

FILM AUSTRALIA'S OUTBACK DVD

Glossary

This glossary provides an explanation of some of the technical terms used by the filmmakers in the interview transcripts for Film Australia's Outback DVD.

16 mm Motion picture film, which is 16 mm wide. See also **gauge**.

35 mm Motion picture film, which is 35 mm wide. See also **gauge**.

70 mm Motion picture film, which is 70 mm wide. See also **gauge**.

Arriflex camera A German brand of film camera.

assembly rough cut The shots of the film or video put together in approximately the duration and sequence in which they will appear in the finished program. This often follows the original script.

blimp A case or cover, somewhat larger than a camera, in which the camera may be mounted in order to muffle or "dampen" the noise of the camera during sound recording. On some cameras the blimp is a part of the camera itself.

blimped generator A generator fitted with a silencing device.

blow up (a) To make a duplicate of a film in a larger format. (b) An enlarged print of a film.

boom A pole used to achieve closer proximity to a subject.

camera mount Any kind of support for a camera that permits camera movement such as a **pan** or **tilt**. A mount can be attached to a tripod, **dolly** or **boom**, or it may be a shoulder brace with no moving parts.

cell animation Making film frames by using drawings or other graphics made on standard size sheets of paper or clear cellulose acetate.

cell animator The person doing the work involved in cell animation.

cement splice Two pieces of film joined by overlapping the film and holding the overlapped ends securely while liquid cement seals the overlap.

changing bag A lightproof bag used instead of a dark room to load and unload film stock.

clone An exact duplicate of the source tapes (the original camera or sound tapes used during the shoot) made via a digital copying process.

crane A movable vehicle with a long **boom** on which a camera can be mounted and moved up much higher than on a small **dolly**.

crossing the circle See **crossing the line**.

crossing the line In each scene there is an imaginary line, which if crossed, will cause an object or person to jump to the opposite side of the frame. This will also cause the action to seem as if it is going in the opposite direction.

cutting on the action The practice of editing during movement rather than when the action is static (eg just as a subject enters or leaves a frame). Cutting on action is used to achieve a smooth continuous flow of images.

cutting point Also known as the edit point. The point of transition between two different scenes. Frames, which follow each other, contain the last frame of one scene and the first frame of the following.

dolly (a) A small, strong platform with wheels that can carry the camera and camera operator while shooting. (b) To move the camera by means of a dolly while shooting.

DV cam Digital video camera.

Éclair A 16 mm camera made by a French company. See **NPR Eclair**.

fill light source A source of light, usually positioned near the camera, used to fill in the shadows caused by the brighter key (primary) light. Fill light may also be created using a **reflector**.

Firewire technology A high-speed digital connection between different image sources, such as still digital cameras, digital video cameras, disc drives and mp3 players.

flat A painted or decorated wooden frame or plywood board used as a background.

foot splicer A large industrial editing machine (not used any more) controlled by foot pedals, which used liquid cement to join the film together. See also **cement splice**.

gaffer The electrician in charge of lighting.

gate A hinged support for the camera (or projector) pressure plate over which the film travels. Also known as the camera or projector film aperture.

gauge The width of any standard film size eg 16 mm, 35 mm, 70 mm.

gib arm A small crane that allows the camera to be raised up and down.

HMI light Stands for Halide Metal Inert. A powerful gas light balanced to daylight and used with a crystal-controlled camera. If not used in sync with the camera, it will have a "pulsing" effect on the film.

hot head A remote-controlled **pan** and **tilt** camera head that also allows the camera to turn 360 degrees in either direction.

hot splicer A film editing machine (not used any more) in which the metal in contact with the overlapped portions of the film was warmed by means of electricity. The heat caused the liquid film cement to harden faster. See also **cement splice**.

lip sync Sound that fits the lip movements of the subject. See **synchronised sound** and **post synchronised sound**.

"living camera" work/technique Unstaged, observational recording of a subject. Also known as "fly on the wall" camera technique.

macro lens A lens that can focus on objects very close to the camera.

magazine A container for film designed to supply or feed film ready for exposure, and to re-roll the film after exposure. Most magazines are built with a drive mechanism and are mechanically joined to the camera.

media file A way of storing images and sound on a computer. A media file is not digital data, although it is digital information. It is the computer equivalent of video or audio tape.

moviola An upright editing machine (not used any more) for 16 mm and 35 mm film, which was controlled by foot pedals.

NPR Eclair A 16 mm camera made by a French company. NPR stands for noiseless portable reflector.

PA Stands for Production Assistant or Producer's Assistant.

pan Movement of a camera on a horizontal plane, from side to side. See also **tilt**.

post sunc See **post synchronised sound**.

post synchronised sound Sound that fits the action, only added after the film has been shot.

post-production The various processes involved in the completion of the film or video after it has been shot and processed.

ratio Short for shooting ratio. The amount, quantity or length of film stock that is shot in relation to the actual amount of stock used in the finished program.

recce A visit to a location site by crew to determine its potential for a film or video shoot and identify the conditions.

reel to reel A system for winding film or audio tape that uses reels instead of cores or endless loops.

reflector (a) *Photography* Any object used to reflect light. Commonly bright, crinkled or matte surface foil is supported on a lightweight backing and positioned to reflect light towards the subject to reduce shadows. (b) *Lighting instruments* A polished metal or coated glass plate used at the back of an incandescent lamp to redirect light. (c) *Sound* Any surface that redirects sound waves in a systematic way.

rigs Lights, **flats** etc set up to shoot a film.

rushes The video stock or processed film that has been shot but not edited. Usually rushes are watched on a daily basis, so that any problems are identified immediately. Also known as dailies (USA).

safety master Back-up copy of the completed program in case something goes wrong with the "master" copy.

splice To join two pieces of film together by any of several methods.

steadicam Trade name for a camera support attached to the operator's body. It is a movement-dampening mechanism that holds the camera steady.

stock Film, videotape or audiotape.

storyboard An outline of the story in pictures. Drawings, photographs or any other kind of visual representation, usually accompanied by a description of the speech, music and sound effects that will go with each shot.

synchronised sound A precise match between picture and sound, where each has been recorded on different stock (eg picture on 35 mm film and sound on DAT tapes). Often shortened to **sync sound**.

tilt Movement of a camera on a vertical plane, up or down. See also **pan**.

turret A rotary plate mounted on the front of a camera and fitted with space for two or more lenses, any of which may be moved rapidly into position for filming.

viewer A device that enables examination of an enlarged motion picture image.

Weston dolly Brand of **dolly**.

wire recorder Early device for recording sound.

zoom To increase or reduce the size of the image by operating a lens with different focal capabilities rather than moving the camera itself. Also refers to the shot resulting from such an operation.

References

Mercer, John (1978) *Glossary of Film Terms*, University of Film Association.
Mollison, Martha (1997) *Producing Videos: a complete guide*, Australian Film, Television and Radio School.