

Physical Formats & Types Glossary

Term	Definition
1/2" reel-to-reel videotape	An early helical scan reel-to-reel videotape format used in the 1960s and early 1970s.
2", 1", 1/2", 1/4", 8mm audio tape	Widths (or formats) of magnetic tape on which sound information is recorded electronically to produce audio upon playback. Audio tape can be housed on a reel or core or in a cassette or cartridge.
2", 1", 3/4", 1/2", 8mm videotape	Widths (or formats) of magnetic tape on which sound and image information are recorded electronically to produce audio and video upon playback.
35mm, 16mm, 8mm	Widths of film, a thin flexible transparent base material coated with photographic emulsion, used to optically record an image for projection. Super-8 and Super-16 are the same width as 8mm and 16mm respectively, but have a larger frame size and different sprocket configuration.
8mm data cassette	A high-capacity magnetic tape storage media developed by Exabyte Corporation, for backing up data and first introduced in 1987.
Address track time code (ATTC)	Time code, not visible in the picture, recorded on videotape on a dedicated audio track called the address track.
Air print	A print of a completed film with color temperature specifically balanced and corrected for television broadcast. An air print has optical effects and titles but is usually silent.
Air track	Audio material typically used in conjunction with a film Air print.
Analog	A type of electrical signal (such as that recorded on videotape) whose value is continuously variable. These signals degrade in successive generations.
Anamorphic Squeeze	This process is used to achieve a widescreen image, where the image is considerably wider than the standard NTSC fare, once it is "unsqueezed". The wider image is squeezed into the skinnier aspect ratio, which is usually the NTSC standard of 4:3. The end result is a picture with skinny-looking objects. Another option which has less detail but is more widely used is letterboxing the picture. See also Letterbox.
Answer print	The first print of a finished film from A & B rolls, master positive, Color Reversal Intermediate (CRI) or internegative. It is used to evaluate exposure, color timings, and negative cutting. Usually silent but may have composite sound. Sometimes called a check print.
Aspect Ratio	The ratio of the picture width to picture height. 4:3 - four units wide to three units high (1:1.33) is the standard US television aspect ratio, and 16:9 is the current ratio for High Definition Television.
Audio cart	A cartridge containing audio tape in a loop with an audible cue signal. Often used for theme music, or a tease announcement for an upcoming program.
Audio cassette	Refers to common consumer grade audio tape traditionally found in consumer home and car applications.
Audio dub	Any audio copy one generation away from the previous recording. Dubs are made for editing, distribution or protection purposes.
Audio Master (full mix)	The final mixed audio for a finished program. In videotape, the audio master format can be 2" 16-track or 24-track audio tape; 1" 16-track audio tape; 1/2"; 1/4"; or DAT. In film, the audio master can be 35mm 3-track or 4-track; or 16mm. If an audio master is on a DARS or DA88 cassette it may also contain the various elements that comprised the master.
Audio pick-ups	Supplementary material recorded for cutaways or corrections in action, speech, or continuity, to facilitate editing. Pick-ups may be recorded in narration or voice-overs as well.
B-roll	Video or film footage used for atmosphere, topicality, or a feeling of place. The pictures may be secondary to the principal subject. B-roll is used to establish the visual environment of the subject or locale. It may include shots to be used as cutaways.
Backup (computer files)	Files from one or more computers pertaining to a production or administrative department, copied to single computer disk or tape.
Backup Master (WGBH program)	The WGBH term for backup master is protection master.
Betacam cassette	A composite analog 1/2" videotape. Four audio tracks are available of which two are analog audio and two are FM channels.
Black and white internegative	A single strand black and white negative duplicate made from a master positive. Internegatives are used for release printing to protect original printing masters from damage.
Black and white kinescope negative	Negative film image of a transmitted television program made by filming a television screen. Often referred to as "Kine".
Black and white workprint	A one-light unmodulated black and white film print made from the master negative and used to assemble a final program. The edited work print may be marked for optical effects or carry instructions for negative cutting.
Burn-in cassette	A tape dub with time code visible in the picture. Position and size of time code may vary. Also called window dub.
Camera roll	A single uninterrupted load of film shot in the field or studio. Typically rolls are sequentially numbered by creator so subsequent printing by a film lab maintains original creation order. Generally designated by the prefix CR.
CD	Acronym for C ompact D isc, generally understood to refer to a carrier of audio materials.

