

Glossary

This Glossary defines terms used in Avid documentation. Some entries might not apply to your particular system.

- 24p** 24-fps progressive media. The Avid system creates 24p media by combining (deinterlacing) two video fields into a single full, reconstructed frame. For NTSC film-to-tape transfers, the system creates 24p media by undoing the 2:3 pulldown inserted by the telecine process, removing the extra fields, and creating progressive frames.
- 25p** 25-fps progressive media. The Avid system creates 25p media by combining (deinterlacing) two video fields into a single full, reconstructed progressive frame.
- 1394** See [*IEEE Standard 1394*](#).
- 2:3 pulldown** See [*pulldown*](#).
- 3/4-inch U-matic** One of the first composite videocassette formats, in which the composite signal is recorded onto 3/4-inch tape. Used for many years, particularly in field recording, the U-matic format is slowly being replaced by more advanced and lightweight systems.
- 4:2:2 digital video** A digital video system defined by the ITU-R 601 (CCIR-601) technical documentation. 4:2:2 refers to the comparative ratio of sampling of the three components of the video signal: luminance and two color channels.

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- A-roll** A method of conforming that requires the compositing of all multilayer effects into a single layer (including laboratory-standard dissolves and fades) before assembly. Also called single-strand editing.
- A/B-roll**
1. A method of conforming that limits the amount of optical work by managing most standard dissolves and fades using two strands of film. Also called double-strand editing.
 2. Alternating scenes, recorded on separate source tapes or film rolls, to perform dissolves, wipes, or other types of transitions.
- A/D converter** Analog-to-digital converter. A device that transforms a continuously variable (analog) signal to discrete binary bits that represent digital samples of the original signal.
- academy** Pertaining to specifications that meet the Academy of Motion Picture Arts and Sciences standards, such as academy leader, academy format (for film stock), academy countdown, and so forth.
- add edit** An edit added between consecutive frames in a sequence segment within the Timeline. An add edit separates segment sections so the user can modify or add effects to a subsection of the segment.
- ADR**
1. Automatic display replacement. The process of looping playback of a selected region in a sequence and automatically recording multiple replacement takes.
 2. Automatic dialog replacement in film. Also called dubbing.
- AES** Audio Engineering Society. The primary international organization of users and producers of professional audio. The AES maintains a standards committee that supervises the work of several subcommittees and working groups covering various fields of sound reinforcements.
- AES/EBU** Audio Engineering Society/European Broadcasting Union. A standards-setting organization that defined a digital signal format for professional audio input to the Avid video-based editing systems using the SA 4 board. This signal format is typically used when you input sound directly to Avid

video-based editing systems with a digital audiotape (DAT) machine, thereby bypassing the videotape recording or digitizing process.

AIFF-C

Audio Interchange File Format-Condensed. A sampled-sound file format that allows for the storage of audio data. This format is primarily used as data interchange format but can be used as a storage format as well. OMF Interchange includes AIFF-C as a common interchange format for uncompressed audio data.

alpha channel

An 8-bit, grayscale representation of an image used to create a mask for keying images.

A-mode

A linear method of assembling edited footage. In A-mode, the editing system performs edits in the order in which they will appear on the master, stopping whenever the edit decision list (EDL) calls for a tape that is not presently in the deck.

See also *B-mode*, *C-mode*, *D-mode*, *E-mode*, *source mode*.

analog recording

The common form of magnetic recording where the recorded waveform signal maintains the shape of the original waveform signal. All videotape source footage is analog. When recorded or digitized (via telecine transfer), footage is converted from the analog format to a digital format.

answer print

A print made of the final cut for review before the final release print is created.

See also *work print*.

anti-aliasing

A computerized process of digitally smoothing the jagged lines around graphic objects or titles.

ASCII

American Standard Code for Information Interchange. The standard that governs the recording of characters by a sequence of binary digits. Most computers use ASCII code to represent text, which makes it possible to transfer data from one computer to another.

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- aspect ratio** The numerical ratio of a viewing area's width to its height. In video and television, the standard aspect ratio is 4:3, which can be reduced to 1.33:1 or simply 1.33. HDTV video format has an aspect ratio of 16:9. In film, some aspect ratios include: 1.33:1, 1.85:1, and 2.35:1.
- assemble edit** An edit where all existing signals on a tape (if any) are replaced with new signals. Assemble editing sequentially adds new information to a tape and a control track might be created during the edit. The edit is made linearly and is added to the end of previously recorded material.
- See also *overwrite*.
- ATM** Asynchronous transfer mode. A network technology based on transferring data in packets of a fixed size. The packet used with ATM is relatively small compared to units used with older technologies. The small, constant packet size allows ATM equipment to transmit video, audio, and computer data over the same network and ensures that no single type of data ties up the line.
- Current implementations of ATM support data transfer rates of 25 to 622 Mb/s (megabits per second). This compares to a maximum of 100 Mb/s for Ethernet, the current technology used for most local area networks (LANs).
- ATR** Audiotape recorder. A device for recording and reproducing sound on magnetic recording tape.
- Attic folder** The folder containing backups of your files or bins. Every time you save or the system automatically saves your work, copies of your files or bins are placed in the Attic folder, until the folder reaches the specified maximum. The Attic folder copies have the file name extension .bak and a number added to the file name. The number of backup files for one project can be changed (increased or decreased) in the Bin Settings dialog box.
- attribute clip** A mechanism that applications can use to store supplemental information in a special track that is synchronized to the other tracks in a track group.

audio scrub	See <i>scrubbing</i> .
audio sweetening	The mixing of sound effects, music, and announcer audio tracks with the audio track of the edited master tape, usually during the mixing stages of a production. Also called audio postproduction for video.
audio timecode	Longitudinal timecode (LTC) recorded on an audio track.
AudioVision	A registered trademark of Avid Technology, Inc. A digital, nonlinear audio editing system that locks digital video in sync with audio for audio editing and sweetening.
AutoSave	A feature that saves your work at intervals you specify. Backups are placed in the Attic folder.
AUX	Auxiliary track. In a video editing system, a channel reserved for connecting an external audio device, video device, or both.
Avid disk	The disk on the Macintosh platform that contains the operating system files. The computer needs operating system information in order to run.
Avid Projects folder	The folder containing your projects.
AVR	Avid Video Resolution. The compression level at which visual media is stored by the Avid system. The system creates media in a particular AVR using proprietary conversion algorithms to convert analog video to digital form.
backtiming	A method of calculating the IN point by subtracting the duration from a known OUT point so that, for example, music and video or film end on the same note.
backup	A duplicate copy of a file or disk in another location if the original file or disk becomes corrupted.

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See also *Attic folder*.

- bandwidth** The difference between the upper and lower frequency limits of an audio sample component.
- bar code** A pattern of vertical stripes of varying width and spacing that encodes information. Bar codes can be used to encode timecode on film.
- batch digitize** The automated process in which groups of clips, sequences, or both are digitized (recorded digitally).
- batch record** The automated process in which groups of clips, sequences, or both are recorded (recorded digitally).
- baud** The number of electrical oscillations that occur each second. Baud was the prevalent measure for bandwidth or data transmission capacity, but bps (bits per second) is used most often now and is more accurate.
- Bento** A registered trademark of Apple Computer, Inc. A general container format and software API (application programming interface). Bento is used by OMF Interchange as a storage and access system for the information in an OMF Interchange file.
- best light** A telecine transfer performed with optimum settings of the color grade controls but without precise scene-by-scene color correction.
- Betacam, Betacam SP** Trademarks of Sony Electronics, Inc. Two component videotape and video recording standards. Sony Betacam was the first high-end cassette-based system, recording video onto 1/2-inch magnetic tape. The SP version arrived 3 years after the first Betacam, improving on signal-to-noise ratios, frequency responses, the number of audio channels, and the amount of tape available on cassettes. SP is now the only type sold.
- Bézier** A type of curve that you can use for curve segments on Intraframe shapes or in some kinds of graphs such as keyframe graphs. A Bézier point on a

curve allows you to control the smoothness or sharpness of the curve at the point.

- bin** A database in which master clips, subclips, effects, and sequences are organized for a project. Bins provide database functions to simplify organizing and manipulating material for recording, digitizing, and editing.
- black and code** Video black, timecode, and control track that are prerecorded onto videotape stock. Tapes with black and code are referred to as striped or blacked tapes.
- black burst** A video signal that has no luminance or chrominance components (except burst) but contains all the other elements of a video signal. Black burst is the reference signal commonly used for timing audio and video samples.
- black burst generator** An electronic device that emits a signal that registers as pure black when recorded on videotape.
- blacked tapes** See *black and code*.
- black edits**
1. A video source with no image.
 2. A special source you can fade into, out of, or use for other effects.
- black level** See *setup*.
- black point** The luminance value in a video image that you set to be equal to reference black when making a color adjustment.
- Compare with *white point*.
- blue screen** A special effects procedure in which a subject is photographed in front of a uniformly illuminated blue or green background. A new background image can be substituted for the blue or green during the shoot or in postproduction through the use of chroma key.

