

Video Terms and Acronyms

► Glossary

► P

Pack – A layer in the MPEG system coding syntax for MPEG systems program streams. A pack consists of a pack header followed by zero or more packets. It is a layer in the system coding syntax.

Pack Slip – A lateral slip of select tape windings causing high or low spots (when viewed with tape reel laying flat on one side) in an otherwise smooth tape pack. Pack slip can cause subsequent edge damage when the tape is played, as it will unwind unevenly and may make contact with the tape reel flange.

Packed 24-Bit – A compression method where a graphics accelerator transfers more than one bit on each clock cycle, then reassembles the fragmented pixels. For example, some chips can transfer 8, 24-bit pixels in three clocks instead of the four normally required, saving bandwidth.

Packed Pixel – Color information for a pixel packed into one word of memory data. For a system with few colors, this packed pixel may require only a part of one word of memory; for very elaborate systems, a packed pixel might be several words long. See Planar

Packet – **a)** A unit of information sent across a (packet-switched) network. A packet generally contains the destination address as well as the data to be sent. **b)** A packet consists of a header followed by a number of contiguous bytes from an elementary data stream. It is a layer in the system coding syntax.

Packet Data – Contiguous bytes of data from an elementary data stream present in the packet.

Packet Identifier (PID) – **a)** MPEG-2 transmits transport stream data in packets of 188 bytes. At the start of each packet is a packet identifier (PID). Since the MPEG-2 data stream might be in multi-program mode, the receiver has to decide which packets are part of the current channel being watched and pass them onto the video decoder for further processing. Packets that aren't part of the current channel are discarded. Four types of PIDs are typically used by receivers. The VPID is for the video stream and the APID is for the audio stream. Usually reference-timing data is embedded into the video stream, though occasionally a PCR (program clock reference) PID is used to synchronize the video and audio packets. The fourth PID is used for data such as the program guide and information about other frequencies that make up the total package. **b)** A unique integer value used to associate elementary streams of a program in a single- or multi-program transport stream.

Packet Switched Network – Network that transmits data in units called packets. The packets can be routed individually over the best available network connection and reassembled to form a complete message at the destination.

Packet Switching – The method of dividing data into individual packets with identification and address, and sending these packets through a switched network.

Packet Video – The integration of video coding and channel coding to communicate video over a packetized communication channel. Usually these techniques are designed to work in the presence of high packet jitter and packet loss.

Packets – A term used in two contexts: in program streams, a packet is a unit that contains one or more presentation units; in transport streams, a packet is a small, fixed size data quantum.

Packing Density – The amount of digital information recorded along the length of a tape measured in bit per inch (bpi).

Padding – A method to adjust the average length of an audio frame in time to the duration of the corresponding PCM samples, by continuously adding a slot to the audio frame.

Page – Usually a block of 256 addresses. The lower eight bits of an address therefore specify the location within the page, while the upper eight bits specify the page.

Painter's Algorithm – In traditional painting, paint is applied in layers, and the last paint applied is what is visible. Digitally, the last value placed in a pixel determines its color.

Pairing – A partial or complete failure of interlace in which the scanning lines of alternate fields do not fall exactly between one another but tend to fall (in pairs) one on top of the other.

PAL – See Phase Alternate Line.

PAL 60 – This is a NTSC video signal that uses the PAL color subcarrier frequency (about 4.43 MHz) and PAL-type color modulation. It is a further adaptation of NTSC 4.43, modifying the color modulation in addition to changing the color subcarrier frequency. It was developed by JVC in the 1980s for use with their video disc players, hence the early name of "Disk-PAL". There is a little-used variation, also called PAL 60, which is a PAL video signal that uses the NTSC color subcarrier frequency (about 3.58 MHz), and PAL-type color modulation.

PAL Format – A color television format having 625 scan lines (rows) of resolution at 25 frames per second (25 Hz). See PAL. Compare NTSC Format.