Physical Formats & Types Glossary

Term	Definition
CD-ROM	Acronym for C ompact D isc - R ead O nly M emory. A computer memory disc.
Center track time code	Time code recorded on 1/4" tape between the separate left and right stereo tracks.
Clip reel	Short segments of video or film footage from various sources, compiled on one tape or roll, for editing or promotional purposes.
Clone	A digital to digital direct dub without intermediate analog steps.
Closed Captioning (CC)	Captions display spoken dialogue as printed words on a television screen and are specifically designed for deaf and hard-of-hearing viewers. Closed captions are hidden as data within the vertical blanking interval or Line 21 of a television signal and must be decoded to be displayed on the television screen, either with a set-top decoder or a caption-ready television set.
Color edited workprint	A one-light unmodulated edited color film print made from the master negative and used to assemble a final program. The edited work print may be marked for optical effects or carry instructions for negative cutting.
Color master	Most often refers to color corrected film transferred to video.
Color Reversal internegative (CRI)	A single strand C olor R eversal I ntermediate film master for printing purposes.
Color workprint	A one-light unmodulated color film print made from the master negative and used to assemble a final program. The edited work print may be marked for optical effects or carry instructions for negative cutting.
Component video	System of signal recording and processing that maintains the original video elements (luminance and chrominance) separately rather than combining (encoding) into a single, composite signal.
Composite video	A video signal in which the luminance and chrominance elements have been combined, as in NTSC, PAL and SECAM.
Compression	Utilizing algorithms and transport schemes, this is the process of reducing the number of bits required to digitally represent information by removing redundant data.
Contracts	Signed legal documents involving licensing, fees, or co-production relating to a WGBH program.
Conversion master	A first generation NTSC videotape converted copy of a PAL or SECAM videotape.
Core-off reel	A short length of film or videotape wound around a plastic or metal core.
Correspondence	Letters and e-mail relating to a WGBH production or administrative department.
Credit list	A list duplicating the credit roll at the end of a WGBH program. Can be a hard copy (printout) or on a computer disk.
Crew list	A list of the technical personnel involved in the production of a WGBH program.
Cue sheets	A legal document indicating the source of materials used in a WGBH production. There are three categories: 1) Music cue sheet 2) Visual arts cue sheet (stills) 3) Stock footage / animation cue sheet. As a legacy term may also be used to denote audio mix cue sheets with edit timing notes.
Cutaway	A shot recorded at the same time as the main action but differing in point of view or subject from the main action. Typical cutaways are audience shots, reaction shots, or shots of an interviewer listening or asking questions. Often used to bridge cuts or broaden a story line.
D 1 cassette	A format for component digital video tape recording working to the ITU-R601, 4:2:2 standard for encoding digital television using 8-bit sampling. The tape is 19mm wide and allows up to 94 minutes of recorded material. Different "D" formats are not backward compatible: for example, a D-2 tape cannot be played on a D-1 machine but D-3 may be played on a D-5 machine.
D 2 cassette	The standard for digital composite (coded) NTSC or PAL signals that uses data conforming to the SMPTE 244M standard for encoding digital television. Tape is 19mm wide and is capable of recording 208 minutes on a single cassette. Different "D" formats are not backward compatible: for example, a D-2 tape cannot be played on a D-1 machine but D-3 may be played on a D-5 machine.
D 3 cassette	A composite digital video recording format that uses data conforming to SMPTE 244M standard for encoding digital television. Uses 1/2 inch tape cassettes for recording digitized composite (coded) PAL or NTSC signals sampled at 8 bits. Cassettes are capable of recording up to 245 minutes of material. Different "D" formats are not backward compatible: for example, a D-2 tape cannot be played on a D-1 machine but D-3 may be played on a D-5 machine.
D 5 cassette	A format using the same cassette as D3 but recording component signals conforming to the ITU-R BT.601 recommendations for encoding digital television at 10-bit resolution. With internal decoding D5 can play back D3 tapes and provide component outputs. Being a non-compressed component digital video recorder means D5 enjoys all the performance benefits of D1, making it suitable for high-end post production. Different "D" formats are not backward compatible: for example, a D-2 tape cannot be played on a D-1 machine but D-3 may be played on a D-5 machine.
DARS	An 8mm eight track digital audio tape. Often referred to as DA-88, the necessary play back machine.
DAT cassette	Acronym for D igital A udio T ape in cassette format. Recording system utilizes small audio cassettes and digital recording to store very compressed high quality 16 bit audio materials.

