

Television Producers and the Alliance disbanded in 1982 following the creation of the Alliance of Motion Picture and Television Producers, Inc.

**AMV** ABBR. *n.* See **anime music video**.

**AN** ABBR. *n.* See **access node**.

**anachronism** *n.* An error in the order of time; an object or person that appears in the wrong time or an error in chronology where events appear in the wrong order. Most anachronisms are the result of some future thing appearing in a past setting (either intentionally or because the author did not realize that the ancient Greeks lacked bicycles), though the unexpected or unexplained appearance of an item from the past may also be anachronistic (such as powering a space ship with a coal-fired steam engine).

There is a long history of artistic anachronisms. Only recently did they become of great concern. Chaucer used them freely. Shakespeare did not seem to care that the Romans did not have clocks that struck the hour when he used them in *Julius Caesar* (c. 1600). Most dialogue in period movies is anachronistic — if it were not, contemporary audiences would have a difficult time. (Simply having all characters speak French in a French film regardless of their supposed nationalities is not necessarily anachronistic, since this may be merely out of place, not from the wrong time.) That being said, modern audiences have become generally less tolerant of unintended anachronisms. Intended ones, introduced for artistic purposes rather than the result of a simple mistake or cost-cutting measure, may or may not succeed depending on how they are integrated into the work.

**anacrusis** *n.* See **beat**.

**anaglyph; anaglyphic process** *n.* A three-dimensional (3-D) process that uses two slightly offset images of the same subject, each tinted a different color. When the images are overlaid and viewed through glasses with lenses of the corresponding colors, a three-dimensional image is perceived.

As with all 3-D processes, anaglyphs use two slightly offset images of the same action, either shot with two cameras or a single camera fitted with a stereoscopic lens. Each image — one for each eye — is photographed offset by the approximate distance between the centers of a pair of human eyes (roughly 70mm or 2¾") and filtered through a contrasting colored lens, usually red and blue-green. (For projection, the red and green offset images can be exposed onto the same strip of color film or onto two strips of film run through a special synchronized projector.) The audience watches the work through anaglyphoscopes: glasses with corresponding colored lenses. One lens blocks the red image and allows only the green filtered image to be seen. The other lens blocks the green image and allows only the red image to be seen. In the example of a red ball photographed against a field of green grass, one eye would see a red ball against a black background (that eye's lens having filtered out the color of the green grass) while the other eye would see a black circle on a green field (that eye's lens having filtered out the color of the red ball). The positions of the black circle and the red ball would be slightly offset as perceived by the viewer, simulating the offset images common to human binocular vision. As a result, the viewer perceives the on-screen image as having three-dimensional depth.

The red and green filters alter the color composition of the projected images, so the process works best with black-and-white films. The original anaglyph process as described in the example above also caused severe eye strain. An improved system based on the same offset image concept was developed in the 1930s. It used polarized light in place of color-filtered images and so could produce full color images with reduced eye strain in the viewer. Development of the color filter-based anaglyph process continued, resulting in an improved 3-D effect, full color images, and reduced eye strain. For example, writer/director Robert Rodriguez used the color anaglyph process for both *Spy Kids 3-D: Game Over* (2003) and *The Adventures of Sharkboy and Lavagirl in 3-D* (2005).

[From the Late Latin *anaglyphus*, meaning carved in low relief.] Compare **autostereoscopic**; **color bombardment**; **interocular distance**; **polarized stereograms**.



Back and front views of the souvenir anaglyphoscope given out for Warner Bros.' release of *The Mask* (1961). Only portions of the film were presented in 3-D, so the audience was instructed, "Each time the man in the picture puts on his mask you look through this for the shock of your life! REMEMBER! You cannot see the thrills of 'THE MASK' unless you wear this mask!" (Todd Franklin collection).

**anaglyphoscope** *n.* Special glasses with contrasting colored lenses — generally one red and one blue-green — used to view 3-D movies produced with the anaglyphic process.

**agnorisis** ACADEMIC *n.* The moment when the protagonist gains the knowledge that will lead either to his downfall (in a tragedy) or to his success (in a comedy). In the traditional three act structure, this is the moment of crisis, often identified as Plot Point II, which propels the action from the climax of act II into the resolution of act III. [Coined c. 330 BCE by Aristotle in his *Poetics*.] See **crisis**; **Plot Point II**.

**analog; analogue; A mod.** A fluctuating, evolving, or continually changing process with infinite possible gradations, such as sound waves or visible light; an electronic recording and playback process that simulates (is analogous to) the natural world. Conversely, a digital process assigns discrete values (composed of 0's and 1's) to each instance of a naturally analog event. Analog systems are much more prone to interference and generational degradation than digital systems. Analog systems can be found in audio recording (vinyl records, cassette tapes), video recording (Betacam SP, VHS), sound encoding (Dolby SR), and broadcasting (AM, FM, conventional TV). Compare **digital**.

**analog broadcast TV** *n.* An over-the-air terrestrial transmission of an analog television signal using radio waves. [A retronym coined following the introduction of digital media.] See **broadcast television**. Compare **digital broadcast TV**.

**analog component island** *n.* A collection of analog component video equipment within an otherwise non-component video facility.

**analog component video** *n.* See **component video**.

**analog domain** *n.* The traditional analog workspace; the collection of analog software, equipment, and program data. When one works exclusively with analog material, one is working within the analog domain. [A retronym coined following the introduction of digital media.] Compare **digital domain**.

**analog hole** *n.* The gap in digital content protection technology afforded by digital-to-analog-to-digital conversion (D/A/D). Protected digital content can be limited to devices that respect copy protection controls, but if the digital content is converted to an analog form by a compliant device, another device can be used to convert that analog signal back into a digital form that lacks the copy protections of the original digital material. This creates an "analog hole" into which all copy protections disappear, or a "hole" in the protective blanket of copy protection technology that is meant to prevent copyrighted works from being copied. Compare **'broadcast flag**.

**analog media** *n.* Media where the information content is recorded in an analog form, including film, VHS videotape, and NTSC/PAL broadcast television. [A retronym coined following the introduction of digital media.] Compare **digital media**; **screen media**.

**analog recording** *n.* **1.** Storing an analog electronic signal, normally one representing sound or an image, for later playback in a form that is a physical representation of the original analog waveforms. **2.** The physical product produced by an analog recording process: a VHS videotape, an audio cassette tape, and a vinyl LP album are all analog recordings. Film is also an analog recording technology. The individual grains of light-sensitive material embedded in the film emulsion have the ability to record subtle variations in light and color representative of the natural, analog world. Successive copies of an analog recording suffer from generational loss, unlike digital recordings. [A retronym coined following the introduction of digital recording.] *Compare* **analog sound**; **analog video**.

**analog signal** *n.* An electronic signal that uses continuous changes in amplitude or frequency to convey information and has an infinite number of possible states. A digital signal has a limited number of discrete states. *Compare* **digital signal**.

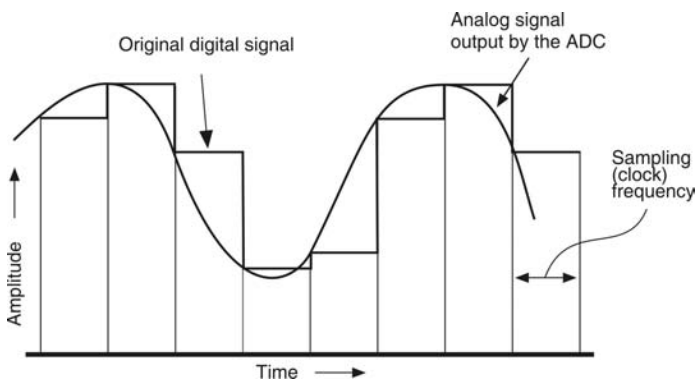
**analog sound** *n.* Sound recorded as oscillating waves representative of (or analogous to) actual sound waves. [A retronym coined following the introduction of digital sound recording.] *Compare* **digital sound**.

**analog sound track** *n.* A sound track where the sound is recorded in analog form as a continuously variable signal. Analog sound tracks on film are mostly optical, though some are magnetic. On tape, they are strictly magnetic while on disc (such as a vinyl record) they are created by grooves cut into the surface of the disc. [A retronym coined following the introduction of digital sound tracks.] *Compare* **digital sound track**.

**analog-to-digital converter; A/D converter; ADC; A/D** *n.* An electronic device that uses digital sampling (quantization) to convert an analog signal into a digital representation of that signal, possibly acting as an interface between analog and digital devices. For instance, analog sound must be converted by an ADC into a digital signal before it can be recorded onto digital media, such as a DAT or CD.

The analog-to-digital conversion process begins with sampling the analog signal at regular intervals. Each sample is then assigned a digital value a certain number of bits long. In general, the higher the sample frequency and the more bits per sample, the higher the quality of the digital output. For audio, signals are typically sampled at 44.1 or 48 kHz with 16, 20, or 24 bits per sample. Video signals are often sampled at 13.5 MHz for standard definition or 75 MHz for high definition with 8 or 16 bits per sample.

Analog-to-digital converters may represent a gap in content protection since analog content protections are not typically retained as part of the conversion process.



The analog signal produced from a series of digital samples by an analog-to-digital converter (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).

**USAGE:** May also be referred to as an *analog-to-digital connector*, since it may be used to connect the analog output of one device to the digital input of another.

*Compare* **digital-to-analog converter**; **digitization**.

**analog video** *n.* A video signal that represents an infinite number of smooth gradations between video levels. NTSC, PAL, and SECAM are all analog video formats. Digital video assigns a finite set of levels to each element of the signal. [A retronym coined following the introduction of digital video.] *Compare* **generational loss**.

**analog video camera; analog camera** *n.* A video camera that produces images in an analog format. Camcorders include both camera and recorder in a single unit, and are therefore limited to a single format. [A retronym coined following the introduction of digital video cameras.] *See* **camera**. *Compare* **digital video camera**.

**analogous colors** *n.* Any two adjoining colors on a color wheel. *Compare* **complementary colors**; **primary colors**.

**analog advertising** *n.* Advertising that uses an analogy to compare the product being sold to some otherwise unrelated item as part of the promotional message. *See* **advertising genre**.

**analytic projector** *n.* A film projector capable of a freeze frame (holding a single image steady on screen) without damaging the film. Used by film students to study the mise-en-scène of a particular shot and physicians to study the details of medical diagnostic films. Largely supplanted by videotape and DVD players.

**analytical editing** *n.* **1.** Breaking a scene down into a series of shots, and then assembling the individual shots to create a contiguous scene. The previous style of film editing, used at the beginning of the Silent Era (c. 1886–1930), recorded continuous actions as a single, unedited shot. If one wanted to show two points of view on the same action, the entire action was repeated from the beginning in each shot. **2.** The contemporary style of editing fictional works. *Compare* **associative editing**.

**anamorphic** *mod.* **1.** The property of a lens that reduces or magnifies an image by different proportions in its horizontal and vertical directions. **2.** Relating to a process that uses a special lens to record a widescreen image within the space of a standard image. The camera lens distorts the image, compressing it in the horizontal direction twice as much as the vertical, making everything look tall and skinny. The projector lens or video display system reverses this distortion by expanding the image in the horizontal direction so that the presented image looks normal.

While both anamorphic and spherical widescreen images are the same width on film, the traditional widescreen image area on the film is much shorter than the comparable anamorphic image. For a 1.85 aspect ratio image on 35mm film, 36 percent of the total negative frame space is wasted with a spherical, or non-anamorphic, image. Since the anamorphic widescreen image has more negative area on film than a spherical lens image with the same widescreen aspect ratio, it is generally of higher quality while delivering a 2.55:1 aspect ratio image (2.35:1 when allowing space for the sound track).

The principals of the anamorphic lens were first developed by Henri Chrétien during World War I for a tank periscope that gave a 180° field of view. After the war, Chrétien developed the Hypergonar motion picture lens system. It consisted of an anamorphic adapter that could be added to a standard motion picture camera or projector lens. This system was used to produce the first anamorphic film, *Construire un Feu* (*To Build a Fire*, 1928). The process did not catch on until Fox Film Corporation purchased the patents for Chrétien's Hypergonar lens system in 1952 and used them to create CinemaScope, which premiered with *The Robe* (1953). *Compare* **16:9 anamorphic**; **spherical**.

**anamorphic lens** *n.* A lens that squeezes (on a camera) or un-squeezes (on a projector) an anamorphic image. *Also A-lens; squeeze lens. Compare spherical lens.*

**anamorphic negative** *n.* An otherwise standard film negative with an anamorphic, rather than spherical, image recorded upon it.

**anamorphic photography** *n.* Filming with an anamorphic lens and thus recording an anamorphic image on film or video.

**anamorphic print** *n.* An otherwise standard film print with an anamorphic, rather than spherical, image recorded on it.

**anamorphic projection** *n.* Projecting an image with an anamorphic lens. Required when there is an anamorphic image on the film or video being projected.

**anamorphic squeeze** *n.* The two times horizontal image compression that results when an image is filmed with an anamorphic lens.

**anastigmatic lens** *n.* A lens without any astigmatism; a lens that has been modified to correct for any naturally occurring astigmatism. *Compare aberration.*

**anchor; anchorman; anchorwoman; anchorperson** *n.* *See news anchor.*

**anchor spike** *n.* A large, heavy duty metal nail designed to be driven into the ground at an angle to provide an attachment point for a stabilizing guy wire. Similar in design and function to a tent spike. *Also bull prick. Compare guy wire.*

**ancillaries** *BUSINESS n.* *See ancillary market.*

**ancillary** *mod.* Relating to the commercial presentation of an audiovisual work to an audience aboard a common carrier (airline, passenger ship, or train) flying the flag of the licensed country or at a shared residential facility (hotel) located within the contiguous area of the licensed country.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

*Compare non-theatrical.*

**ancillary agreement** *LEGAL n.* A distribution agreement that covers an ancillary market.

**ancillary market** *BUSINESS n.* **1.** An opportunity to sell products inspired by an audiovisual work, including action figures, books, posters, T-shirts, behind the scenes featurettes, etc.; the demand for such products. **2.** The distribution channel that serves common carriers (airlines, passenger ships, or trains) and hotels. **3.** More generally, an opportunity for the commercial exploitation of a work beyond its original intended distribution channel.

The anticipated revenue from ancillary markets is usually included in the decision to produce a work, since ancillary markets may actually represent more revenue for the work than its primary market or may be necessary if the work is to turn a profit.

Historically, audiovisual works did not have ancillary markets. The only significant form of commercial exploitation available was theatrical exhibition. One may still have con-

sidered foreign sales ancillary to the home market, but this was stretching the point. The need to translate silent film intertitles into other languages, or to dub or subtitle a work with spoken dialogue before it could be sold in foreign territories created the first clear distinction between original and ancillary markets. First television, and later home entertainment, opened up additional ancillary markets for what were originally theatrical works.

Technically, if a work is originally produced as a theatrical motion picture, then television, home entertainment, etc. represent ancillary markets. However, since these subsequent sales may now bring in more revenue than the original theatrical run, it is increasingly difficult to maintain this distinction. One may argue that for some works home entertainment is the primary market and theatrical exhibition is ancillary to that — existing only to raise public awareness of the work and drive later home entertainment sales.

Syndicated reruns of works originally produced for network television are in a similar situation. At one time, reruns were a form of additional revenue secondary to the primary network run. Now, many programs produced for network television actually run at a loss during their original airing and only become profitable when they enter syndicated reruns or are sold into foreign markets.

*Also after-market; ancillaries; supplementary market. See after-life.*

**ancillary rights** *LEGAL n.* **1.** The legal privilege to exploit a work in a different form or medium; supplemental rights beyond the primary focus of an agreement. For example, if an original work is a motion picture, then the right to produce or license sequels, remakes, television spin-offs, posters, action figures, books, records, T-shirts, etc. represent ancillary rights. If the original work was an action figure, then the right to produce a related motion picture would be an ancillary right.

Distributors may sell ancillary rights for a flat license fee or percentage based royalty, even when the distributor sells the ancillary rights to a corporate subsidiary or sibling business entity. For example, a distributor may sell a movie's book rights to a publishing company owned by the same corporate parent for a set percent of the book's profits. This shields a significant portion of actual profit from the original profit participants. While the distributor does not benefit directly from this practice, its corporate parent does. A similar practice is followed when a film distributor sells the home entertainment rights to a video distributor within the same corporate family.

**2.** The royalties or residuals due from the exploitation of an ancillary market. *See allied rights. Compare isolated ancillary rights; merchandising tie-in; self-dealing; split rights.*

**and** *conj.* When two people (generally screenwriters) work in the same capacity on the same project but do not work together as a team: *Person A and Person B.*

**USAGE:** In this context, the word *and* and the symbol *&* are not synonymous — each has a distinct meaning.

*Compare ampersand.*

**and ... action** *phr.* A common variation on the director's call for, "Action!" where the *and* serves as a warning to all that the scene is about to start.

**... and cut** *phr.* *See cut. Compare ... and scene.*

**... and scene** *phr.* Said by an actor or director to end a scene during an audition, rehearsal, or acting class. *Compare ... and cut.*

**and the Oscar goes to ...** *phr.* The official phrase used to introduce the winner of an Academy Award. It replaced "And the winner is..." in 1989 at the 61st Academy Awards ceremony. *Compare envelope please, the.*

**and the winner is ...** *phr. obs.* The traditional phrase introducing the winner of a competitive award, in particular an Oscar. In 1989 the



Large and small anchor spikes (courtesy Matthews Studio Equipment, [www.msgrip.com](http://www.msgrip.com)).

Academy of Motion Picture Arts and Sciences changed the traditional phrase to “And the Oscar goes to...” out of concern that those who did not win might consider themselves losers. Technically, since the awards are competitive, there are in fact both winners and losers, regardless of the verbiage used. *Compare envelope please, the.*

**andante** *n.* A musical tempo equated with walking speed. Traditionally, 76–94 beats per minute. May be either a little slower or a little faster than andantino, though it is usually a little slower. [Italian] *Compare adagio; allegro; andantino; largo; moderato.*

**andantino** *n.* A musical tempo equated with walking speed. May be either a little slower or a little faster than andante, though it is usually a little faster. [Italian.] *Compare adagio; allegro; andante; largo; moderato.*

**anechoic** *mod.* Without echo, generally applied to a room that is designed to produce no reverberation or other echo effects. Anechoic chambers are often used to test audio equipment and for other types of acoustic and electromagnetic research.

**angel walk** *n.* A catwalk that runs along the rafters above a stage. *Compare bridge; greenbed; ozone; perms.*

**angle** *n.* 1. The relationship between two objects, generally the camera and the subject upon which it is focused. Every shot has some sort of angle on the subject, even if it is straight on.

In cel animation, the camera angle is simulated by adjusting the drawing perspective. In computer animation, a virtual camera established the angle between viewer and subject. Following the 30° rule, the camera angle generally changes from one shot to the next to break up the monotony and avoid the appearance of a jump cut.

2. A script notation indicating that the camera should be directed at a particular person or object.  $\succ$  *v.* 3. To aim: *Angle that light more to the right.* *See camera angle. Compare high angle; low angle.*

**angle of acceptance; angle of coverage** *n.* An expression of an angle of view expressed in degrees.

- For a lens, the angle formed by connecting the extreme edges of the area seen by the lens to the optical center of the lens, taken either along the widest axis of the image or along the diagonal of the image.
- For a light, the angle formed by connecting the edges of the area illuminated by the light to the corresponding edges of the light fixture's face.
- For a microphone, the usable working area defined by the microphone's polar pattern.

*Also acceptance angle. Compare angle of view.*

**angle of incidence; angle of light incidence** *n.* The angle between the surface of an object and the light that illuminates it. *Also light source directionality.*

**angle of light** *n.* The angle created by the intersection of the camera axis with a light axis, measured in either or both of the horizontal and vertical planes. In other words, the angle created by extending a line from the center of the camera's lens to the subject (the camera axis) and extending another line from the subject to the optical center of the light source (the light axis).

If camera and light are on the same level, then only one light angle is measured. However, if the camera and light are not on the same level (as is most often the case), then both the horizontal angle (the angle when the intersection of the two axes is viewed from above) and the vertical angle (the angle when the intersection is viewed from the side) are measured.

**angle of view** *n.* The area seen by a lens, viewfinder, or read by a light meter, represented as a certain number of degrees of arc.

Aperture masks reduce the naturally circular angle of view (equal in all directions for a spherical lens; elongated into an oval twice as wide as it is tall by an anamorphic lens) to a rectangular one. Since this rectangular view is widest in its horizontal direction, angle of view typically describes the

angle of the horizontal view as measured side to side from the center of the lens. This measure fails to account for the image aspect ratio, so some use a diagonal angle of view instead. For a camera, the effective angle of view is a function of the lens' focal length, the spherical/anamorphic nature of the lens, the film gauge or imaging grid size, and the size/aspect ratio of the aperture mask.

**USAGE:** Since vertical, horizontal, and diagonal angles of view measurements are all different for the exact same image, it is important to identify which method is being used.

For convenience, lens angles of view are often grouped into general categories. Those that approximate the angle of view of human vision are considered normal, those that have a wider angle of view are wide-angle, and those that have a narrower angle of view are long or telephoto. A zoom lens, also called a varifocal lens, can change its focal length and therefore its angle of view while prime lenses have a fixed focal length and therefore a fixed angle of view.

*Also lens angle. See field of view.*

**angle on** *phr.* A script notation that indicates a change in the camera's subject, generally meaning that the material to follow should be shot so that the composition emphasizes a new subject; what the camera is pointed at or what appears on the screen. *Also favoring. Compare another angle; wider angle.*

**angle-plus-angle** *n.* A camera angle that shows three sides (or planes) of the subject. This is achieved by arranging the camera so that it is offset in three directions from the subject: in front of the subject (as is the normal case), to the side of the subject (right or left side), and above or below the subject (to show the top or bottom, respectively).

**angle/reverse-angle** *n.* *See shot/reverse shot. Compare over-the-shoulder.*

**angle shot** *n.* A shot of the same subject from a different angle than the previous shot of the subject.

**angled drop-down offset; 45° angle drop-down; angled offset** *n.* A drop-down with a fixed 45° angle, allowing a reflector to be used at a low angle without the yoke creating a shadow. *See drop down.*

**angled poster** *n.* An outdoor print advertisement (poster, billboard, bus stop, etc.) positioned so that it can only be viewed by passersby traveling in one direction (generally perpendicular to the direction of travel on a roadway). *Also head-on position.*

**angry young men; AYM** *n.* Anti-establishment British authors c. 1960 opposed to class divisions and the British institutions that perpetuated them. The angry young men, generally in their mid-thirties at the time, included John Braine, John Osborne, and Alan Sillitoe. Motion pictures that typified AYM sentiments include *Room at the Top* (1958), *Look Back in Anger* (1959), *Saturday Night and Sunday Morning* (1960), *The Loneliness of the Long Distance Runner* (1963), and *This Sporting Life* (1963). [Coined in 1956 by the casting director of the Royal Court Theatre following the Court's stage production of *Look Back in Anger* (1956).]

**animal** *n.* Any member of the animal kingdom, excluding human beings. *Compare ABCs of filmmaking.*

**animal actor** *n.* *See animal performer.*

**animal handler** *n.* One who transports, cares for, grooms, and directs the actions of an animal in an audiovisual work. The handler's treatment of animals may be supervised by the American Humane Association's Film and TV Unit. The handler may also act as a trainer. *Also animal specialist. See wrangler.*

**animal performer** *n.* A trained animal appearing in an audiovisual work. Animal performers are not represented by a labor union. However, their right to proper treatment is guaranteed in U.S. union

productions by the Screen Actors Guild basic agreement. Their use in U.S. motion picture and television productions is also monitored by the Film and TV Unit of the American Humane Association. *Also animal actor; non-human actor.*

**animal specialist** *n.* *See animal handler; animal trainer.*

**animal trainer** *n.* One who prepares an animal to perform in an audiovisual work. The trainer's treatment of animals may be supervised by the American Humane Association's Film and TV Unit. The trainer may also act as a handler on the set. *Also animal specialist. See wrangler.*

**animal wrangler** *n.* *See wrangler.*

**animals, boats, and children** *phr.* *See ABCs of filmmaking.*

**Animascope** *n. obs.* The trade name for a patented animation automation process developed in the U.S. during the early 1960s, also known as the Automatic Character and Miniature Model Animation System. With Animascope, live action footage is filmed against a black background in such a way that the details of the foreground actors are diminished, leaving mostly a silhouette. This footage is then composited on top of painted backgrounds to produce a rotoscope-like effect without having to re-draw each animation frame. The process was used in a number of animated films including *Yellow Submarine* (1968), *The Hobbit* (1977), *The Lord of the Rings* (1978), and *American Pop* (1981). *Compare interpolated roscope.*

**animated film** *n.* A motion picture on film or video containing animated still images that create the illusion of motion, as opposed to filmed live images; traditionally a film consisting of hand-drawn images: a cartoon.

The line between live action and animation has been blurred by the popularity of photorealistic computer imagery and digital image manipulation techniques such as wire removal. Most contemporary feature films produced by major studios contain a mix of live action and animation. The Academy of Motion Picture Arts and Sciences defines an animated film as "a motion picture created using a frame-by-frame technique ... with a significant number of the major characters animated, and in which animation figures in no less than 75 percent of the picture's running time."

**animated photography** *n. obs.* Motion pictures. A term common to the U.K. and European continent during the early Silent Era (c. 1890).

**animatic; animated storyboard** *n.* A visual preview of the appearance, action, and timing of a finished shot, scene, sequence, or work. Produced by filming pictures or models or by using computer-generated images. Full length animatics may also be created during the production of an animation project.