PALE – See Phase Alternating Line Encoding.

Palette – **a)** The limited set of colors that a computer can simultaneously display. A typical palette contains 256 unique colors, chosen from over 16 million possible colors. An "optimized palette" refers to a palette whose colors are chosen to best represent the original colors in a particular graphic or series of graphics. **b)** 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.

Palette Flash – A phenomenon caused by simultaneously displaying more than one bitmap or video that do not share the same palette.

PALplus, PAL+ – PALplus (ITU-R BT.1197) is 16:9 aspect ratio version of PAL, and is compatible with standard (B, D, G, H, I) PAL. Normal (B, D, G, H, I) PAL video signals have 576 active scan lines. If a film is broadcast, usually 432 or fewer active scan lines are used. PALplus uses these unused “black” scan lines for additional picture information. The PALplus decoder mixes it with the visible picture, resulting in a 16:9 picture with the full resolution of 576 active scan lines. Widescreen televisions without the PALplus decoder, and standard (B, D, G, H, I) PAL TVs, show a standard picture with about 432 active scan lines. PALplus is compatible with standard studio equipment. The number of pixels of a PALplus picture is the same as in (B, D, G, H, I) PAL, only the aspect ratio is different.

Pan – Term used for a type of camera movement, to swing from left to right across a scene or vice versa.

Pan and Scan – A method of transferring movies with an aspect ratio of 16:9 to film, tape or disc to be shown on a conventional TV with a 4:3 aspect ratio. Only part of the full image is selected for each scene. Pan and Scan is the opposite of “letterbox” or “widescreen”.

Pan and Tilt Head (P/T Head) – A motorized unit permitting vertical and horizontal positioning of a camera and lens combination. Usually 24 V AC motors are used in such P/T heads, but also 110 VAC, i.e., 240 VAC units can be ordered.

Pan Pot – An electrical device which distributes a single signal between two or more channels or speakers.

Pan Tilt Zoom (PTZ) – A device that can be remotely controlled to provide both vertical and horizontal movement for a camera, with zoom.

Pan Unit – A motorized unit permitting horizontal positioning of a camera.

Pan Vector – Horizontal offset in video frame center position.

Panel Memory – See STAR system.

PAP (Password Authentication Protocol) – The most basic access control protocol for logging onto a network. A table of usernames and passwords is stored on a server. When users log on, their usernames and passwords are sent to the server for verification.

Paper Edit – Rough edit decision list made by screening original materials, but without actually performing edits.

Parade – This is a waveform monitor display mode in which the Y and two chrominance components of an analog component video are shown sided by side on the waveform screen.

Parallel Cable – A multi-conductor cable carrying simultaneous transmission of data bits. Analogous to the rows of a marching band passing a review point.

Parallel Component Digital – This is the component signal sampling format specified by

ITU-R BT.601-2 and the interface specified by ITU-R BT.656.

Parallel Composite Digital – This is the composite signal sampling format specified in SMPTE 244M for NTSC. The EBU is working on the PAL standard. The composite signals are sampled at the rate of 4FSC which is 14.4 MHz for NTSC and 17.7 MHz for PAL.

Parallel Data – Transmission of data bits in groups along a collection of wires (called a bus). Analogous to the rows of a marching band passing a review point. A typical parallel bus may accommodate transmission of one 8-, 16-, or 32-bit byte or word at a time.

Parallel Device – Any hardware device that requires a parallel cable connection to communicate with a workstation.

Parallel Digital – A digital video interface which uses twisted pair wiring and 25-pin D connectors to convey the bits of a digital video signal in parallel. There are various component and composite parallel digital video formats.

Parallel HDDR – The recording of multiple PCM data streams which are synchronous to a common clock onto multitrack recorder/reproducers.

Parallel Interface – A PC port which receives or transmits data in byte or word form rather than bit form.

Parallel Port – An outlet on a workstation to which you connect external parallel devices.