Physical Formats & Types Glossary

<u>Term</u>	<u>Definition</u>
Digital	A system whereby a continuously variable (analog) signal is broken down and encoded into discrete binary bits that represent a mathematical model of the original signal.
Digital betacam cassette	A development of the original analog Betacam VTR which records digitally on a Betacam style cassette. Digital betacam records and plays back in MPEG 2 2:1 compression. Digital betacam recorders can playback both Digital betacam and Betacam SP cassettes. Commonly referred to as D-Beta or Digi-Beta.
Distribution dub	A non-broadcast version of a finished program made from the on-line master and used for distribution. This term is primarily used by WGBH Enterprises.
DLT cassette	Short for Digital Linear Tape, a type of magnetic storage tape in a cartridge container. DLTs come in several sizes ranging from 20 to over 80 GB, with tape drives that are typically faster than most other types of tape drives.
Doc only dub (WGBH program)	A copy made from the Doc only master in a format not intended for broadcast.
Doc only master (WGBH program)	1. An edited acquisition program without WGBH packaging or lower thirds. 2. Original documentary produced or sold to WGBH by an outside entity to be packaged by WGBH for broadcast. Doc only masters typically have the Full stereo mix on channels 1 and 2, and M&E&D on channels 3 & 4. Please see Incomplete Master to avoid confusion between the terms.
Documentation	Any otherwise unclassifiable paper-based material that is generated by a WGBH production, initiative or administrative department.
Dolby noise reduction	A patented electronic technique to reduce audio noise on a recording. Dolby A, Dolby B, Dolby C, and Dolby SR are common noise reduction formats; they are not interchangeable.
Drop-frame time code	The US television system runs a nominal 30 frames of video per second which, in reality, is 29.97 frames per second. Drop-frame time code drops one frame from every one hundred to compensate for the .03 difference. Non-drop-frame time code does not attempt to make the frame numbering system synchronize with real time. Standard WGBH time code is drop-frame.
DVC pro cassette	Panasonic's development of native Digital Video component video format which records a 18 micron track on a 6.35mm metal particle tape. DVC Pro incorporates 5:1 compression from a 4:1:1 8-bit sampled source.
DVCAM cassette	Sony's development of native DV component video format which records a 15 micron track on a metal evaporated tape. DVCAM incorporates 4:1:1 compression from a 4:1:1 for NTSC and 4:2 for PAL. Audio is recorded in one of two forms--four 12-bit channels sampled at 32khz, or two 16-bit channels sampled at 48khz.
DVD	D igital V ersatile D isk: a high density development of the compact disk. A 12 cm optical disc format designed to function as a data storage medium. It is the same size as a CD but stores from 4.38 GB on a single sided, single layered disk. DVDs can also be double sided or dual layered.
DVS	DVS stands for D escriptive V ideo S ervice for visually impaired audiences. This process puts spoken description of the visual content of a program on an audio track distinct from the main audio content of the program. Description can be heard alone or in combination with program audio through the SAP (S eparate A udio P rogram) channel of a stereo television or stereo VCR.
Edit Decision List (EDL)	A frame-accurate list of all editing decisions made for a given program or segment. Can be a hard copy (printout) or on a computer disk.
Educational material	Any material created by a WGBH production or initiative that is designed fro teachers and/or students. Print examples include teachers guides and student discussion curriculum.
Film transfer	Material initially shot on film and then transferred to videotape. May be original processed film, work materials, or the final cut of a program. It may or may not include sound.
Floppy diskette	A flexible magnetic media storage device for computers. Sizes have historically ranged from 8" to 5 1/4" to the more recent 3 1/2".
Graphics - Animation	Graphics: Two-dimensional visuals prepared for a program. May include title cards, charts, graphs, maps, photographs, or animation. Animation: An illusion of movement created by filming or taping still images (objects, models, drawings, photographs) sequentially, using incremental changes between frames. Animation may also be rendered by computer programs which manipulate images.
HDCAM cassette	Sometimes referred to as HD Betacam. Tape standard that records compressed high definition video on a 1/2" tape format. The technology supports both 1080 and 1035 active line standards. Quantization from 10 bits to 8 bits and DCT intra-frame compression are used to reduce the data rate. Four uncompressed audio channels sampled at 48khz, 20 bits per sample, are also supported.
HDTV - High Definition Television	A television format is considered high definition if it has at least twice the horizontal and vertical resolution a standard broadcast signal. The 1125, 1080, and 1035-line interlace and 720 and 1080-line progressive scan formats in a 16:9 aspect ratio are examples of high definition formats.
Hi-8 cassette	Component videotape in the high-band 8mm format.
Incomplete Master (WGBH program)	A WGBH originated program master in progress for which editing or packaging is unfinished. Please see Doc only to avoid confusion between the terms.