**USAGE:** *Animatic* can also be used as a verb: *We animatic'd the entire stunt sequence.*

*See pose test. Compare previz; proxy; videomatic.*

**animation** *n. 1.* The art and technique of simulating motion so that inanimate objects or drawings seem to come alive and move; motion that is created rather than recorded.

A movie is composed of a series of still images projected in quick succession so that the images appear to move due to the persistence of vision. This apparent motion is limited to what was actually moving when the images were filmed (including the camera itself). If, instead, one were to photograph a series of drawings, or three-dimensional objects set in a series of poses, these objects would appear to move when projected even though they were not moving when photographed. Traditional animation is produced by hand. This includes cel animation (cartoons), stop-motion animation (puppets and other posable objects), clay animation (stop-motion animation using clay figures), and go-motion (a special form of stop-motion where the object actually moves slightly during each exposure to simulate motion blur in the filmed image). The same image is

*Stuart Blackton's Humorous Phases of Funny Faces* (1906), one of the oldest surviving animated motion pictures (definition 2). Produced for the Vitagraph Company (Library of Congress American Memory collection).

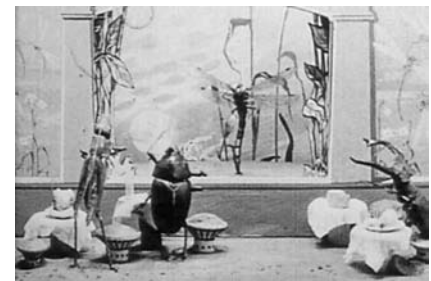


often exposed in two, sometimes three or more, consecutive frames to simplify the animation process at the expense of fluid motion in the resulting animated sequence. Computer animation (CGI or computer graphics imaging) is produced electronically, but is still recorded one frame at a time and requires the skills of an animator.

**2.** An audiovisual work consisting of mostly animated, rather than live action, images. According to Brad Bird, writer/director of many animated features, including *The Iron Giant* (1999), *The Incredibles* (2004), and *Ratatouille* (2007), "Oftentimes people call animation a genre, and that's completely wrong. It's a medium that can express any genre. I often think people stress the technology too much. The heart of the matter is still characters."

The first animated works projected for an audience were probably the Praxinoscope presentations of Émile Reynaud, beginning in 1892. Filmed animation began as "lightning sketches," actualities featuring quick-draw cartoonists who performed before the camera, such as J. Stuart Blackton's *The Enchanted Drawing* (1900). This led to traditional hand drawn animation, where each frame is a photograph of a picture. The images change from picture to picture and therefore appear to move on the screen when projected. One of the first animated cartoons presented via traditional film projection was Blackton's short film *Humorous Phases of Funny Faces* (1906), which starts as a lightning sketch with chalk on a blackboard. The first narrative fiction cartoon, Emile Cohl's *Fantasmagorie*, premiered on August 17, 1908 at the Théâtre du Gymnase in Paris. It did not tell a single story, but instead presented a series of very short vignettes that blended one into the other.

Stop-motion animation (using posable puppets or other inanimate objects) developed at the same time as drawn animation. The first known example was Vitagraph's *The Humpty Dumpty Circus* (c. 1898), produced by Albert E. Smith using his daughter's circus toys. One of the early pioneers of stop-motion animation was Wladyslaw Aleksandrowicz. *Mest Kinematographicheskogo Operatora* (*The Cameraman's Revenge*, 1912), a 13-minute black-and-white short, is his most famous film. It follows the infidelities of two beetles, who are seeing a cricket and a dragonfly on the side. Their actions are captured on film by a grasshopper (the cameraman of the film's title) and a fight erupts when the beetles see themselves on screen. Many animators combined forms, mixing live action with hand drawn and stop



A scene from the animated (definition 2) *Mest Kinematographicheskogo Operatora* (1912) (Eugene Kogan collection).

motion animation, such as Émil Cohl, who produced 80 different films between 1908 and 1918. A popular conceit was to show the animator drawing a character in live action footage, then show the character come to life in animated footage.

Winsor McCay brought his newspaper cartoon character Little Nemo to the screen in 1911. He also created the first widely popular American cartoon character, *Gertie the Dinosaur* (1914), and the first feature length animated film to receive a wide release, the animated docudrama *The Sinking of the Lusitania* (1918). The lesser known *El Apóstol* (*The Apostle*, 1917), produced by Quirino Cristiani, is generally considered to be the first feature length animated work. It tells the story of how the President of Argentina burned Buenos Aires using Jupiter's thunderbolts and was produced by a team of 5 animators working over a 12-month period.

While *Steamboat Willie* (1928) is often identified as the premiere of both Mickey Mouse and synchronous sound cartoons, it was neither. Mickey Mouse appeared in two earlier unreleased cartoons in 1928, *Plane Crazy* and *The Gallopin' Gaucho*, both of which were released with full sound tracks following the success of *Steamboat Willie*. *Steamboat Willie* features synchronous music and sound effects, but no dialogue. The first cartoon with synchronous dialogue was actually Max Fleischer's "Song Cartoon" *Come Take a Trip in My Airship* (1924), which included 25 seconds of synchronous dialog using the DeForest Phonofilm sound-on-film process. The first cartoon with full synchronous dialogue was Paul Terry's "Aesops Film Fable" *Dinner Time*, which premiered on September 1, 1928 at the Mark Strand Theater in New York City using the RCA Photophone sound-on-film process.

Like popular actors, popular cartoon characters tend to appear in a string of different works. They do not seem to object to being typecast into the roles that originally made them popular, such as Pat Sullivan's Felix the Cat, who first appeared in 1914. The 1920s saw the creation of several popular cartoon characters, including Koko the Clown, Betty Boop, and Mickey Mouse. In 1933, Popeye the Sailor debuted in a Betty Boop cartoon. Casper the Friendly Ghost debuted in the aptly titled Paramount cartoon *The Friendly Ghost* (1945).

Animation has long been recognized as a serious artistic form. Walt Disney won the first Academy Award for an animated short in 1932 for *Flowers and Trees*, which was also the first film released in 3-strip Technicolor. (The first color cartoon was *The Debut of Thomas Kat* (1920), photographed using Brewster Color, an additive two-color process.) Disney's domination of animated feature film began in 1937 with the release of *Snow White and the Seven Dwarfs*, the first animated feature to receive an Academy Award. (*Snow White* was honored with a special, non-competitive Oscar, as was 1995's *Toy Story*. The Academy Awards did not include a regular, competitive category for animated feature films until 2001.) During his lifetime, Walt Disney received more Academy Awards than any other person (a total of 32), but his domination of the animated film market did not go unchallenged.

While Disney's animation focused on family-friendly fare, the Beatles' *Yellow Submarine* (1968) reminded audiences that animated feature films need not target children. Ralph Bakshi took this a step further with the first X-rated animated feature, *Fritz the Cat* (1971). Disney feature film animation hit its commercial low point with 1985's *The Black Cauldron*, but bounced back in 1989 with the wildly successful *The Little Mermaid*. Disney moved into computer-generated feature film animation with its partnership, and later acquisition, of Pixar Animation Studios, the company responsible for *Toy Story*, *Finding Nemo* (2003), and *Ratatouille* (2007).

The most consistent challenge to the Disney animation monopoly in the U.S. has come from Don Bluth in the form of feature films such as *The Secret of NIMH* (1982), *An American Tail* (1986), *The Land Before Time* (1988), *Anastasia* (1997), and *Titan A.E.* (2000). Meanwhile, the Japanese have developed a unique type of animation commonly known as anime, with examples ranging from television series such as *Mahba gô gô gô* (*Speed Racer*, 1967–1968) to the Academy Award-winning feature film *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001).

Animated films are difficult and expensive to make, but are also quite popular and financially lucrative, as demonstrated by the *Shrek* franchise including the Academy Award-winning *Shrek* (2001), its sequels *Shrek 2* (2004) and *Shrek the Third* (2007), and their various marketing tie-ins.

[From the Latin *animate*, meaning to bring life to.] *Compare anime; computer animation.*

**animation bank** *n.* A sequence that is re-used in several different episodes of an animated series, generally as a cost-savings measure. *Compare stock footage.*

**animation bed; animation board** *n.* *See animation disk.*

**animation camera** *n.* A motion picture or video camera capable of taking the series of steady, single frame exposures required by traditional forms of animation, generally mounted on an animation stand. Most animation cameras are also capable of running forwards or reverse and can perform in-camera dissolves and fades. Animation film cameras usually use a pin registration to ensure they record steady images. *Also rostrum camera. Compare animation stand.*

**animation camera stand** *n.* *See animation stand.*

**animation cel; cel** *n.* 1. A clear plastic sheet used in traditional, hand-drawn animation — originally made of Celluloid, but now made of acetate. First used for this purpose by Earl Hurd in 1914.

The transparent sheets (typically 12" × 9") allow separately drawn characters to lie on top of the background elements and be photographed as a single image. Previously, the foreground characters and the entire background had to be re-drawn for each animated film frame.

In traditional, hand-drawn cel animation, the character outlines are traced from paper drawings onto the front (or top) of the animation cel in ink. These outlines are then filled in with colored paint on the back (or bottom). If only part of a character is in motion (for example, only the mouth or just an arm), then the static portion of the character can be drawn on one cel and reused a number of times while the part in motion is drawn on a series of different cels and placed on top of the static cel for each frame.

Cel animation generally includes the same number of layers on top of the background throughout a work, even if there are not that many independent images to be photographed in a particular frame. Although each sheet is only five one-thousandths of an inch thick, they are not perfectly clear and it would produce a visible effect if the number of layers were to vary within an animated work.

Originally, most animation cels were washed in an acid bath after being photographed to remove the ink so they could be reused — as many as three times, before they became too worn to photograph well. This saved money during an animation project, but led to a remarkable scarcity of original animation cels. Today, animation cels are sold as pieces of art in their own right. Computer animation mimics many of the stages used in traditional cel animation, but within the electronic, rather than the physical, realm.

2. A single frame of animation, regardless of how it was produced: by hand using traditional means or by computer. *Compare 3-D multi-plane camera.*

**animation checker** *n.* *See checker.*

**animation checking** *n.* A final review of an animation sequence prior to filming or rendering to ensure that the materials are complete and correct.

**animation cycle; cycle** *n.* A sequence of animation poses (drawings) that show the different stages of a repetitive action, such as walking or running.

To save time and money, when an animated character performs a repetitive action, rather than create a new sequence of drawings for each cycle of the action, the images from the first cycle of the action are reused for the subsequent cycles. This only works if the last pose in the cycle leads naturally into the first pose, creating a smooth loop without any unexpected jumps in character position or motion. To enhance the effect, the foreground animation loop can be placed over a moving background. Of course, the background can also be looped in an animation cycle of its own

(generally on a longer cycle than the foreground), creating a fairly long sequence with relatively few original drawings.

*Also walk cycle. See film cycle. Compare hookup.*

**animation director** *n.* One who supervises the physical production of animation. On smaller productions, the roles of director and animation director are combined. On larger productions, the director establishes the overall vision for the work while the animation director sees that it is carried out. The animation director is responsible for the consistency and quality of the animation; assigns specific tasks to, and often hires, the individual animators; and oversees the animation production schedule and budget. *Also animation supervisor. Compare overseas supervisor.*

**animation disk** *n.* A feature of a traditional cel animator's work table and many animation stands that allows the animator to turn his work in any direction without removing it from the registration peg strip.

An animation disk generally consists of a large round plate with a frosted glass or plastic window in the center. The window allows a back light to illuminate the stack of onionskin drawings layered under the animator's current work. The multiple drawings allow the animator to judge the smoothness of motion from one pose to the next. The peg bar beneath the window ensures that all of the drawings remain properly aligned.

*Also animation bed.*

**animation field** *n.* *See field.*

**animation hold** *n.* *See hold cel.*

**animation layout** *n.* A visual reference guide for the preparation of an animated shot or scene. An animation layout generally consists of a picture showing the relative placement and size of the animated characters along with instructions on their movement, directions for animated camera movements, etc. *Compare optical layout.*

**animation pegs** *n.* **1.** The row of registration pegs along the bottom edge of a cel animator's work space used to align each drawing consistently throughout the animation process. The animation camera stand has a matching set of pegs for use when photographing the finished artwork. **2.** A set of virtual anchor points in an animation program that allow the animator to align different objects created at different times, performing essentially the same function as physical animation pegs on a traditional cel animation work bench. *See null; peg bar.*

**animation production artwork** *n.* *See production artwork.*

**animation rig** *n.* A collection of virtual controls associated with a character model that is used to simplify the animation process. They are often connected to a character's internal skeleton, consisting of jointed bones that simulate the skeletal structure of natural beings. *Compare character rig.*

**animation school of violence** *n.* *See cartoon violence.*

**animation stand** *n.* A workspace that combines a motion picture film or video camera capable of single-frame exposure fitted with a close-

up lens and a surface upon which the animation drawings are placed while being photographed.

Animation stands may include a set of integrated lights to provide correct, even illumination to the photographic field of view. Animation stands used for cel animation also have a registration peg strip to align each cel, and may be backlit to illuminate the cel from behind. More sophisticated cel animation stands may include moving peg bars to pan the drawings, rollers to control long sheets of background material, multiple levels to create depth of field, etc.

*Also animation camera stand; animation table; benchwork; compound table. Compare multiplane camera.*

**animation supervisor** *n.* *See animation director.*

**animation table** *n.* *See animation stand.*

**animation timing** *n.* The process of preparing a detailed animation exposure sheet, including timing all of the action in each scene and all of the sounds in each audio track. *Compare exposure sheet; track analysis.*

**animation xerography** *n.* A photocopy-based animation cel inking process.

In traditional cel animation, the final paper-based animation drawings are traced onto clear plastic animation cels in the ink and paint process; a clean outline is painted around each area that will contain color (inking) and then the color is added (painting). In the late 1950s, Ub Iwerks, one of Disney's lead animators, adapted a Xerox dry plate photocopier to copy onto animation cels. This allowed the animators to do their preliminary sketches in blue pencil (a color that the photocopier would not register), and then draw over this with a black line for the final drawing. The photocopier reproduced only the black line onto an animation cel without all of the preliminary blue sketch lines. The black photocopy line was clean, even, and easier to create than a hand drawn ink line. This process was first used for one scene in Walt Disney's *Sleeping Beauty* (1959), then for the entire feature film *One Hundred and One Dalmatians* (1961). The primary disadvantage of xerography was that since the copier only produced black images, colored outlines had to be abandoned. A similar process is used today when hand drawings are scanned into a computer for further manipulation, but once in a computer the drawings are no longer limited to the pure black outlines of the original xerographic process.

*Also cel-Xerox; xerography. Compare non-reproducing blue.*

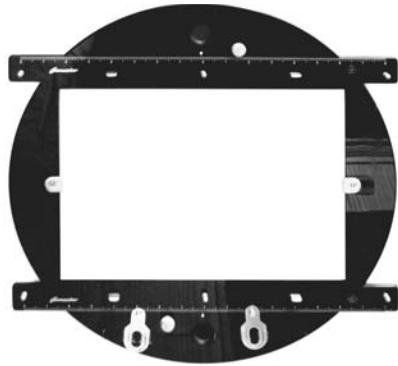
**animation zoom** *n.* A zoom or dolly effect produced by changing the size of the subject from one drawing to the next instead of using a varifocal (zoom) lens or moving the camera.

**Animatographe** *n. obs.* [British trade name coined by the manager of the Alhambra Theatre, London, where the Theatrograph began a two-week run on March 25, 1896 that lasted for nearly two years.] *See Theatrograph.*

**animator** *n.* The artist who creates the images or poses the objects that comprise an animated film sequence. An animator may take responsibility only for the key poses or extremes, leaving it to a team of in-betweeners or a computer to fill in the remaining drawings.

**animatronics** *n.* The electronic and mechanical devices (servomotors, solenoids, pumps, etc. along with their control mechanisms) that allow for the precise remote control of a puppet's movement. *Compare Audio-Animatronics; humanatronics.*

**anime** *n.* A class of animation originally developed for the Japanese market with a distinctly Japanese cultural sensibility. Its critics have described anime as being a "societal subculture as much as it is a genre." Examples of anime include *Mahha gô gô gô* (*Speed Racer*, 1967–1968), *Marmalade Boy* (1994–1995), and *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001).



An animation disk used for traditional hand-drawn cel animation (photograph by Dave Di Biase).

The exact meaning of the term *anime* depends on the cultural context of the speaker. In Japan, anime is a broad term encompassing all forms of animation available in the Japanese market, ranging from Warner Bros.' *Looney Tunes* to experimental Czech art films. Outside Japan, anime is generally taken to refer to works imported from Japan that share a certain visual style, approach to storytelling, and characterization similar to Japanese manga books. (In this context, anime and manga only differ in that manga is presented in print form.) Among dedicated anime fans in the West, anime only includes those animated works produced for the Japanese home market.

Most contemporary anime is commissioned by Japanese companies but physically produced in Korea (and increasingly in Taiwan, since the mainland Chinese government treats works produced in Taiwan for the Japanese market as domestic Chinese productions when they are released on Chinese television), so the fact that a work was produced in Japan is no longer a defining characteristic of anime. For example, a large portion of the animation for *Tenjo tenge* (*Heaven and Earth*, 2004) was produced in Korea, but the series is still generally considered anime because it was produced for the Japanese market and is grounded in the Japanese culture. On the other hand, *Meitantei Holmes* (*Sherlock Hound*, *The Detective*, 1984), was produced in Japan, but is not generally considered anime because it was produced for the international market (and originally released in English). The general public would likely include both works under the anime umbrella as would the Japanese themselves, since they were both released at some point in Japan.

Part of the appeal of anime in the West is that it represents an opportunity to explore a unique and exotic culture — it is interesting because it is different. While the culture depicted in anime is Japanese in origin, it is not necessarily that of Japan and fans of anime are not necessarily interested in Japan or traditional Japanese culture. In fact, the culture and attitudes expressed in anime is far more liberal than that of contemporary Japan, which remains quite conservative. This opportunity for exploration that draws many U.S. fans to anime may also draw them to British comedies, Hong Kong action films, or Japanese kaiju (giant monster) movies.

The majority of the international audience for anime is comprised of children who are fans of a particular program rather than fans of anime in general. For example, fans of *Naruto* (2002–), *Dragon Ball Z* (1989–2003), or *Sailor Moon* (1995–2000) may be loyal viewers of one program without ever having seen the others and may not watch any other types of anime. Because of this, Western distributors often edit anime to remove many of its unique cultural references in an attempt to make it more accessible and appealing to the international market. Homogenizing anime is not always a successful strategy. For example, the culturally sanitized dubbed version of *CardCaptors* (2000) did not perform nearly as well as the unadulterated subtitled version.

Despite their often fantastic nature, much of anime is grounded in realism — people get hurt, they die, they love, they hate, and they are not always entirely good or evil. As such, anime offers dramatic complexities not normally found in Western animation. Even when anime is targeted at children, it does not shy away from dealing with serious issues and often contains more realistic depictions of violence than the Western norm. For example, even though the series *Janguru taitei* (*Kimba the White Lion*, 1965–1967) was pre-sold in the U.S. before it was produced for Japanese television, the more violent sequences were edited in the U.S. version and some of the stories were re-written to avoid overt references to the realities of jungle life. More recently, images of domestic violence were largely removed from the opening scene of *Oja majô doremi* (1999) in its U.S. release. This sort of censorship has inspired a thriving market in the West for unaltered anime.

[Transliterated from the Japanese. Clipped from either the English *animation* or the French *dessins animé* (animated drawings).] *Compare* **Japanimation; manga.**

**anime music video; AMV** *n.* An animated music video produced in the anime style.

**anison** *n.* A song featured in an anime program. By some definitions, this includes instrumental music, but is generally limited to songs with

lyrics sung by the actors who voice the characters, rather than professional musicians. [Clipped from *anime song*.] *Compare* **filk.**

**ankle** *v.* To leave a job; to quit or be fired: *Alan is anklng the project over creative differences.* or *Alan was anklng after only two weeks on the job.* [Industry trade paper jargon coined by *Variety*. After the last part of a person seen as he walks out the door.] *Compare* **ax.**

**ankle a show** *phr.* To express dislike for a motion picture by leaving the theater during the program: *Half the audience anklng the show before the second reel.* [Industry trade paper jargon.] *Also* **vote with one's feet.**

**ANN** *ABBR. n.* See **announcer.** *Compare* **script abbreviation.**

**anni** *n.* Anniversary: *Alan celebrated his second anni as studio head.* [Industry trade paper jargon.]

**annotated script** *n.* **1.** A script with written notes based on someone's analysis, such as the director's notes on shots and angles; the art department's notes on props, costumes, and sets; the AD's notes on schedules and logistics; etc. **2.** A copy of a screenplay with line-by-line notes from the author identifying the factual basis of each element (character, situation, event, dialogue, etc.), the source material for each element (the book, play, motion picture, etc. from which it was drawn), or an assertion that the element is purely fictional and original to the work. Often required as a prerequisite to obtaining an errors and omissions insurance policy for a script — especially one that is based on real people or events, even if the identities have been disguised.

**announcement in the trades** *n.* See **trade announcement.**

**announcer; anncr; off-camera ~; off-screen ~** *n.* **1.** An off-camera voice-over actor on television, especially one who reads station identifications, promotional announcements, program introductions, etc. **2.** **ANN:** A television script notation indicating the lines spoken by an announcer. *Compare* **narrator; voice of God.**

**announcer voice-over** *n.* See **voice-over.**

**announcing booth** *n.* A small, sound-insulated room where an announcer records voice-overs. For example, in *Rowan & Martin's Laugh-In* (1968–1973), Gary Owens recorded his voice-over announcements on camera using a set dressed to simulate an announcing booth. *Also* **continuity studio.** *Compare* **fish bowl.**

**anode** *n.* The electrode of an electronic component, such as a silicon diode or a vacuum tube, that is connected to the positive voltage. *Compare* **cathode.**

**another angle** *phr.* A script notation that indicates a change in the camera's angle or shot composition without a change in subject. *Also* **new angle.** *Compare* **angle on.**

**another pretty face** *n.* See **news model.**

**Anso Color; Ansochrome** *n. obs.* The trade name for an integral tri-pack color film process developed by Anso, a Binghamton, New York-based division of General Aniline & Film Corporation, based on the Agfa color film process patents obtained under license prior to World War II. First introduced in 1941. Anso Color was popular during the 1940s and 1950s, but is no longer produced. *Compare* **Agfa-color; Eastman Color; Fujicolor; Gevacolor; Technicolor.**

**ANSI** *ABBR. n.* A private, not-for-profit association headquartered in Washington, DC and established in 1918 to administer and coordinate the U.S. voluntary standards efforts and to act as a liaison with international standards bodies including the International Organization for Standardization (ISO) and the International Electrotechnical Commission (IEC). ANSI administers more than 10,000 American National

Standards, covering everything from acoustics to woodworking machinery. Previously known as the American Standards Association. The ANSI Web site is [www.ansi.org](http://www.ansi.org). [An acronym of *American National Standards Institute, Inc.*] *Compare* EBU; IEC; ISO; ITU.

**ANSI CGM** *n.* See CGM.

**ANSI speed rating; ANSI standard** *n.* See ASA speed rating.

**answer print** *n.* The first composite print (a positive print of a film incorporating both image and synchronous sound) that is accepted as ready for distribution and that sets the standard for all release prints to follow.

An answer print incorporates all adjustments for exposure, color timing, transitions, visual effects, sound mix, etc. All subsequent release prints of the film are produced in exact imitation of the answer print. If new material is added to a film to produce a new version, then a new answer print is generally required, though it may involve only the new material since the rest of the film has already been color timed and approved.

**USAGE:** Some people use *answer print* to refer to every print produced during color timing (where there is a first answer print, second answer print, etc., finally leading up to the final answer print), but technically there is only the one answer print at the end of the process. All other prints produced during color timing are *approval prints*, *trial prints*, *trial composites*, or *grading prints*.

[Answers the question, "Is the film print ready for duplication and distribution?" in the affirmative.] *Compare* composite print; married print; release print.

**answer to the camera; answer back to the camera** *phr.* A direction to look into the camera when delivering a line: *I'll ask you the questions, but I want you to answer back to the camera.* See break the fourth wall. *Compare* play to the camera.

**antagonist** *n.* A character or force whose efforts deliberately attempt to undermine or oppose those of a narrative's hero, or protagonist. The antagonist need not be bad or evil by any conventional moral standard, but when the antagonist is particularly evil, he becomes a villain. Usually, the story sets up the antagonist as the one the audience wants to see fail. The antagonist is typically presented as a character in a work, but it can also be something more abstract such as a force of nature, as with the eponymous storm in *The Perfect Storm* (2000). See heavy. *Compare* main character; primary opposition character.

**antenna array** *n.* A group of identical antennas arranged and interconnected for achieving improved directivity (gain) or beam shaping.

**antenna farm** *n.* A place where two or more antennas or satellite dishes are located, such as all or most of a local market's broadcast antennas. Consolidating all of the antennas in the same place simplifies logistics (such as land use zoning and air traffic hazards) and improves off-air viewer reception by allowing the viewer to use a single receiving antenna orientation. Also dish farm. See transmitter site.

**antenna preamplifier** *n.* A small amplifier, usually mounted on the mast of a receiving antenna, used to boost weak signals enough to compensate for anticipated line-loss and ensure a strong enough signal for the downstream processing equipment.

**antenna stack** *n.* An antenna tower with multiple antennas and supports.

**anthology** *n.* 1. A collection of works, or segments of works, such as *That's Entertainment* (1974), *Best of British Cinema* (1989), and *AFI's 100 Years ... 100 Movies* (1998).