Parallel Track Path (PTP) – A variation of DVD dual-layer disc layout where readout begins at the center of the disc for both layers. Designed for separate programs (such as a widescreen and a pan & scan version on the same disc side) or programs with a variation on the second layer. Also most efficient for DVD-ROM random-access application. Contrast with OTP.

Parameter – a) A variable which may take one of a large range of values. A variable which can take one of only two values is a flag and not a parameter. **b)** The values shown in X, Y and Z in each menu, so called because they represent the numerical values assigned to each feature of a video picture, size, aspect ratio, etc. Changing these values, shown in the “X, Y and Z” columns, produces ADO’s visual effects. **c)** A setting, level, condition or position, i.e., clip level, pattern position, system condition. **d)** Value passed from one routine to another, either in a register or a memory location.

Parametric Audio Decoder – A set of tools for representing and decoding audio (speech) signals coded at bit rates between 2 kbps and 6 kbps.

Parametric Modeling – This method uses algebraic equations (usually polynomials) to define shapes and surfaces. The user can build and modify complex objects by combining and modifying simple algebraic primitive shapes.

Parental Level – A mechanism that allows control over what viewers may see depending on the settings in the DVD player, the parental code on a DVD and the structure of the material on the DVD. This is especially useful for youthful viewers whose parents wish to exercise a degree of control over what their children can watch.

Parental Management – An optional feature of DVD-Video that prohibits programs from being viewed or substitutes different scenes within a program depending on the parental level set in the player. Parental control requires that parental levels and additional material (if necessary) be encoded on the disc.

Video Terms and Acronyms

► Glossary

Parity – a) An extra bit appended to a character as an accuracy check. For example, if parity is even, the sum of all 1s in the character should be even. **b)** Number of 1s in a word, which may be even or odd. When parity is used, an extra bit is used to force the number of 1s in the word (including the parity bit) to be even (even parity) or odd (odd parity). Parity is one of the simplest error detection techniques and will detect a single-bit failure.

Parity Clock – A self-checking code employing binary digits in which the total number of 1s (or 0s) in each code expression is always even or always odd. A check may be made for even or odd parity as a means of detecting errors in the system.

Parsed Audiovisual Objects – See Syntactic Decoded Audiovisual Objects.

Parsing – Identifying and extracting syntactic entities related to coded representations from the bit stream and mapping them in semantic entities.

Parsing Layer – See Syntactic Decoding Layer.

Parsing Script – The description of the parsing procedure.

Part of Title (PTT) – In DVD-Video, a division of a Title representing a scene. Also called a chapter. Parts of titles are numbered 1 to 99 in a One_Sequential_PGC Title and 1 to 999 in a Multi_PGC Title.

Partial Transport Stream (TS) – Bitstream derived from an MPEG-2 TS by removing those TS packets that are not relevant to one particular selected program, or a number of selected programs.

Particle Orientation – The process by which acicular particles are rotated so that their longest dimensions tend to lie parallel to one another. Orientation takes place in magnetic tape by a combination of the sheer force applied during the coating process and the application of a magnetic field to the coating while it is still fluid. Particle orientation increases the residual flux density and hence the output of a tape and improves performance in several other ways.

Particle Shape – The particles of gamma ferric oxide used in conventional magnetic tape are acicular, with a dimensional ratio of about 6:1.

Particle Size – The physical dimensions of magnetic particles used in a magnetic tape.

Particles – Refer to such vague objects as clouds, fire, water, sand, or snow that can be rendered using a special program.

Partition – A subdivision of the total capacity of a storage disk that creates two or more virtual disks from a single physical disk. In the case of disk arrays, a partition is a virtual array within the whole array.

PASC (Precision Adaptive Sub-Band Coding) – The PASC is very close to the Layer 1 subset in the MPEG audio specification. The algorithm, which is used in the DCC system from Phillips, provides a 384 kbit/s data stream.