Physical Formats & Types Glossary

Term	Definition
International master	A version of a finished program used for international distribution. Sound mix includes not only the full mix, but also has mix minus narration (M&E&D). It does not include packaging. This term is primarily used by WGBH Enterprises.
Interpositive	Single film reel intermediate positive master used to make internegatives for printing purposes.
Intro	Short for int roduction, a spoken explanation of a program or a welcome following the open and preceding the main content. Usually features an on-camera host.
Iso reel	Recording made from an iso lated camera feeding a single designated videotape machine. The source may be switched (shots from various iso cameras are intercut) or constant.
Jaz disk	Computer storage media primarily used for file backup. Jaz disks come in two sizes, 1 gigabyte and 2 GB. The two sizes look similar, but a 2 GB disk is not compatible with a 1 GB Jaz drive. The 2 GB Jaz drive can use both disk sizes. Internal and external Jaz drives are available.
Lab roll	Multiple camera rolls assembled together by a film lab for processing. Generally designated by the prefix LR.
Letterbox	A process used to achieve a widescreen image, where the image is considerably wider than standard NTSC fare, resulting in a picture with black bands on the top and bottom of the screen. Another option with greater detail, but less widely used, is anamorphically squeezing the picture. See also Anamorphic Squeeze.
Line reel	Recording made from the switched output from various iso lated cameras.
Logs	A program footage log is a listing of every shot (including its source, and record time in) that make up a program. Can also apply to audio recordings. Term typically refers to original footage logs, stock footage logs, camera logs, film logs, and audio mix logs. Can be a hard copy (printout) or stored on computer media.
Lossless compression	In lossless compression, the reconstructed image after compression is numerically identical to the original image on a pixel-by-pixel basis. However, only a modest amount of compression is achievable in this technique.
Lossy compression	In lossy compression the reconstructed image after compression contains degradation relative to the original, because redundant information is discarded during compression. As a result, much higher compression is achievable, and under normal viewing conditions, no visible loss is perceived (visually lossless).
Lower thirds list	A listing of all the electronically generated lower third text information used in a WGBH program. Lower thirds are the titles that appear on-screen to identify a person or place. Can be a hard copy (printout) or on a computer disk. AS legacy term is also known as Chyron.
M & E, M & E & D, dipped and undipped	M & E stands for m usic and e ffects. M & E & D stands for m usic and e ffects and d ialogue. On a master, the M & E or M & E & D tracks can be lowered in volume or dipped at the points where narration is inserted to create the full mix. An undipped track has M & E & D at full level and is used for foreign sales when a new narration would be added. The WGBH standard is undipped.
Master mix	A legacy term used to denote final mixed audio for a finished program shot on film. A final recording of sound from two or more sources combined into a single recording, usually with adjustment of tonal quality and/or relative volume levels.
Master (WGBH program)	Final edited and packaged program for broadcast. Packaging may include such elements as tease, open, close, credits, WGBH logo, PBS logo, book / cassette / transcript offers. The format must meet PBS technical broadcast quality standards.
Meeting notes	Notes, or minutes, for any meeting pertaining to a WGBH production or administrative department.
Mini audio cassette	Micro version of traditional consumer grade audio cassette.
Mini DV cassette	Micro format of standard DV videotape standard using physically smaller tape cases and reduced running times. Mini DV incorporates 12-bit analog to digital conversion and compresses data to a fixed rate of about 3.5 MB/second.
Mix element	Individual audio recordings (music, sound effects, dialogue, narration, ambiance) edited for incorporation into the master mix. Usually on separate tracks in the format of the original picture material. Sometimes added from sound effects CDs, records or tapes, or live from an audio booth.
Mixed Magnetic track	Film coated with an iron oxide compound on which sound is recorded and from which sound is reproduced. Comes in standard widths of 35mm, 16mm and 8mm. Original mag track (usually transferred from 1/4" audio tape) is used in the editing process in the same format as the film work print.
MOS	An indication that no sound was recorded with a particular shot or series of shots. Stands for " mi t (German for 'with') ou t s ound."
Music	Music recorded for a WGBH program or obtained from an outside source for use in a program.
Narration	Explanation or information provided by an off-camera voice running throughout the program. Recorded on a separate track at a different time and place from the visual material, usually in a narration booth or studio.
Negative outs	Original negative film of shots not used in the final cut. May also include trims. Sometimes labeled Original Color Negative or OCN.
News tape	Used solely for tapes comprising the Ten O'Clock News Collection. Tapes can contain original footage, stock footage or edited stories.