**USAGE:** Originally, an anthology was a collection of flowers (a garland). Later, the term was applied in a figurative way to a collection of the flowers of literature, that is, a collection of the best passages, poems, epigrams, short stories, etc. into a single volume. The literary use of anthology has since been applied to collected audiovisual works, though such works are often

produced specifically for the anthology rather than being a collection of pre-existing works.

2. A series of works related by concept, but involving different characters, actors, etc. in each episode. Most anthologies are television series, such as *Alfred Hitchcock Presents* (1955–1962), *Night Gallery* (1970–1973), and *Amazing Stories* (1985–1987). Occasionally, a motion picture is produced that is itself an anthology of episodes, such as *Twilight Zone: The Movie* (1983), *New York Stories* (1989), and *Paris, je t'aime* (*Paris, I Love You*, 2006).

**USAGE:** The distinction between a television *anthology* and an *episodic series* blurs when an anthology has a consistent host or narrator and is scheduled in a regular time slot.

3. A package of related works when grouped and sold as a single unit; a box set. *Compare* clip show; motif.

**Anthology Film Archives; Anthology; AFA** *n.* A museum dedicated to avant-garde filmmaking, particularly in the U.S. Established in 1969 in New York City. In addition to a film and video museum, AFA operates a public movie theater, archive, research library, and art gallery. The AFA Web site is [www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org).

**anti-alias** *v.* To reduce of the impact of aliasing in a digital signal. *Compare* dither.

**anti-aliasing; antialiasing** *n.* The reduction of the impact of aliasing in a digital signal through filtering and other techniques. (Aliasing is a bad thing, so anti-aliasing is a good thing.)

The neighboring values of each digital signal element are examined and the signal element is adjusted to better blend in with its neighbors and limit the appearance of stair steps (in audio or video). The process blurs the original signal slightly to give the appearance of a smooth signal rather than a ragged one. Analog signals are naturally anti-aliased since they contain continuously variable values without discrete stair steps.

*Compare* aliasing; dithering.

**anti-aliasing filter** *n.* A low-pass filter used to remove any components of an analog signal that are higher than the Nyquist frequency before the signal is subjected to digital conversion. This reduces the incidence of aliasing artifacts in the resulting digital signal. *Compare* decimation; FIR; IIR; reconstruction filter.

**anti-halation; ~ backing; ~ coating; ~ layer** *n.* An opaque layer added to the back side of the film's base during manufacture to limit the amount of light reflected off the base during exposure, thereby combating halation, a generally undesired visual artifact where very bright areas bleed into darker areas of the image creating a halo effect. The anti-halation coating is removed from the exposed film during the early stages of film processing. Also anti-reflective coating. *Compare* remjet backing.

**anti-halation dye** *n.* A pigment added to film base during its manufacture to reduce halation. See gray base.

**anti-halation undercoating** *n.* A layer added between the emulsion and the base (rather than to the back of the base, as is the case with an anti-halation backing) during manufacture to prevent halation.

**anti-hero; antihero** *n.* A flawed hero; clearly not the villain, but a hero who is not in the traditional mold, one who is apathetic or who may be a cynical loner, a violent law breaker with a troubled past and personal demons who treats other people badly, kicks small dogs, etc. Sometimes this tough exterior hides a sensitive interior.

The first notable anti-heroes on film include James Cagney in *The Public Enemy* (1931), Paul Muni in *Scarface* (1932), and Humphrey Bogart in *The Maltese Falcon* (1941). Anti-heroes were common in film noir through the 1940s and into the 1950s. James Dean and Marlon Brando typified the anti-hero of the 1950s, while Clint Eastwood brought the anti-hero into the 1960s and 1970s as The Man with No Name in Sergio Leone's spaghetti westerns and as the character Dirty Harry. Anti-heroes are not

limited to drama and also appear in comedy, such as Dustin Hoffman in *The Graduate* (1967) and Woody Allen in *Play It Again Sam* (1972). As contemporary audiences become more accepting of violent behavior, the line between hero and anti-hero has blurred, as has the line between hero and villain.



Kurt Russell as the anti-hero Snake Plissken in AVCO Embassy Pictures' *Escape from New York* (1981) (courtesy Heritage Auctions, [www.ha.com](http://www.ha.com)).

**anti-hero's journey** ACADEMIC *n.* See **hero's journey**.

**anti-imaging filter** *n.* See **reconstruction filter**.

**anti-piracy** LEGAL *n.* Efforts or activities undertaken to combat the unauthorized use of works protected by copyright law, including unauthorized uses such as camcording; peer-to-peer file sharing; the production, distribution, or sale of unauthorized home entertainment products; etc.

**anti-reflection coating** *n.* The material added to a lens to reduce surface reflections and increase the amount of usable light that passes directly through the lens. Also **lens coating**.

**anti-reflective coating** *n.* See **anti-halation**; **coated lens**.

**anti-war film** *n.* A film genre where war is opposed, not glorified. King Vidor's *The Big Parade* (1925), presented a shockingly realistic view of men at war, and highlighted the pain, agony, and general waste of war.



Universal's anti-war film *All Quiet on the Western Front* (1930) was banned in Germany during its original release for being an affront to the reputation of the German people and an insult to the soldiers of the German Army (courtesy Heritage Auctions, [www.ha.com](http://www.ha.com)).

*All Quiet on the Western Front* (1930) also presented a graphic view of World War I battlefields. Anti-war films were not popular during World War II and fell back out of favor again during the height of the Cold War, but they never completely disappeared.

Not all anti-war films depict an actual war. William Wyler's *The Best Years of Our Lives* (1946) followed three U.S. veterans returning from World War II, exhausted, confused, and in one case crippled. Anti-war films also range from the blackly comic (Stanley Kubrick's 1964 *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*) to the hyper-realistic (Steven Spielberg's 1998 *Saving Private Ryan*).

Compare **war film**.

**anticipated rating** *n.* The content rating or classifica-

tion that one expects a work will receive when it is eventually submitted to a ratings board.

Many production and distribution contracts limit the rating a film may receive (for example, no stronger than a PG-13 for U.S. theatrical distribution). One may wish to review a work (the script, the dailies of a controversial scene, a rough cut, etc.) to judge the anticipated rating of the work while it is possible to take corrective action without incurring major expense. During the days of the Hays Code, the MPAA would advise producers of anticipated ratings for their works in a variety of foreign markets, in some cases based on a review of the source material even before the first draft of the script was written.

**anticipation** *n.* The telegraphed movement of an animated character, either a preparation for action (pulling back before running forward) or a pause that allows the audience to prepare for the next action (such as staring off screen before the camera switches to show what lies in that direction). Anticipation can add weight to a character (a particularly heavy character will require more effort to start a motion than a light one) and prepare the audience for an upcoming rapid action that might not register properly otherwise (due to the lower image detail inherent in most animation as compared to live action, the violation of the natural laws of physics viewers are conditioned to expect in moving objects, etc.). Compare **squash and stretch**.

**anticipatory setup**; **anticipatory camera** *n.* A filming and editing technique where a shot is introduced just before the major action takes place. This gives the audience time to take in the details of the scene before the action begins.

**anticlimactic** *mod.* Having a weak ending; failing to deliver on earlier promises. For example, when a dramatic conclusion is trivial when compared to the conflict leading up to it, physically or logically impossible, or simply uninteresting. Occasionally this is an artistic choice, designed to make a point or comment upon the subject of the work.

**anticlimax** *n.* A point in a work where the drama or tension suddenly becomes weaker rather than building to a high dramatic climax. Passages of any length can result in an anticlimax, from a single line of dialogue to an entire feature film. An anticlimax is generally received by the audience with disappointment or dissatisfaction.

**antinode** *n.* A point of minimum sound pressure level in a standing wave, as opposed to the node, which is a maximum level.

**antiphase** *n.* See **phase reversal**.

**AOD** ABBR. *n.* See **Advanced Optical Disc**.

**AOL Time Warner** *n. obs.* A U.S.-based media conglomerate created by the January 11, 2001 America OnLine acquisition of Time Warner. In 2003, the company's name was changed to Time Warner Inc. Compare **Warner Bros. Entertainment Inc.**

**AP** ABBR. *n.* See **assistant producer**; **associate producer**.

**APD** ABBR. *n.* See **avalanche photodiode**.

**aperture**; **aperature** *n.* 1. **lens** ~: The lens opening through which light passes, controlled by the lens diaphragm.

Changing the size of the aperture regulates how much light passes through the lens. Opening up the aperture lets through more light, but reduces depth of field, while stopping it down (closing it) lets in less light but increases depth of field. The amount of light, the size of the aperture, the length of the exposure, the type of film or imaging device, and the laboratory processing (for film) must all be coordinated to achieve a properly exposed image.

2. **camera** ~: The camera opening that establishes the shape and size of the recorded image area in a film or video camera.

The camera aperture determines the maximum usable scene information captured by the camera and available for subsequent processing and

display. The recorded image area does not necessarily correlate directly to the presentation image area. In a film camera, the aperture plate can be changed to record a different image aspect ratio. Alternatively, the recorded image can be cropped during processing, printing, or projection. See *aspect ratio* for a table of common motion picture film aperture dimensions.

**3. clean ~:** The area within a recorded digital video image (defined by the camera aperture) that excludes any picture information that may be contaminated by transient edge distortions. **4. production ~:** The standard aperture or active image area adopted for a particular production and applied to all picture sources as they are produced, stored, and processed, including cameras, telecines, digital videotape recorders, computer graphics and animation systems, and post-production equipment. **5. printer ~:** The contact or optical printer opening that establishes the shape and size of the image recorded on film.

A hard matte can be introduced during the printing phase to crop a recorded image permanently into a new aspect ratio. This reduces the chance that the film will be projected at the wrong aspect ratio.

**6. projector ~:** The projector opening that establishes the shape and size of the image projected on screen.

A projector aperture plate can be used as a soft matte to crop the film image into a different aspect ratio on screen, generally by cutting off the top and bottom of the image to create a wider screen image than is recorded on the film.

**7. safe-action ~:** The recorded image area within which all significant action must take place to ensure that it will be visible on the majority of home television receivers; the picture-safe area. **8. safe-title ~:** The recorded image area within which all on-screen text is displayed to ensure that it will be visible on the majority of home television receivers; the title-safe area. *Compare f-number; f-stop; iris; T-number; T-stop.*

**aperture correction** *n.* The process of enhancing a video signal to increase image sharpness and compensate for the loss of image clarity caused by using too large a scanning beam or pixel for the level of detail in the image.

**USAGE:** In some contexts, *aperture correction* may be used interchangeably with *sharpness*.

**aperture grille** *n.* A series of vertical wires inside a Trinitron cathode ray tube (CRT) that masks the beams from the electron guns that form the image on the inside surface of the picture tube, preventing spill-over and ensuring a sharp image on screen. Trinitron tubes can be identified by their characteristic columns of rectangular pixels, as opposed to the clusters of circular pixels found in a traditional CRT. *Compare shadow mask.*

**aperture plate; aperture mask** *n.* The rectangular mask in a camera, projector, or film printer that crops a film image into the desired size and aspect ratio.

Most still image equipment has a fixed aperture plate while most motion picture equipment has a removable aperture plate to accommodate different aspect ratios. In general, motion picture camera aperture plates are slightly larger than their corresponding projector aperture plates so any imperfections along the edge of the camera's aperture plate will be cut off the final image during projection.

*Compare aperture.*

**aperture ring** *n.* The mechanism that allows one to adjust the aperture setting (*f*-stop or T-stop) of a lens, consisting of a ring near the base of the lens inscribed with a series of numbers indicating the various predefined aperture settings. *Also f-stop band; T-stop band.*

**aperture setting; lens ~** *n.* The size of the lens aperture opening as set by the diaphragm and controlled by the *f*-stop or T-stop ring at the base of the lens.

**aperture time** *n.* The slight but measurable amount of time it takes to register the sample level in an analog-to-digital converter. Ideally, each sample should be registered and recorded at an exact instant in time, but in practice, there is always a slight delay.

**aperture time errors; aperture uncertainty** *n.* The signal distortion caused by variation in an analog-to-digital converter's sampling aperture — both starting time and duration.

The starting time of the sampling aperture is slightly uncertain, leading to jitter. The aperture time for each sample depends on the amount of change in the signal level from the previous sample. Thus, the aperture time varies with the rate of change in signal level, increasing for high-level, high-frequency signals. This combined lack of precision in signal sampling leads to detectable measurement amplitude errors that become more pronounced as the input signal rises in frequency.

See **jitter**.

**APG** ABBR. *n.* The trade name for a satellite television program guide standard developed by DIRECTV Group, Inc. APG delivers up to 14 days of advance program information to the consumer. Most contemporary consumer satellite television receivers now support the APG standard. [An acronym of *Advanced Program Guide*.] *Compare EPG; IPG; MPG; Open EPG.*

**APL** ABBR. *n.* See **average picture level**.

**APO** ABBR. *phr.* See **action print only**.

**apochromatic lens** *n.* A highly calibrated lens; a lens that is free of both spherical and chromatic distortions so that the rays of different colors of light are all brought to the same focus. *Compare achromatic lens.*

**apochromatic lens group** *n.* A system of three lenses, each with different chromatic dispersion characteristics. This combination results in a lens system with less chromatic aberration than similar single- or double-lens systems. *Compare achromatic doublet; supra-chromat.*

**Apogee, Inc.; Apogee Productions, Inc.** *n. obs.* The special and visual effects production company established by John Dykstra, former head of Industrial Light and Magic. Apogee's first project was *Battlestar Galactica* (1978–1979). Apogee earned an Academy Award nomination for its work on *Star Trek: The Motion Picture* (1979) and developed the first fully 3-D computer visual effects used in a live action motion picture for *The Last Starfighter* (1984). Apogee ceased operations in 1992. *Compare Blue-Max; Reverse Front Projection.*

**app** *n.* See **application**.

**apparatus** ACADEMIC *n.* See **cinematic apparatus**.

**appeal** *n.* The power to attract or arouse interest.

Commercial appeal is central to marketing — either exploiting it or creating it. The actual appeal of an audiovisual work cannot be judged until after it has been experienced by the consumer, which is why audiovisual works are classed as *experience goods*. Just because one film from a given creative team was popular with a particular audience does not guarantee that the next film from that same team will appeal to that same audience (or to an audience of the same size). Consumer goods do not have this problem. One can test drive a car before purchasing it, so buyers know if a car appeals to them before they make their purchasing decision. The appeal of a hamburger cannot be entirely judged until one has eaten it, but once a consumer has tried a hamburger from a certain fast food chain, the consumer can judge the appeal of future hamburgers before purchasing them. Marketers can also judge future appeal for such goods and can identify which characteristics to feature in promotions in order to attract the product's maximum share of its target market. The same cannot be said of experience goods. One produces each new experience good in the hope that it will appeal to a sufficiently large audience to justify its creation, but the level of appeal cannot be judged until the completed work has been experienced. Marketing campaigns for experience goods are designed to showcase what is assumed to be a work's appeal to what is assumed to be its target audience, but the entire process is fraught with uncertainty.

*Compare advertising appeal; artistic appeal; commercial appeal.*

**appear opposite** *v.* See **act opposite**.

**append mode** *n.* An operating state in a video effects device that allows the addition of new key frames to an existing effect, making the effect longer.

**appetizer** *n.* The music that accompanies the opening credits of an audiovisual work, generally a theatrical motion picture. *Compare after dinner mint.*

**applause mail** *n.* Written statements of praise received from the public, whether by post or email.

**applause sign** *n.* An electric sign used on television programs filmed before a live audience. The sign is lit up to cue the studio audience to applaud. Common on talk shows, game shows, variety shows, and sitcoms. A crew member may lead the audience in applause at the appropriate times, either in addition to the applause sign or in situations where an applause sign is impractical (such as at outdoor events).

**applause track** *n.* *See laugh track.*



From left, full,  $\frac{1}{2}$ ,  $\frac{1}{4}$  and  $\frac{1}{8}$  apple boxes (courtesy Matthews Studio Equipment, [www.msegrip.com](http://www.msegrip.com)).

**apple box** *n.* A strong wooden box enclosed on all sides with handholds cut in opposite ends. Apple boxes are used for a variety of purposes on a set: as an equipment stand; as a platform for the camera operator when the camera tripod is raised too high to reach comfortably from the ground; as a base to which a light or equipment mount is secured; as a makeshift chair, etc. The stereotypical application of an apple box is to increase the height of a short actor when he must appear in a two shot with a taller actress.

Since apple boxes are fully enclosed, they cannot be used to store or carry other items, as one would expect from a normal box or crate. The typical apple box is constructed from heavy duty plywood and measures 8" high. Width and depth vary by manufacturer, but typical dimensions include 12"  $\times$  18", 12"  $\times$  20", and 14"  $\times$  24".

[Most likely after the use of empty apple crates for a similar purpose during the early Silent Era.] *Also full apple; man-maker. See riser. Compare basso; eighth apple; half apple; pancake; quarter apple.*

**appliance** *n.* A physical element added as part of the makeup process to alter one's appearance, such as a nose or chin extension, false teeth, a large wound, etc. The appliance is made in advance, often of latex or foam latex, and then applied to the actor's person using glue such as spirit gum. *See prosthesis.*

**application; app** *n.* 1. Software that adds functionality to a computer, a device with an embedded computer, or a network of several cooperating hardware devices. 2. The process of developing a sound image on a composite film print by applying developing solution to the optical soundtrack area.

**application splash** *n.* A physical defect caused when the chemicals used to develop the optical soundtrack area on a film print spill onto the picture area, damaging the silver crystals in the print stock. This may be visible on-screen as a purple-tinted black stain that looks like a splash of water.

**application window** *n.* The bounded area within a graphical user interface within which a software application interacts with the user. A single application may spawn more than one window at a time. *Compare active window.*

**appointment television** *n.* A popular television program around which viewers schedule their day; viewers set an appointment with themselves to watch the program. Broadcasters will often promote an upcoming program as being appointment television. *Compare event television.*

**apprentice editor** *n.* One who is a new entrant into the profession, traditionally charged with the more mundane tasks of the editing process such as synchronizing the dailies with their respective sound tracks, edge coding each film and sound element, logging all the materials, loading dailies into the edit system, etc. With the advent of electronic non-linear editing, the apprentice editor position has become an anachronism as most of the traditional functions of the apprentice are no longer needed. There are no specific jobs assigned to current apprentices, except for those assigned by the lead assistant editor. The apprentice editor may assist and report to the assistant editor or editor.

**apprentice writer** *n.* A fledgling writer on a television production's writing staff who is trying to gain enough writing credits to qualify for membership in the writer's union, such as Writers Guild of America (WGA).

**appropriation** ACADEMIC *n.* The tendency of viewers to interpret a work based on their own cultural bias and experience rather than that of the author.

**approval print** *n.* 1. One of potentially several complete composite film prints with synchronous sound produced during the color timing process leading up to the answer print. 2. A test print produced as a final check before mass producing release prints. *Also first trial; sample print; trial. See first answer print; grading print.*

**approvals** LEGAL *n.* Permissions required (a star actor may be given script approval) or granted (as when a star actor approves the script). Generally enforced by contractual conditions. Typical approvals include budget, cast, director, picture (edit), reporter (for interviews), script, and writer approval. *Compare right of consultation.*

**approved elements** LEGAL *n.* The items subject to contractually required approvals.

Distribution contracts often include a list of approved elements, such as script, budget, cast, etc. If the final product does not contain the approved elements (the final edit does not substantially resemble the approved script, the work was re-cast using actors other than those who were approved during pre-production, etc.), the distributor can refuse to accept the work. If the matter cannot be negotiated, then the producer must revise the work so that it contains the approved elements (at the producer's expense) or forego the income promised by the distributor. The approved elements are important factors in negative pickup deals, foreign presales, etc.

*Also basic element. Compare minimum requirements.*

**approved script; approved screenplay** *n.* The version of a work's script that has been reviewed and accepted prior to principal photography by those parties with script approval. This may include the director and star actors, but certainly includes the producer and the financiers (banks providing gap financing, distributors or studios providing production financing, etc.). If the final work deviates significantly from the approved script, there may be negative consequences. For example, there may be a financial penalty owed, a distributor may refuse to accept or pay for the work, etc.

**APPV** ABBR. *n.* The process of preparing the individual sound tracks and the final sound mix for a videotaped production. [An initialism of *Audio Post-Production for Video.*]

**apron** *n.* The portion of a stage exposed to the audience when the curtain is closed. *Also forestage.*

**APRS** ABBR. *n.* A U.K.–based professional association serving the audio recording industry. Members include audio engineers, consultants, freelancers, record producers, post-production houses, recording studios, equipment manufacturers, suppliers and distributors, education and training course providers, and mastering facilities. The APRS Web site is [www.aprs.co.uk](http://www.aprs.co.uk). [An initialism of *Association of Professional Recording Services*.]

**APTS** ABBR. *n.* See **Association of Public Television Stations**.

**aquarium** *n.* See **fish bowl**.

**AR** ABBR. *n.* See **aspect ratio**.

**Arab States Broadcasting Union; ASBU** *n.* An association of broadcasters operating within the League of Arab States, established in February 1969. The ASBU's mission is to strengthen relations and foster cooperation among Arab audiovisual broadcasting institutions; to enhance their performance in both form and content; and to play an active role in the Arab community, raising the conscious of, and pride in, the Arab national identity. The ASBU Web site is [www.asbu.net](http://www.asbu.net).

**Arbitron; ~ Ratings Company** *n.* A market research firm specializing in radio, cable television, and Internet-based audio and video broadcasting (or webcasting) with offices in the United States, Mexico and Europe. Arbitron was established in January 1958 by the American Research Bureau. The Arbitron Web site is [www.arbitron.com](http://www.arbitron.com). Compare **Area of Dominant Influence; Broadcasters' Audience Research Board Ltd.; Nielsen Media Research**.

**Arbitron ADI** *n.* See **ADI**.

**arc** *n.* See **arc character; arc light; arc out; character arc; story arc**.

**arc character; arc** *n.* A character who appears in several episodes of a television series as part of an ongoing storyline (story arc), excluding the regular cast and recurring characters. Compare **character arc**.

**arc episode** *n.* An installment in a television series that significantly advances the storyline (story arc) that stretches through the series. Other episodes in a series concentrate on their own stories, making them largely independent from one another, and contribute little or nothing to the overall story arc.

**arc lamp** *n.* A particular type of high intensity lamp where light is created when an electric current arcs across the gap between two electrodes.

Carbon arc lamps (where the electrodes are carbon rods) create a very white, strong light with a color temperature roughly 5,000°K. They were once popular both on the set to simulate daylight and in film projectors. Carbon arc lamps are no longer commonly used because they burn very hot and require careful attention to keep them in proper tune. In production, they have been replaced by HMI lamps. In projection, they have been replaced by xenon lamps.

Also **discharge lamp**. Compare **carbon arc lamp; flame arc; mercury vapor lamp**.

**arc light** *n.* **1.** A type of electric light that is fitted with an arc lamp, either carbon arc (not in common use since the 1970s), mercury arc, or xenon arc. **2.** The visible light produced by an arc lamp. Compare **klieg light**.

**arc out** *n.* **1.** A curved path away from the camera with the camera at its center that an actor may walk when crossing in front of the camera (traveling between two points that are roughly perpendicular to the camera lens), rather than walking along a straight line.

In the recorded work, the actor will seem to

be walking along a straight line. An arc out keeps the actor at a constant distance — and therefore in constant focus and at a constant relative size on screen — from a fixed camera position throughout the duration of the movement.

Several alternatives to an arc out address the focus issue alone: one could compose the shot with sufficient depth of field to keep the actor in focus throughout the move; let the actor move in and out of focus during the move; or adjust the camera's focus to keep the actor in focus but let the background and foreground objects go in and out of focus during the move. The first option may not be possible to achieve and the latter two options may prove visually distracting for the audience. In all three cases, the relative size of the actor may increase as his straight path brings him closer to the camera, then decrease as his path takes him further from the camera. If this change in relative size is large enough, it may distract the audience. Finally, one may change the actor's path or the camera position so the actor's path is no longer perpendicular to the camera. If the actor is obviously moving closer to or farther from the camera throughout the move, then the audience will accept (and expect) the changes in focus and relative size that may take place. In the end, it is usually just easier to have the actor arc out.

**2.** A reverse of the normal arc out so that the subject remains fixed and the camera moves in an arc. Essentially a short or relatively flat arc shot. Also **arc**. See **banana**.

**arc shot** *n.* A camera move where the camera circles the subject rather than simply pivoting from a fixed position. An arc shot can range from a partial encircling to several circuits around the same subject. The more circles or the faster the move, the more disorienting the effect. Essentially a long or greatly curved arc out. See **banana**.

**Archangel Gabriel** *n.* One of three angels mentioned, by name, in the *Bible*. As the messenger of God, he was named the patron of communications workers and later the patron of television and television workers.

USAGE: Gabriel serves the same function as a patron saint, but since he is an angel rather than a saint, he is a *patron* rather than a *patron saint*.

Compare **Martin de Porres; St. Clare of Assisi**.

**archetypal criticism** *n.* The study of the archetypal elements that appear throughout religion, mythology, and literature to provide insight into the universal human condition; filmic or literary criticism that focuses on the archetypes (characters, plots, settings, and themes) embodied in a work. Developed in the 1930s. Popularized by Northrop Frye in *Anatomy of Criticism* (pub. 1956).