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- B-mode** A “checkerboard” or nonsequential method of assembly. In B-mode, the edit decision list (EDL) is arranged by source tape number. The edit system performs all edits from the tapes currently assigned to decks, leaving gaps that will be filled by material from subsequent reels.
- See also *A-mode*, *C-mode*, *D-mode*, *E-mode*, *source mode*.
- bps** Bits per second. The standard measure of data transmission speeds.
- B-roll** An exact copy of the A-roll original material, or new original material on a separate reel, for use in A/B-roll editing.
- brightness** See *luminance*.
- bumping up** The transfer of a program recorded on a lower quality videotape to a higher quality videotape (such as from 3/4-inch to 1-inch videotape, or S-VHS to MII).
- burn-in** A visible timecode permanently superimposed (burned in) on footage, usually in the form of white numbers in a black rectangle. Burned-in timecode is normally used for tracking timecode during previews or offline editing. A videotape with burn-in is also called a burn-in dub or window dub.
- BVB** Black-Video-Black. A preview mode that displays black, newly inserted video, and then black again.
- B–Y** One of the color difference signals in the component color system of the NTSC video standard. The signal formula is:
- $$B-Y = 0.299R \text{ (red)} - 0.587G \text{ (green)} + 0.886B \text{ (blue)}$$
- See also *R–Y*, *Y*.
- calibrate** To fine-tune video levels for maximum clarity during recording or digitizing (from videotape).

Capture Mask effect	An effect that converts the format of source data during playback. For example, it could convert video frame data between PAL (25 fps) and NTSC (29.97 fps) formats.
CCIR	Comité Consultatif International des Radio Communications. A mainly European organization similar to SMPTE (Society of Motion Picture and Television Engineers) in the United States that includes user and vendor representatives. Now called ITU (International Telecommunication Union). See also <i>ITU-R 601</i> .
CCIR-601	See <i>ITU-R 601</i> .
change list	A list of instructions produced by Film Composer that is used to track and compare the differences between two versions of a digital sequence. A change list is used to update a work print cutting with specified new edits and revisions.
channel	<ol style="list-style-type: none">1. A physical audio input or output.2. One of several color components that combine to define a color image. An RGB image is made up of red, green, and blue color channels. In color correction, you can redefine color channels by blending color components in different proportions.3. See <i>track</i>.
character generator	An electronic device, or computer device and software combination, that creates letters and numbers that can be superimposed on video footage as titles.
chassis	The housing for removable disk modules. The chassis contains a power supply, drives, and connectors for each module.
chroma	Video color. See also <i>chrominance</i> .

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- chroma key** A method of combining images or parts of images from two different sources by replacing a solid color in one source with a picture from the second source.
- chrominance** The saturation and hue characteristics of a composite video signal; the portion of the video signal that contains color information. Adjust chrominance and other video levels before recording or digitizing.
- See also *chroma*.
- chunking** The transfer on media files in segments so other workgroup users can access and use the media before complete files have been sent.
- cinching** Videotape damage due to creasing or folding.
- circle take** A take from a film shoot that has been marked for use or printing by a circled number on the camera report.
- clip**
1. A segment of source material recorded or digitized into your system at selected IN and OUT points and referenced in a project bin. The clip contains pointers to the media files in which the actual digital video and audio data is stored.
 2. In a record in a log, which stands for one shot, the clip includes information about the start and end timecode for the shot, the source tape name, and the tracks selected for editing.
 3. In OMFI, a general class of objects in the OMF Interchange class hierarchy representing shared properties of source clips, filler clips, attribute clips, track references, timecode clips, and edge code clips. A clip is a subclass of a component.
- See also *master clip*, *media files*, *subclip*.
- clock timecode** See *drop-frame timecode*.
- C-mode** A nonsequential method of assembly in which the edit decision list (EDL) is arranged by source tape number and ascending source timecode.

See also *A-mode*, *B-mode*, *D-mode*, *E-mode*, *source mode*.

codec	Compressor/ <i>de</i> compressor. Any technology for compressing and decompressing data. Codecs can be implemented in both software and hardware. Some examples of codecs are: Cinepak, MPEG, and QuickTime.
color balance	The adjustment of the relative levels of color signals to produce the best quality image or effect.
color bars	A standard color test signal, displayed as a video pattern of eight equal width columns (that is, “bars”) of colors. SMPTE color bars are a common standard. You adjust video levels against the color bars on your source videotape before recording or digitizing.
color correction	The process of adjusting the color characteristics of video material to achieve an accurate representation of color and consistency of color from one clip in a sequence to another. The term generally refers to adjustments made across all the video in a program rather than to individual color changes made as part of a single effect.
color frame	A sequence of video fields required to produce a complete pattern of both field and frame synchronization and color subcarrier synchronization. The NTSC system requires four fields; PAL requires eight.
color reference burst	The color synchronizing signal included as part of the overall composite video signal. When compared with the color subcarrier signal, the color reference burst determines the hue of the video image.
color timing	The process of selecting color and density values for a film before film printing.
color wheel	A circular graph that maps hue values around the circumference and saturation values along the radius. Used in the Color Correction tool as a control for making hue offset and secondary color correction adjustments.

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component video	The structuring of the video signal whereby color and luminance signals are kept separate from one another using the color-subtraction method Y (luminance), B–Y (blue minus luminance) and R–Y (red minus luminance), with green derived from a combination. Two other component formats are <i>RGB</i> and <i>YUV</i> .
composite print	A film print containing both picture and sound.
composite sound track	A sound track containing all required sound elements — usually dialog, music, and effects mixed in correct proportions.
composite video	A video signal in which the luminance and chrominance components have been combined (encoded) as in standard PAL, NTSC, or SECAM formats.
compositing	The process of layering two or more images on top of one another. Examples include titles, keys, and picture-in-pictures.
composition	The standard term used by OMF Interchange to refer to an edited sequence made up of a number of clips. The OMF equivalent of a sequence in an Avid system.
compression	<ol style="list-style-type: none">1. In audio, the process of reducing the dynamic range of the audio signal.2. In video, a lack of detail in either the black or the white areas of the video picture due to improper separation of the signal level.3. A reduction of audio signal details, video signal detail, or both to reduce storage requirements during transformation from analog to Avid digital format. In JPEG compression, for example, algorithms for variable frame length analyze the information in each frame and perform reductions that maximize the information retained. Compression does not remove any frames from the original material. <p>See also <i>lossless compression</i>, <i>lossy compression</i>.</p>
confidence value	A measurement, expressed as a percentage, of the probability that the pattern the system finds during a motion tracking operation is identical to

the pattern for which the system is searching. During a motion tracking operation, Avid Symphony calculates a confidence value for each tracking data point it creates.

- conform** To prepare a complete version of your project for viewing. The version produced might be an intermediate working version or the final cut.
- conforming a film negative** The mathematical process that the editing system uses to ensure that the edits made on a videotape version of a film project (30 fps) are frame accurate when they are made to the final film version (24 fps).
- Console window** A display that lists the current system information and chronicles recently performed functions. It also contains information about particular items you are editing, such as the shots in your sequence or clips selected from bins.
- consolidate** To make copies of media files or portions of media files, and then save them on a drive. The Consolidate feature operates differently for master clips, subclips, and sequences.
- contrast** The range of light-to-dark values present in a film or video image.
- control point** A location on a Bézier curve that controls its direction. Each control point has two direction handles that can extend from it.
- control track** The portion of the video recording used to control longitudinal motion of the tape during playback. Control track can be thought of as electronic sprocket holes on the videotape.
- CPU** Central processing unit. The main computational section of a computer that interprets and executes instructions.
- crash edit** An edit that is electronically unstable, such as one made using the pause control on a deck, or using a noncapstan served deck.
- crash recording** See *hard recording*.

