits the camera to be moved vertically, horizontally, or a combination of the two. A jib is often mounted on a tripod or similar support.
18. Steadicam: A steadycam is a stabilizing mount for a motion-picture camera, which mechanically isolates the operator's movement from the camera, allowing a very smooth shot even when the operator is moving quickly over an uneven surface.
19. Unconventional Devices: Used to hold a camera in difficult situations. These include items such as bean bags, car mounts and wheeled devices.

STANDARD 100202-02

100202-0201 Microphone

20. Pop filters: A microphone attachment that filters out sudden air blasts such as the plosive letters p and t.
21. Wind screens: Acoustic foam rubber or shaggy material cover put on a microphone to cut down wind noise.
22. Proximity effect: A change in the frequency response of a directional microphone as the sound source is brought close to the microphone. The effect is found in directional microphones due to the particulars of their construction and, consequently, is not exhibited in omni-directional microphones.
23. Boom mics: A device for suspending a microphone above and in front of a performer.
24. USB mics
25. Camera mic vs External mic

100202-0202 Ambience

26. Using NATS in production
 - a. NATS (Ambience): Background audio representative of a given environment. On-camera dialog might be primary sound; traffic noise and refrigerator hum would be ambient or NATS.

100202-0203 Voice Over

27. Recording procedures

STANDARD 100202-03

100202-0301 Principles of Lighting

28. Key: Principal or main source of illumination. A Fresnel spotlight is usually used as a key light.
29. Back: Illumination from behind the subject and opposite the camera. Usually done with spotlights. Creates depth by separating the subject from the background.
30. Fill: Diffused light, usually from a flood light, opposite the key light. This light illuminates shadows and reduces falloff.
31. Background: Used to illuminate the background of the set. Also called set light.
32. Direct light:
33. Diffused light: A lighting fixture that produces light with soft, indistinct shadows.

100202-0302 Lighting accessories

34. Filters:
35. Reflectors: Lighting accessory used for reflecting light and filling shadows. Often used outside to fill in shadows caused by harsh sunlight.
36. Zebra feature on camera:

- 37. Cookies/gobos:
- 38. Gels: Colored filter placed in front of a light source to alter color.

100202-0303 Lighting situations

- 39. Color temperature: Relative reddishness or bluishness of light as measured in degrees Kelvin. The norm for indoor lighting is 3,200K, for outdoor daylight 5,600K.
- 40. Mood
- 41. Exterior lighting
- 42. Night lighting

STANDARD 100202-04

- 100202-0401 Script development
- 100202-0402 Location scouting
- 100202-0403 Equipment Inventory

STANDARD 100202-05

100202-0501 Crew responsibilities

- 43. Producer: Creator and organizer of video programs.
- 44. Director: In charge of directing talent and technical operations. Responsible for turning a script into an effective audio/visual message.
- 45. Camera operator: Individual responsible for effectively operating the video camera.
- 46. Audio: Individual responsible for recording and mixing the audio portion of a video production.
- 47. Talent: Collective name for all performers and actors who appear in front of the camera.
- 48. Continuity: is a member of a film crew responsible for maintaining the film's internal continuity

100202-0502 Media management

- 49. Labeling
- 50. Storing

STANDARD 100202-06

100202-0601 Logging

- 51. Video Log – List of all shots of raw footage on a given tape including time code numbers, description of shot, vector directions, usability.

100202-0602 Editing

- 52. Capture
- 53. Batch Capture
- 54. Rendering
- 55. Motion Effects
- 56. Filters (audio and video)
- 57. Time code
- 58. Titles
- 59. Transitions
- 60. Special effects
- 61. Sound tracks
- 62. Timeline

100202-0603 Sweetening

- 63. Levels and mixing
- 64. Sound Effects
- 65. NATS
- 66. Music tracks

100202-0604 Television standards

- 67. NTSC
- 68. High definition (720p, 1080i)
- 69. Aspect ratio

70. Frames per second (fps)

STANDARD 100202-07

100202-0701 Visual effects

71. Chroma key

72. Animation

73. Filters

74. Motion effects

75. Keyframes

100202-0702 Graphics

76. Text

77. Fonts

78. Colors

79. Title safe area