**archetype** *n.* **1.** A motif, pattern of behavior, character, or myth that appears repeatedly throughout history and across cultures, possibly in different forms, but still possessing a universal structure independent of a particular time and place. **2. Jungian ~:** In Jungian psychology, the universal patterns or motifs that come from the collective unconscious and are the basis of religion, mythology, and fairy tales; characters, images, and themes that are drained of their personal content (their relation to a single individual) and present universal or collective content.

In his writings, Carl Jung identified several archetypes, including:

- **The Trickster:** Batman's Joker or Norse mythology's Loki;
- **The Hero:** the most common archetype in literature;
- **The Shadow:** a figure who carries the opposite qualities of a particular individual, group, or society, such as Darth Vader in the original *Star Wars* trilogy;



An arc shot, where the camera circles the subject (photograph by Shahla Omar, [www.shahlaomarmphoto.com](http://www.shahlaomarmphoto.com)).

- **Positive and Negative Mothers:** Mary Poppins versus the Borg Queen in the *Star Trek* universe;
- **The Wise Old Man:** Mr. Miyagi in *The Karate Kid* (1984) or Yoda in the *Star Wars* films — the wise old man can also be a woman, as with the Oracle in *The Matrix* (1999); and
- **The Eternal Child:** Peter Pan or Garp in *The World According to Garp* (1982).

Movies like *The Ice Storm* (1997) or *Kramer vs. Kramer* (1979) are concerned with personal struggles unique to certain people, whereas a movie like *Star Wars* (1977) deals with themes that are more universal, such as the struggle against evil (represented by Darth Vader and the Empire). Fairytales, such as Rumpelstiltskin and the Harry Potter series, are strongly archetypal. Most works tend to be a mixture of personal and archetypal characters and situations. For example, in Albert Brooks' *The Muse* (1999) and Woody Allen's *The Purple Rose of Cairo* (1985), an archetypal character intrudes into the daily life of the protagonist. In *The Muse*, the Muse herself (Sharon Stone) is an image from Greek mythology coming to give divine inspiration to the neurotic screenwriter Steven Phillips (Albert Brooks). In *The Purple Rose of Cairo*, Tom Baxter (Jeff Daniels), the dashing young hero of a Depression-era film steps off the screen and into the dreary life of New Jersey waitress, Cecilia (Mia Farrow). Images can also be archetypal, like the talking freeway sign in *L.A. Story* (1991) or the mountain in *Close Encounters of the Third Kind* (1977). Romantic stories are often the least archetypal since they are about the meeting and interaction of two specific characters.

[From the Latin *archetypum*; from the Greek *arkhetupon*, meaning original.] See **core fantasy**. Compare **mythic criticism**; **mythological archetype**.

**archival film** *n.* A work constructed from archival footage, often with added narration, supertitles, and transitional segments. Most archival films are documentaries, though the Steve Martin vehicle *Dead Men Don't Wear Plaid* (1982) is a rare example of a film that used new scenes to link archival footage and create a fictional work.

**archival footage** *n.* Stock footage with a historical context. Traditionally, stock footage is supposed to blend in with the rest of the work so that the viewer is not aware that portions were purchased from a pre-existing library while others were original to the work. The historical authenticity of archival footage is more important than its seamless integration into the overall work. Like traditional stock footage, using archival footage is generally less expensive than re-staging the same event. It also imparts a nostalgic feel for the time when it was originally shot, which may be difficult to match using contemporary equipment and techniques.

**archival format** *n.* A media format that is suitable for long-term storage and migration to new media/encoding to a new recording format without material loss or distortion of the recorded data.

There is no perfect format for long-term storage. Photographic film is the longest lasting, best supported audiovisual media, but all physical media deteriorates over time and analog formats experience generational loss as successive copies are made. Magnetic and optical recordings are easy to duplicate, so long as the encoding format is of sufficient quality and the physical format has not been made obsolete by newer technologies. For video recordings, component color provides a better archival format than composite color. Digital formats avoid generational loss, but may be made obsolete and could suffer from image quality problems if they are not encoded with sufficient resolution or use a lossy compression scheme.

**archival processing** *n.* A special laboratory treatment designed to protect a print or negative from premature deterioration caused by chemical reactions.

**archive** *n.* 1. A film or television archive; a facility that preserves film or video material. > *v.* 2. To move an electronic file to a new location for long-term storage or to protect it against loss or damage.

The archival process does not alter the copy protection attributes of the original file. Unlike making a backup copy, archiving a work does not increase the number of copies of the work. If a new copy is made, the original is deleted.

**area light** *n.* A light that is designed to deliver even illumination over a large area, often used to illuminate backdrops. Common area lights include scoops, sky pans, space lights, and chicken coops. Compare **soft light**.

**Area of Dominant Influence** *n.* See **ADI**.

**areal density** *n.* The number of bits per square unit of surface area (for example, bits per square inch) that can be recorded on a particular media, such as a magnetic tape or optical disk. The first computer hard drive was released in 1956. It weighed 1,241 pounds and stored 5MB on 50 24" disks for an areal density of 2,000 bits/in<sup>2</sup>. Areal densities greater than 100 GB/in<sup>2</sup> are now commonplace (or approximately 400,000,000 times the data density).

**ARG** ABBR. *n.* See **argument**.

**Argentores** *n.* A Buenos Aires-based author's collective that collects and distributes the author's share of public performance royalties for legitimate theater, theatrical motion pictures, radio, and television in Argentina. The Argentores Web site is [www.argentores.org.ar](http://www.argentores.org.ar). Also **Sociedad General de Autores de la Argentina**.

**argument; ARG** *n.* A parameter or condition included as part of an instruction to a computer program or electronic system.

**ARIB** ABBR. *n.* See **Association of Radio Industries and Businesses**.

**arm** *n.* A metal extension rod that can be attached to a C-stand.

**Armat Moving Pictures Company** *n. obs.* A patent-holding and motion picture equipment manufacturing company established c. 1900 by Thomas Armat.

Armat granted a license to the Edison Company to produce his Vitascope in 1896 and then went on to develop and patent several improved projection systems, including the "star-wheel" or Geneva cross movement that provided the intermittent film movement necessary for steady projection. The Geneva cross was used in numerous early motion picture systems including the Edison Projectorscope, the Powers Cameragraph, the Vitagraph, the Lubin machine, the Baird machine, and the Simplex machine.

Armat's patents were long in coming. His original February 1896 Vitascope patent was not issued until May 14, 1901 (U.S. Patent No. 673,992). In the mean time, competitors were free to incorporate his inventions in their own devices and Armat was powerless to stop them. As soon as his patents were issued, he began legal actions against the infringers, starting with the exhibitors that were using machines based on his patents.

When the Edison Company promised to protect exhibitors against Armat's lawsuits, Armat filed suit against the Edison Company as well. At about the same time, Armat's patent infringement suit against the Biograph Company was decided in his favor. Meanwhile, the Edison Company had pending patent applications on the most successful type of motion picture camera and the square-punch perforated film (the latter having been developed in 1889 by W.K.L. Dickson). These patent wars were in danger of bringing the U.S. motion picture industry to a halt when the Motion Picture Patents Company (also known as the Edison Trust) was established on December 18, 1908 to administer all of its members' patents.

**armature** *n.* A light framework that supports a larger construction; an internal skeleton. Posable puppets used in stop-motion animation and special effects are often built upon a metal armature that provides internal support and movable ball-and-socket joints. A less sophisticated armature may simply consist of stiff metal wire that can be bent into and hold different positions. Compare **articulated armature**.

**arming down** *n.* A downward movement of the camera using an hydraulic arm.

**arming up** *n.* An upward movement of the camera using an hydraulic arm.

**armor** *n.* One who makes or repairs armor or weapons.

**arm's length** LEGAL *n.* The relationship between parties to a contract or other business dealing that assumes the parties are independent of one another and behave according to their separate interests in the current business dealing.

If one is dealing at arm's length, there is no reason for favoritism or special treatment. This is of particular concern when a company contracts with one of its own corporate divisions or a sibling company, for example when a studio contracts with itself for the use of a soundstage rather than seeking bids from other providers or when a theatrical distributor licenses a work's home entertainment rights to a home entertainment distributor that is owned by the theatrical distributor's parent company.

*Compare self-dealing.*

**Army-McCarthy Hearings** *n.* The series of U.S. Senate hearings broadcast live by the ABC and Du Mont television networks from April 22 to June 17, 1954 and which later became the basis of the documentary film *Point of Order!* (1962). Earlier in 1954, the U.S. Army had accused Senator Joseph R. McCarthy, then Chairman of the Senate Permanent Subcommittee on Investigations, of trying to obtain preferential treatment for a former McCarthy aide who had been drafted into the Army in November 1953. McCarthy claimed that the Army's accusation was in retaliation for McCarthy's aggressive search for Communists in the Army. When the Senate launched an investigation into the matter, McCarthy appeared as a witness and complainant against the Army. His unpleasant personality and hostile style alienated the public and many believe this led to McCarthy's political downfall and his later censure by the Senate. [An eponym after the two parties to the matter, *The U.S. Army* and *Senator Joseph R. McCarthy*.] *Compare House Committee on Un-American Activities; Senate Permanent Subcommittee on Investigations.*

**Arnold Richter Cine Technik** *n.* See **ARRI Group**.

**AromaRama** *n. obs.* The trade name for a process developed by Charles Weiss in 1959 that introduced 72 different "Oriental" scents into a theater's air conditioning system to accompany his documentary *Behind the Great Wall*. *Compare Odorama; Smell-O-Vision.*

**arousal method** *n.* A consumer research technique where a potential consumer's physiological responses are measured while viewing a particular work (print ad, television commercial, etc.) as an indicator of the consumer's emotional responses (positive or negative) to the subject matter.

The most common measurement device used is a galvanometer, a component of most lie detectors, which measures the basal skin resistance—the changes in the electrical conductivity of the skin (often on the palms of the hand) caused by unconscious sweating.

**arpeggio** *n.* The individual notes of a chord played in a sequence, rather than simultaneously. [Italian.] *Compare glissando; portamento.*

**ARPU** ABBR. *n.* See **average revenue per unit**.

**arrangement** *n.* The adaptation of a musical composition to some combination of voices or instruments for which it was not originally written. *Compare orchestration.*

**arranger** *n.* One who prepares a musical composition so it can be played by a particular mix of musical instruments and vocalists. In some cases, the original composer produces the arrangement. See **orchestrator**.

**Arri Code** *n.* The trade name for a system that records time code and other production data in a machine-readable format (as a series of modulated bars) on film in real time as the film runs through the camera. The film's time code is synchronized to the time code recorded with the production audio. The Arri Code data includes hour, minute, second, and frame (equivalent to SMPTE time code), year, month, day, and camera ID. *Compare AatonCode.*

**ARRI Group; Arri** *n.* A camera and lighting systems manufacturer based in Munich, Germany. Arri began producing motion picture cameras in 1937. Its camera lines include the Arriflex (16mm, 35mm, and 65mm film and 35mm digital) and Arricam (35mm). Over the years, the ARRI Group has won eight Academy Scientific and Technical Awards for its work developing the Arriflex camera. The Arri Web site is [www.arri.com](http://www.arri.com). [A blend of *Arnold* and *Richter* from *Arnold Richter Cine Technik*, the original parent company of the Arri Group.] *Compare Aaton; Akeley; Bell+Howell; Éclair; Eyemo; Mitchell Camera Company; Moviecam; Panavision.*

**Arricam; Arri** *n.* The trade name for a line of 35mm film cameras made by the ARRI Group of Munich, Germany. *Compare Arriflex.*

**Arriflex; Arri** *n.* The trade name for a line of film cameras made by the ARRI Group of Munich, Germany. Various models support 16mm, 35mm, and 65mm film. The Arriflex line included the first self-blinded, portable 35mm camera, used for sync sound recording. *Compare Arricam.*

**Arriflex PL mount** *n.* A type of locking lens mount developed by the ARRI Group for use on the Arriflex film camera. PL mount adapters allow one to use a non-PL lens on a PL mount camera. *Also PL mount. Compare bayonet; screw mount.*

**Arrivision** *n.* The trade name for a 3-D camera system developed by the ARRI Group of Munich, Germany.

**ars gratia artis** *phr.* MGM's motto appearing on their trademark logo along with Leo the Lion. [Latin for *art for art's sake*.] *Compare Aestheticism.*

**art** *n.* The non-textual elements of an advertisement.

**art card** *n.* A sheet of stiff cardboard upon which one can mount artwork to create a stable image for filming. *Compare show card.*

**art cinema** *n.* See **art film**.

**art deco** *n.* A design style popular in the U.S. and Europe during the 1920s and 1930s, typified by bold outlines, streamlined shapes, and geometric forms. Also popular in Hollywood art direction of the same era, beginning with Cedric Gibbon's designs for *Our Dancing Daughters* (1928). [Attributed to Bevis Hillier. Based on the *Internationale des*



An Arriflex D-20 digital video camera. The camera features a Super 35-sized CMOS imaging grid, allowing it to use all the same PL-mount lenses and accessories as an Arri film camera. It also provides a traditional optical viewfinder and a color video monitor (courtesy ARRI Group, [www.arri.com](http://www.arri.com)).

*Arts Decoratifs Industriels et Modernes (International Exposition of Industrial and Modern Decorative Arts)* held in Paris in 1925.]

**art department** *n.* The portion of the production crew responsible for the visual look of a work (locations, props, and sets) from concept through implementation, often encompassing everyone on the crew excluding the ADs, camera crew, electricians, and transportation crew. The art department operates under the direction of the production designer/art director and includes the illustrators, storyboard artists, draftsman, leadman, production buyer, property master, set dresser, etc. Depending on the production, the wardrobe department may be part of the art department. *Compare* **property department**.

**art director** *n.* One who is responsible for the visual look of a work; if there is a separate production designer, then the production designer establishes the vision and the art director implements it.

In a live action production, the art director may oversee the art department including the work of the costume designer, the set designer (who builds the sets), and the set decorator (who dresses the set with props). When there is a separate production designer, the art director may be limited to the construction and dressing of sets. In television commercial production, the art director's duties may be extended to include storyboard layout and talent selection. In animation, the art director is often responsible for supervising the design and background departments.

*Also* **visual development director**. *See* **production designer**. *Compare* **art department**.

**Art Directors Guild; ADG; ~ & Scenic, Title and Graphic Artists** *n.* The union representing motion picture and television art directors, scenic and graphic artists, set designers and model makers, illustrators, and matte artists in the U.S., officially IATSE Local 800. The ADG Web site is [www.artdirectors.org](http://www.artdirectors.org).

The ADG was established in 1937 and was known as the Society of Motion Picture and Television Art Directors, IATSE Local 876, until its July 1, 2003 merger with IATSE Local 816, Scenic, Title and Graphic Artists. The union expanded its coverage again on July 1, 2008 when IATSE Local 847, Set Designers and Illustrators, and IATSE Local 790, Illustrators and Matte Artists, merged into the ADG (all now are in and a part of IATSE Local 800).

**art film; art house film** *n.* 1. A work produced or distributed mainly based on its artistic, social, or political merits, rather than its commercial appeal or potential. Art films rarely receive a wide release and tend to attract a limited clientele. Mainstream films in their home country may be classed as art films in foreign markets due to their specialized appeal abroad. 2. Occasionally used as a euphemism for a pornographic film, especially in the 1970s. *Compare* **cultural discount**.

**art for art's sake; l'art pour l'art; ars gratia artis** *phr.* *See* **Aestheticism**.

**art house; art theater** *n.* A theater that features films with limited appeal in the local market: foreign language films, documentaries, independent productions, and re-releases of classic films.

Art houses first appeared in the U.K. in the 1920s and 1930s, focused mainly on foreign films, documentaries, and experimental works. In the U.S., art houses initially represented a very small portion of the domestic market. There were approximately 12 art house theaters in the U.S. during late 1940s. That number jumped to nearly 2,000 by 1952, including those theaters that booked at least some art films as part of their schedule. This post-war boom was driven by a combination of the new availability of boundary-expanding European films and the Hays Code, which pushed such films into the art houses. As late as 1960, only *The Moon Is Blue* (1953) and *The Man with the Golden Arm* (1955)—both produced by Otto Preminger—had managed to receive a significant release in mainstream U.S. theaters without a Production Code seal from the Hays Office.

For a time, U.S. art houses were actually able to charge a premium admission price over their mainstream competitors. When the Hays Code

was abolished in 1968, art house films lost some of their edge because of the reduced restrictions on mainstream programming. The blockbuster mentality and the saturation release developed in the 1970s and institutionalized in the 1980s further marginalized the art house as their core clientele tended to be somewhat immune to this marketing strategy. In general, art house patrons are more likely to be influenced by reviews and word-of-mouth than traditional paid advertising.

Wide availability of home entertainment products and cable television further eroded the U.S. art house market. It still exists, but at a small fraction of its heyday in the 1950s.

*Compare* **calendar house; revival house**.

**art house film** *n.* *See* **art film**.

**Art Murphy's Box Office Register** *n. obs.* An annual publication containing detailed North American theatrical box office revenues for the prior year, published by Art Murphy in San Luis Obispo, California from 1984 to 1995.

Art "Murf" Murphy is one of the pioneers of accurate box office data reporting. He spent nearly 30 years at *Daily Variety*, most notably inventing economic indicators like "*Variety's* Boxoffice Index." After taking a one-year hiatus to work at Universal, Murphy returned to *Variety* and wrote business news and feature stories part-time until 1979. Also in the late-70s, Murphy began a full-time teaching career at the University of Southern California (USC). He created USC's Peter Stark Motion Picture Producing Program for graduate studies in film management and served as founding director for 12 years. Murphy also served as box office analyst for *The Hollywood Reporter* from 1993 to 1996.

**art still** *n.* 1. An image, typically a painting, which is photographed and used as a projected backdrop or process photography plate for rear or front projection. 2. A publicity still with the subject in an artistic rather than natural pose.

**art theater** *n.* *See* **art house**.

**articulated armature** *n.* A posable armature; an armature with joints or that can be bent to hold a shape.



An articulated armature with a series of ball joints that allow it to assume most any position (courtesy Matthews Studio Equipment, [www.msegrip.com](http://www.msegrip.com)).

**articulated matte** *n.* *See* **traveling matte**.

**articulation** *n.* The control of the length of musical notes to produce or eliminate gaps between them and help shape the music into phrases. Staccato and legato are particularly extreme examples.

**artifact** *n.* An undesirable visual or audio defect or distortion introduced at some point between signal capture and final display, often as a side effect of digital compression or other electronic manipulation. Common visual artifacts include cross-color/cross-luminance, jaggies, polygon shearing, and pixelation. Common audio artifacts include distortion, wow, and flutter.

**artificial breakeven** **BUSINESS** *n.* The point in the financial history of a work when income reaches a contractually specified point, after which additional revenue is treated as profit and net participation payments may be due.

A common way to calculate an artificial breakeven is when a work's total revenue equals some multiple of its production budget, such as three times the negative cost. This is an artificial breakeven point because it does not

relate directly to the work's actual breakeven point: it may come before, but generally comes after actual breakeven.

*Compare* actual breakeven; breakeven; cash breakeven; initial actual breakeven; rolling breakeven.

**artificial light** *n.* The light that is added by a film crew, as opposed to light that naturally exists at a location. Artificial light can be used for interiors or exteriors and typically comes in the form of electric lamps.

During the early Silent Era (c. 1900), sunlight was often used to artificially light interior sets constructed on stages or built outside with no roof. Exterior sets built on soundstages are usually illuminated with artificial light. During the Studio Era (1927–1954), it was not uncommon to see someone cast multiple shadows when supposedly outdoors since most filming took place on a studio soundstage. The same practice carried forward to television production, and was a common feature through the 1970s.

*Compare* available light.

**artificial pickup** *n.* A production/distribution arrangement where a motion picture studio turns over an originally internal project to an outside production company under a negative pickup deal. Generally, this is done as a cost savings measure with the assumption that the independent production company has lower labor and overhead costs than the studio. *Compare* acquisition/distribution agreement; negative pickup.

**Artisan Entertainment** *n. obs.* An independent U.S. production company. New York City–based Artisan's releases have included *The Blair Witch Project* (1999) and *Requiem for a Dream* (2000). Artisan was acquired by their major competitor, Lions Gate Entertainment, in October 2003.

**artistic appeal** *n.* The power to attract or arouse interest based on artistic merits. Artistic and commercial appeal need not be mutually exclusive.

**artistic control** *n.* The authority or ability to manage and direct the creative aspects of a project, such as the look of a work, the actors cast, the shots used, etc. Artistic control is not absolute — it extends only as far as those with financial control allow it to go. *See* creative control. *Compare* droit moral.

**artistic differences** *n.* *See* creative differences.

**artistic freedom** LEGAL *n.* The right of artists to work without private or governmental interference. According to President John F. Kennedy, "I see little of more importance to the future of our country and our civilization, than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him." *Compare* free speech.

**artistic license** *n.* *See* poetic license.

**artwork** *n.* *See* advertising art.

**as recorded script** *n.* A transcription of the edited dialogue for an animated work, taking into account all changes introduced during the dialogue recording sessions. Used in the production of an animation bar sheet to help the animators sync the character mouth movements and actions to the actual dialogue.

**as-run log** *n.* *See* broadcast log.

**ASA** ABBR. *n.* *See* American Sportscasters Association; American Standards Association; ASA speed rating. *Compare* ANSI.

**ASA speed rating; ASA standard; ASA** *n.* A numerical rating that describes the sensitivity of a film's emulsion to light, such as 100 ASA. Also called ISO/ASA, in reference to the International Organization for Standardization (ISO). The ASA rating doubles as the sensitivity of the film doubles.

ISO/ASA	DIN
25	15
32	16
50	18
64	19
80	20
100	21
125	22
200	24
400	27
1250	32

*Also* ANSI speed rating; ISO/ASA. *Compare* DIN; exposure index; film speed.

**ASBU** ABBR. *n.* *See* Arab States Broadcasting Union.

**ASC** ABBR. *n.* *See* American Society of Cinematographers Inc.

**ASCAP** ABBR. *n.* A U.S.–based performing rights organization that collects fees from broadcasters and distributes performance royalties to represented composers, lyricists, and music publishers. Established in 1914. The ASCAP Web site is [www.ascap.com](http://www.ascap.com). [An acronym of *American Society of Composers, Authors and Publishers*.] *Compare* collection society; performing rights organization.

**ashcan** *n.* A 1K (1,000-watt) floodlight.

**ASI** ABBR. *n.* [An initialism of *Asynchronous Serial Interface*.] *See* serial digital interface.

**Asia-Pacific Broadcasting Union; ABU** *n.* A professional association of television and radio broadcasters established in 1964, now with over 180 members in 53 countries throughout the Asia-Pacific region. Among its activities, the ABU operates a daily satellite TV news exchange (Asiavision); provides technical, programming, and legal (copyright) advice; organizes seminars; and represents members in international forums. The ABU Web site is [www.abu.org.my](http://www.abu.org.my).

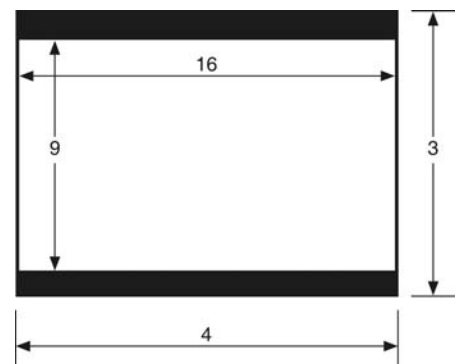
**aside** *n.* **1.** A line delivered directly to the audience, one that the other characters are not supposed to hear. Generally delivered while looking into the camera (or into the audience during a live production). An extended aside becomes a *soliloquy*. **2.** Something said under one's breath so that only those close by can hear.

**ASIFA** ABBR. *n.* *See* Association Internationale du Film d'Animation.

**aspect code** *n.* A metadata attribute of a broadcast program indicating the program's native aspect ratio.

**aspect ratio; ratio; AR** *n.* **1. picture ~:** A comparison of the width to the height of the usable (or visible) image portion of a film or video frame expressed as a numeric value or calculated ratio, such as 16 × 9, 1.33 to 1, or 1.85:1.

Aspect ratios are generally given in terms of the projected or viewed image, rather than in terms of the image recorded by the camera. The image recorded on film by the camera may be of a different aspect ratio than the desired projection or broadcast image — typically it is more square. When



The interior rectangle shows an aspect ratio of 16:9, while the exterior rectangle shows an aspect ratio of 4:3 © 2008 Quantel Ltd., All Rights Reserved, [www.quantel.com](http://www.quantel.com)).

this is the case, either the projector is masked off with a soft matte so that the resulting image on screen is of the appropriate aspect ratio or a hard matte is added during production of the release prints, possibly to the inter-positive or internegative.