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crawling text	Text that moves horizontally over time. Examples include stock and sports score tickers that appear along the bottom of a television screen.
cropping	The redefining of image boundaries, usually by electronically removing the top, bottom, left, or right sides of the image.
crossfade	An audio transition in which the outgoing sound gradually becomes less audible as the incoming sound becomes more distinct. Also called an audio dissolve. See also <i>dissolve, fade</i> .
crushing the blacks	The reduction of detail in the black regions of a film or video image by compressing the lower end of the contrast range.
CU	Close-up. See also <i>ECU</i> .
cue	To shuttle a videotape to a predetermined location.
Curves graph	An X, Y graph that plots input color values on the horizontal axis and output color values on the vertical axis. Used in the Color Correction tool as a control for changing the relationship between input and output color values.
cut	<ol style="list-style-type: none">1. An instantaneous transition from one video source to another.2. A section of source or record tape.
cut list	A series of output lists containing specifications used to conform the film work print or negative. See also <i>dupe list</i> .
D1, D5	Two digital videotape recording formats that conform to the ITU-R 601 (CCIR-601) standard for uncompressed 4:2:2 digital component video. D5

is very similar to D1 in that it is a component digital recorder. However, D1 records with 8-bit accuracy; D5 records with 10-bit accuracy.

See also [D2](#), [D3](#).

D2, D3

Two digital videotape recording formats for composite video. The main difference between D2 and D3 is that D2 uses 3/4-inch digital videotape, and D3 uses 1/2-inch digital videotape.

See also [D1](#), [D5](#).

**DAE,
Digidesign Audio
Engine**

Trademarks of Avid Technology, Inc. The application that manages the AudioSuite plug-ins.

dailies

Film prints or video transfers of recently shot film material, prepared quickly so that production personnel can view and evaluate the previous day's shooting before proceeding. Also called rushes, primarily in the United Kingdom.

DAT

Digital audiotape. A digital audio recording format that uses 3.8mm-wide magnetic tape in a plastic cassette.

decibel (dB)

A unit of measurement for audio volume level.

deck controller

A tool that allows the user to control a deck using standard functions such as shuttle, play, fast forward, rewind, stop, and eject.

decompose

To create new, shorter master clips based on only the material you have edited and included in your sequence.

degauss

To demagnetize (erase) all recorded material on a magnetic videotape, an audiotape, or the screen of a color monitor.

delay edit

See [overlap edit](#).

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depth shadow	<p>A shadow that extends solidly from the edges of a title or shape to make it appear three-dimensional.</p> <p>See also <i>drop shadow</i>.</p>
digital cut	<p>The output of a sequence, which is usually recorded to tape.</p>
digital recording	<p>A method of recording in which the recorded signal is encoded on the tape in pulses and then decoded during playback.</p>
digitally record	<p>To convert analog video and audio signals to digital signals.</p>
digitize	<p>To convert analog video and audio signals to an Avid compressed digital signal format.</p>
dip	<p>An adjustment to an audio track in which the volume gain level decreases or “dips” to a lower level, rather than fading completely.</p>
direct digital interface	<p>The interconnection of compatible pieces of digital audio or video equipment without conversion of the signal to an analog form.</p>
direction handle	<p>A line extending from a control point that controls the direction of a Bézier curve. Each control point has two direction handles. These two handles together affect how the curve passes through the control point, with one handle controlling how the curve appears before the control point, and the other handle controlling how the curve appears after the control point.</p>
disk	<p>The medium used to store data in computer-readable form.</p>
dissolve	<p>A video or audio transition in which an image from one source gradually becomes less distinct as an image from a second source replaces it. An audio dissolve is also called a segue.</p> <p>See also <i>crossfade</i>, <i>fade</i>.</p>

- dithering** The process of adjusting adjacent pixels of different colors to give the illusion of a third color, which simulates the display of colors that are not in the current Color palette.
- D-mode** An A-mode edit decision list (EDL) in which all effects (dissolves, wipes, graphic overlays) are performed at the end.

See also *A-mode*, *B-mode*, *C-mode*, *E-mode*, *source mode*.
- dongle** A hardware device used as a key to control the use of licensed software. The software can be installed on any system but will run only on the system that has a dongle installed. The dongle connects to the Apple Desktop Bus on Macintosh systems or to the parallel (printer) port on PC systems.
- double-perf film** Film stock with perforations along both edges of the film.
- double-strand editing** See *A/B-roll*.
- double system** Any film system in which picture and sound are recorded on separate media. A double system requires the resyncing of picture and sound during postproduction.
- drop-frame timecode** A type of SMPTE timecode designed to match clock time exactly. Two frames of code are dropped every minute on the minute except the tenth minute, to correct for the fact that color frames occur at a rate of 29.97 fps, rather than an exact 30 fps. Drop-frame timecode is recorded with semicolons between the digits; for example, 1;00;10;02.

Compare with *non-drop-frame timecode*.
- drop shadow** A shadow that is offset from a title or shape to give the feeling of spatial dimension.

See also *depth shadow*.

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DTV	Digital television. The technology enabling the terrestrial transmission of television programs as data. See also <i>HDTV</i> .
dubbing	<ol style="list-style-type: none">1. In videotape production, the process of copying video or audio from one tape to another.2. In film production, the process of replacing dialog on a sound track. See also <i>ADR</i> , <i>foley</i> .
dubmaster	A second-generation copy of a program master used for making additional preview or distribution copies, thereby protecting the master from overuse.
dupe	Duplicate. A section of film or video source footage that has been repeated (duplicated) one or more times in an edited program.
dupe list	A sublist of duplicated clips of film requiring additional prints or copies of negative for film finishing. See also <i>cut list</i> .
dupe reel	A reel designated for the recording and playback of dupes (duplicate shots) during videotape editing.
duration	The length of time (in hours, minutes, and seconds or in feet and frames) that a particular effect or section of audio or video material lasts.
DV	Digital video that is transferred through equipment conforming to IEEE Standard 1394. This equipment is sometimes called FireWire or i.LINK.
DVE	Digital video effect.
dynamic range	An audio term that refers to the range between the softest and loudest levels a source can produce without distortion.

EBU	European Broadcasting Union. A standards-setting organization in which only users (not vendors) have a voice. See also <i>AES/EBU</i> .
ECU	Extreme close-up.
edgecode	See <i>edge numbers, key numbers</i> .
edge filter	A filter that applies anti-aliasing to graphics created in the Title tool.
edge numbers	Sequential numbers mechanically printed or optically exposed along the edge of a strip of film to assist in matching negatives to work prints.
edit	To assemble film or video, audio, effects, titles, and graphics to create a sequence.
edit controller	An electronic device, often computer-based, that allows an editor to precisely control, play, and record to various videotape machines.
edit rate	In compositions, a measure of the number of editable units per second in a piece of media data (for example, 30 fps for NTSC, 25 fps for PAL, and 24 fps for film).
EDL	Edit decision list. A list of edits made during offline editing and used to direct the online editing of the master. See also <i>cut list</i> .
effects	The manipulation of an audio or video signal. Types of film or video effects include special effects (F/X) such as morphing; simple effects such as dissolves, fades, superimpositions, and wipes; complex effects such as keys and DVEs; motion effects such as freeze frame and slow motion; and title and character generation. Effects usually have to be rendered because most systems cannot accommodate multiple video streams in real time.

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See also *rendering*.

- EIA** Electronic Industries Association. The largest trade organization that covers the television and audio fields. EIA publishes a catalog of standards; the most important standards to the television and audio industries are the ones developed by its Parts Division and its Consumer Electronics Group.
- electronic editing** The assembly of a finished video program in which scenes are joined without physically splicing the tape. Electronic editing requires at least two decks: one for playback and the other for recording.
- E-mode** A C-mode edit decision list (EDL) in which all effects (dissolves, wipes, and graphic overlays) are performed at the end.
- See also *A-mode*, *B-mode*, *C-mode*, *D-mode*, *source mode*.
- encoding**
1. The addition of technical data such as timecode, cues, or closed-captioned information to a video recording.
 2. The conversion of RGB S-Video to composite video.
- energy plot** The display of audio waveforms as a graph of the relative loudness of an audio signal.
- equalization** The balancing of various frequencies to create a pleasing sound by attenuating or boosting specific frequencies within the sound.
- event** A number assigned by the editing system to each performed edit. In most computer editing systems, an event defines an action or a sequence of actions performed by the computer in a single pass of the record tape.
- extract** To remove a selected area from an edited sequence and close the resulting gap in the sequence.
- eyedropper** A tool for taking a color from a screen image and using that color for text or graphics.

fade	A dissolve from full video to black video or from full audio to no audio, or vice versa.
FAT	File Allocation Table. A file system used on MS-DOS and Windows computers.
FCC	Federal Communications Commission. The United States governing body for radio and television broadcasting.
feedback	A loud squeal or howl caused when the sound from a loudspeaker is picked up by a nearby microphone and reamplified. Also caused when the output of a tape recorder is fed back into the record circuit.
field	One-half of the scan lines in an interlaced video frame. In most systems, the odd-numbered lines form one field, and the even-numbered lines form the second. NTSC video contains approximately 60 fields (30 frames) per second, and PAL video contains 50 fields (25 frames) per second.
file system	A way of organizing directories and files on a disk drive, such as FAT or NTFS for Windows computers. See also <i>format</i> .
filler clip	A segment of a sequence that contains no audio or video information. Filler can be added to the Source monitor (or pop-up monitor) and edited into a sequence. See also <i>filler proxy</i> .
filler proxy	The result of a composition specifying media to be played for the filler clips in each track.
film timecode	Timecode added to the film negative during the film shoot via a film timecode generator. Film timecode numbers are synced to the film key numbers on the dailies during the telecine transfer process. A special key link reader is required for viewing the film timecode.