Physical Formats & Types Glossary

Term	Definition
NOLA code	An alphanumeric code uniquely identifying each PBS program or version of a program. NOLA is the acronym for N etwork O perations L ogging A pplication. Alpha portion of code is comprised of a standard four letter code, followed by a three or four number code denoting season and program. Code may end in a variety of one letter subscript keys that denote versioning information. Example: "AMEX1401C" would refer to <i>American Experience, War Letters</i> , program 1 of season 14, captioned.
NTSC	(National Television Standards Committee): The committee that established the color transmission system used in the U.S., Canada and Japan. Also refers to the system of 525 lines of information, scanned at 30 frames per second (approximately), the current broadcast standard for North America. NTSC is incompatible with both PAL and SECAM such that, a signal recorded in a different standard must be run through a conversion device in order to be viewable in a different system.
OCN	O riginal C olor N egative film. See also Negative outs.
Off-line editing	A creative phase of the editing process, typically using less expensive editing equipment from which an EDL is developed for the final on-line editing. In non-linear (Avid) editing, off-line typically refers to those systems with lower end resolution or fewer editing features (Avid Video Resolution, AVR).
On-line editing	The final phase of the editing process. This process uses field originals as sources and results in a technically sound "master" recording. On-line editing can be done either in traditional on-line edit suites or in a higher-end non-linear Avid edit suite. In the case of a non-linear edit, the off-line sequence is referenced as the higher-end edit system digitizes the field originals at an on-line resolution.
Open - Close	Open: The first part of a program showing title and front credits and introducing the subject matter. Also called opening credits. Close: Audio and/or visual segment that signals the end of a program. May contain theme music, program logo, or credit roll. The Open and Close are packaging elements, usually separate from the body of the program that together wrap around the content of the program.
Optical track	An optical photographic soundtrack located along the edge of a length of film, usually a release print. A narrow beam of light in the projector is modulated by the variations of the soundtrack and feeds the signal into an amplifier to produce sound. Can be variable width or variable density. Image is negative in the master stage or positive in the print stage.
Original	Legacy term used to denote in-studio camera original footage. Footage may have been either a straight feed from a camera or may have been mixed or switched footage depending on the type of production process utilized.
Original black and white a&b negative	Two rolls of original black and white film which have scenes intercut with opaque leader such that one roll shows picture where the other has opaque leader. The pattern alternates with each cut. This permits double or multiple exposures to create superimpositions or dissolves and eliminates the appearance of film splices on the screen. Also called checkerboarding. Soundtracks are sometimes edited in A & B-roll fashion for audio dissolves or other effects. Additional rolls, if needed, are called C, D, etc. An analogous checkerboarding technique is sometimes used in videotape editing.
Original black and white a&b reversal	Two rolls of original black and white reversal film which have scenes intercut with opaque leader such that one roll shows picture where the other has opaque leader. The pattern alternates with each cut. This permits double or multiple exposures to create superimpositions or dissolves and eliminates the appearance of film splices on the screen. Also called checkerboarding. Soundtracks are sometimes edited in A & B-roll fashion for audio dissolves or other effects. Additional rolls, if needed, are called C, D, etc. An analogous checkerboarding technique is sometimes used in videotape editing.
Original black and white negative	Refers to the tonalities of the image as it is recorded on film. On black and white film, images are reproduced opposite to what they are to the eye; light objects are dark and dark areas appear light. In order to view the film with tonalities correctly produced, a positive print must be made from the original negative, or it must be transferred to video with reversed polarity.
Original color a&b negative	Two rolls of original color film which have scenes intercut with opaque leader such that one roll shows picture where the other has opaque leader. The pattern alternates with each cut. This permits double or multiple exposures to create superimpositions or dissolves and eliminates the appearance of film splices on the screen. Also called checkerboarding. Soundtracks are sometimes edited in A & B-roll fashion for audio dissolves or other effects. Additional rolls, if needed, are called C, D, etc. An analogous checkerboarding technique is sometimes used in videotape editing.
Original color a&b reversal	Two rolls of original color reversal film which have scenes intercut with opaque leader such that one roll shows picture where the other has opaque leader. The pattern alternates with each cut. This permits double or multiple exposures to create superimpositions or dissolves and eliminates the appearance of film splices on the screen. Also called checkerboarding. Soundtracks are sometimes edited in A & B-roll fashion for audio dissolves or other effects. Additional rolls, if needed, are called C, D, etc. An analogous checkerboarding technique is sometimes used in videotape editing.
Original color negative	Refers to the tonalities of the image as it is recorded on film. On color film, the negative has an object's complementary color. In order to view the film with tonalities correctly produced, a positive print must be made from the original negative, or it must be transferred to video with reversed polarity.
Original footage	Original videotape or film shot by and for a specific production inside or outside of the studio. In the case of original film footage, sound is recorded separately. This term can also be used to describe videotape or film of stills generated by a production. See also Stock Footage.