Common presentation aspect ratios include:

- 1.19:1—Moviétone frame (silent film frame reduced in width to allow for an optical soundtrack)
- 1.25:1—Standard LCD computer monitor; still photographic prints (4 × 5 or 8 × 10 in a landscape orientation)
- 1.33:1—Silent film (aspect ratios varied greatly during the early Silent Era (c. 1890), but eventually settled on 1.33); full frame 35mm (without space for a soundtrack); 8mm; standard television or CRT computer monitor (where it is more commonly expressed as 4:3 or 4 × 3)
- 1.37:1—Academy aperture for 35mm (Moviétone frame adjusted to provide a more rectangular image while still allowing room for an optical soundtrack); 16mm
- 1.43:1—IMAX (often referred to as 15/70 indicating that the frame runs for 15 perforations on 70mm film, as opposed to the standard 4 perforations for a full frame 35mm image)
- 1.60:1—Widescreen computer monitor
- 1.62:1—The Golden Ratio (rounded from 1.6180339887)
- 1.66:1—Continental European standard theatrical aspect ratio (considered widescreen in comparison to Academy aperture); Super-16—may be rounded to 1.67
- 1.78:1—Widescreen television (where it is more commonly expressed as 16:9 or 16 × 9)
- 1.85:1—U.S. and U.K. standard theatrical aspect ratio (considered widescreen in comparison to Academy aperture); normal human vision (unlike motion picture and television aspect ratios, which are based on a rectangular image, human vision is roughly shaped like an ellipse with the aspect ratio measured along its widest and tallest dimensions)
- 2.00:1—VistaVision and Magnafilm
- 2.13:1—Grandeur
- 2.20:1—Non-anamorphic (spherical) 70mm
- 2.35:1—Non-anamorphic (spherical) 35mm widescreen; anamorphic 35mm widescreen prior to c. 1970; CinemaScope; Panavision
- 2.39:1—Anamorphic 35mm widescreen since c. 1970—may still be referred to as 2.35 for historical reasons or may be rounded to 2.40
- 2.59:1—Cinerama (using three 35mm film prints projected on the same screen)
- 2.75:1—Anamorphic 70mm
- 3.66:1—Magirama

There are several different ways one may present material in an aspect ratio other than the one for which it was originally composed (for example, when showing a 2.35:1 widescreen movie on a standard 4 × 3 television).

- When moving from a wider image to one that is more square:
  - Letterbox—place black bars above and below the original image to fill the screen.
  - Pan and Scan—show the material through a window with the same aspect ratio as the display screen, moving the window side-to-side as necessary to keep important action on the screen.
  - Center Cut-Out—cut off the left and right sides of the image to create an image with the desired aspect ratio.
  - Anamorphic Squeeze—reduce the width of the image until it fits the screen. This is generally limited to credits sequences in a work being presented using either pan and scan or a center cut-out where important text will be cut off otherwise. This leaves everything looking unnaturally tall and skinny.
- When moving from a narrower image to one that is more rectangular:
  - Pillar-Box—place black bars to the left and right of the original image to fill the screen.
  - Tilt and Scan—show the material through a window with the same aspect ratio as the display screen, moving the window up-and-down as necessary to keep important action on the screen.
  - Center Cut-Out—cut off the top and bottom of the image to create an image with the desired aspect ratio.
  - Anamorphic Stretch—increase the width of the image until it fits

the screen. This is quite common when presenting a standard 4 × 3 television image on a 16 × 9 widescreen TV, even though it leaves everything looking unnaturally short and fat.

Pan and scan and tilt and scan must be applied before the work is presented in its new aspect ratio. Letterbox, pillar-box, center cut-out, and anamorphic squeeze/stretch can be performed in advance or applied as the image is displayed by a projector or on a television.

There is a danger when applying one of these techniques that another of them may have already been applied. Anamorphic squeeze and stretch will cancel one another out (for the most part), but the others can lead to some unusual combinations, including a window-box where the image has been both letterboxed and pillar-boxed, creating a small image inside a large black border.

**USAGE:** The *:1*—generally pronounced “to one”—is often omitted and aspect ratios are expressed as 1.33, 1.37, 1.85, 2.35, etc. The decimal may also be omitted, resulting in 133 (pronounced “one three three”), 137, 185, etc.

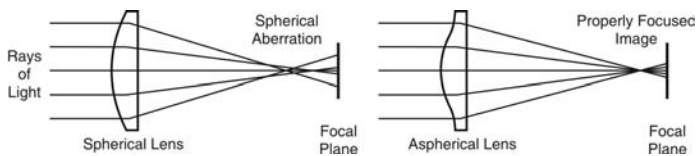
**2. pixel ~:** A comparison of the width to the height of a raster image pixel. Standard definition television (NTSC and PAL) has rectangular pixels, while computers and HDTV have square pixels. **3.** A comparison of the width to the height of an image wipe pattern. *Also screen ratio.* *See format. Compare pixel aspect ratio.*

**asperity** *n.* A small irregularity or imperfection in the surface of a magnetic tape. *Compare calendering; drop out.*

**asperity noise** *n.* **1.** Low frequency noise caused by imperfections in the surface of an analog recording medium, generally audio- or videotape. **2.** A type of modulation noise in the bands immediately above or below the program signal. *Compare hiss; white noise.*

**aspheric surface** *n.* A non-spherical surface. Most lenses (and cathode ray tubes, or CRTs, used in traditional televisions and computer monitors) are sections of a sphere—if the curvature of their surface was extended indefinitely it would wrap around and create a sphere.

Spherical lenses suffer from spherical aberration—the light passing through the edges of the lens is bent more than light passing through the center of the lens, limiting the ability of the lens to produce a focused image. To correct for this, aspheric lenses have specially-shaped surfaces so light passing through them can be properly focused. Varifocal (zoom) lenses and large CRTs have non-spherical, or aspheric, surfaces.



**Spherical aberration can be corrected by using a lens with an aspheric surface.**

**aspherical lens** *n.* A lens with an aspheric surface specifically designed to correct for spherical aberration and produce a properly focused image.

**aspirin hit** *n.* A small squib (explosive device) about the size of an aspirin tablet, detonated remotely to simulate a bullet hit.

**assemble edit; assemble mode** *n.* *See assembly edit; cuts-only editing. Compare A/B roll editing.*

**assembly** *n.* **1.** The process of selecting the preferred takes of the desired shots, trimming off any excess material, and editing them together in their proper order along with synchronized production sound. **2.** The first complete edit of a work; a collection of the best shots assembled in script continuity order; the roughest of rough cuts. **3.** A product constructed from two or more individual components (sub-assemblies), such as a cable assembly made from a length of cable and two connectors, one for each end. *See assembly edit; editor's cut.*

**assembly edit; assembly cut** *n.* 1. The first version of an edited film. The assembly edit is the linear collection of the preferred takes presented in script continuity order. Assembly edits are generally quite a bit longer than the final work: the first assembly cut of *Titanic* (1997) ran 36 hours, while the final version ran 3 hours, 14 minutes. 2. Videotape editing where any existing material on the destination tape is replaced by the newly edited information (video, audio, and control track). One starts at the beginning and assembles the work in order through to the end. Nonlinear editing allows insert edits, where new material can be inserted between existing material rather than overwriting it. *Also assemble edit. See assembly. Compare insert edit; rough cut.*

**asset** *n.* 1. A computer graphics object that can be reused, ranging from a teapot to an entire city populated with people. Typically modelers create an object then riggers configure the object so that it can be manipulated by the animators. This complex computer-based object then becomes an asset that can be used in an audiovisual work. 2. The individual audio or visual elements (photographic film, magnetic tape, etc.) that make up an audiovisual work. 3. **saleable**  $\sim$ : Any material that can be commercially exploited, ranging from a complete audiovisual work to a single still image or sound element.

**asset barcode** *n.* An image attached to a physical asset that either carries optically-encoded information about the asset to which it is attached or that contains an identifier linked to further information about the asset in a separate database.



A selection of asset barcodes. From left, UPC-A, DataMatrix 2D barcode, Microsoft High Capacity Color Barcode (HCCB).

**assignment** **LEGAL** *n.* *See copyright assignment.*

**assigns** *n.* The buttons on an audio or video control console, matrix switcher, or mixer that connect, or assign, the designated input channel to one of the console's output busses. This routing process is known as *assignment*.



An example of visual assimilation: The small gray bars are the same shade each time but appear lighter or darker depending on the edge details.

ground color will appear to be, but in certain situations, the reverse is true. *Also White's Effect. Compare crispening.*

**assistant/associate** *mod.* In the general pecking order of job titles, an associate is above an assistant.

**assistant camera; ~ man; ~ operator; AC** *n.* A member of the camera crew other than the camera operator. The ACs are responsible for the care and maintenance of the camera; loading and unloading film magazines; loading and unloading video storage media; changing

lenses; operating the clapper/slate; taking light readings; measuring the distance from camera to subject; pulling focus; and filling out paperwork. The number of assistant camera operators and the distribution of their duties depends on the size and complexity of the project. *Also camera assistant.*

**assistant chief lighting technician** *n.* *See best boy electric.*

**assistant director; AD** *n.* The on-set manager responsible for the daily operations of the set, making sure that everyone and everything is available when and where needed. The AD does not perform the same duties as the director or the second unit director, but instead provides production management support to both.

The AD's duties begin with breaking down the script and establishing the shooting schedule. Each day, the AD prepares the next day's call sheets. Often, the AD is responsible for hiring the extras and directing their action in the background. It is the assistant director, not the director, who calls for quiet on the set and directs the sound and cameras to roll. On larger productions, the duties of assistant director are divided among several people. For example, the film *Russian Ark* (2002) employed 22 assistant directors, the largest number of assistant directors used for a single shot.

*See first assistant director. Compare production assistant; second AD; third AD.*

**assistant editor; assistant film editor; AE** *n.* An assistant who reports to the editor.

It is the film editing assistant's job to take care of the physical aspects of editing: inspecting the footage for scratches; transporting the film to the processing laboratory; categorizing and separating the unedited scenes; physically cutting and splicing the film; loading material into digital editing systems; organizing the editing room; filling out paperwork; etc. The non-linear assistant editor is tasked with inputting editing material (picture and sound), preparing dailies for the editor, and outputting many different items to various departments, producers and directors. The assistant also coordinates information between various departments (camera, script, negative assembly, on-line, sound, music).

*Compare videotape operator.*

**assistant music editor** *n.* An assistant who reports to the music editor. It is the assistant's job to take care of the physical aspects of music editing: maintaining paperwork, synchronizing the music tracks, organizing the music editing room, etc.

**assistant photographer** *n.* A still photographer's assistant. *Also photographer's assistant.*

**assistant producer; AP** *n.* Generally, the producer's assistant. Exact duties vary, but the assistant works directly with the producer and may fill in for the producer in his absence.

**USAGE:** An *assistant producer* is generally taken to be equivalent to an *associate producer*. Do not confuse the assistant producer with a *production assistant*, or PA, the entry level of the production team. Due possibly to this potential confusion, the title assistant producer is not often used in the U.S.

[A regionalism of the U.K.] *Compare associate producer.*

**assistant scenic artist** *n.* The member of a film crew who is responsible for repairing wall and scenery damage that occurs during shooting. *Compare scenic artist.*

**assistant sound editor** *n.* An assistant who reports to the supervising sound editor or another sound editor. It is the assistant's job to take care of the physical aspects of sound editing: maintaining paperwork, synchronizing the sound tracks, organizing the sound editing room, etc. The non-linear assistant is tasked with inputting materials into workstations and outputting final materials for sound mixing.

**assistant special effects technician** *n.* One who is responsible for safely and effectively planning and executing special effects shots.

**assistant to the director** *n.* One who provides administrative or personal assistance to the director.

**USAGE:** An *assistant to the director* should not be confused with the *assistant director* (AD). These are two remarkably different jobs.

**Asociación Internacional de Radiodifusión; AIR** *n.* A Uruguay-based trade association representing commercial radio and television broadcasters in Europe and the Americas. AIR was originally established in 1946 as the Inter-American Association of Broadcasters. The AIR Web site is [www.airiab.com](http://www.airiab.com). [Spanish for *International Association of Broadcasting*.]

**associate director; AD** *n.* The television production equivalent of a motion picture production's assistant director.

**associate producer; AP** *n.* 1. The only person willing to associate with the producer, at least according to writer/director Billy Wilder. 2. The person responsible for performing one or more producing functions delegated by and under the supervision of an individual receiving a producer credit. This does not include persons whose primary function is that of an assistant. In episodic television, the person overseeing post-production is often credited as an associate producer.

**USAGE:** Due to the unregulated nature of producer credits, someone with the title associate producer could actually have little to do with physical production, such as a writer, actor's agent, financier, or studio executive, a practice that the Producers Guild of America (PGA) is working to combat.

3. *obs.* During the Studio Era (1927–1954), the title was given to those production executives who reported directly to the studio head. Each associate producer was responsible for a slate of pictures in various stages of development from initial concept through post-production. There were typically eight to ten associate producers at each of the largest studios. *Compare assistant producer.*

**Associated Actors and Artists of America; AAAA; Four A's; 4A's** *n.* A New York City-based association of actors' and artists' unions founded in 1919 to resolve jurisdictional disputes and monitor reciprocal agreements between its member unions. Represented unions include: Actors' Equity Association (AEA or Equity), American Guild of Musical Artists (AGMA), American Guild of Variety Artists (AGVA), Guild of Italian American Actors (GIAA), Hebrew Actors Union, and Screen Actors Guild (SAG).

**Associated First National** *n.* *See* First National Exhibitors Circuit.

**association** *ACADEMIC n.* When the viewer relates his own experiences to those of a character or situation in an audiovisual work. *Compare empathy; identification.*

**Association Canadienne des Distributeurs de Films; Canadian Motion Picture Distributors Association** *n.* *See* CMPDA.

**Association de Gestion Internationale Collective des Oeuvres Audiovisuelles; Association for International Collective Management of Audiovisual Works** *n.* *See* AGICOA.

**Association for Professional Broadcast Education** *n. obs.* A professional association established in 1955 to provide educational resources to the broadcast community. The organization changed its name to Broadcast Education Association in 1973.

**Association Internationale du Film d'Animation; ASIFA** *n.* A professional association founded in France in 1957, chartered by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1960, and "devoted to the encouragement and dissemination of film animation as an art and communication form." The Society Web site is [asifa.net](http://asifa.net). [French for *International Animated Film Association*.]

**Association of Broadcasting and Allied Staffs** *n. obs.* A U.K. broadcast industry trade union created in 1940. In early 1984 it merged with

the National Association of Theatrical, Television and Kinematograph Employees to form the Entertainment Trades Alliance (ETA). ETA changed its name to Broadcasting and Entertainment Trades Alliance (BETA) on February 1, 1985.

**Association of Cine-Technicians; ACT** *n. obs.* The first U.K. motion picture industry crafts union, established in June 1933. ACT's first contract was with Gaumont-British in December 1936. In 1938, ACT successfully lobbied for the Cinematograph Films Act, which replaced the quota quickies legislation of 1927. In the late 1940s, ACT established ACT Films to ensure member employment during an industry-wide production downturn. The first ACT Films release came in 1951 and was followed by a string of mostly B-pictures. In 1956, ACT became ACCT, Association of Cinematograph Television and Allied Technicians. In 1991, ACCT joined with the Broadcasting & Entertainment Trades Alliance (BETA) to form the Broadcasting Entertainment Cinematograph & Theatre Union (BECTU).

**Association of Cinema and Video Laboratories, Inc.; ACVL** *n.* A trade association that serves the needs of film, video, and digital motion picture laboratories, principally in North America. Established in 1953. The Association Web site is [www.acvl.org](http://www.acvl.org).

**Association of Cinematograph, Television and Allied Technicians** *n. obs.* A U.K. entertainment industry trade union. On January 2, 1991, it merged with the Broadcasting and Entertainment Trades Alliance (BETA) to form the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU).

**Association of Film Commissioners International; AFCI** *n.* A not-for-profit association of more than 300 government film agencies. Members serve as city, county, state, regional, provincial or national film commissioners and facilitate filming in their areas by helping to coordinate locations, permits, lodging, tax incentives, equipment, crews, etc. The AFCI Web site is [www.afci.org](http://www.afci.org).

**Association of Independent Commercial Producers; AICP** *n.* A professional association that serves the interests of U.S. companies that produce commercials for advertisers and advertising agencies. The AICP was established in 1972 and is presently headquartered in New York City and Los Angeles. AICP members account for 85 percent of all broadcast commercials aired in the U.S. The Association Web site is [www.aicp.com](http://www.aicp.com).

**Association of Independent Video and Filmmakers; AIVF** *n. obs.* A New York City-based professional association that provided independent filmmakers with a variety of services and resources and published *The Independent* magazine. The AIVF operated from 1973 through 2006.

**Association of Motion Picture and Television Producers** *n. See* AMPTP.

**Association of Motion Picture Producers; AMPP** *n. obs.* A U.S. trade association established in 1924 to represent producers (the MPPDA, now the MPAA, was focused more on distributors). Later, the AMPP became the union and guild contract-negotiating body for its members. In 1964, the name was changed to the Association of Motion Picture and Television Producers to reflect the organization's expanded coverage of television producers. In 1982, the organization was replaced by the Alliance of Motion Picture and Television Producers, Inc.

**Association of Motion Picture Sound; AMPS** *n.* A U.K.-based association of motion picture and television sound professionals established in 1989. It is an organization where those engaged in the various crafts of motion picture sound meet, exchange information, endeavor to solve common problems, and keep abreast of rapidly changing technology. The AMPS Web site is at [www.amps.net](http://www.amps.net).

**Association of Moving Image Archivists; AMIA** *n.* An international professional association of individuals and organizations dedicated to the advancement of moving image archiving. The AMIA Web site is [www.amianet.org](http://www.amianet.org). *Compare* **Fédération Internationale des Archives du Film**; **UCLA Film & Television Archive**.

**Association of Professional Recording Services** *n.* *See* **APRS**.

**Association of Public Television Stations; APTS** *n.* A trade association established in 1980 to support non-commercial television service in the U.S. The APTS Web site is [www.pts.org](http://www.pts.org).

**Association of Radio Industries and Businesses; ARIB** *n.* A Japanese professional association that serves the radio frequency broadcast industry through research, development, and standardization. The Association Web site is [www.arib.or.jp](http://www.arib.or.jp).

**Association of Talent Agents; ATA** *n.* A Los Angeles-based trade association for talent agents and agencies. Established in 1937. The ATA Web site is [www.agentassociation.com](http://www.agentassociation.com).

**associative editing; associational editing** *n.* Juxtaposing shots based on their relationship to one another (contrast, comparison, visual or emotional effect, etc.) and to suggest a conceptual, dramatic, or thematic association between them rather than simply based on their narrative sequence. *Also* **relational editing**. *Compare* **analytical editing**.

**astigmatism** *n.* A lens aberration where the rays of light coming from a subject are not brought to a single focal point, thus causing imperfect or indistinct images. Similar to astigmatism in human vision. For example, a single bright point of light will appear as a short line or elongated ellipse in the final image. The effect may be diminished by using a higher *f*-stop so that less of the lens edges are used (where the effect is generally more pronounced). *Compare* **anastigmatic lens**; **monochromatic aberration**.

**Astoria Studios** *n.* *See* **Kaufman Astoria Studios**.

**Astrovision** *n.* The trade name for Goto Optical Manufacturing's 10/70 film format. *See* **10/70**.

**asymmetric compression; asymmetrical compression** *n.* A system that requires more processing power to compress a signal than to decompress it. This is typically used for the mass distribution of works on media such as CD-ROM or DVD, where significant expense can be incurred for the production and compression of the work but the playback system must be fast and inexpensive. *Compare* **asymmetrical codec**; **symmetric compression**.

**asymmetric connection** *n.* A communications channel where data flows at a much higher rate in one direction than in the other. For example, most consumer Internet broadband connections are asymmetric, providing more download bandwidth than upload bandwidth. *Compare* **back channel**.

**asymmetrical codec** *n.* A compression/decompression algorithm that takes longer or consumes more resources to encode the material than is required to decode the resulting compressed signal or image. Typically used in the production of mass distribution media without a live broadcast component, such as DVDs. *Compare* **asymmetric compression**; **symmetrical codec**.

**asynchronism** *n.* When the audio program plays back out of sync from the image. Generally, this happens by accident, but occasionally it can be an artistic choice. *Compare* **asynchronous sound**.

**asynchronous** *mod.* **1.** A process where two or more things are not or need not be coordinated — they may coincidentally occur together, but they are not guaranteed to do so. **2.** A data transmission technology where each data unit, such as a character, byte, or binary word, is

transmitted independently without reference to a standard clock. Instead, start and stop bits are used to mark each transmitted data unit. [From the Greek *asunkhronos*; a blend of *a-* (meaning not), *sun-* (from *syn-*, meaning together or united), and *khronos* (meaning time).] *Compare* **isochronous**; **synchronous**.

**asynchronous sound** *n.* **1.** When the sound intentionally does not match the picture. For example, one sees a group of reporters shouting questions at a celebrity but hears a pack of barking dogs, one hears an actor speaking but sees a different actor responding, or one hears the sounds of unseen automobile traffic. This is an aesthetic choice and does not mean that the sound is out of sync. **2.** Sound unintentionally out of sync with the picture. Usually the result of bad sound editing, an improperly prepared composite print, or issues with projection. In the most obvious cases, dialogue will not match the actors' lip movements. **3.** Sound from one scene played over the action from another scene. This includes hearing the sound from the next shot or scene (a sort of foreshadowing or sound advance), from the prior shot or scene (a sort of audio flashback), or a character's recollections from the present during an actual flashback or flash-forward scene. *Also* **non-synchronous sound**. *See* **overlap sound cut**. *Compare* **asynchronism**; **synchronous sound**.

**asynchronous transfer mode** *n.* *See* **ATM**.

**ATA** *ABBR.* *n.* *See* **Association of Talent Agents**.

**ATAS** *ABBR.* *n.* *See* **Academy of Television Arts and Sciences**.

**ATFP** *ABBR.* *n.* *See* **Alliance of Television Film Producers, Inc.**

**ATM** *ABBR.* *n.* A type of switched data transmission network where the data is packaged in small, uniformly-sized 53-byte cells, with a 5-byte address and 48-byte data payload in each data cell. [An initialism of *Asynchronous Transfer Mode*.] *Also* **asynchronous transfer mode**.

**atmosphere; atmos** *n.* **1.** The general mood or feeling generated by a work and the world where the characters live, as opposed to the tone, which is the author's attitude towards the work as perceived by the viewer. The atmosphere is evoked by the combination of visual elements (lighting, sets, costumes, camera work, editing, etc.) and sound (music, sound effects, etc.). **2.** The combination of weather, air quality, and time of day in a scene. This is particularly important in animation, since every element in the animated world must be created by the animators. **3.** The extras (actors) who provide realism to a location by portraying normal background activity. This is a somewhat pejorative term since it diminishes the importance of the background actors and the actual skill they employ. In some cases people in the background are not paid actors but are instead members of the general public that just happen to be at the location. *Also* **background artist**. *See* **extra**.

**atmospheric distortion** *n.* Aberrations in a broadcast signal caused by its travel through the air, usually due to weather changes or other adverse conditions.

**atmospheric effects** *n.* Computer generated visual effects that recreate atmospheric conditions such as rain, lightning, fog, etc. Since atmospheric effects are often created with a particle effects system, other particle effect-based elements such as water, fire, and smoke may also be considered atmospheric effects. *Also* **atmospherics**. *See* **environmental effects**; **weather effects**.

**atmospheric movie** *n.* A work that establishes a strong and striking visual mood, such as the motion pictures *Brazil* (1985), *La cité des enfants perdus* (*The City of Lost Children*, 1995), and *Sweeney Todd: The Demon Barber of Fleet Street* (2007).

**atmospheric sound** *n.* *See* **ambient sound**.

**atmospherics** *n.* See **ambient sound**; **atmospheric effects**; **environmental effects**; **weather effects**.

**atomic frequency standard** *n.* A highly accurate timing signal generated by an atomic clock. Commonly used in broadcast television applications.

**atonal** *mod.* Without a tonal center or specific musical key. Compare **monotone**.

**ATR** ABBR. *n.* See **audiotape recorder**.



Atmospheric movies leave a lasting visual impression, as with Marc Caro and Jean-Pierre Jeunet's *La Cité des enfants perdus* (*The City of Lost Children*, 1995) (courtesy Heritage Auctions, [www.ha.com](http://www.ha.com)).

**ATSC** ABBR. *n.* 1. The A/53 DTV Standard for terrestrial broadcast digital television transmission developed by the Advanced Television Systems Committee, Inc. (ATSC) and adopted in North America (U.S., Canada, and Mexico) as well as South Korea and Honduras. The formal switch from analog to all-digital transmission in the majority of the U.S. took place in June 2009.

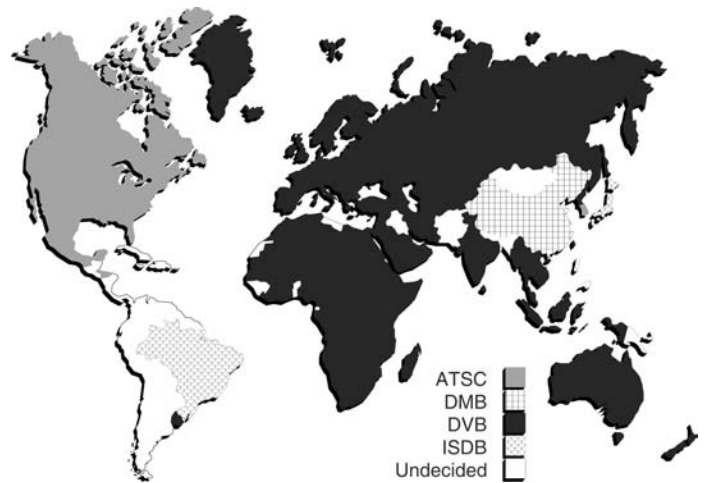
The ATSC A/53 DTV Standard supports high definition television (HDTV), standard definition television (SDTV), multichannel surround sound audio, and data broadcasting. The ATSC digital television (DTV) standard was adopted by the FCC on behalf of the U.S. on December 24, 1996. It has since been adopted by Canada (November 8, 1997), South Korea (November 21, 1997), Mexico (July 2, 2004), and Honduras (January 16, 2007).

The ATSC standard actually supports 18 different video presentation formats.