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flash frame	After a long, complex piece is edited, small bits of video might be accidentally left in a sequence. When the Timeline is zoomed to 100 percent, these small, unwanted, pieces might not be visible. An editor can use the Find Flash Frame command to find these bits.
foley	The background sounds added during audio sweetening to increase realism.
format	To prepare a disk drive or floppy disk for use. For Windows computers, you format a disk drive by copying a file system (either FAT or NTFS) to the drive.
formatting	The transfer and editing of material to form a complete program, including any of the following: countdown, test patterns, bars and tone, titles, credits, logos, space for commercial, and so forth.
fps	Frames per second. A measure of the film or video display rates (NTSC = 30 fps; PAL = 25 fps; SECAM = 25 fps; Film = 24 fps).
frame	One complete video picture. A frame contains two video fields, scanned at the NTSC rate of approximately 30 fps or the PAL rate of 25 fps.
frame offset	A way of indicating a particular frame within the group of frames identified by the edge number on a piece of film. For example, a frame offset of +12 indicates the twelfth frame from the frame marked by the <i>edgecode</i> .
frame pulse	A pulse superimposed on the control track signal. Frame pulses are used to identify video track locations containing vertical sync pulses.
frame synchronizer	A device that allows a nonsynchronous video source, such as a satellite or microwave feed, to be used in a timed-video environment by capturing entire frames.
freeze frame	A video effect that appears to stop the action. Freeze frames can be created during recording, digitizing, or during an editing session. Compositions

can create this effect using a track repeat object, which can specify the display of a single frame for a period of time.

front porch	The portion of the composite video signal that starts at the trailing of the picture information and ends at the leading edge of the horizontal sync.
gain	<ol style="list-style-type: none">1. A measurement of the amount of white in a video picture.2. Audio levels or loudness. <p>See also <i>waveform</i>, <i>white point</i>.</p>
gamma	A measurement of the midpoint in the luminance range of an image. Used in color adjustments to control the proportions of brighter and darker areas in an image. Also called the gray point.
gang	Any combination of multiple tracks that are grouped. An edit that is performed on one track is also performed on tracks that are ganged together.
generation	The number of times material has been rerecorded. The original videotaped material is the first generation. A copy of the original is a second-generation tape, and so on. Each generation shows a gradual loss of image quality. With digital copies, there is little or no loss in quality.
genlock	In Broadcast, a system whereby the internal sync generator in a device (such as a camera) locks onto and synchronizes itself with an incoming signal.
gigabyte (GB)	Approximately one billion bytes (1,073,741,824 bytes) of information.
GPI	General-purpose interface. In computerized editing systems, GPIs allow the computer to control various remote components.
gray point	See <i>gamma</i> .
green screen	See <i>blue screen</i> .

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GUI	Graphical user interface. The graphic image on the screen containing representations of buttons, sliders, and dials; used to control the editing process.
handles	Material outside the IN and OUT points of a clip in a sequence. The Avid system creates handles when you decompose or consolidate material. The Decompose and Consolidate features can create new master clips that are shorter versions of the original master clip. The handles are used for dissolves and trims with the new, shorter master clips.
hard disk	A magnetic data recording disk that is permanently mounted within a disk drive.
hard recording	The immediate recording of all audio, video, timecode, and control tracks on a magnetic recorder. Because hard recording creates breaks in any existing timecode or control track on the tape, this procedure is often performed on blank tape when an edit is not required or in emergency circumstances. Also called crash recording.
HDTV	High-definition television. A digital video image having at least two times the resolution of standard NTSC or PAL video. The HDTV aspect ratio is 16:9. (Analog TV has a ratio of 4:3.)
head frame	The first frame in a clip of film or a segment of video.
headroom	<ol style="list-style-type: none">1. In video, the room that should be left between the top of a person's head and the top of the frame when composing a clip.2. In audio, the amount of available gain boost remaining before distortion is encountered.
heads out	Film or tape wound on a reel with the tail on the inside next to the hub and the head end on the outside.
hertz (Hz)	The SI unit of frequency equal to one cycle per second. See also <i>kilohertz (kHz)</i> , <i>megahertz (MHz)</i> .

Hi Con	A high-contrast image used for creating matte keys.
HIIP	Host Image Independence Protocol. A registered trademark of Avid Technology, Inc. HIIP allows the Avid system to import and export files in various standard formats. Also called Image Independence.
HIIP folder	The folder containing files that support the Host Image Independence Protocol.
histogram	In color correction, a graph that plots the distribution of pixels in an image based on their brightness. Provides a visual guide to the makeup of a video image in terms of relative luminance.
H phase	Horizontal phase. The horizontal blanking interval used to synchronize the timing of two or more video signals.
hue	An attribute of color perception. Red, green, blue form the color model used, in varying proportions, to produce all the colors displayed in video and on computer screens. Also called a color phase. See also <i>vectorscope</i> .
IEEE Standard 1394	The international hardware and software standard for transporting data at 100, 200, or 300 megabits per second (Mb/s).
Image Independence	A registered trademark of Avid Technology, Inc. See also <i>HIIP</i> .
I/O device	Input/output equipment used to send information or data signals to and from an editing computer.
initializing	The setting of the computer edit program to proper operating conditions at the start of the editing session.

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- ink numbers** The frame identification numbers used to conform a film work print. Film Composer cut lists and change lists reference ink numbers.
- IN point** The starting point of an edit. Also called a mark IN.
- See also *mark IN/OUT*, *OUT point*.
- insert edit** An electronic edit in which the control track is not replaced during the editing process. The new segment is inserted in program material already recorded on the videotape.
- See also *overwrite*.
- interface**
1. The computer software or hardware used to connect two functions or devices.
 2. The program access level at which a user makes selections and navigates a given system.
- See also *GUI*.
- IRE** A unit of measurement of the video waveform scale for the measurement of video levels, originally established by the Institute of Radio Engineers. The scale is divided into 140 IRE units, 100 above the blanking reference line and 40 below it.
- ISO**
1. Isolation reel. In multicamera production, the source reel for the separate (isolated) recording of a single camera, alongside simultaneous recordings of the other cameras and a switched line feed.
 2. International Organization for Standardization.
- ITU-R 601** The standard for standard-definition component digital video, published by the International Telecommunication Union as ITU-R BT.601-5 (formerly CCIR-601). This standard defines digital component video as it is derived from NTSC and PAL. It forms the basis for HDTV formats as well.
- jaggies** The rough edges around computer-generated graphic objects and titles.

jam syncing	The process of synchronizing a secondary timecode generator with a selected master timecode.
JFIF	JPEG File Interchange Format. A file format that contains JPEG-encoded image data, which can be shared among various applications. JFIF resolutions store data at a constant rate; for example, JFIF 300 uses 300 KB for each frame it stores. JFIF resolutions comply with the ISO-JPEG interchange format and the ITU-R 601 standard.
jogging	See <i>stepping</i> .
JPEG	Joint Photographic Experts Group. Also, a form of compression developed by Avid Technology, Inc.
KEM roll	The roll of film used on a KEM flatbed editing system. A KEM roll combines multiple takes onto a single roll (a work print, not a negative). The maximum length of a KEM roll is 1000 feet (35mm).
kerning	The spacing between text characters in print media, such as titles.
key	To combine a selected image from one source with an image from another source. See also <i>chroma key</i> .
key color	The solid color used to key.
keyframes	Points in time where you have set effect parameter values (or, in Marquee, object property values). The system uses the values set at keyframes to interpolate changes to effects and animated titles.
Keykode	A trademark of Eastman Kodak Company. A film-marking system that applies optical information identifying the film stock and footage at the edge of the film during manufacture.