Password – A combination of letters and/or numbers that only the user knows. If you specify a password for your account or if you are assigned a password by the system administrator, you must type it after you type your login name before the system lets you access files and directories.

Past Reference Picture – A past reference picture is a reference picture that occurs at an earlier time than the current picture in display order.

PAT (Program Association Table) – Data appearing in packets having PID code of zero that the MPEG decoder uses to determine which programs exist in a Transport Stream. PAT points to PMT (program map table), which, in turn, points to the video, audio, and data content of each program.

Patch – a) To connect jack A to jack B on a patch bay with a patch cord. **b)** A section of curved, non-planar surface; it can be likened to a rectangular rubber sheet which can be pulled in all directions. **c)** Section of coding inserted into a routine to correct a mistake or alter the routine. It is usually not inserted into the actual sequence of the routine being corrected, but placed somewhere else. A jump to the patch and a return to the routine are then provided.

Patch Panel (or Bay, Board, Rack) – A manual method of routing signals using a panel of receptacles for sources and destinations and wire jumpers to interconnect them.

Patching – The routing of audio or video from one channel or track in the sequence to another.

Path Length – The amount of time it takes for a signal to travel through a piece of equipment or a length of cable. Also called propagation delay.

Pathname – The list of directories that leads you from the root (/) directory to a specific file or directory in the file system.

Pathological Signal – Used as a stress test for the SDI domain and contains two parts. The first is an equalizer test producing a sequence of 1 bit high, 19 bits low and the PLL test producing a sequence of 20 bits high, 20 bits low. These sequences are not present throughout the whole active region of the signal but only occur once per field as the scrambler attains the required starting condition. This sequence will be maintained for the full line until it terminates with the EAV sequence.

Pattern (PTN) – In general switcher terms, a pattern is any geometric shape which grows, rotates or pivots and in so doing removes the foreground video while simultaneously revealing the background video. Strictly speaking, a pattern is a fully enclosed shape on the screen. This definition is our internal view, but not consistent with the industry. Typical patterns are rectangles, diamonds and circles.

Pattern Border – A variable-width border that occurs at the edges of a wipe pattern. The border is filled with matte video from the border matte generator.

Pattern Extender – The hardware (and software in AVC) package which expands the standard pattern system to include rotary wipes, and rotating patterns (and matrix wipes in AVC).

Pattern Limit – See Preset Pattern.

Pattern Modification – The process of altering one or more pattern parameters. See Modifier.

Pattern Modifier – An electronic circuit which modifies basic patterns by rotating, moving positionally, adding specular effects to the borders, etc.; thereby increasing the creative possibilities.

Pattern System – The electronic circuitry which generates the various pattern (wipes).

Pause Control – A feature of some tape recorders that makes it possible to stop the movement of tape temporarily without switching the machine from “play” or “record”.

Pay TV – A system of television in which scrambled signals are distributed and are unscrambled at the homeowner’s set with a decoder that responds upon payment of a fee for each program. Pay TV can also refer to a system where subscribers pay an extra fee for access to a special channel which might offer sports programs, first-run movies or professional training.

Payload – Refers to the bytes which follow the header byte in a packet. For example, the payload of a transport stream packet includes the PES_packet_header and its PES_packet_data_bytes or pointer_field and PSI sections, or private data. A PES_packet_payload, however, consists only of PES_packet_data_bytes. The transport stream packet header and adaptation fields are not payload.

Pay-Per-View (PPV) – A usage-based fee service charged to the subscriber for viewing a requested single television program.

PC (Printed Circuit or Program Counter)

PC2 (Pattern Compatible Code)

PCB (Printed Circuit Board) – A flat board that holds chips and other electronic components. The board is made of layers (typically 2 to 10) that interconnects components via copper pathways. The main printed circuit board in a system is called a “system board” or “motherboard”, while smaller ones that plug into the slots in the main board are called “boards” or “cards”.