Number	Pixels/ Line	Lines/ Frame	Aspect Ratio	Refresh Rate (Hz)	Scan Mode
1	640	480	4:3	24	Progressive
2	640	480	4:3	30	Progressive
3	640	480	4:3	60	Progressive
4	640	480	4:3	30	Interlaced
5	704	480	4:3	24	Progressive
6	704	480	4:3	30	Progressive
7	704	480	4:3	60	Progressive
8	704	480	4:3	30	Interlaced
9	704	480	16:9	24	Progressive
10	704	480	16:9	30	Progressive
11	704	480	16:9	60	Progressive
12	704	480	16:9	30	Interlaced
13	1280	720	16:9	24	Progressive
14	1280	720	16:9	30	Progressive
15	1280	720	16:9	60	Progressive
16	1920	1080	16:9	24	Progressive
17	1920	1080	16:9	30	Progressive
18	1920	1080	16:9	30	Interlaced

2. A standards development organization established in 1982 by the Joint Committee on Inter-Society Coordination (JCIC) to develop standards for advanced television including high definition television broadcast and production. The ATSC continues to develop standards for various applications such as interactive TV, mobile and hand held service, and non-real-time transmission. The ATSC Web site is [www.atsc.org](http://www.atsc.org).

ATSC formally incorporated on January 3, 2002 and presently has some 155 members representing the broadcast, broadcast equipment, motion pic-



Coverage patterns for digital television standards (ATSC, definition 1). The DVB territories include signatories to the GE-06 Agreement, which obligates signatory countries to end all analog television broadcasts along their borders by June 17, 2015, to avoid interfering with their neighbors' digital television broadcasts.

ture, consumer electronics, computer, cable television, satellite, telecommunications, automotive, and semiconductor industries. Throughout the 1980s, ATSC concentrated its efforts on developing common international HDTV image parameters such as line number and aspect ratio. In the 1990s, the ATSC worked closely with the FCC Advisory Committee on Advanced Television Services to develop and document a new standard for terrestrial broadcast television.

[An initialism of *Advanced Television Systems Committee*.] Compare **ATV**; **DTV**; **HDTV**.

**ATSC digital multiplex** *n.* A part of the ATSC digital television standard that allows a broadcaster to combine several different content channels into a single broadcast channel. The ATSC receiver must decode the combined broadcast signal to split out the individual content channels for presentation to the viewer. Compare **major channel**; **minor channel**.

**attach** *v.* To associate a virtual or logical channel with a physical communications channel in a digital switcher, effects, or non-linear editing system. A particular physical channel can only be attached to one logical channel at a time.

**attached; ~ to a project** *mod.* Parties that have agreed to perform on an audiovisual project, especially star actors, directors, etc. Such parties become part of the project package. Attachments to a project generally come with a number of conditions or approved elements (start date, compensation, other attached parties, etc.). While not necessary, it is generally best to obtain such commitments in writing.

**attack ad** *n.* A television commercial that focuses more on criticizing an opposed idea, industry, company, product, or individual than promoting its counterpart. Common in political advertising, but occasionally used elsewhere.

**attack, decay, sustain, and release** *phr.* See **ADSR**.

**attack time** *n.* The delay required for a signal processing device, generally a compressor, limiter, or expander, to reduce its gain after a strong signal that exceeds its defined threshold is applied to it. Compare **release time**.

**attack transient** *n.* See **transient**.

**attendance** BUSINESS *n.* See **admission**.

**attendance checking; checking** *n.* Verifying the actual number of paid admissions to a movie at one or more showings. Checking is a type of audit, done to provide assurance that declared box office sales, which serve as the basis for the exhibitor/distributor percentage-based revenue split, are accurately declared.

Checkers (or a checking service) may visit a theater and count the number of people in attendance at a showing or purchase the first and last tickets sold to compare the elapsed ticket numbers to the admissions reported by the exhibitor. Attendance checking may be covert (checkers pose as patrons, the exhibitor is not aware of their activities) or overt (the exhibitor is aware of and cooperates with the checking). With the exhibitor's cooperation, checkers may also review the theater's automated ticketing system and other records to verify that they are consistent with any manual patron counts and the exhibitor's submitted performance reports.

*Also* **box office checking**. *Compare* **audience measurement service**.

**attenuated filters** *n.* Lens filters that adjust the color balance of the subject by adjusting the proportions of the primary colors in a scene (red, green, and blue).

**attenuation; ~ loss** *n.* **1.** The gradual loss of energy, or amplitude, in a traveling wave such as sound or light, generally expressed in decibels. **2.** The gradual reduction in signal strength as a signal travels along a wire; the loss of energy in an electrical circuit. The higher the signal frequency, the greater the rate of attenuation. *Compare* **amplification**.

**attenuator** *n.* **1.** A device that reduces (attenuates) the electric energy in a circuit. **2.** A control knob or slider (physical or virtual, simulated on a computer screen) connected to a potentiometer that adjust the amplitude of the signal passing through it. Also called a "pot," after the potentiometer that effects the change in the electrical signal. The signal amplitude can usually be set to any value between full (no attenuation) and zero (infinite attenuation).

**attraction** *n.* **1.** A motion picture, as in *coming attractions*. **2.** Something that draws an audience, such as the rides at an amusement park.

**attractor** *n.* A system used by digital content service providers to advertise their content and services to personal digital recorders (PDR).

**ATV** ABBR. *n.* *See* **advanced television**.

**ATVEF** ABBR. *n. obs.* A consortium of broadcast, cable, and computer companies founded in 1998 that developed the ATVEF Enhanced Content Specification, an HTML- and JavaScript-based format for adding content to interactive TV. ATVEF closed at the end of 1999 and turned over the specification to the ATV Forum and SMPTE. [An initialism of *Advanced Television Enhancement Forum*.]

**auction** BUSINESS *n.* *See* **open bidding**. *Compare* **bidding war**.

**aud** *n.* Audience: *The film could not find its aud.* [Industry trade paper jargon.]

**audible frequency; AF** *n.* *See* **audible spectrum**.

**audible spectrum** *n.* The frequency range from deep bass to high treble and all the pitches in between (from approximately 20 Hz to 20 kHz) that can be interpreted by the average human ear as sound. This frequency range is an average; many people hear tones below 20 Hz, although most people are virtually deaf above 15 or 16 kHz.

While both analog and digital sound recording systems can reproduce the full range of the audible spectrum, analog optical sound technology common to motion picture film prints is generally limited to the range of 100 Hz to 7 kHz. This limitation led to the use of magnetic sound tracks on high-profile 70mm theatrical releases and helped inspire the later development of digital theatrical sound systems.

*Also* **audible frequency**. *Compare* **visible spectrum**.

**audience** *n.* **1.** The people who view an audiovisual work, either during a single presentation or in total. **2.** The particular population of viewers to whom a work will most appeal; the demographic for which a work is intended (or at least marketed, since the focus of a work's marketing campaign is not always in sync with the intentions of the work's creators).

When a work "cannot find its audience" it is doing poorly. The people who would most appreciate the work do not see it in sufficient numbers to generate the positive word-of-mouth necessary for a successful run. This may be due to a failure of the marketing campaign, distribution strategy, little critical notice, overwhelming competition, or the perceived lack of quality of the work itself.

*Compare* **target audience**.

**audience accumulation** *n.* The total population reached at least once by an advertisement during some period of time, measured across all media in which the advertisement appeared. *Also* **accumulation**.

**audience composition** *n.* *See* **audience profile**.

**audience deficiency** *n.* The failure to deliver the minimum ratings (ad impressions) or audience demographic mix guaranteed when commercial time was sold to an advertiser. *Compare* **ad liability**; **make-good**.

**audience deficiency unit; ADU** *n.* An individual broadcast item provided at no extra charge as compensation to an advertiser for lower than anticipated ratings (ad impressions) or failure to deliver the promised audience demographic mix. ADUs may include re-broadcasts of the original ad, additional commercial time offered for use by the advertiser, banners or bumpers promoting the advertised product, etc. *Compare* **make-good**.

**audience demographics** *n.* *See* **demographic**. *Compare* **audience composition**.

**audience duplication** *n.* The total population that is likely to view two or more of the television programs during which a specific sponsor's advertisements will appear. Since repetitive exposure is a key factor in advertising, audience duplication is an important consideration when planning an ad campaign.

**audience filler** *n.* One who is employed at televised awards shows to sit in the seats of attendees who are late to arrive or who have left the room so that when the audience appears on camera the room seems to be full. *Also* **seat filler**.

**audience flow** *n.* The movement of the viewing audience from one program to another or from one channel to another at the break between program time slots. Broadcasters will generally arrange their schedules with consecutive programs that appeal to the same audience to maximize audience flow from one program to the next. Traditionally, when one schedules back-to-back programs that appeal to different audiences, neither program performs well. *Compare* **block programming**; **counter-programming**; **holdover audience**; **viewer drop-off**.

**audience fragmentation; audience fractionalization** *n.* The division of the potential market for a creative work (its audience) among competing entertainment alternatives.

Motion pictures, broadcast television, home entertainment, video games, and other forms of audiovisual entertainment all compete for a share of the same entertainment market along with live theater, concerts, sporting events, etc. This market division (or fragmentation) reduces the maximum available market for each of the competing alternatives. Audience fragmentation may also occur within a single medium. For example, the broader television audiences break into smaller segments when there are multiple viewing choices for the same program and niche programming that targets particular demographics. Entertainment products that depend on mass appeal and a large audience (blockbuster motion pictures

and network broadcast television) are particularly susceptible to audience fragmentation.

**audience holding index** *n.* A measure of a program's audience over time, either calculated minute-by-minute or in 15-minute intervals. *Compare average quarter-hour persons.*

**audience measurement service** *n.* A company that estimates the size and composition of a national, regional, or local television audience using statistical sampling techniques. Results are commonly reported in ratings and shares. Audience measurement services include Nielsen Media Research, AGB Television, and Arbitron. *Compare attendance checking; Nielsen Station Index; Nielsen Television Index.*

**audience movie** *n.* A work that is popular with audiences, but not with critics. Such popularity is generally measured by box office performance and the tone of critical reviews, respectively. *Also popular movie. Compare critic's movie.*

**audience participation** *n.* When members of the audience are involved in a production. For example, when one takes questions or suggestions from the audience, invites audience members to participate in a quiz or contest, a sing-along, etc.

**audience profile** *n.* A collection of data describing the demographic and psychological characteristics of a work's anticipated or actual audience, such as age, sex, and income. *Also audience composition. Compare consumer profile; customer profile.*

**audience rating** *n.* *See* <sup>2</sup>rating. *Compare audience share.*

**audience share** *n.* *See* share. *Compare audience rating.*

**audience stratification** *n.* The separation of the total potential audience for a class of work into distinct groups, each with different tastes or needs.

For example, the current U.S. motion picture rating system attempts to stratify the audience by age, so that young children are not exposed to unsuitable content. At the same time, other audience members, regardless of age, can use the same guidelines to separate themselves from content they may find objectionable. When audience stratification is successful, it tends to reinforce content-audience equilibrium — limiting a work's audience to those who find its content in keeping with their tastes and moral values. When the audience is not stratified, or stratification is unsuccessful (as is often the case in the voluntary American system), a disequilibrium may exist within the mass market.

**audience turnover** *n.* **1.** The change in a television program's audience over time, used as a measure of the program's growing or waning popularity. For example, the number of people who watched a program in December versus how many people watched that same program the following May would represent the program's audience turnover rate. **2.** The ratio of a particular program's cumulative audience to its average audience. The lower the number, the better the program held on to its total audience. The lowest audience turnover ratio is 1, meaning everyone who tuned in watched the program from beginning to end.

**audience walkout** *n.* An audience member who leaves the theater before the end of the program and does not return. A high rate of audience walkout does not generally bode well for the long-term success of a motion picture. Occasionally, the rate of audience walkout may be used as a marketing ploy, particularly for films that contain a great deal of gore and appeal to the graphic horror/slasher genre audience.

**Audimeter** *n. obs.* The trade name for an electronic audience measuring device used by the A.C. Nielsen Company. Beginning in 1935, it was used to monitor and report data on radio audiences. In 1950, it was adapted for television audiences. The Audimeter was replaced by the People Meter beginning in 1987.

The Audimeter was originally developed by two professors from MIT under the sponsorship of the Boston radio station WNAC. In 1935, the A.C. Nielsen Company purchased the rights to the Audimeter and continued its development. By 1949 the Audimeter had advanced to the point that it could be used to collect U.S. nationwide radio audience statistics based on a select sample of the total market. (The listening or viewing habits of Nielsen's sample audience were assumed to be representative of the entire audience, at both the local and national levels.)

The first television Audimeter (the Mailable Audimeter) used a film cartridge to record the television programs viewed in each of the sample households. Each week, the spent cartridge was mailed back to Nielsen for analysis. In 1959 the Mailable Audimeter was replaced by the Instantaneous Audimeter, which was connected to a dedicated phone line. (This allowed for the first ever overnight television ratings.) In 1973 the Instantaneous Audimeters were upgraded to include local data storage, so they only had to connect to Nielsen once each night to upload that day's viewing records. People Meters, the successor to the Audimeter, were first tested in 1984 and rolled out nationwide in the U.S. in 1987.

**audio** *n.* **1.** Sounds audible to the human ear; changes in air pressure registered by the ear and interpreted by the brain as sound. (The lower the frequency, the lower the sound pitch.) Generally, sound waves from 50–15,000 Hz are considered safely within the range of normal human hearing while 20–20,000 Hz represent the extreme limits. **2.** Electronic signals that represent sound, such as the sound that accompanies an audiovisual work.

**audio aliasing** *n.* When high pitched sounds (pitched above the Nyquist frequency of one half the sample rate) result in an audible buzzing noise. *See* aliasing. *Compare color aliasing; motion aliasing; outline aliasing; raster aliasing.*

**Audio-Animatronics** *n.* The trade name for the mechanical puppet control system developed by WED Enterprises, a division of Walt Disney Productions. The system relies on a combination of electric motors, solenoids, hydraulic systems, pneumatic systems, and cables to produce repeatable puppet movements (facial expressions, limb movements, etc.) in sync with a pre-recorded soundtrack. Made famous by the theme park rides at Disneyland such as *Pirates of the Caribbean*.

Development of the technology began in 1949. The first animatronic creature was the giant squid in *20,000 Leagues Under the Sea* (1954). The first Audio-Animatronics public attraction was *The Enchanted Tiki Room*, which opened at Disneyland in 1963. The technology was also used for the robin in the "Spoonful of Sugar" musical number in *Mary Poppins* (1964). The original Audio-Animatronics system recorded the puppet's movements on flat disks, similar to LP records, so both sound and motion could play back in sync from the same control system. Later systems were based on reel-to-reel tapes with special tones in the control track triggering puppet movements. Contemporary Audio-Animatronics systems are computer controlled.

[First used in commerce in 1961.] *Compare humanatronics.*

**audio artifact** *n.* *See* artifact.

**audio bandwidth** *n.* The range of audio frequencies that can be recorded or reproduced with acceptable accuracy. Generally, sound waves from 50–15,000 Hz are considered safely within the range of normal human hearing while 20–20,000 Hz represent the extreme limits. While equipment with an audio bandwidth of 50–15,000 Hz may be acceptable, equipment with an audio bandwidth of 20–20,000 Hz is preferred. *Compare flat response; Nyquist frequency; signal-to-noise ratio.*

**audio bit-rate** *n.* *See* bit rate.

**audio board** *n.* *See* mixing board.

**audio bridge** *n.* A special purpose audio mixer that combines multiple audio inputs and returns the mix back to each source, excluding that

source's original input. For example, an audio bridge is used in conference call systems to ensure that the participants do not hear echoes of themselves (delayed by circuit latency). *Also* **mix-minus audio system**.

**audio coding mode** *n.* A parameter in the Dolby Digital surround-sound format that refers to the number of channels and their location in the form F/R, where F is the number of front channels and R is the number of rear channels. For example, 5-channel surround is called 3/2 mode, stereo is 2/0 mode, and mono is 1/0 mode.

**audio compression** *n.* *See* **compression**.

**audio crosspoint module** *n.* An electronic component that can be added to a switcher to provide the crosspoints necessary for audio signal switching.

**audio description** *n.* A secondary audio program containing spoken commentary and scene descriptions interspersed between the main dialogue, usually for the benefit of the visually impaired.

**audio descriptive service; ADS** *n.* A system that provides an audio description sound track or secondary audio channel within a TV transmission, usually for the benefit of the visually impaired.

**audio dissolve** *n.* *See* **cross-fade**.

**audio distribution amplifier; audio DA** *n.* *See* **distribution amplifier**.

**audio drop-out** *n.* A common artifact caused by errors on the soundtrack that result in the momentary loss of the audio portion of a program. If the mix master is free of such defects, then this can be corrected by producing a new copy. Otherwise, one may have to re-mix that portion of the sound. *Compare* **audio spikes; picture drop-out**.

**audio dub** *n.* **1.** The final stage in the post-production audio mixing process where all stem tracks (dialogue, music, and effects) are combined together, usually in a multichannel composite audio mix. **2.** The ability to replace only the audio portion of a video recording. Some video formats, such as VHS, do not support audio dubbing without the use of a re-recording mixer (where the video is re-recorded to new media during the audio replacement).

**audio editing** *n.* *See* **sound editing**. *Compare* **audio mixing**.

**Audio Engineering Society** *n.* *See* **AES**.

**audio enhancer** *n.* A dynamic signal processing device that is used to improve sound quality. Audio enhancers range from simple equalizers to complex digital signal processing algorithms and generally combine dynamic equalization with either harmonic synthesis or phase manipulation.

**audio feedback; feedback** *n.* A high-pitched whine that results when the output of an audio circuit is fed back in phase into the circuit's input, typically as the result of improper placement of a microphone in relation to a speaker that is playing back the amplified sound originating from the microphone. Somewhat common to live performances, but not of significant concern to the majority of audiovisual productions since the microphones are fed to recording devices, not amplified speakers. Artificial audio feedback is so often added during the post-production sound mix to add a sense of realism to a scene representing a live performance that it has become an audio cliché. *Also* **acoustic feedback; howl round; regeneration**. *Compare* **electronic feedback; video feedback**.

**audio-follow-video; AFV** *n.* A video editing or switching configuration used with double-system sound.

Often, sound and image are recorded to the same video media (as op-

posed to film, where sound and image are normally recorded to two different media). If it is necessary to separate sound from image during video editing, or when audio and video are provided by separate channels to a switching device, an audio-follow-video feature in the video switcher ensures that the sound material remains in sync with the image material when a new video source is selected.

**audio frequency modulation; AFM** *n. obs.* A method of recording high quality analog audio for playback on videocassette recorders equipped with "hi-fi" stereo audio.

**audio gain** *n.* *See* **gain**.

**audio group** *n.* A collection of four audio signals embedded in a serial digital video bit stream. The group usually consists of either four monaural audio channels or two stereo pairs.

**audio hiss** *n.* *See* **hiss**.

**audio hum** *n.* *See* **hum**.

**audio image; sound image** *n.* *See* **image**.

**audio limiter** *n.* *See* **limiter**.

**audio mix to picture** *n.* The standard process of setting the volume levels and other parameters of a work's various sound tracks (music, effects, dialogue, etc.) while viewing the associated images. This excludes the process of synchronizing the sounds to picture (or in the case of traditional animation, synchronizing the picture to the sounds), which is performed in an earlier stage of the soundtrack-development process.

**audio mixing** *n.* *See* **sound mixing**. *Compare* **audio editing**.

**audio peaking** *n.* An audio artifact resulting in audible distortion, caused by extended periods where the audio levels exceed allowable bounds. One can re-mix that portion of the soundtrack or use an audio compressor/limiter to bring the sound levels back within proper bounds.

**audio perspective** *n.* *See* **sound perspective**.

**audio silence** *n.* A diagnostic recording made with the audio recording set-up as planned, but with all inputs turned off. Used to make a reference measurement of the noise floor or biased noise.

**audio spikes** *n.* A common artifact resulting in brief high level spikes or pops in the audio portion of a program. If the mix master is free of such defects, then this can be corrected by producing a new copy. Otherwise, one may have to re-mix that portion of the soundtrack. *Compare* **audio drop-out**.

**audio stem tracks** *n.* The individual sound tracks that are combined during a sound mix; the number of simultaneous input tracks supported by a mixing console. For example, if one is mixing dialogue, music, and effects tracks into a singled sound track, then one is using three audio stem tracks. The number of stem tracks in a sound mix is generally much higher.

**audio sting; sting; stinger** *n.* A sound that emphasizes a dramatic point; an audio exclamation point. *Compare* **musical sting**.

**audio tape** *n.* *See* **audiotape**.

**audio taper** *n.* A type of attenuator or potentiometer designed for use as a volume control in analog audio equipment where the resistance varies along a logarithmic, rather than a linear, scale. This gives a better correlation between control rotation and the subjective loudness of the signal, since perceived sound volume also follows a logarithmic scale. (A linear scale increases by 1 for each increase of 1 unit, while a logarithmic scale increases by a factor of 10 for each increase of 1 unit.)

**audio track** *n.* See **sound track**.

**audio video interleaved** *n.* See **AVI**.

**audio-visual** *mod.* See **audiovisual**.

**Audion tube** *n. obs.* A type of vacuum tube invented in 1906 by Lee De Forest that both rectified — converted the input alternating current to direct current — and amplified electric current. The Audion tube became the core component in audio amplifiers, making both radio and motion picture sound amplification practical and economical. It was eventually replaced by transistor-based amplification in the 1950s and 1960s.

**audiotape; audio tape** *n.* Magnetic recording tape, generally ¼" (6.35mm) wide. Consumer audiotape is generally packaged in a hard plastic cassette. Professional audiotape is generally on open reels (reel-to-reel), such as may be used with a Nagra tape recorder. Also **magnetic recording tape; magnetic tape; sound tape**.

**audiotape recorder; ATR** *n.* A machine that electronically records and plays back sound on magnetic tape in an open reel-to-reel format, such as a Nagra tape recorder. Compare **VCR; VTR**.

**audiovisual; audio/visual; audio-visual; AV** *mod.* Including both audio (sound) and visual elements. Most silent films were audiovisual works when actually presented to the public since they had a live musical accompaniment to the visual images.

**audiovisual entertainment** *n.* A program, such as a contemporary motion picture, that contains both sounds and images. The entertainment value of an audiovisual work is generally subjective.

**audiovisual industry** *n.* Those businesses engaged in the production or dissemination of audiovisual works, including motion pictures, television, home entertainment, video games, etc. Compare **communications industry; creative industry; entertainment industry**.

**audiovisual work** *n.* See **work**.

**audited cash production budget; ACPB** *BUSINESS n.* Records of the amount actually spent to produce a complete work (excluding deferred payments), reviewed and verified by an auditor.

**audition** *n.* 1. A trial performance by an entertainer to demonstrate his skills and talents to a potential employer: *I've been on three auditions this week.* > *v.* 2. To give such a performance: *I auditioned for him yesterday.* 3. To solicit or observe such a performance: *We auditioned forty-two actors for the part.* Compare **cold reading; monologue**.

**audition channel** *n.* A secondary channel in a sound mixing console that allows the operator to preview, or audition, source material before it is sent to an output channel.

**audition piece** *n.* The brief presentation used in an audition. For a musician, a short musical number (usually 16 bars of a song); for an actor, a short scene or monologue. Also **audition scene**.

**audition report form** *n.* An audition sign-in form and actor's timesheet, required by certain acting union rules.

**audition scene** *n.* See **audition piece**.

**audition slippers** *slang n.* Kneepads, often worn by set construction crews.

USAGE: Potentially offensive due to its sexual reference along the lines of *casting couch*.

**audition tape; audition reel; reel** *n.* See **demo reel**.

**auditor** *BUSINESS n.* Sometimes used as a synonym for accountant, as in *production auditor* rather than *production accountant*.

**auditorium** *n.* The part of a theater assigned to the audience; the room containing a theater's projection screen.

**auditorium lights** *n.* See **house lights**.

**auditor's certificate** *BUSINESS n.* See **accountant's opinion**.

**auditory masking** *n.* See **frequency masking; masking**.

**Aunty Beeb; Aunt Beeb; Aunty; Beeb** *n.* 1. The British Broadcasting Corporation (BBC): *Did you watch Aunty Beeb last night?* 2. The Australian Broadcasting Corporation (ABC): *Aunty tends towards the conservative rather than the avant-garde.* [A regionalism of the U.K. and Australia. First appeared in print in 1958. After the traditional and conventional nature of the BBC's programming, much like an older aunt.]

**aural** *mod.* Relating to that which is perceived by the ear, namely sound. For example an audiovisual program contains both aural and visual components.

**aural perspective** *n.* See **sound perspective**.

**auspices** *n.* Television writers and producers as a group: *Given the track record of its auspices, the show is sure to be a hit.*

**Australian Cinematographers Society; ACS** *n.* A professional association dedicated to advancing the art of film and video cinematography in Australia. Established in 1957. The ACS has Accredited, Full, Active, Retired and Life (voting) members and Student, Honorary and Associate (non-voting) members. While membership is open, only those who have received formal accreditation following a review of a representative sample of their body of work may place the ACS letters after their name. The ACS Web site is [www.cinematographer.org.au](http://www.cinematographer.org.au). Compare **American Society of Cinematographers Inc.; British Society of Cinematographers; Canadian Society of Cinematographers**.

**Australian Directors Guild; ADG** *n.* A professional association that represents motion picture and television directors, animators, documentary filmmakers, and independent producers working in Australia. Originally established in 1980. Previously known as the Australian Screen Directors Association (ASDA). The ADG Web site is [www.adg.org.au](http://www.adg.org.au).