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key numbers	The original frame identification numbers applied by the film manufacturers to the film stock. Key numbers are used by the negative cutter to conform the film negative. Film Composer cut lists and change lists reference key numbers.
kilobyte (KB)	Approximately one thousand bytes (1024 bytes) of information.
kilohertz (kHz)	One thousand cycles per second. See also <i>hertz (Hz)</i> , <i>megahertz (MHz)</i> .
layback	The process of transferring a finished audio track back to the master videotape. See also <i>audio sweetening</i> .
layered tracks	The elements of an effect created by combining two or more tracks in a specified way, such as nesting one track as a layer within another.
L-cut	See <i>overlap edit</i> .
leader	A length of film, tape, or a digital clip placed at the beginning of a roll, reel, or sequence to facilitate the cueing and syncing of material.
level	A quantitative measure of a video or an audio signal. A low level indicates the darker portions in video and the soft or quieter portions in audio; conversely, a high level indicates a brighter video image or a louder audio signal. The level of audio signal correlates directly with the volume of reproduced sound.
lift	To remove selected frames from a sequence and leave black or silence in the place of the frames.
linear editing	A type of tape editing in which you assemble the program from beginning to end. If you require changes, you must rerecord everything downstream

of the change. The physical nature of the medium (for example, analog videotape) dictates how you place material on the medium.

See also *nonlinear editing*.

line feed	A recording or live feed of a program that switches between multiple cameras and image sources. Also known in sitcom production as the director's cut.
load	<ol style="list-style-type: none">1. A roll of film stock ready to be placed in the camera for photography. A 1000-foot load is a common standard.2. A group of multicamera reels shot at the same time, sharing the same timecode, and numbered accordingly.
locator	A mark added to a selected frame to qualify a particular location within a sequence. User-defined comments can be added to locators.
log	<ol style="list-style-type: none">1. To enter information about your media into bins at the beginning of the editing process. Logging can be done automatically or manually.2. See <i>shot log</i>.
looping	The recording of multiple takes of dialog or sound effects.
lossless compression	A compression scheme in which no data is lost. In video compression, lossless data files are usually very large.
lossy compression	A compression scheme in which data is thrown away, resulting in loss of image quality. The degree of loss depends on the specific compression algorithm used.
LS	Long shot.
LTC	Longitudinal timecode. A type of SMPTE timecode that is recorded on the audio track of a videotape. Compare with <i>VITC</i> .

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luminance	The measure of the intensity of the combined color (white) portion of a video signal.
M & E track	The common designation for a single sound track containing music and sound effects but not dialog.
magnetic track	A sound track recorded on magnetic sound recording film.
mark IN/OUT	<ol style="list-style-type: none">1. The process of entering the start and end timecodes for a clip to be edited into a sequence.2. The process of marking or logging timecode numbers to define clips during a logging, recording, or digitizing session. <p>See also <i>IN point</i>, <i>OUT point</i>.</p>
mask	<ol style="list-style-type: none">1. In film, a border placed over an image with a 3:4 aspect ratio to create the look of an another aspect ratio, such as wide-screen.2. See <i>alpha channel</i>.
master	The tape resulting from editing. The finished program.
master clip	In the bin, the media object that refers to the media files recorded or digitized from tape or other sources. See also <i>clip</i> , <i>subclip</i> .
master shot	The shot that serves as the basic scene, and into which all cutaways and close-ups will be inserted during editing. A master shot is often a wide shot showing all characters and action in the scene.
master/slave	A video-editing process in which one or more decks (the slaves) are set to imitate the actions of another deck (the master).
matchback	The process allowing you to generate a film cut list from a 30-fps video project that uses film as the source material.

matchback conversion	The conversion from film to video frame rates.
match-frame edit	An edit in which the last frame of the outgoing clip is in sync with the first frame of the incoming clip, such that the incoming clip is an extension of the outgoing clip.
matte key	A video effect comprised of three components: the background video, the foreground video, and the matte or alpha channel (black and white or grayscale silhouette) that allows one portion of the image to be superimposed on the other.
media	The video, audio, graphics, and rendered effects that can be combined to form a sequence or presentation.
media data	Data from a media source. Media data can be: <ol style="list-style-type: none">1. Analog data: film frames, Nagra tape audio, or videotape video and audio.2. Digital data: either data that was recorded or digitized such as video frame data and audio samples, or data created in digital form such as title graphics, DAT recordings, or animation frames.
media files	Files containing the compressed digital audio and video data needed to play Avid clips and sequences. See also <i>clip</i> , <i>compression</i> .
media sample data	See <i>safe color limiting</i> .
megahertz (MHz)	One million cycles per second. See also <i>hertz (Hz)</i> , <i>kilohertz (kHz)</i> .
MIDI	Musical Instrument Digital Interface. A standard protocol that allows a user to control electronic music equipment from a PC.

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MII format	A component videotape format created by Panasonic in an effort to compete with Sony Betacam. MII is an extension of the VHS consumer format as Sony Betacam is an extension of the Betamax home video technology.
mix	<ol style="list-style-type: none">1. A transition from one video source to another in a switcher.2. The product of a recording session in which several separate sound tracks are combined through a mixing console in mono or stereo.
mixdown audio	The process that allows the user to combine several tracks of audio onto a single track.
monitor	<ol style="list-style-type: none">1. In video, a picture tube and associated circuitry without tuner or audio sections. The monitor includes the display of source media, clips, and sequences. In Avid products, virtual monitors are displayed on the screen in which source media, clips, and sequences can be edited.2. In audio, to monitor specific audio tracks and channels, or another name for the speakers through which sound is heard.
MOS	The term used for silent shooting. From the pseudo-German, “Mit Out Sprechen”— without talking.
motion effect	An effect that speeds up or slows down the presentation of media in a track.
motion tracking	The process of generating position information that describes motion in a clip, for example, the changing position of a moving vehicle. You use motion tracking data to control the movement of effects. See also <i>stabilization</i> .
MU/FX or MUFX	See <i>M & E track</i> .
multicamera	A production or scene that is shot and recorded from more than one camera simultaneously.

multiple B-roll	A duplicate of the original source tape, created so that overlays can be merged onto one source tape.
multitrack	A magnetic tape or film recorder capable of recording more than one track at a time.
NAB	National Association of Broadcasters.
Nagra	A brand of audiotape recorder widely used in the film production and postproduction industries.
negative	<ol style="list-style-type: none">1. A film element in which the light and dark areas are reversed compared to the original scene; the opposite of a positive.2. A film stock designed to capture an image in the form of a negative.
noise	<ol style="list-style-type: none">1. In video, an aberration that appears as very fine white specks (snow) and that increases over multiple generations.2. In audio, a sound that is usually heard as a hiss.
noncomposite video	A video signal that does not contain horizontal and vertical sync pulses.
non-drop-frame timecode	<p>An SMPTE timecode format that continuously tracks NTSC video at a rate of 30 fps without dropping frames to compensate for the actual 29.97-fps rate of NTSC video. As a result, non-drop-frame timecode does not coincide with real time. Non-drop-frame timecode is recorded with colons between the digits; for example, 1:00:10:02.</p> <p>Compare with <i>drop-frame timecode</i>.</p>
nonlinear	Pertaining to instantaneous random access and manipulation of any frame of material on any track and on any layer of an edit sequence.
nonlinear editing	A type of editing in which you do not need to assemble the program from beginning to end. The nature of the medium and the technical process of manipulating that medium do not dictate how the material must be

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physically ordered. You can use nonlinear editing for traditional film cutting and splicing, and for recorded or digitized video images. You can make changes at the beginning, middle, or end of the sequence.

See also *linear editing*.

NTFS New Technology File System. A file system used on Windows computers.

NTSC National Television Standards Committee. The group that established the color television transmission system used in the United States, using 525 lines of information scanned at a rate of approximately 30 fps.

See also *PAL*, *SECAM*.

offline Pertaining to items that are unavailable to the computer, such as offline disks or media files.

offline edit The preliminary or rough-cut editing that produces an *EDL* (edit decision list).

OMFI Open Media Framework Interchange. A standard format for the interchange of digital media data among heterogeneous platforms. The format is designed to encapsulate all the information required to interchange a variety of digital media, such as audio, video, graphics, and still images as well as the rules for combining and presenting the media. The format includes rules for identifying the original sources of the digital media, and it can encapsulate both compressed and uncompressed digital media data.

one light A telecine transfer or film print produced with a single setting of color correction values. One light is the simplest, fastest, and least costly type of transfer.

online edit The final edit using the master tapes and an edit decision list (EDL) to produce a finished program ready for distribution; usually associated with high-quality computer editing and digital effects.

opticals	The effects created in a film lab through a process called A-roll and B-roll printing. This process involves a specified manipulation of the film negative to create a new negative containing an effect. The most common opticals used in film editing are fades, dissolves, and superimpositions.
origin	A reference point for measuring sections of recorded or digitized sample data. A file mob value for the start position in the media is expressed in relation to the origin. Although the same sample data can be rerecorded or redigitized, and more sample data might be added, the origin remains the same so that composition source clips referencing it remain valid.
original negative	The actual film stock used in the camera to photograph a scene.
OUT point	The end point of an edit, or a mark on a clip indicating a transition point. Also called a mark OUT. See also <i>IN point</i> , <i>mark IN/OUT</i> .
outtake	A take that is not selected for inclusion in the finished product.
overlap edit	An edit in which the audio and video signals are given separate IN points or OUT points, so the edit takes place with one signal preceding the other. This does not affect the audio and video synchronization. Also called L-cut, delay edit, or split edit.
overwrite	An edit in which existing video, audio, or both is replaced by new material. See also <i>splice</i> .
oxide	A metallic coating on videotape or magnetic film that is magnetized during the recording process.
PAL	Phase Alternating Line. A color television standard used in many countries. PAL consists of 625 lines of information scanned at a rate of 25 fps.