PCI (Peripheral Component Interface) – In 1992, Intel introduced the Peripheral Component interface bus specification. PCI, a high-speed interconnection system that runs at processor speed, became compatible with the VL bus by its second release in 1993. PCI includes a 64-bit data bus and accommodates 32-bit and 64-bit expansion implementations. PCI is designed to be processor-independent and is used in most high-speed multimedia systems. PCI is designed so that all processors, co-processors, and support chips can be linked together without using glue logic and can operate up to 100 MHz, and beyond. PCI specifies connector pinout as well as expansion board architecture.

PCI Bus Mastering – This is the key technology that has allowed under \$1000 video capture cards to achieve such high quality levels. With PCI bus mastering you get perfect audio sync and sustained throughput levels over 3 megabits per second.

PCI Slot – Connection slot to a type of expansion bus found in most newer personal computers. Most video capture cards require this type of information.

PCM (Pulse Code Modulation) – Pulsed modulation in which the analog signal is sampled periodically and each sample is quantized and transmitted as a digital binary code.

PCM Disk – A method of recording digital signals on a disk like a standard vinyl record.

PCMCIA (Personal Computer Memory Card International

Association) – A standard format for credit-card size expansion cards used to add storage capacity or peripherals such as modems to a computer.

PCR (Program Clock Reference) – **a)** The sample of the encoder clock count that is sent in the program header to synchronize the decoder clock. **b)** The “clock on the wall” time when the video is multiplexed. **c)** Reference for the 27 MHz clock regeneration. Transmitted at least every 0.1 sec for MPEG-2 and ATSC, and at least every 0.04 sec. for DVB.

PCRI (Interpolated Program Clock Reference) – A PCR estimated from a previous PCR and used to measure jitter.

PCS (Personal Conferencing Specification) – A videoconferencing technology that uses Intel’s Indeo compression method. It is endorsed by the Intel-backed Personal Conferencing Working Group (PCWG). Initially competing against H.320, Intel subsequently announced its videoconferencing products will also be H.320 compliant.

PCWG (Personal Conferencing Work Group) – The PCWG is a work group formed by PC and telecom manufacturers to enable interoperable conferencing products. The PCWG released version one of its Personal Conferencing Specification in December 1994. The specification defines a common, interoperable architecture for PC-based conferencing and communications using PC applications and variety of media types. Since then they have announced support for H.320 and T.120 standards.

PCX (PC Exchange Format) – A file format common to most bitmap file format conversions which can be handled by most graphic applications.

PDA (Personal Digital Assistant) – A term for any small mobile hand-held device that provides computing and information storage and retrieval capabilities for personal or business use, often for keeping schedule calendars and address book information handy.

PDH (Plesiochronous Digital Hierarchy)

PDP (Plasma Display Panel) – Also called “gas discharge display”, a flat-screen technology that contains an inert ionized gas sandwiched between x- and y-axis panels. A pixel is selected by charging one x- and one y-wire, causing the gas in that vicinity to glow. Plasma displays were initially monochrome, typically orange, but color displays have become increasingly popular with models 40 inches diagonal and greater being used for computer displays, high-end home theater and digital TV.

PDU – See Protocol Data Unit.

PE – See Phase Error.

Peak Boost – A boost which is greater at the center frequency than either above or below it.

Peak Indicator – An indicator that responds to short transient signals, often used to supplement Recording Level Meters which usually indicate average signal levels.

Peak Magnetizing Field Strength – The positive or negative limiting value of the magnetizing field strength.

Peak Value – The maximum positive or negative instantaneous value of a waveform.

Video Terms and Acronyms

► Glossary

Peak White – The highest point in the video waveform that the video level can reach and still stay within specification.

Peaking Equalization – Equalization which is greater at the center frequency than at either side of center.

Peak-Reading Meter – A type of Recording Level Meter that responds to short transient signals.