**Australian Screen Directors Association** *n.* See **Australian Directors Guild**.

**auteur** *n.* 1. A film director. 2. ~ **criticism; ~ theory**: An originally French concept that places the director as the primary creative force in filmmaking, and therefore the true author of a motion picture. It also assumes that the director expresses a consistent personal vision in his works, demonstrated by characteristic themes and stylistic traits. First applied to the works of American directors who, despite the restrictions of the studio system and the Hays Code, still managed to leave their personal imprint on all of their works.

The concept has its origins in the theoretical writings of French critics and directors c. 1920. In the 1950s, French film critics including André Bazin, François Truffaut, and Jean-Luc Godard refined the theory, linking it to a work's *mise-en-scène*. Truffaut gave it the name *la politique des auteurs* (the author's policy) while writing in *Cahiers du Cinéma* in 1954. In the U.S., the theory was espoused in the 1960s by film critics Andrew Sarris and Manny Farber. Sarris in particular used the theory to label good films and respected directors, such as in his book *The American Cinema: Directors and Directions 1929–1968* (pub. 1968). The theory is not without its detractors, especially since most motion pictures are the result of the collaborative efforts of a host of creative personnel. Screenwriters in particular take issue with it as well as with the possessory credits that it inspires, such as "a [director's name] film" or "a film by [director's name]," since screenwriters consider themselves the original authors of a work.

[French for *author*. Coined in this context c. 1962 by American film

critic Andrew Sarris, writing for *The Village Voice*.] *Compare* **caméra-stylo**.

**authoring** *n.* The process of organizing and compiling the electronic package of materials (feature film, menu system, trailers, bonus features, etc.) that will appear on a CD or DVD. The result of the authoring process is usually a DLT tape with DDP files.

**authoring date** *n.* The date and time when the collection of items that appear together on a digital disk (feature film, menu system, trailers, bonus features, etc.) was compiled into an electronic package appropriate for release on a CD or DVD. For example, the date and time when a collection of music files was converted into BIN/CUE files for release on a CD or the date and time when a collection of audiovisual materials was converted into an ISO file for release on a DVD.

**authoring system** *n.* A tool that allows one to create interactive works (such as DVD menu systems) without computer programming.

**authorized usage** *n.* Copying, moving, or consuming content after receiving specific permission for use of the information or product.

**auto assembly; autoconform** *n.* The generation of an edited video work based on a previously prepared edit decision list with little or no manual intervention. *Compare* **off-line editing; on-line editing**.

**auto clean** *n.* A function of some non-linear editing systems that removes overlapping or redundant editing commands as a work is compiled to ensure a conflict-free edit decision list. *Also* 409.

**auto-correct** *n.* *See* **quantization**.

**autocue** *n.* [A regionalism of the U.K.] *See* **teleprompter**.

**Autodesk** *n.* A U.S.-based computer software vendor best known for its 2D and 3D design software, AutoCAD and 3ds Max (formerly 3D Studio Max), respectively. Autodesk's Media and Entertainment division offers software solutions for film, television, and video game production. The Autodesk Web site is [www.autodesk.com](http://www.autodesk.com).

Autodesk was established in 1982 and shipped its 1,000,000th copy of AutoCAD in 1994. 3D Studio (for DOS) was first released in 1990. 3D Studio Max (for Windows) was released in 1996. Autodesk shipped its 1,000,000th 3D product in 2007. In 1999, Autodesk began a series of corporate acquisitions with its purchase of Discreet Logic Inc. That same year, Discreet's *Inferno* and *Flame* each earned Academy Awards for Scientific and Engineering Achievement. In 2003, Autodesk Maya also won an Academy Award for Scientific and Engineering Achievement. Autodesk now offers a broad line of products for the media and entertainment markets, including FBX, *Flame*, *Lustre*, *Maya*, *MotionBuilder*, *Smoke*, *Toxik*, and the ubiquitous 3ds Max.

**autofocus; auto-focus** *n.* A device that focuses a lens without the operator's intervention, based on an automatic calculation of the distance from the camera to the subject. Various techniques are used by autofocus systems, including twin-lens parallax error, electronic range-finding (infrared and ultrasonic), and mechanical interlock. The latter is unique to animation stands where the lens is automatically re-focused as the camera is moved up or down.

**automated dialogue replacement** *n.* *See* **ADR**.

**automated lip-sync** *n.* A process used in computer animation where character dialogue is converted into a series of phonemes that the computer can match to pre-defined mouth positions. The computer then creates the necessary in-between frames to blend one mouth position into the next, resulting in the appearance of synchronized speech without the time and expense of hand-animating the entire sequence. *Compare* **morph target**.

**automatic changeover switch** *n.* An electronic device that monitors (at least) two sync signal generators, one primary and one backup. If a

problem is detected with the primary sync generator, the changeover switch takes the primary sync generator off-line and makes the backup generator primary. Used to ensure an uninterrupted stream of reliable sync signal feeding a facility.

**automatic clapper** *n.* *See* **automatic slate**.

**automatic color correction** *n.* *See* **ACC**.

**automatic cut-off** *n.* *See* **automatic shut-off**.

**automatic dialogue replacement** *n.* *See* **ADR**.

**automatic exposure; auto exposure** *n.* A device that sets the lens aperture based on the total amount of light entering the lens and the speed of the film or sensitivity of the electronic imaging device in a video camera. In still cameras, the auto exposure may also adjust the shutter speed. Professional photographers and cinematographers generally set the exposure manually, based on the particular needs of each shot.

**automatic fade unit; auto fade** *n.* A device that adjusts the shutter angle of a camera to achieve an in-camera fade in a specified number of frames. The auto fade can be an external device attached to a camera with a variable shutter angle or an integral device built into the camera itself. An in-camera dissolve can be achieved if the film is rewound after a fade out and a fade in is double exposed on the same strip of film.

**automatic fine tuning; AFT** *n.* *See* **automatic frequency control**.

**automatic frequency control; AFC** *n.* An electronic circuit that helps a receiver stay tuned to a specific broadcast channel. When integrated into a device, AFC cannot be turned off. *Also* **automatic fine tuning**. *Compare* **automatic gain control**.

**automatic gain control; AGC; automatic level control; automatic volume control** *n.* An amplifier that automatically adjusts an incoming signal to a desired level.

Many AGC circuits are designed to maintain a near-constant output level, raising the low points and lowering the high points of the input signal. For example, consumer grade tape recorders often have automatic gain controls (in audio applications, more often called automatic volume controls) to maintain a constant recording volume. The AGC in a television receiver is more sophisticated. It reads the level of the color burst signal, compares that to the desired signal level, and then adjust the signal level of the active picture area accordingly. When applied to video brightness (luminance), automatic gain control may be called auto exposure. Consumer grade equipment may have fixed AGC circuitry, while more advanced equipment may allow the user to switch between automatic and manual gain control.

*Also* **automatic volume control**. *Compare* **automatic frequency control**.

**automatic live encoding; ALE** *n.* Dialogue subtitles prepared in advance (from a written script or recorded copy of a program) and stored on a computer along with display timing information. The captions are embedded in the video stream live as a program is broadcast by the computer using its internal timing information rather than relying on synchronized time code from the video program. An operator starts the caption payout in time with the program, but then relies on the computer to keep the captions in sync with the dialogue. Usually presented using pop-on style closed-captions. *Compare* **live-display captioning**.

**automatic measurement of line-ups** *n.* *See* **AMOL**.

**automatic picture stop** *n.* A feature of some videodisc and DVD players that switches from normal playback to still frame mode at pre-set points within the program when the feature is engaged. Normal play may then resume after a pre-set interval or when the viewer selects play.

**automatic playback** *n.* See **autoplay**.

**automatic reference group; automatic group** *n.* A general demographic category to which a person naturally belongs based on objective factors such as sex, race, income, education, etc. *Compare* **negative reference group**.

**automatic shut-off** *n.* **1.** A feature of a tape recorder/player that shuts off the drive motor should the tape break or reach its end. **2.** A feature of a film camera that shuts off the drive motor should the film break or run out. *Also* **automatic cut-off; end of tape; EOT**. *Compare* **buckle switch**.

**automatic slate** *n.* A system for synchronizing double-system image and sound without using a camera slate and clapstick. Upon command, a signal to the camera marks the beginning of the take directly on the film while simultaneously an electronic tone is recorded on the audio tape. Once the film is processed, the marked film frames (often a few overexposed frames illuminated by a light flash inside the camera) can be aligned with the recorded audio tone. More sophisticated systems can also record the shot and take numbers along with the visible and audible sync marks. *Also* **automatic clapper**. *Compare* **slate**.

**automatic volume control** *n.* See **automatic gain control**.

**autonomous consumption** BUSINESS *n.* Those purchases that are unrelated to the consumer's income.

**autopanner** *n.* A device for processing an audio signal so that the signal can be made to appear at various positions in a stereo sound mix via a remote control or MIDI commands.

**autoplay; automatic playback** *n.* A feature of most commercial DVDs that starts playing the disc automatically when it is inserted into a player.

**autostart application** *n.* Software that starts itself when given certain conditions. For instance, an application that automatically runs when a CD is inserted into a computer or an application that automatically runs when a device is turned on.

**autostereoscopic** *mod.* A 3-D effect, such as a hologram or 3-D monitor, that does not require the viewer to wear special glasses.

**autotiming** *n.* A function of an electronic signal processor, such as a video switcher, that adjusts an input video signal's timing to match that of a separate reference video input or sync signal without manual intervention.

**aux send** *n.* See **effects send**.

**auxiliary; aux** *n.* **1.** An assignable, line-level input with no dedicated input source. Generally refers to an input connector in a preamplifier or integrated amplifier, signal processor, mixer, effects device, etc. The aux input has no de-emphasis or other special equalization and accepts line-level signals. Tone controls on a preamp usually also affect signals sent to the aux input. **2.** A communications bus that allows a signal to be sent from a mixing console to some other device prior to the main output, usually to provide an input to an effects generator.

**auxiliary service station** *n.* A type of station used by television and radio broadcasters to facilitate the broadcast of programming to the general public.

**Auxiliary Video Information** *n.* See **AVI**.

**AV; A/V** ABBR. *n.* See **audiovisual**.

**avail** *n.* See **ad avails; on avail**.

**avail date** *n.* See **initial air date**.

**availability** *n.* **1.** The exclusive legal right and opportunity to commercially exploit a piece of content in some media or distribution channel, market or territory, language, and time period. If one owns a right, but cannot exercise it because it is tied up by a contract with a third party or because of mandated release windows, then one does not have an availability at that time. **2.** The first date that an exhibitor is allowed to present a motion picture to the public according to the terms of a distribution contract. In the home entertainment segment, this is referred to as the *street date*. **3. availabilities; avails; local ~:** Commercial-broadcast time periods that may be purchased from the broadcaster or network or that may be used by a cable system operator to insert local advertising on a cable network. *See* **inventory**.

**availability window** *n.* The time during which an availability exists; the period when one may commercially exploit a product in a particular media or distribution channel, market or territory, and language. *Compare* **restrictive window**.

**available light** *n.* The light that already exists at a location, as opposed to artificial light added by the film crew. Sources of available light can include the sun for both exteriors and interiors; street lamps at night; table lamps, candles, or fireplaces in interiors, etc. This often implies rather dim light or dark scenes in interiors or nighttime exteriors. *Also* **existing light**. *Compare* **ambient light; artificial light**.

**available market** BUSINESS *n.* Those consumers who have access to a product, can afford it, and have expressed an interest in owning, using, or experiencing it.

**avails** *n.* See **availability**.

**avalanche photodiode; APD** *n.* A type of analog semiconductor used as a transducer in some fiber optic systems, converting the laser's light into an electric signal.

**avant-garde** *mod.* An experimental or highly innovative artistic work that often precedes the establishment of a formal movement, a type of artistic work that emphasizes technique over subject in a self-conscious way. Such works often exhibit a specific political view. Over the years, the avant-garde movement has encompassed absolute film, abstract film, Dadaism, experimental film, expressionism, futurism, New American Cinema, pure cinema, structural film, and surrealism. [Coined in this context c. 1920 by experimental French filmmakers. Originally a French military term meaning advance guard and used in reference to those in front of the main body of troops.] *Compare* **non-camera film; non-commercial film; underground film**.

<sup>1</sup>**AVC** ABBR. *n.* [An initialism of *Automatic Volume Control*.] *See* **automatic gain control**.

<sup>2</sup>**AVC** ABBR. *n.* [An initialism of *Advanced Video Coding*.] *See* **MPEG-4 AVC**.

**AVCHD** ABBR. *n.* A high-definition video implementation of the MPEG-4 AVC codec developed by Sony and Panasonic to compete with video recording formats like HDV and MiniDV. [An initialism of *Advanced Video Coding-High Definition*.]

**average audience rating** *n.* See **AA rating**.

**average distributor margin; average studio margin** BUSINESS *n.* The average (arithmetic mean) annual profit margin (net profit divided by total cost) for the major motion picture distributors in a given market. This figure is used by financial analysts when judging the overall strength of the theatrical market.

Financial results are often not available from smaller, independent distributors and exhibitors, so statistics such as this are often calculated using results only from the major companies operating in a given market. Depending on the source and the statistic being calculated, the impact of

the independents may be either ignored (usually the case when calculating average distributor margins) or estimated (usually the case when calculating total box office figures).

**average frequency** *n.* See **frequency**.

**average gross per screen** BUSINESS *n.* A theatrical motion picture's total box office gross divided by the number of screens upon which the film played during a specified period of time (generally for a single week in a single market).

If the average gross per screen is calculated over multiple markets, the results may have to be converted into a common base currency. (In some cases, U.S. and Canadian box office amounts are combined and reported as U.S. dollars without using an exchange rate for the Canadian dollars.)

The exact definition of screen is also important since it can be taken to mean several different things, depending on the source of the data and the territory covered. Each interpretation of screen count has a significant impact when trying to compare results:

- **Auditorium screens:** Each individual auditorium showing the film is counted separately. This will result in multiple counts per multiplex theater when the film plays in more than one auditorium on the same day. The actual number of auditorium screens may not be known at the time a film is in release because exhibitors may adjust their schedules without informing the distributor.
- **Theaters:** Each theater showing the film is counted once, regardless of how many different auditoriums in a multiplex theater the film is shown each day. The number of theaters where the film was licensed may be known, but it may be uncertain how many of them actually played the film until the financial records are reconciled at a later date. Bicycling may also impact the theater count.
- **Film prints:** Using a film print count will result in a single count when a multiplex theater shows the same print in more than one auditorium (screen splitting). It will also result in a single count if the same print is bicycled between two theaters. In many cases, the distributor can only be certain how many film prints were created and distributed, but screen splitting and bicycling may mean that the number of film prints is far less than the number of actual auditorium screens.

**average negative cost** BUSINESS *n.* The average (arithmetic mean) negative cost (money spent to produce a completed film, excluding the costs of distribution) for the motion pictures produced in a given year. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average picture level; APL** *n.* The average level of the picture signal in a video stream during the active scanning time of a full a frame, expressed as a percentage of the range between the blanking level and the reference white level or in IRE. Television programming tends to have a 15 percent APL over time.

**average prints and advertising cost** BUSINESS *n.* The average (arithmetic mean) prints and advertising cost (money spent to distribute a theatrical work) for the motion pictures released in a given year. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average quarter-hour persons** *n.* The average number viewers who watched a television program for at least five minutes within a fifteen-minute interval. *Compare audience holding index.*

**average revenue per unit; ARPU** *n.* A financial benchmark common to the cable television industry calculated as the average revenue per cable subscriber (total revenue divided by number of subscribers).

**average theatrical cost** BUSINESS *n.* The average (arithmetic mean) cost to produce and distribute a theatrical motion picture; the average negative cost plus the average prints and advertising cost. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average ticket price** BUSINESS *n.* The average (arithmetic mean) of the amount charged for admission to a theatrical performance, calculated over a specified period of time (usually a calendar year) and territory (usually a country). In many cases, both box office and admissions numbers are not available, so one uses the average ticket price to calculate one based on the other. Accurate results then depend on the availability of an accurate average ticket price.

The easiest way to calculate the average ticket price is to divide the gross box office by the total admissions, assuming both figures are available. An alternative means is to survey theater operators and extrapolate an average price based on the survey results. A number of factors can influence the calculation of the average ticket price. The most significant one is the actual distribution of price discrimination over the market. Generally, children pay less for admission than adults. Additional discounts may be offered for senior citizens, students, matinee showings, etc. Rural theaters generally charge less for all types of admissions than their counterparts in major metropolitan areas. If one does not weight the average of these different ticket prices based on the number of admissions actually sold at each rate, one will still have a number that can be called average ticket price, but if one divides the total box office by this rate the resulting number will be no where near the actual number of admissions.

A subtle difficulty in using average ticket price to calculate admissions given a box office figure (or to do the reverse given an admissions figure) arises when the average ticket price is calculated for a different time period or territory than the box office (or admissions) figure was gathered. For example, if one has data from the urban centers in a largely rural country (often, the only box office data available will cover only key cities, rather than the full country) but uses an average ticket price calculated for the entire country, the lower prices charged in rural theaters will lower the average ticket price and inflate the admissions calculation. Even if one is dealing in full national figures for both the box office and the admissions, if one is dealing with a film that appeals more strongly in urban rather than rural areas, most of the tickets actually sold will be at a higher rate than the average, and the admissions will be under-estimated by the calculation.

**AVI** ABBR. *n.* **1. Audio Video Interleaved:** Microsoft's file format for digital video and audio originally developed in 1992 for use under the Windows operating system.

With the AVI format, blocks of video and audio data are interspersed in the same file or data stream. It is cross-platform compatible, allowing AVI video files to be played under other operating systems. The AVI format does not specify the use of a particular codec, allowing one to achieve higher compression ratios without loss of image quality as codecs improve over time. For example, DivX files use the AVI format. (The particular coded used is identified by its unique FourCC, or four-character code, designation.)

**2. Auxiliary Video Information:** Descriptive metadata included in the video signal that it describes according to the CEA-861-E standard for uncompressed high speed digital video interfaces.

**Avid** *n.* The trade name for a brand of digital nonlinear editing and post-production systems that run on Macintosh and Microsoft Windows-based personal computers. The Avid Web site is [www.avid.com](http://www.avid.com).

The first Avid nonlinear editing system was introduced in 1989 by Avid Technology, Inc. The first theatrical feature film edited on an Avid system was *Lost in Yonkers* (1993). In 1997, *The English Patient* (1996) became the first Avid-edited film to win an Academy Award for editing. Avid produces a wide range of products serving film and video editing and finishing, broadcast, audio, digital asset and production management, and storage. Some of Avid's better known products include Avid Xpress (targeted at the prosumer market and in direct competition with Apple's Final Cut Pro), Media Composer (the original line of Avid non-linear editing tools) and the Nitris line of high-end finishing tools (including Symphony Nitris and Avid DS Nitris). Related product lines include Unity (shared digital video storage) and Interplay (media sharing and asset management).



A laptop computer running the Avid Media Composer non-linear editing system. (© 2000–2008 Avid Technology, All Rights Reserved).

**Avid Media Composer** *n.* The trade name for a digital nonlinear editing system used for both off-line and on-line editing.

**award advertising** *n.* Paid promotions (advertisements and activities) targeted at award voters, either during the nominations phase or during final voting. For example, a significant amount is spent each year on award advertising for motion pictures competing for Academy Awards. *See advertising genre. Compare Academy screener; screener.*

**award major categories** *n.* 1. The most prominent or prestigious categories within a particular award program. This is a subjective categorization. For example, the Academy Awards for Best Actor, Best Actress, Director, and Best Picture are generally considered major awards. Some may include the Best Original and Adapted Screenplay Awards in this list. Others may exclude the Screenplay Awards but include the Supporting Actor and Actress Awards. Those working in feature animation would certainly include Best Animated Feature, and so on. 2. The primary categories in a hierarchical awards system. For example, The Videographer Awards have 17 major categories including Television Productions, Commercials, Music Videos, and Special Events Videos. Each of the major categories is then divided into multiple sub-categories.

**award screener; screener** *n.* A video copy of an audiovisual work sent to the voting members of a group that issues industry awards (such as the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press Association, or the Academy of Television Arts and Sciences) to increase the chance that the voting members will have seen the work and will vote in favor of it.

The use of videotape award screeners began in the early 1990s. Screeners are typically sent in two batches, each accompanied by a media campaign. The first promotes a work or artist for nomination, the second promotes their selection in the final vote. Screeners have historically been a potential source of pirated material since they have often been the first available fixation of a work on video or DVD, and therefore in a format that lends itself to copying. Screeners have not uncommonly been sold to the public, or fallen into the hands of individuals who used them as source material to make pirated copies.

*See Academy screener.*

**award sub-categories** *n.* The secondary categories in a hierarchical awards system. For example, The Communicator Awards have five award sub-categories under the major category heading Music Videos: Choreography, Concept, Overall, Low Budget under \$1,500, and Other.

**awards season** *n.* The period in the U.S. that traditionally begins in mid-November of each year as theatrical motion pictures position themselves for Golden Globe nominations and runs through February or March of the following year as the major award ceremonies are held, peaking with the Academy Awards. The season is marked by attempts to capitalize on any films that have been nominated or received an award. This is usually done by increasing promotion for the films and

the number of theaters showing the award winners and nominees. [Industry trade paper jargon.] *Also kudos season.*

**awards show** *n.* A televised program in which awards are presented, such as the Oscars, Emmys, Césars, etc.

**AWG** ABBR. *n.* A standard scale used to specify the diameter of round, solid, electrically-conducting wire. The cross-section of a conductor is a key factor in calculating current-carrying capacity. Also applied to stranded wire, where the AWG is set to the solid wire gauge with an equivalent electrical resistance, resulting in stranded and solid wires of the same gauge having slightly different diameters. The scale commonly runs from 40 AWG (0.00314") to 0000 AWG (0.46"). [An initialism of *American Wire Gauge*.]



A standard wire gauge (not to scale) (courtesy Pearson Scott Foresman, www.pearsonschool.com).

**AWRT** ABBR. *n.* *See American Women in Radio and Television, Inc.*

**ax** *v.* To cut or cancel: *Alan's new show was axed after only three episodes.* [Industry trade paper jargon.] *See given the axe. Compare ankle.*

**axial-front projection** *n.* *See front-axial projection.*

**axis** *n.* 1. The zero points in a coordinate system. For example, in a two-dimensional coordinate system, the X-axis runs in the horizontal direction measuring width and represents all of the points where Y = 0, while the Y-axis runs in the vertical direction measuring height and represents all of the points where X = 0. In a three-dimensional coordinate system, a third Z-axis, set perpendicular to the X- and Y-axes to measure depth, intersects the other axes at the points where both X and Y are zero. 2. The direction of a microphone's maximum sensitivity, generally perpendicular to the surface of the microphone's diaphragm or ribbon. 3. The line projecting through the center of a loudspeaker's voice coil toward the listening area. This is usually the direction in which the speaker exhibits the best overall frequency response. *Compare angle of acceptance; directional microphone; off-axis; on-axis; polar diagram.*

**axis action** *n.* *See axis of action. Compare 180° rule.*

**axis lighting** *n.* Light directed at a subject in line with the camera's lens.

**axis of action** *n.* An imaginary line drawn between the principal subjects in a scene. If there is a single subject, then the axis is perpendicular to the camera's original angle on the subject. For an object in motion, the axis of action is generally the direction of motion. Once established, this axis is projected onto the camera. The camera can turn any direction when filming this scene, but if it rotates beyond the axis of action, it will pick up a reverse angle. This violates the 180° rule. Editing together two shots taken from opposite sides of the axis of action may disorient the audience, so this should be done with care. *Also action axis; axis action; center line; director's line; imaginary line; line of action; stage line. Compare continuity editing; crossing the line; screen direction.*

**ayem** *n.* The morning: *There is fierce competition among the ayem chat shows.*

**USAGE:** There is no equivalent *pee-em* for the afternoon.

[Industry trade paper jargon. After the phonetic spelling of the initialism *AM*.]

**AYM** ABBR. *n.* *See angry young men.*

**Az/El mount; azimuth/elevation mount** *n.* A satellite dish support that allows one to set both the azimuth (the East/West angle) and the elevation (the up/down angle) when directing the dish towards a particular satellite.



45-degree azimuth (definition 1), as measured from the north.

**azimuth** *n.* 1. A horizontal angle measured in degrees from a given reference point. For example, if due North is the reference point (or 0° azimuth), then due East is 90° azimuth. 2. The angle between the surface of a magnetic tape and the read/write heads, ideally 90° to ensure proper high-frequency performance.

<sup>1</sup>**b** ABBR. *n.* See <sup>2</sup>**bit**.

<sup>2</sup>**B** ABBR. *n.* 1. Byte. 2. The right-hand channel in a stereo audio signal. Compare **A**.

**B&B** SLANG ABBR. *n.* A work that features female nudity.

USAGE: Potentially offensive.

[A regionalism of the U.K. An initialism of either *boobs and butts* or *breasts and buttocks*.] See **skin flick**. Compare **T&A**; **video nasty**.

**B&W; B/W** ABBR. *mod.* See **black-and-white**.

**B-board** *n.* See **beadboard**.

**“B” camera; B-camera** *n.* The secondary camera in a multi-camera setup. There may also be a “C” camera, “D” camera, etc., depending on how many cameras are used simultaneously. Also **camera two**. Compare “A” camera; “C” camera; **multi-camera**; **three-camera format**.