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See also *NTSC*, *SECAM*.

palette	A central location for user-selectable buttons, which you can map to various functions for ease of use. The Command palette houses all the user-selectable buttons that allow you to perform a wide range of commands with a single click of the mouse.
partition	A method of assigning disk space that creates two or more virtual disks from a single physical disk (similar to creating a directory).
patching	The routing of audio or video from one channel or track in the sequence to another.
pedestal	See <i>setup</i> .
points	The mark IN and mark OUT entered in the Timeline.
pop-up monitor	An ancillary monitor used to view and mark clips and sequences.
position bar	The horizontal rectangular area beneath the Source monitor, Record monitor, Playback monitor, Composer monitor, and Source pop-up monitor that contains the position indicator.
position indicator	A vertical blue line that moves in the position bar and in the Timeline to indicate the location of the frame displayed in the monitor.
postroll	A preset period of time during a preview when a clip will continue to play past the OUT point before stopping or rewinding.
precomputed media	A computed effect stored in a file and referenced by a composition or sequence. Applications can precompute effects that they cannot create during playback.
prelay	The phase of audio postproduction during which music, sound effects, dialog replacement, and announce tracks are added to the master multitrack before the final mix.

preroll	The process of rewinding videotapes to a predetermined cue point (for example, 6 seconds) so the tapes are stabilized and up to speed when they reach the selected edit point (during recording or digitizing of source material from a video deck).
preview	To rehearse an edit without actually performing (recording) it.
preview code	An additional reference numbering system, like key numbers, supported by Film Composer for comparing digital sequences with evolving work print versions using change lists.
primary color correction	<p>Color correction that applies to every part of a video image, or to every part of a video image that falls within a defined luminance range.</p> <p>See also <i>secondary color correction</i>.</p>
print	<p>A positive copy of the film negative produced in the laboratory.</p> <p>See also <i>answer print</i>, <i>release print</i>, <i>work print</i>.</p>
process shot	A shot photographed specifically to be part of a special effects composite.
Program side	<p>In color correction, the second of two available levels of color adjustment. Corrections made on the Program side typically apply a final look to a finished sequence, for example, by fine-tuning the color values to enhance the mood of a dramatic program.</p> <p>See also <i>Source side</i>.</p>
progressive media	Media composed of single frames, each of which is vertically scanned as one pass.
project	A data device used to organize the work done on a program or series of programs. Bins, rundowns, and settings are organized in the Project

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window. The project bins contain all your clips, sequences, effects, and media file pointers.

Protection master A copy (dub) of a master tape, usually made immediately after the master has been recorded. It is used as a backup if the master is damaged.

pulldown A process in which extra fields are added or “pulled down” during the conversion of 24-fps material to 30-fps NTSC or 25-fps PAL videotape. This conversion can be a telecine film-to-tape transfer or a 24p high-definition (HD) downconversion. Special procedures are required when recording or digitizing to eliminate the extra pulldown fields and to achieve true 24-fps editing. (PAL video with pulldown is not currently supported in Avid editing systems.)

pulldown phase In a project based on an NTSC 24-fps to 30-fps transfer, the video frame at which a master clip starts: A, B, X, C, or D. The pulldown phase represents the pulldown-to-timecode relationship. Also called pullin frame.

pullin An Avid term that combines two words — pulldown and IN point. The pullin is the column where the user logs the pulldown phase of the start timecode as either A, B, X, C, or D. The user can modify this field before or after recording or digitizing.

pullout An Avid term that combines two words — pulldown and OUT point. The pullout is the column where the user logs the pulldown relationship at the sync point of the OUT point (end timecode) as either A, B, C, or D. This field cannot be modified by the user and is calculated by the system based on the pullin and the duration of the clip.

radio frequency (RF) The high-frequency portion of the electromagnetic spectrum used for transmitting television and radio signals.

See also *UHF*, *VHF*.

RAID	Redundant Array of Independent Disks. The storage device standards that provide fault tolerance, which helps to recover a system if a drive malfunctions. RAID is also used to enhance throughput of stored data.
RAM	Random-access memory. Computer memory that is volatile and unsaved — information in RAM clears when the computer is turned off.
random access	The ability to move to a video point instantly, without having to shuttle.
real time	The actual clock time in which events occur.
record	To convert analog video and audio signals to an Avid compressed digital signal format.
reel	A spool with a center hub and flat sides on which magnetic tape is wound. Generally, a spool of tape is referred to as a reel, and a spool of film is referred to as a roll.
region of interest	The part of an image that the user identifies as the target for a motion tracking operation. Also called the search pattern.
rehearse	To play a sequence in the Timeline from the preroll through the postroll.
rehearse postroll	To play a sequence in the Timeline from the current position to the postroll.
rehearse preroll	To play a sequence in the Timeline from the preroll to the current position.
release print	A film print ready for presentation to an audience. Release prints generally include both picture and sound tracks. See also <i>answer print</i> , <i>work print</i> , <i>YUV</i> .

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rendering	The merging of effect layers to create one stream of digital video for playback in real time.
repeat effect	A type of effect for repeating a frame so that it appears to “freeze” or stop the frame, or for repeating a series of frames, such as a series of animation frames.
replace edit	An edit in which a segment in the sequence is overwritten or replaced with source material of matching duration.
resolution	The amount and degree of detail in the video image, measured along both the horizontal and vertical axes. Usually, the number of available dots or lines contained in the horizontal and vertical dimensions of a video image. Also, the number of color or grayscale values that can be added, usually stated in bits, such as 8-bit or 24-bit. Sometimes dots per inch (dpi) is referred to as the resolution, although it is more properly called the screen density.
RF	See <i>radio frequency (RF)</i> .
RGB	Red, green, and blue. In computer systems, the additive primary colors used to create all other colors on a computer monitor.
RIFF wave	See <i>WAVE</i> .
ripple	The process in edit decision list management of adjusting the times of all edits following a length-altered edit.
RMAG	Removable magnetic disk. RMAGs are used in conjunction with chassis; each chassis can hold two of these removable disk modules.
roll	A length of film wound on a spool or core. Generally, a spool of film is referred to as a roll, and a spool of tape is referred to as a reel.

rolling text	Text that moves vertically across an area over time. The most common example of rolling text is credits at the end of feature films and television programs.
rough cut	A preliminary edit of a program, usually the result of an offline edit. See also <i>work print</i> .
RS-170A	The Electronic Industries Association timing specification for NTSC broadcast video equipment. RS-170A specifies the timing of scans and blanking required to decode color signals.
RS-232C	The Electronic Industries Association standard interface for connecting serial devices. Usually referred to by the original standard name of RS-232. The standard supports two types of connectors: a 25-pin D-type connector and a 9-pin D-type connector. The maximum permissible line length under the specification is approximately 15 meters.
RS-422	The Electronic Industries Association standard interface for connecting serial devices. The RS-422 is an enhancement of the RS-232C standard. It allows for higher data rates and an extended line length to approximately 1200 meters.
rushes	See <i>dailies</i> .
R–Y	One of the color difference signals in the component color system of the NTSC video standard. The signal formula is: $R-Y = 0.701R \text{ (red)} - 0.587G \text{ (green)} - 0.114B \text{ (blue)}$ See also <i>B–Y</i> , <i>Y</i> .
safe action area, safe title area	The regions of the video image considered safe from cropping for either the action or on-screen titles, taking into account variations in adjustments for video monitors or television receivers. Safe action is 90 percent of the screen measured from the center, and safe title is 80 percent.