Physical Formats & Types Glossary

Term	Definition
Original recording	Audio recorded by and for a specific production inside or outside of the studio. Includes wild sound recordings. Usually 1/4" reel-to-reel audiotape or DAT cassette.
Outro	A spoken recapitulation of a program or segment, or closing remarks, usually by an on-camera host.
PAL	PAL (P hase A lternation L ine) is the British broadcast color standard. PAL is incompatible with both SECAM and NTSC such that, a signal recorded in any given standard must be run through a conversion device in order to be viewable in a different system.
PBS backup	PBS term for a copy of a master tape recorded simultaneously with the PBS master. The backup master can be of the same, or different, format as the PBS master.
PBS dub	A copy of a complete PBS master in a format not for broadcast.
PBS master	The completed fully packaged program aired by PBS; a master that meets PBS and FCC technical specifications for broadcast and has Closed Captioning and/or a DVS track as appropriate.
Photo research file	Materials generated in the course of conducting stills research. Typically comprised of photocopies of stills and/or source information.
Pick-up shot	A shoot that occurs during the editing process when the producer or editor realizes a necessary element is missing.
Preservation Master	A dub made for the sole purpose of long term retention. This dub protects the original recording from overuse, deterioration, or format obsolescence.
Press clippings	Media clippings related to either a WGBH production or initiative.
Press kit	A kit issued to the press containing a variety of materials describing and/or promoting a program or series. Press kits usually contain a program or series description and images for publicity use.
Press releases	A document issued to the press to promote a WGBH program, series or initiative.
Production notes	General notes pertaining to a WGBH production.
Promo	A videotape or audiotape produced for on-air promotion of a WGBH television or radio program.
Promotional material	Any material created to promote a WGBH program, series or initiative. Examples include posters, brochures, etc.
Proposals	A solicited or unsolicited proposal for the production of a program or series.
Protection Master (WGBH program)	A backup of the final edited and packaged program for broadcast. May be recorded simultaneously with the master or dubbed after the creation of the master. WGBH term for backup master is protection master.
Quantization	The process of decreasing the number of bits needed to store a set of values (transformed coefficients, in the context of data compression) by reducing the precision of those values. Since quantization is a many-to-one mapping, it's a lossy process and is the main source of compression in a lossy image coding scheme.
Radio program (Dub)	A dub, or backup, of the final edited and packaged program for radio broadcast.
Radio program (Master)	Final edited and packaged program for radio broadcast.
Release print	A print of a completed film with composite optical sound, suitable for projection or distribution.
Releases	Signed legal documents granting rights to interview or appearance footage (Appearance Release), footage shot in a specific location (Location Release) or the right to use non-WGBH produced footage or material (Materials Release).
Reports	Any report generated by a WGBH production or department.
Research material	Any material generated in the course of conducting research for a WGBH production or initiative.
Rough cut	A preliminary version in the iterative process of editing a program. Shots and sequences are laid out in approximate relationship but without detailed attention to exact cutting points.
S-VHS	An improved version of the VHS videotape format capable of recording better picture resolution. S-VHS utilizes higher-density tape resulting in sharper picture quality (400 horizontal lines vs. 240 for standard VHS) and improved signal-to-noise ratio.
Screening tape	A copy of a non-WGBH program or footage used for viewing purposes only. See also Viewing Copy.
Scripts	Complete text and description of all action in a program. Can be a hard copy (printout) or on a computer disk.
SECAM	SECAM (S equentiel C ouleur à M emoire) is the French broadcast standard. SECAM is incompatible with both PAL and NTSC such that, a signal recorded in any given standard must be run through a conversion device in order to be viewable in a different system.
SMPTE time code	SMPTE stands for S ociety of M otion P icture and T elevision E ngineers. Time code is an electronic signal recorded on videotape by a time code generator to provide an eight-digit address for each frame on the videotape in hours, minutes, seconds and frames. Its purpose is to locate sound and picture in relation to each other for editing and to measure running time.
Sound effects	Audio effects recorded or obtained for use in a WGBH program.

