

technology

digitization

The process of converting information into a digital format

digital video

Electronic representation of moving images in the form of encoded digital data in rapid succession.

video encoding

Content distributors use a video compression technology called a codec to shrink a video into a streamable size. Encoding allows us to tightly compress bulky streams down for delivery, storage and later decompressed for viewing. Two of the most popular are H.264 and MPEG-2.

non-linear editing

Allows video to be offline edited on computers with specialized software. This process is not destructive to the raw video footage and is done by using programs such as Adobe Premiere Pro.

video container

Once compressed, the components are packaged into a file format containing the audio codec, video codec, closed captioning, and any associated metadata. Common containers include .mp4, .mov and .wmv.

MOV

A video format with an MPEG-4 container file; primarily used with Apple's QuickTime program.

MP4

A MPEG-4 video container is an international standard for internet streaming as it provides high video quality while keeping the file size relatively small.

SD video

Standard Definition Video is a display format for digital television transmissions. The most popular North American standard was 480i. This used interlacing to achieve a resolution of 720 x 480 pixels, displayed at 30fps.

DVD

Released in late 1996, the medium can store any kind of digital data (up to SD video at 30fps). A traditional, single-layered disc has a capacity of 4.7GB.

HD video

Video above the standards of SD. The three most popular resolutions were 720p, 1080i and 1080p, displayable at 24, 30, 48 or 60fps. 1080P@60fps is considered "Full HD".

Blu-ray

A digital optical disc storage format designed to supersede DVD. It is capable of storing several hours of HD video at up to 60fps with a standard capacity of 50GB. It is used for feature films and the physical distribution of video games for the PlayStation 3-5 & Xbox One-X. The name "Blu-ray" refers to the blue laser, allowing information to be stored at a greater density than is possible with the longer-wavelength a red DVD laser.

UHD video

Ultra High Definition video is greater than HD. The current standard has become 4k (4 times HD, or 2160p).

4k Blu-ray

Marketed as '4k Ultra HD', it is an enhanced version of Blu-ray to present 4k video (up to 100GB of storage). It supports HDR but still only supports 60fps.

HDR

High Dynamic Range allows compatible displays to receive a higher quality image source. It allows for brighter highlights and darker shadows, as well as a wider range of colors in between. HDR10, HDR10+, Dolby Vision, and HLG are common formats. Some sort of HDR is embedded in every 4k video file/stream.

HDMI

The High-Definition Multimedia Interface is a proprietary audio/video interface for transmitting audio/video data from a compliant source device to a compatible screen or audio device using an HDMI cable. Most all modern HDMI equipment is capable of Full HD video and even some 4k, however the premium UHD content requires more advanced HDMI standards (HDMI 2.1+).

aspect ratio

The ratio of an image's width to its height. It is expressed with two numbers separated by a colon, such as 16:9, sixteen-to-nine. Common aspect ratios are 1.85:1 and 2.39:1 in cinematography and 4:3 and 16:9 in television.

frame rate

Usually expressed as fps (frames per second), is the frequency (rate) at which consecutive images (frames) are captured or displayed. Frame rate can be expressed in hertz.

timeline

A digital interface where sections of recordings (audio & video), known as clips, are laid out in sequence, mixed, modified and able to be played back.

data compression

The process of encoding information using fewer bits than the original.

interlaced scan

Despite arguments against it, television organizations continue to support interlacing. It is a technique for doubling the perceived frame rate of a video display without consuming extra bandwidth. Only the odd lines, then the even lines of each frame are drawn alternately, so that only half the number of actual image frames are used to produce video.

progressive scan

A format of displaying, storing, or transmitting moving images in which all the lines of each frame are drawn in sequence.

GIF

Although not originally intended for animation, gif's can be used for low-res video clips that loop.

scratch disc

The location on your computer where a video editor will store scratch files (temporary media and other files) related to your project. By default it will be set to the same folder that you set as the location for your new project. If you have multiple drives, you can change the location (which drive) to use to scratch these files in order to improve performance.

rendering/exporting

An image synthesis process of calculating effects in a video editing program to produce a preview or the final video output.

subclip

a section of a master (source) clip that you want to edit and manage separately in your project. You can use subclips to organize long media files. You work with subclips in a Timeline panel as you do with master clips. Trimming and editing a subclip is constrained by its start and end points.

practice

storyboarding

First developed at Walt Disney Productions during the early 1930s. It is a graphic organization of illustrations, images and notes displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or interactive media sequence.