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safe color limiting	The process of adjusting color values in a finished program so that they meet broadcast standards for luminance, composite signal, or RGB gamut.
sample data	The media data created by recording or digitizing from a physical source. A sample is a unit of data that the recording or digitizing device can measure. Applications can play digital sample data from files on disk.
sample plot	The representation of audio as a sample waveform.
sample rate	The frequency of the sample units.
sample unit	A unit of measure used in recording or digitizing media data from a physical source, such as a videotape. Media data contains its own sample rate and the size of each sample in bytes.
sampling	The process of measuring the value of an analog signal at regular intervals during recording or digitizing. These measurements (“samples”) are used to construct a digital representation of the signal.
satellite mode	Recording using LTC timecode of live events, multicamera shows, and video material coming in on routers. Allows you to record to the NewsCutter system from multiple external sources at the same time they are recording to tape.
saturation	<p>A measurement of chrominance. Saturation is the intensity of color in the video signal.</p> <p>See also <i>vectorscope</i>.</p>
scale bar	A control in the Timeline window that allows you to expand and contract the Timeline area centered around the blue position indicator.
SC phase	Subcarrier phase. The method used to calibrate the colorburst portion of a composite video signal.

SC/H phase	Subcarrier to horizontal phase. The phase relationship between the burst and the horizontal blanking reference point for a video signal. Used to synchronize the timing of two or more video signals.
screening	A showing of a film program, video program, or raw footage.
scroll bar	A rectangular bar located along the right side or the bottom of a window. Clicking or dragging in the scroll bar allows the user to move or pan through the file.
scrubbing	The process of shuttling through audio at various speeds as the audio pitch changes.
search pattern	See <i>region of interest</i> .
SECAM	Séquentiel Couleur à Memoire. A color television standard developed in France and used throughout Europe. See also <i>NTSC</i> , <i>PAL</i> .
secondary color correction	Color correction that applies to specific parts of an image defined by hue and saturation values. A secondary color correction can change the green parts of an image to yellow without altering other colors in the image. See also <i>primary color correction</i> .
SEG	Special effects generator. A section of a switcher that provides the capability to perform wipes of various patterns.
segment	A section of a track or clip within a sequence in the Timeline that can be edited.
sequence	An edited composition that often includes audio and video clips and rendered effects connected by applied transitions. The Avid system contains a Timeline that graphically represents the edited sequence.

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serial timecode	See <i>LTC</i> .
setup	A reference point in the video signal that is the blackest point in the visible picture. Also called black level or pedestal. See also <i>waveform</i> .
shared volume segmentation	See <i>chunking</i> .
shelf	The effect produced by a shelving equalizer in which the response curve for a certain range of the frequency spectrum (high or low frequency, for example) flattens out or “shelves” at the limits of the audio spectrum. In audio equalization, adjustments to the shelf affect all frequencies within the range of the response curve.
shot log	A listing of information about a roll of film or a reel of videotape, usually in chronological order.
shuttling	The viewing of footage at speeds greater than real time.
SI	Système International d’Unites. The French version of the International System of Units. SI is roughly equivalent to the metric system.
sifting	The displaying of clips that meet specific criteria in a bin.
signal-to-noise ratio	The ratio of a wanted signal to an unwanted signal.
silence	Blank (black) space in the audio tracks in a Timeline that contains no audio material.
single-perf film	Film stock that is perforated along one edge only.
single-strand editing	See <i>A-roll</i> .

slate	An identification board held briefly in front of the camera at the beginning of a take that displays information about the take. A smart slate also includes a timecode display that is fed from the sound recorder for synchronization purposes.
slewing	The synchronizing of decks in computerized editing systems.
slide trimming	The outgoing (A-side) and incoming (B-side) frames change because the clip remains fixed while the footage before and after it is trimmed.
slip trimming	The head and tail frames of the clip change because only the contents of the clip are adjusted. The frames that precede and follow the clip are not affected.
smart slate	See <i>slate</i> .
SMPTE	Society of Motion Picture and Television Engineers. One of the principal standards organizations for the film and video industry. See also <i>SMPTE timecode</i> , <i>timecode</i> .
SMPTE timecode	A frame-numbering system developed by the Society of Motion Picture and Television Engineers that is used primarily for electronic editing and timing of video programs. It assigns a number to each frame of video, telling the elapsed number of hours, minutes, seconds, and frames; for example, 01:42:13:26. See also <i>time-of-day timecode</i> .
soft wipe	A wipe effect from one image to another that has a soft, diffused edge.
sorting	The arranging of clips in a bin column in numerical or alphabetical order, depending on the column the user selects.
Sound Designer II	A trademark of Avid Technology, Inc. An audio file format used for the import and export of digital audio tracks.

Glossary

- source clip** One of the lowest level building blocks of a sequence composition.
- See also *clip*, *master clip*, *subclip*.
- source mode** A method of assembly that determines in what order the edit controller reads the edit decision list (EDL) and assembles the final tape. There are five different types of source mode: *A-mode*, *B-mode*, *C-mode*, *D-mode*, and *E-mode*.
- Source side** In color correction, the first of two available levels of color adjustment. Corrections made on the Source side typically seek to restore the original color characteristics of a clip or to achieve basic clip-to-clip color consistency among the clips in a sequence.
- See also *Program side*.
- specular** An intense highlight caused when light reflects off an object in an image. A specular is not used as the basis for determining the true white point for an image.
- speed** The point at which videotape playback reaches a stable speed, all servos are locked, and there is enough preroll time for editing, recording, or digitizing.
- splice** An edit in which the material already on the video or audio track is lengthened by the addition of new material spliced in at any point in the sequence.
- See also *overwrite*.
- split edit** See *overlap edit*.
- split-screen** The video special effect that displays two images separated by a horizontal or vertical wipe line.

spot color correction	<p>A color adjustment made to a specific part of a video image that is identified using drawing tools.</p> <p>See also <i>secondary color correction</i>.</p>
stabilization	<p>A specialized form of motion tracking used to eliminate unwanted motion such as camera movement from a clip. Stabilization works by tracking an inherently unmoving object in the clip and repositioning each frame or field of video to keep that object stationary.</p>
startup disk	<p>The disk that contains the operating system files. The computer needs operating system information in order to run.</p>
stepping	<p>The movement forward or backward one frame at a time. Also called jogging.</p>
story	<p>The Avid term for an edited piece. A story is created by editing clips and sequences together.</p>
storyboard	<p>A series of pictures (traditionally sketches) designed to show how a production will look. Comic books are essentially storyboards. Storyboards and subsequent sequences can be created by manipulating images from the recorded or digitized footage in a bin.</p>
streaming	<p>A technology that allows users to watch a video clip or movie over the Internet while the video is being copied to their computers.</p> <p>See also <i>video stream</i>.</p>
striped stock	<ol style="list-style-type: none">1. Film stock to which a narrow stripe of magnetic recording material has been applied for the recording of a sound track.2. See <i>black and code</i>.
subcarrier (SC)	<p>The sine wave used as a color reference signal.</p>

Glossary

- subclip**
1. An edited part of a clip. In a sequence, a subclip can be bound by any variation of clip beginnings, endings, and mark points.
 2. A subclip created by marking IN and OUT points in a clip and by saving the frames between the points. The subclip does not contain pointers to media files. The subclip references the master clip, which alone contains pointers to the media files.
- Super 16**
- The 16mm film stock produced for a special format with an enlarged picture area. Super 16 is designed to be printed to 35mm film for release.
- sweetening**
- See *audio sweetening*.
- sync (synchronization)**
1. The pulses contained within a composite video signal to provide a synchronization reference for signal sampling. Also, a separate signal that can be fed to various pieces of equipment.
 2. The sound recorded on a separate audiotape but synchronized with videotape or film shot simultaneously.
- sync word**
- The portion of SMPTE timecode that indicates the end of each frame and the direction of tape travel.
- See also *timecode, time-of-day timecode*.
- tail frame**
- The last frame in a clip of film or a segment of video.
- tail slate**
- The slate information recorded at the end of the take instead of at the beginning; usually recorded upside down.
- tails out**
- Film or videotape wound on a reel with the head next to the hub and the tail on the outside of the reel.
- TBC**
- Time-base corrector. An electronic device that improves video signal stability by correcting time-base errors inherent in mechanical videotape recorders.
- telecine**
- A device that transfers motion picture film images onto videotape.

text file	See <i>ASCII</i> .
three-button play	See <i>value</i> .
three-perf film	Film stock generated via a modified camera gate that creates a frame size three perforations in height rather than the standard four perforations. Therefore, the same roll of film lasts 25 percent longer. Three-perf format is popular with multicamera film-based shows because the extra 25 percent of negative stock is similar to having a free camera.
three-point editing	The basic principle that an edit event requires only three marks between the source and record sides to automatically calculate the fourth mark and complete the edit.
three-stripe	Magnetic film stock containing three rows of magnetic oxide coating.
TIFF	Tag Image File Format. A tag-based system developed by Aldus Corporation for storing and interchanging raster images. The OMF Interchange standard includes TIFF as a common format for graphic interchange, and it includes TIFF with extensions as a common format for video frame data.
time-base error	A variation in the stable relation of picture information, color information, and video sync pulse during the VTR playback process. See also <i>sync (synchronization)</i> .
timecode	An electronic indexing method used for editing and timing video programs. Timecode denotes hours, minutes, seconds, and frames (00:00:00:00) elapsed on a videotape. Address track timecode is recorded simultaneously with the video picture. Longitudinal timecode (LTC) is recorded on an audio track. Vertical interval timecode (VITC) is recorded in the vertical blanking interval of the video track. SMPTE timecode is the prevalent standard.