Physical Formats & Types Glossary

<u>Term</u>	<u>Definition</u>
Sound roll	Original audio recorded on tape which may or may not correspond to, original shot film or videotape. Generally designated by the prefix SR.
Split tracks	The configuration in which full sound mix (music, effects, dialogue, and narration) is on one audio channel, and music, effects and dialogue <i>without</i> narration is on another audio channel.
Still	Photographs or graphic illustrations to be incorporated into a production. May be recorded or stored on videotape, film, CD or other computer media for ease of storage, retrieval, and editing.
Stock footage	Videotape or film footage of scenery, action or people not originally recorded for a specific production. Stock footage may be obtained from a library, production company, television station or clearinghouse. It can also come from the WGBH Archives.
Submaster	Material edited as a finished segment of a program to be inserted along with other components to form the final program.
Sync pix and sound	Two separate film roles, one containing a positive image and the other containing the corresponding synchronized (sync) audio track.
Tape number	Any number assigned to a video or audiotape by a department or production responsible for the tape's content (possibly alphanumeric and not necessarily unique).
Tease	A videotape produced to be aired just before a program, giving a preview of what's "coming up next."
Transcript - interview	The complete unedited text of an interview. Can be a hard copy (printout) or on a computer disk.
Transcript - program	The complete unedited text of a program. Can be a hard copy (printout) or on a computer disk.
Transcription dub (interview)	A copy (usually an audio cassette) of the audio portion of an interview, used by a transcriber.
Trims	Short unused remnants cut from shots in a film. Also called trims and outs, Ts & Os, or tiny trims.
Ubit (User-Bit) number	<p>Tape numbering system wherein individual tapes are "labeled" with a unique number that can be carried in the timecode track of a videotape. Unlike running time code, the ubit number is constant. While editing a program, where shots from various sources are juxtaposed, visible ubit numbers readily identify the source of a given shot.</p> <p>Reading UBIT Numbers:</p> <p><u>Original footage</u> - A six digit number composed of: first two digits denoting program number within a series; third and fourth digits denoting source information (original film, video, animation, etc.); and the last two digits denoting consecutive order of tapes.</p> <p><u>Stock footage</u> - A six digit number composed of: first two digits denoting program number within a series; third and fourth digits denoting source information (i.e., NBC, CBS, etc.); and the last two digits denoting consecutive order of tapes.</p> <p><u>Stills</u> - A four digit number composed of: first digit denotes program number; second digit is always "8" denoting "Still"; third and fourth digits denote consecutive order of tapes.</p>
VHS	Trademark for <u>V</u> ideo <u>H</u> ome <u>S</u> ystem, a cassette format for 1/2" videotape, primarily for consumer rather than professional use.
Videodisc	Generic term applied to several formats that are used to convey video and audio information on a disc shaped format. Typically used to refer to the near-obsolete format of consumer grade laser disc.
Viewing copy	A copy of a WGBH program created for viewing purposes only. May contain time code. See also Screening Tape.
Voice-over (vo)	An off-camera voice narrating action, giving commentary, translating foreign language, or reading information presented on the screen.
Wild sound	Sound that is recorded unsynchronized with the picture. Can include sound effects, ambiance, or random dialogue.
Window dub	A tape dub with time code visible in the picture. Position and size of time code may vary. Used for ease of reference in making edit decisions, or to create logs while screening. See also Burn-in cassette.
Work tape	A window dub corresponding to master material of original footage or stock footage.
Zip disk	Computer storage media primarily used for file backup. Zip drives and disks come in two sizes. The 100 megabyte size actually holds 100,431,872 bytes of data or the equivalent of 70 floppy diskettes. There is also a 250 megabyte drive and disk.