PIP/cropping

Picture in picture, or frame within a frame. Through editing and layering, a top-most video in a timeline can be cropped/scaled to overlay the other video below it.

cutting on action

An editing technique where the editor cuts from one shot to another that matches the first shot's action. A common example is a man walking up to a door and reaching for the knob. Just as his hand touches the knob, the scene cuts to the door opening from the other side.

keyframe

video compositing software, a key frame is a frame used to indicate the beginning or end of a change made to a parameter.

montage

Where an editor can aim to generate (in the mind of the viewer) new associations among the various shots.

primary framing / aspect ratios

the relationship of screen width to screen height.

The common ones are horizontal: 4 x 3 for TV; HDTV at 16 x 9 which includes 1080P resolution; wide-screen aspect ratio of .55 x 3, the standard for motion pictures.

secondary framing

A frame within the frame can divide the composition to emphasize and highlight meanings for a stronger impact.

letterboxing/pillarboxing

created by showing the whole width/height of a video and masking the top and the bottom (letterboxing) or left and right (pillarboxing) of the screen with a solid color (usually black) so that the image does not need to be squeezed or cropped to fit the frame.

B-roll footage

supplemental/alternative footage intercut with main shot.

transition

A technique used in the post-production process by which scenes or shots are combined. Most commonly this is through a normal cut to the next shot. Most films will also include selective use of other transitions, usually to convey a tone or mood, suggest the passage of time, or separate parts of the story. These other transitions may include dissolves, fades (usually to black), match cuts and wipes.

chroma key

Generally referred to as Green Screening, chroma keying is a technique for compositing (layering) two images or video streams together based on color hues (chroma range). A color range in the foreground footage is made transparent, allowing separately filmed background footage to bleed into the scene.

diegetic sound

Sounds that emerge from elements onscreen.

non-diegetic sound

Eminates from sources not visually locatable onscreen and exist outside the films reality.

context

avant garde

Ana approach to any medium as an aesthetic, philosophical and/or political means of expression; new and unusual or experimental ideas.

feminist art

Highlights the societal and political differences women experience within their lives. The hopeful gain from this form of art is to bring a positive and understanding change to the world, in hope to lead to equality or liberation.

Fluxus

Was an international, interdisciplinary community of artists, composers, designers and poets during the 1960s and 1970s who engaged in experimental art performances which emphasized the artistic process over the finished product. Fluxus is known for experimental contributions to different artistic media and disciplines and for generating new art forms, including Intermedia, Conceptual Art and Video Art.

video art

An art form which relies on using video technology as a visual and audio medium, including: recordings that are broadcast; installations viewed in galleries or museums; works streamed online, distributed as video tapes, or DVDs; and performances which may incorporate one or more television sets, video monitors, and projections, displaying live or recorded images and sounds.

experimental video

Also called Avant-garde cinema, is a mode of video making that rigorously re-evaluates cinematic conventions and explores non-narrative forms or alternatives to traditional narratives or methods of working. The aim of experimental video making may be to render the personal vision of an artist, or to promote interest in new technology rather than to entertain or to generate revenue, as is the case with commercial films.

non-narrative

is an aesthetic of cinematic film/video that does not narrate, or relate “an event, whether real or imaginary”. It is usually a form of art film, not made for mass entertainment. Unconventional imagery, concepts and structuring can obscure the narrativity of a film/video.

glitch art

The practice of using digital errors for aesthetic purposes by deliberately corrupting digital data or physically manipulating electronic devices. The popularity of glitch art conveys a widespread acknowledgment of system failures and our own vulnerable relationship with technology.

datamoshing

a glitch art practice which relies on the manipulation of digital data in the media files themselves in order to achieve visual or auditory effects when the file is decoded (played back).

procedural editing

using mathematical equations or other external variables to establish alternative sequences for assembling contentt.

algorithmic editing

Refers to a technique for cutting and reassembling footage based on a schema, outline or model. An example would be that every four frames, switch from camera A to camera B for two frames, and then return to camera A. This idea—that footage will follow a pre-planned roadmap or direct procedural approach—is the basis for algorithmic editing.