Glossary

Other timecodes exist that include film timecode and audio timecode used during film projects. During editing, the Avid system can display and track several types of timecode.

See also *SMPTE*, *time-of-day timecode*.

timecode window

See *burn-in*.

Timeline

The graphical representation of every macroscopic and microscopic edit made to a sequence, including all nested effects and layered tracks.

time-of-day timecode

The timecode that approximately matches the actual time of day (clock time).

See also *SMPTE*.

title bar

The name given to a project or bin, located at the top of a window.

tone

A constant audio frequency signal recorded at the start of a tape at 0 VU (volume units) to provide a reference for later use. Usually recorded in conjunction with color bars.

track

1. The section of tape on which a signal is recorded. Also called a channel.
2. The sound portion of a video program.
3. A region of a clip or sequence on which audio or video is placed.
4. A playback channel represented in a sequence as either a video track or an audio track. Tracks are composed of one or more segments connected by transitions.

tracker

In motion tracking, a structure associated with a specific region of interest and containing one set of data points. You can use multiple trackers on the same clip to define complex motion.

tracking	The positioning of video heads during playback of a tape so that the heads reproduce the strongest possible signal. Tracking is adjusted on the deck before recording or digitizing.
tracking edit	A zero duration edit used as a reference during transition edits (dissolves, wipes, and so forth) on computerized editing systems.
track reference	A way of making one track play another track's data. The referencing track points to the source clip in the referenced track. See also <i>layered tracks</i> .
track selector	A method of selecting one of the tracks from a track group; only the selected track is to be played. For example, a track selector can indicate which of four alternate views of the same scene is to be played.
TransferManager	An Avid application that allows you to transfer media from one workgroup to another. A Fibre Channel network connects the Avid systems and the TransferManager to the Avid Unity MediaNetwork environment.
transition	A representation of what is to take place as one segment ends and the next one begins. The simplest transition is a cut, which occurs in video when the first frame of the starting segment directly follows the last frame of the segment that is ending.
transition effect	A wipe, dissolve, or digital video effect (DVE) applied to an edit transition. See also <i>effects</i> .
transition play loop	The loop that plays in Trim mode. You can use the Trim Settings dialog box to adjust the lengths of preroll, postroll, and intermission.
trim	The process of adjusting transitions in a sequence from the Timeline.

Glossary

turnover point	In audio equalization, the point at which the parametric curve for a particular shelf starts to return to zero.
UHF	Ultrahigh frequency. One of the television signals for broadcasting in the United States per FCC standards. UHF is the frequency between very high frequency (VHF) and super high frequency (SHF).
U-matic	See <i>3/4-inch U-matic</i> .
uncompressed video	A recorded or digitized video stream that is not processed by a data compression scheme. The video signal remains uncompressed at all stages of the process: input, storage, and output. Uncompressed video conforms to the ITU-R 601 standard.
Undo/Redo	The process that allows a return to the state of the edit immediately preceding the last edit or a repeat of an “undo” edit.
up cut	In editing, to cut the end of the previous scene, often by mistake. In general, to cut short.
user bits	The portion of the timecode data available for encoding data chosen by the user; for example, footage count or Keycode numbers.
U-type VTR	A recorder format that uses 3/4-inch videotape.
value	The actual data associated with a particular property in an OMF Interchange object.
variable-speed play	A process — or an editing-system feature that enables the process — of shifting easily between the playing, stepping (jogging), and shuttling of footage.
VBV	Video-Black-Video. A preview mode that shows a previously recorded scene, a black segment, and then the previously recorded scene again.

VCR	Videocassette recorder. A video recorder that uses consumer-grade videotape formats such as VHS, Betamax, and Hi-8.
vector	In color correction, a subdivision of the full color spectrum defined by hue and saturation values. Secondary color correction uses vectors to define specific areas of an image to receive color adjustments.
vectorscope	<p>A visual display that shows the electronic pattern of the color portion of the video signal. It is used to adjust the color saturation and hue using a stable color reference such as color bars. The Avid Vectorscope monitor uses a single-line display.</p> <p>See also <i>waveform</i>.</p>
vertical blanking interval	The period during which the television picture goes blank as the electron beam returns (retraces) from scanning one field of video to begin scanning the next. The vertical blanking interval is sometimes used for inserting timecode, automatic color tuning, or captioning information into the video signal.
vertical sync	Sync pulses that control the vertical field-by-field scanning of the video picture by the electron beam.
VHF	Very high frequency. One of the television signals for broadcasting in the United States per FCC standards. VHF is the frequency between high frequency (HF) and ultrahigh frequency (UHF).
VHS	Video Home System. The 1/2-inch videocassette format developed by JVC for consumer and industrial use.
video	<ol style="list-style-type: none">1. The visual portion of a program or sequence.2. All television other than broadcast television.
videocassette	A plastic shell containing two reels and a length of videotape.

Glossary

Video Slave Drive r	A trademark of Avid Technology, Inc. A hardware component that synchronizes signal inputs, outputs, and conversions; selects audio frame rates; and selects pulldown of video frames.
video stream	<ol style="list-style-type: none">1. In analog editing systems, also called a video playback source.2. In digital editing systems, a stream of data making up a digital video image.
videotape	Oxide-coated, plastic-based magnetic tape used for recording video and audio signals.
VITC	Vertical interval timecode. The timecode inserted in the vertical blanking interval. Compare with <i>LTC</i> . See also <i>timecode</i> .
V-LAN	A registered trademark of Videomedia, Inc. An industry-standard software protocol for video device control. The V-LAN network allows a computer application to control and synchronize all connected VTRs, switchers, DATs, mixers, and DVEs.
VLXi	A registered trademark of Videomedia, Inc. A series of controllers that control and synchronize professional video equipment for animation, video editing, HDTV, and broadcast television production.
VTR	Videotape recorder.
VU meter	Volume unit meter. An instrument used to measure audio levels.
VVV	Video-Video-Video. A preview mode that shows a previously recorded scene, the new insert video, and then the previously recorded scene again.
WAVE	RIFF Waveform Audio File Format. A widely used format for audio data. OMF Interchange includes it as a common interchange format for audio data.

- waveform**
1. In video, a visual display that shows the electronic pattern of the video signal. It is used to adjust the setup and gain using a stable reference such as color bars. The Avid waveform uses a single-line display.
See also *vectorscope*.
 2. In audio, a visual representation of changing frequencies.
See also *energy plot, sample plot*.
- whip**
- A horizontal picture disturbance at an edit point, usually caused by timing misadjustments in the edit system.
- white point**
- The luminance value in a video image that you set to be equal to reference white when making a color adjustment.
- Compare with *black point*.
- wild sound, wild track**
- A recording of sound on either videotape or audiotape made without an accompanying picture.
- window dub**
- See *burn-in*.
- wipe**
- A shaped transition between video sources in which a margin or border moves across the screen, wiping out the image of one scene and replacing it with another.
- work print**
- A film print made from the original negative that is used during the editing process to produce a cut list or edit decision list for final program assembly. Work prints are typically low-cost, one-light prints that receive heavy wear through repeated handling.
- See also *answer print, print, release print*.
- X axis**
- The horizontal axis in a three-dimensional system.
- See also *Y axis, Z axis*.

Glossary

- Y** The luminance signal of the component color system in the NTSC video standard. The signal is composed of the following proportions of red, green, and blue:
- $$0.299R + 0.587G + 0.114B$$
- See also *B–Y*, *R–Y*.
- Y axis** The vertical axis in a three-dimensional system.
- See also *X axis*, *Z axis*.
- Y, B–Y, R–Y** The luminance and color difference signals of the component color system in the NTSC video standard. Also called YCrCb.
- YCrCb** See *Y*, *B–Y*, *R–Y*, *YUV*.
- YUV** The letter designations for luminance, luminance minus red, and luminance minus blue. YUV are the luminance and color difference signals of the component video standard for PAL. Also called YCrCb.
- Z axis** The axis that is perpendicular to the X and Y axes in a three-dimensional system.
- zero duration dissolve** The method of editing two scenes end-to-end simultaneously; also called a cut.