

The definition of digital

The industry now has its own encyclopedic dictionary of media, entertainment and audiovisual terms. Technicolor's Richard Kroon tells **Carolyn Giardina** it was a lexicon of love

Richard Kroon, who is a manager at the programme office of Thomson's Technicolor, made what turned out to be an impactful observation during his prior term with the Motion Picture Association of America.

"During meetings with senior executives, I noticed that they would either use different terms to mean the same thing, or once they started delving outside their area of expertise they would have issues with terminology," he relates. In an effort to uncomplicate such discussion, he began to compile a glossary of commonly misused terms and acronyms — not knowing the extent of the undertaking.

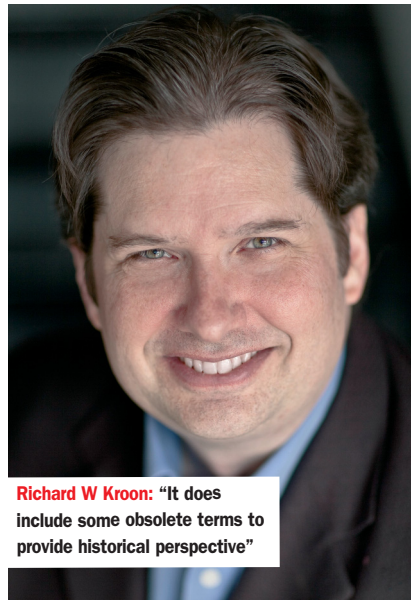
Seven years later and with the assistance of more than 30 experts and editorial assistants, he had his work published. *A/V/A to Z* is a hefty 763-page encyclopedic dictionary of media, entertainment and other audiovisual terms. Its users may range from industry professionals to prosumers.

The book — which covers creative, technical as well as business vocabulary — also provides a unique historical look at the terms and processes that the industry has created, matured, and in some cases, retired since the onset of the digital age.

"The dictionary does include some obsolete terms to provide historical perspective and context," Kroon says. "Most of the terms in digital post production are the same ones used during film-based or analogue-based post production. But in the digital world they make no sense. For instance, why would you talk about a trim bin (in the digital realm)? Some ideas are no longer in use, some are diminished in use."

An example is the now commonly used term 'digital intermediate.' Explains Kroon: "When I began writing, digital intermediates were brand new and experimental. Now it's hard to find someone who is not colour timing digitally. The book was basically written over the span of that switch. That inspired a lot of computer terms to come into the vocabulary."

Another area that emerged during the years that Kroon's dictionary was written: Stereo 3D. Some 3D terminology can be found in *A/V/A to Z*. Even more of these new terms and concepts will be available in Kroon's next book — a dictionary for the emerging stereoscopic 3D marketplace, which is now in the works. "This really is a 3D primer and tries to cover all the things that you need to know if you were trying to step into the 3D world. It covers issues of human depth vision and the



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different ways people perceive depth."

Many of these terms will be heard around IBC. Among them are creative concepts used by filmmakers, such as 'linger longer,' a term that describes the notion that one must slow down the pace of stereo editing. "You need to give the eye a chance to adjust to what it is seeing before you make a cut," Kroon says.

Another that will be in the next book is the notion of '2D for 3D.' Says the author: "There is an interest in doing 2D to 3D conversion, but if you don't shoot the 2D correctly in the first place, then you are going to have trouble doing that conversion. The term '2D for 3D' describes doing a 2D production but with 3D issues in mind, so that you shoot it correctly and later edit it correctly so that when you do the 2D to 3D conversion, it is going to work well for you."

Kroon is also defining various kinds of 3D presentation. "Side by side, over/under, checkerboard, line interlaced are all sort of half resolution technologies. They work. They have the advantage that they can be used in current pipelines. You can broadcast side by side on a standard channel and then you have to have a 3D TV to display it correctly, but you are looking at half resolution per eye."

Depth budget, he adds, is another concept that can be misunderstood. "There is practically a limit to how far forward or how far back you can represent something, given the size of the screen and the distance of the viewer," Kroon explains. "That means that there are some things that work well on an Imax screen for an Imax audience that will actually cause you physical pain when you try to watch it on a home entertainment television. If you know this, then in your original production plan you can account for it."

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