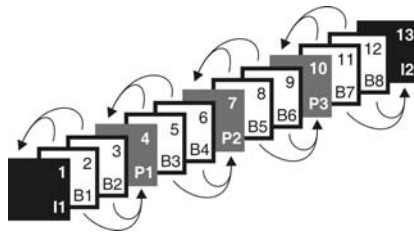
**B-chain** *n.* The part of the theatrical motion picture sound reproduction system that includes the amplifiers, crossovers, and loudspeakers. The B-chain picks up the sound signal from the A-chain and projects it into the auditorium. Compare **A-chain**.

**“B” county; B-county** *n.* A U.S. county (or its local equivalent) with a population over 150,000 or that includes all or part of a Metropolitan Statistical Area (MSA) with a population over 150,000, excluding the designated “A” counties as determined by Nielsen Media Research. Used in the calculation and presentation of marketing statistics and demographics. Compare “C” county; “D” county.

**B-format** *n.* See **Type B**.

**B frame** *n.* An MPEG difference frame that is based on both the previous and next occurring I or P frames, not just the previous I frame.

It takes more computing resources to calculate B frames than the more traditional P frame, but B frames deliver superior image reproduction and compression characteristics. B frames are similar to QuickTime/AVI delta frames, only created with the knowledge of what lies ahead, not just what came before.



In this example, frame B1 is calculated based on the differences between frame 2, I1, and P1 while B2 is based on the differences between frame 3, I1, and P1 (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).

[Clipped from *bi-directionally predicted frame*.] Compare **I frame**; **P frame**.

**B inputs** *n.* 1. An additional set of audio inputs on a sound mixing board. Either the A or B inputs may be active at any given time, but not both simultaneously. 2. An alternate source for the same material that is available from the A inputs on a sound mixing board. This allows the sound mixer to continue work on a sound mix while the sound editor works offline with the A input material, adjusting level, equalization, etc. When the sound editor is done, the mixer can switch back to the A inputs and introduce the modified material into the working sound mix. Compare **A inputs**.

**B-list** *mod.* Second-tier stars; actors, directors, writers, etc., either on their way up (gaining popularity at the start of their career) or on their way down (past the prime of their audience drawing power, if they ever had one). Compare **A-list**; **C-list**.

**B-mode assembly** *n.* See **checkerboard assembly**.

**“B” movie; B-movie** *n.* 1. Since the 1950s: a low-budget, low-quality, quickly made motion picture, such as *Night of the Living Dead* (1968), most Russ Meyer films, or anything produced by Ed Wood, Jr. 2. *obs.* During the Studio Era (1927–1954): a low-budget studio production, shot on a tight production schedule, and cast with contract players but rarely big name stars.

Despite these limitations, some B-movies were quite good (1942’s *Cat People*, for example). They gave new artists a chance to showcase their skills and could take on challenging material that a studio would not risk with an A-picture budget. Since B-movies were commonly used to fill out the second half of a double feature, the second feature became known as the B-picture — even if the A-picture was of lesser quality. B-movies were more often rented to exhibitors at a flat rate than as a percentage sale.

[Coined c. 1930.] Compare “Z” movie.



RKO’s *Cat People* (1942), a B-movie (definition 2) classic (courtesy Heritage Auctions, www.ha.com).

**B-negative** *n.* 1. The segments of camera-original negative that were not used to produce the workprint. (There were no select or circle takes on this segment of negative.) They are still kept safe against future need along with the A-negative.

When later brought into use, the material is still referred to as B-negative to distinguish it from the originally selected shots. This terminology is also used in video editing, where B-negative identifies any shots later used that were not among the original circle takes.

2. A take on film or video that is not identified for use when initially shot, but which is latter printed, transferred, etc.

**“B” picture; B-picture** *n.* [Coined c. 1930.] See “B” movie.

**B roll; B-roll** *n.* 1. Behind-the-scenes footage shot for promotional purposes. 2. Cutaways or other material shot for use when editing an interview or voice-over narration. For instance, shots of the interviewer nodding thoughtfully need not be shot at the time the interview subject actually said something interesting — or even when the interview subject was in the room. B roll scenes of firemen and paramedics milling about an accident scene can be intercut into a television field report for added visual interest. Compare **A roll**; **background plate**.

**B scene** *n.* See **B side**.

**B side; B scene** *n.* The right side. When editing film, the material to the right is the B scene or the B side, while to the left is the A scene or A side. Chronologically, the B scene comes after the A scene, so if one is editing in continuity order, the A side will represent material that is complete while the B side will contain new material that is being added.

**B story** *n.* See **inside story**; **subplot**. Compare **A story**.

**B-team** *n.* See **second team**; **stand-in**.

**B-type** *n.* See **B-wind**. Compare **A-wind**.

**B-weighting** *n.* An audio equalization curve that approximately corresponds to human hearing at 70 dB. Compare **A-weighting**; **C-weighting**; **equal-loudness contour**; **sound pressure level**.

**B-wind** *n.* 1. Film wound onto a spool or reel with the emulsion side facing up or out (away from the center).

B-wind is the orientation used in a camera, so that the emulsion faces the lens during exposure. During contact printing, B-wind film is matched with A-wind film so that the emulsion layers will be in direct contact, producing the best quality image possible.

By convention, 35mm and larger format negatives are always B-wind (whether produced in-camera or as part of the duplicating process) and prints (or positives) are always A-wind. Therefore, one does not normally specify the wind for 35mm or larger film stock. The same convention does not hold for 16mm film given the common use of reversal film in the camera, 16mm film stock with perforations on only one side (Super-16), varying lab duplication practices, etc., so one may need to specify the desired wind, since intercutting A- and B-wind film will cause focus problems when projected. Single-perf 16mm film in particular is specifically identified as A- or B-wind since the two are not interchangeable.

2. Single perforation 16mm film wound onto a reel so that when one orients the reel to unwind when spun clockwise, the perforations are on the far side from the observer. 3. **B-type:** Film where the image reads correctly left to right when viewed from the base side. One can recall this by remembering, “B-type = base,” since A-type film will read reversed when viewed from the base side. Compare **A-wind**.

**baby mod.** 1. A piece of grip or lighting equipment that is fitted with a standard  $\frac{5}{8}$ " mounting pin (on the stand or support) or female receiver (on the equipment yoke or bale). A baby plate or a baby (light) stand, for example.

The typical  $\frac{5}{8}$ " mounting pin has two key safety features. First, near the end of the pin is a small hole that runs straight through. After a piece of equipment has been mounted to the fixture, this portion of the pin sticks through the equipment mounting point. One can put a cotter pin or safety wire through the hole to keep the equipment attached to the fixture in situations where the equipment is inverted.

Second, near the base of the pin is a recessed area. Once the equipment is mounted, the equipment's locking pin (the pin extending from the equipment's locking knuckle) sticks into this recessed area. When the locking pin is fully extended, it strikes the central shaft of the mounting pin and holds the equipment in place. If the locking pin is retracted slightly, the equipment will still be held in place by the shoulder of the recessed area but it will be free to spin around the mounting pin, allowing one to pan the equipment into the desired position. 2. A piece of grip or lighting equipment that

A double-riser baby (definition 1) light stand and a triple-riser junior light stand, folded for storage (courtesy Matthews Studio Equipment, www.msegrip.com).



is smaller than the standard unit of the same rating. For example, a baby 5K would be a relatively small 5K (5,000-watt) light. > *n.* 3. ~ **spot:** A 750- or 1,000-watt light, generally fitted with a standard  $\frac{5}{8}$ " female receiver to attach the light to a stand. A baby spotlight may be equipped with a Fresnel lens. 4. A pet project; something one cares for as a parent for a child: *I nursed that baby for 8 years before getting the green light.* [A regionalism of the U.S. West coast.] See **1K**; **750**. Compare **junior**; **senior**.

**baby baby; baby** *n.* A 1K (1,000-watt) spotlight in a smaller housing than the standard baby but still fitted with a standard  $\frac{5}{8}$ " female receiver to attach the light to a stand.

**baby 5** *n.* See **baby senior**.

**baby junior** *n.* 1. A 2K (2,000-watt) lighting unit smaller than the standard junior fixture. 2. A junior equipment stand with a  $\frac{5}{8}$ " (baby) pin instead of the standard  $1\frac{1}{8}$ " (junior) receiver.

**baby legs** *n.* See **baby tripod**.

**baby plate; baby nail-on** *n.* See **wall plate**.

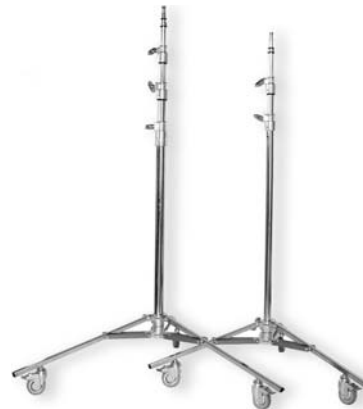
**baby pop-up stud** *n.* An optional accessory for a combo stand that provides a  $\frac{5}{8}$ " (baby) mounting pin in addition to the standard  $1\frac{1}{8}$ " (junior) receiver.

**baby senior; baby** *n.* A 5K (5,000-watt) lighting unit with a housing that is smaller than the standard studio 5K, or senior. Also **baby 5**. See **senior**.

**baby spot** *n.* Normally, a 1K (1,000-watt) spotlight, though some may be as small as 500-watts. See **baby**.

**baby spreader; baby legs spreader** *n.* A spreader for a baby (short) tripod.

**baby stand** *n.* A light stand with a standard  $\frac{5}{8}$ " (baby) male mounting pin. Baby stands typically have two or three telescoping risers, accommodating working heights from 15 $\frac{1}{4}$ " to 12'10", depending on the model. Can accommodate most lighting fixtures under 2,000-watts. May be equipped with wheels



*Left:* Triple- and double-riser baby junior (definition 2) stands; junior roller stands with  $\frac{5}{8}$ -inch (baby) equipment mounting pins (courtesy Matthews Studio Equipment, www.msegrip.com). *Right:* A 5,000-watt Baby Senior Solarspot (courtesy Mole-Richardson Co., www.mole.com).



A 1,000-watt Baby (definition 2) Solarspot (courtesy Mole-Richardson Co., www.mole.com).

for greater mobility. *Also* 750 stand. *Compare* junior stand; senior stand.

**baby stud adapter** *n.* An optional accessory for a combo stand that provides a  $\frac{5}{8}$ " (baby) mounting pin that fits into the standard  $\frac{1}{8}$ " (junior) receiver. *Also* junior stand adapter.



A 10,000-watt Molequartz Baby Tener Solarspot (courtesy Mole-Richardson Co., [www.mole.com](http://www.mole.com)).

**baby tener; baby 10** *n.* A 10K (10,000-watt) lighting unit with a housing that is smaller than the standard studio 10K, or tener. Typically equipped with a  $\frac{1}{8}$ " junior mounting pin. *Compare* big eye.

**baby tripod** *n.* 1. A shorter than standard tripod, used for low-angle shots. 2. A tripod designed for use with a 35mm film camera that adjusts from 2–3 feet high. *Also* baby legs. *Compare* sawed-off; standard tripod.

**baby wall sled** *n.* A wall sled with a double-ended  $\frac{5}{8}$ " (baby) male mounting pin on the end of the horizontal arm.

**back-and-forth printing** *n.* Repeating the same action two or more times during the film printing process, first forward, then reverse or first reverse, then forward. This can result in a comic effect similar to a double take. It can also be used to extend a short shot. For example, in the movie *Splash* (1984), there was only one take of the first kiss between Allen Bauer (Tom Hanks) and Madison (Daryl Hannah) and it was too short. In the final film, the kiss is shown once forward, once in reverse, and then forward again, effectively tripling its screen time without drawing attention to the effect. *Compare* reverse motion.

**back-bar** *n.* A traditional theater concession stand with a bar (or counter) in front and a wall in back. As opposed to a central concession stand with counters all around.

**back catalog** *n.* *See* catalog.

**back channel** *n.* A communications path by which a consumer device requests data or services of a broadcaster via an asymmetric data connection where the back channel is the slower of the two channels. Common to Internet broadband services provided over ADSL and cable modems, where the back channel is transmitted over the same set of wires or other media as the primary data path, and satellite downlinks, where the back channel may be transmitted via a different communications path such as a telephone modem.

**back coating** *n.* A thin coating applied to the non-oxide coated, or back surface, of magnetic recording tape to reduce slippage between tape layers, prevent accumulation of static charge, and to minimize curling or wrinkling.

**back credits** *n.* *See* end credits.

**back-end; backend** BUSINESS *mod.* 1. A later phase in an operation following a significant milestone, such as the period in a work's life following the acceptance of the answer print.  $\succ$  *n.* 2. From the perspective of a production profit participant: the profits (income less expenses) derived from exploiting a work in any market: theatrical, home entertainment, television, merchandising, etc. This is in addition to the front-end, which includes all compensation paid up front, before a work is commercially exploited. 3. From the perspective of a distributor: all sources of income drawn from ancillary markets or distribu-

tion channels (those beyond the one for which a work was originally produced or first exploited). *Compare* front-end.

**back focal distance; back focus** *n.* The space between the back of the lens and the image focal plane. Most lenses have more than one lens element, so the back focal distance is measured from the back surface of the last element in the lens.

**back light; backlight** *n.* 1. Light that comes from behind a subject and towards the camera.

Using a backlight tends to soften the contours of an object while separating it from the background and making it seem more three-dimensional. Taken to the extreme, back lighting will turn the subject into a black silhouette rimmed by a halo of light. Its tendency to soften the features of an actor's face is often used to help hide an actor's age, particularly in close-ups. Back lighting is also used to make rain visible at night. Alternatively, light rain can be hidden if it is lit from the front.

2. A technique in traditional cel animation where the drawings are lit from behind as well as from the front. 3. A camera setting that adjusts the automatic exposure when filming a subject with a strong back light, such as an actor standing against a clear sky. 4. A promotional poster printed on translucent stock, rather than standard paper, so that it can be lit from behind using a special frame to create a dramatic, vibrant effect. *Compare* cross light; front light; kicker; rim light; side light.

**back-lit** *mod.* *See* backlit.

**back-lit animation** *n.* Cel animation that is photographed on a light table so that it is illuminated from below as well as from above. The back light adds a vitality to the images that makes the colors stand out and gives a greater sense of depth and texture to the two-dimensional drawings. *Also* bottom-lit animation; under-lit animation.

**back lot** *n.* 1. Standing sets built outdoors on studio property, such as those at Universal Studios, Fox, Paramount, Sony, and Warner Bros.

Back lot sets were constructed primarily during the Studio Era (1927–1954) when it was less expensive to recreate an environment than it was to shoot on location at the actual place, and were often preserved for future use, allowing the studio to recoup its investment in their construction. Back lot sets included Western towns, New York city streets, European streets, Roman squares, etc. Location photography has taken over much of the work that was done on back lots. As a result, most back lots have been sold off for real-estate development. However, those back lots that remain receive regular use, particularly for television. The most famous back lot still standing is Universal Studios, north of Hollywood in Universal City, California.

2. **The Back Lot:** A nickname for the Universal Studios back lot, the largest one still standing, covering some 420 acres. *See* lot, the; studio lot. *Compare* front lot.



A strong back light creates a near-silhouette of the foreground subject (photography by Brian Griffith, © Helicon Arts Cooperative).



The cast of the Canadian soap opera *Riverdale* (1997–2000) on the Epitome Pictures back lot in Toronto (courtesy Epitome Pictures Inc., [www.epitomepictures.com](http://www.epitomepictures.com)).

**back-matching** *n.* Ensuring that the continuity details of a particular shot match related material shot previously, and are carried forward into future shots as necessary. The fundamental role of the continuity/script supervisor. *Compare* continuity; direct continuity.

**back nine** *n.* The last nine commissioned episodes in a new television program's first season, assuming an initial order of 13 episodes for a partial season and a standard U.S. network order of 22 episodes for a full season. [After the last nine holes in a round of golf.]

**back plate** *n.* A fixed, rigid capacitor element in a condenser microphone, charged with an electric polarity opposite that of the diaphragm.

**back porch** *n.* The portion of a composite video signal between the trailing edge of the horizontal sync pulse and the blanking pulse that introduces the active picture portion of the next frame. *Compare* front porch.

**back projection** *n.* *See* rear-screen projection.

**Back Stage**; *~ East*; *~ West* *n.* One of several publications focused on the needs of working actors and featuring casting calls for current film, television, video, live theater, and multimedia projects—*Back Stage East* focuses on the U.S. East Coast, particularly New York City, and *Back Stage West* focuses on the U.S. West Coast, particularly Los Angeles, while the *Back Stage* Web site, [www.backstage.com](http://www.backstage.com), covers the entire U.S. In 1998, *Drama-Logue*, a publication serving West Coast live theater actors, was purchased by *Back Stage* and merged into *Back Stage West*.

**back-stepping** *n.* Counting the steps backwards from a predefined mark so that when one walks forward, one can hit the mark without looking down to see it.

**back story**; **back-story**; **backstory** *n.* A character's past history or the background to the story currently being told, often revealed through expositional dialogue, flashbacks, or a prologue sequence; events that occurred before the start of a story that influence the unfolding plot. The back story to *Star Wars* (1977) is alluded to in expository dialogue during the film and its two sequels (Episodes V and VI) released in 1980 and 1983. The back story was then presented on screen in the three prequel films (Episodes I, II, and III) released in 1999, 2002, and 2005. The back story in *The English Patient* (1996) consumes the bulk of the film, recounting the story behind the plane crash during the

opening credits sequence and the plane's severely injured pilot (the English patient of the film's title).

**back time**; **backtime** *v.* **1.** To adjust the remaining portion of a live production's script based on how much time remains to ensure that the program ends on schedule. **2.** To start from a known end or out point and measure backwards the length of the desired shot or pre-recorded segment to calculate the required start or in point. For example, if a three-minute segment is supposed to end a 30-minute program, backtiming will indicate that the segment needs to start at 27:00.

**back-to-back** *mod.* **1.** The continuous story chronology between episodes in a television series.

In the interval between episodes (the next weekday for a daytime soap opera, the next week for most other episodic programs), time does not pass for the characters at the same speed that it passed for the viewers. The episode chronology is back-to-back, with one episode beginning where the other one left off. There may be a gap in time, but only as a storytelling convenience. If an episode ends in a cliffhanger, the next episode picks up with no gap in the story chronology. In most cases, however, an unspecified amount of time has passed—perhaps a day or a week, maybe no time at all. The order that the scripts are written and the episodes are produced has no particular impact on the story chronology. The last episode of one season and the first episode of the next, while physically separated by several months, may still be written as if they are back-to-back.

**back-to-back commercials** *n.* Two television commercials aired sequentially without interruption. A single sponsor may purchase back-to-back commercial time slots to concentrate its advertising message. Competing products are rarely advertised in back-to-back commercial slots. *Compare* competitive separation.

**back-to-back episodes** *n.* Two or more episodes of a television series aired sequentially.

**back-to-back shooting** *n.* *See* shooting back-to-back.

**back to one** *phr.* Return to first positions; go back to how everything was at the start of the take and prepare to perform the same action once again (unless instructed otherwise). *See* from the top.

**back to scene** *phr.* A script notation that indicates a return to a neutral camera angle and shot composition following a more subjective shot, such as a POV, insert, cutaway, etc.

**back wall reflection** *n.* An audio artifact where sound bounces off the wall opposite the screen and returns to the viewer as a faint echo, diminishing overall audio clarity (especially in the back rows). Since most of the sound volume in a theater is directed outwards from the screen towards the audience (and the back wall behind them), reflections off the back wall are of more concern than those off the side walls. Various techniques can be used to reduce back wall reflections including reducing the size of the back wall (as in stadium theater configurations) and covering the wall with sound-absorbing material.

**backal nudity** *n.* Nudity showing the back of the body, especially the buttocks. Unlike frontal nudity, no distinction may be made between (partial) backal and full-backal nudity.

**USAGE:** Mainly used in an ironic context or with a less-than-serious tone. [A play on words after *frontal nudity*.]

**backbeat** *n.* The second and fourth musical beats in a four-beat bar, often emphasized by the drummer

**backbone** *n.* The portion of a communications network that is used as the primary path for transmitting data between network segments; a high-speed line or series of connections that forms a major pathway within a network.

**backbone microwave system** *n.* A series of directional microwave paths carrying common information to be relayed between remote points. Engineered to allow insertion of signals, dropping off of signals, and switching of signals along its length at designated relay points.

**backdoor pilot** *n.* A program produced to judge audience interest in new material before launching a television series. (This differs from programs that are produced as stand-alone works and only later turned into series.)

Backdoor pilots may be two-hour TV movies or specials that are produced so they can be sold initially as single works with a series to follow if ratings are strong enough, but more often appear as special episodes of an established series where new characters are tried out before spinning them off in their own series. Examples of the latter include the “Top of the Heap” episode of *Married with Children* (1987–1997) where the characters of Charlie and Vinnie Verducci are brought back in preparation for their spin off in a series of the same name, the “Cross-Jurisdictions” episode of *CSI: Crime Scene Investigations* (2000–) that introduced Lieutenant Horatio Caine of *CSI: Miami* (2002–), and the “MIA/NYC Non-stop” episode of *CSI: Miami* that introduced Detective Mac Taylor of *CSI: NY* (2004–). Backdoor pilots do not always result in a new series. For example, the “Assignment: Earth” episode of *Star Trek* (1966–1969) introduced the character Gary Seven but did not result in a spin-off series.

**backdrop** *n.* An artificial background used to block off-stage areas from the camera’s view or to give the impression that one is in a different setting, often out of doors, when one is actually on a stage. Backdrops are usually painted on a flat surface such as a cyc wall, a curtain, stretched canvas, or stage flats, or made from photographic enlargements. They are often placed outside windows or doors on interior sets to give the illusion of an exterior world. *See backing; drop. Compare background plate; translucent.*

**backend deal** BUSINESS *n.* A compensation agreement that includes some form of profit participation or contingent bonuses, usually in addition to payments made up front (a front-end deal). Due to some Hollywood creative accounting practices that have led to a scarcity of “profits,” backend deals may include first dollar or other gross provisions. *Compare contingent compensation; deferred compensation.*

**backend participations** BUSINESS *n.* A form of contingent payment, generally a percentage of gross revenue or net profit based on the income generated by an audiovisual production.

**background** *n.* 1. The space behind and subordinate to the principal subject; the area that appears to be farther from the camera than the principal subject or action of a scene; objects that appear behind a subject.

Moving out from the camera one will encounter the foreground, the middle ground (where the subject is), and then the background. What appears to be far away on screen may actually be near and vice versa. It is important to note where objects are according to the audience’s perception, rather than simply by their physical relationship to the camera.

In an animated work, the background is a created element and may be a flat, 2-dimensional painting; several layered 2-dimensional drawings placed different distances from the camera to simulate depth; a 3-dimensional, computer generated setting; etc.

2. The lowest layer in a multi-layer composite, on top of which all other layers are placed/into which all higher layers are keyed. 3. Sounds caused by activity other than the principal action, including room tone and background noise, over which other sound effects, music, and dialog are dubbed. 4. A sound effect that defines the time and place of a location and is added to the sound track, rather than naturally occurring as with room tone or background noise. 5. ~ **artist**; ~ **cast**; ~ **performer**: Extras (actors) that add ambiance to a scene. They generally appear in the background — behind the principal action — but

could also be in the foreground, a crowd surrounding the principal action, etc. In some cases people in the background are not paid actors but are instead members of the general public that just happen to be at the location.

USAGE: Referring to such actors as *background extras* is less derogatory than calling them *atmosphere*.

6. **BG**; **b.g.**: A script notation indicating action taking place in the background. *Compare background plate; planes.*

**background action** *n.* 1. Any movement taking place in the background of a scene. Background action tends to add realism to a staged scene. > *phr.* 2. The director’s (or AD’s) call for background (actors, extras, scenery, etc.) to perform, usually after camera and sound have come up to speed, but just before calling for action from the principal actors.

**1background artist; background layout artist** *n.* One who creates the environmental images for an animated work. This includes the traditional backgrounds upon which the animated characters appear as well as the foreground scenery elements, or overlays, that are placed on top of the principal action layers to a sense of depth to the scene.

**2background artist; background cast; background extra** *n.* *See atmosphere; background.*

**background breakdown** *n.* *See background list.*

**background lighting** *n.* Lighting added to background elements in a scene.

The background is generally lit to give contrast to the foreground subject. For example, so that it is either darker or, less often, lighter than the subject of the shot.

**background list** *n.* A summary of all of the background elements required for an animated work. *Also background breakdown.*

**background matte** *n.* A matte where the background area is clear (or allowed to carry through to the final image), while the foreground area is opaque (or blocked off in some other way); one half of the foreground/background matte pair — the exact opposite of the foreground matte. *Also hold-out matte; male matte. Compare matte.*



Foreground and background mattes produced using an Ultimatte AdvantEdge: The original subject (filmed against a blue screen), the foreground matte (white where the subject will appear in the final shot), and the background matte (white where the background will appear in the final shot). Note how the shadow is different shades of gray, indicating that foreground and background elements will blend in those areas (courtesy Ultimatte Corporation, [www.ultimatte.com](http://www.ultimatte.com)).

**background miniature** *n.* A model placed behind the principal action and photographed in such a way to appear to be much larger and farther away than it actually is.

Due to the phenomenon of forced perspective, such miniatures will seem to be full sized but in the far distance rather than small and near. Actors can cross in front of background miniatures without dispelling the illusion so long as the shot is properly constructed. If the point where the miniature appears to touch the ground is not perfect (or hidden from view), the illusion will not work. Attention must also be given to lighting and depth of field; any objects in frame that are at the actual distance from the camera that the model is supposed to be must have the same

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