Peak-to-Peak (pp) – The amplitude (voltage) difference between the most positive and the most negative excursions (peaks) of an electrical signal.

Pedding – Raising or lowering the camera while the camera remains level. Vertical equivalent of dollying.

Pedestal – The offset used to separate the active video from the blanking level. When a video system uses a pedestal, the black level is above the blanking level by a small amount. When a video system doesn't use a pedestal, the black and blanking levels are the same. (M) NTSC uses a pedestal set at +7.5 IRE, (B, D, G, H, I) PAL does not.

Pedestal Level – This term is obsolete; "blanking level" is preferred.

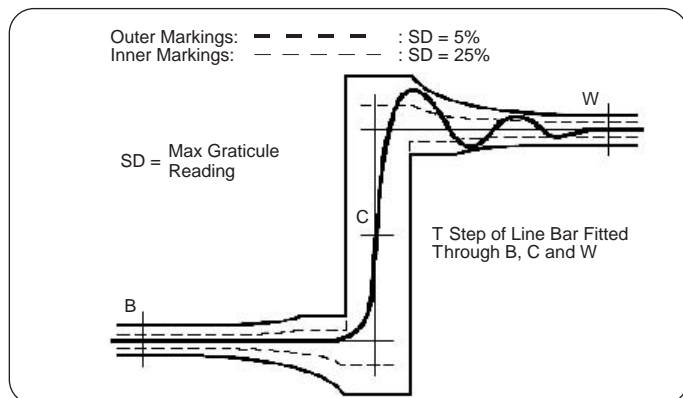
PEG – Public, educational, governmental access channels. Penetration: The number of homes actually served by cable in a given area, expressed as a percentage of homes passed. Premium Services: Individual channels such as HBO and Showtime which are available to cable customers for a monthly subscription fee.

Pel (Picture Element) – See Pixel.

Pel Aspect Ratio – The ratio of the nominal vertical height of pel on the display to its nominal horizontal width.

Perceived Resolution – The apparent resolution of a display from the observer's point of view, based on viewing distance, viewing conditions, and physical resolution of the display.

Percent SD – Short time distortion amplitudes are not generally quoted directly as a percent of the transition amplitude but rather are expressed in terms of an amplitude weighting system which yields "percent-SD". This weighting is necessary because the amount of distortion depends not only on the distortion amplitude but also on the time the distortion occurs with respect to the transition. The equation for NTSC Systems is $SD = at0.67$ where "a" is the lobe amplitude and "t" is the time between transitions and distortions. In practice, screen graticules eliminate the need for calculations. Refer to the figure below. Also see the discussion on Short Time Distortions.



Percentage Sync – The ratio, expressed as a percentage, of the amplitude of the synchronizing signal to the peak-to-peak amplitude of the picture signal between blanking and reference white level.

Perception, Visual – The interpretation of impressions transmitted from the retina to the brain in terms of information about a physical world displayed before the eye. Note: Visual perception involves any one or more of the following: recognition of the presence of something; identifying it; locating it in space; noting its relation to other things; identifying its movement, color, brightness, or form.

Perceptual Audio Coding – Audio compression technique that removed frequencies and harmonics that are outside the range of human hearing.

Perceptual Coding – Lossy compression techniques based on the study of human perception. Perceptual coding systems identify and remove information that is least likely to be missed by the average human observer.

Perceptual Weighting – The technique (and to some extent, art) of taking advantage of the properties of the human auditory or visual system.

Perforations – Regularly spaced and accurately shaped holes which are punched throughout the length of a motion picture film. These holes engage the teeth of various sprockets and pins by which the film is advanced and positioned as it travels through cameras, processing machines and projectors.

Periodic Noise – The signal-to-periodic noise ratio is the ratio in decibels, of the nominal amplitude of the luminance signal (100 IRE units) to the peak-to-peak amplitude of the noise. Different performance objectives are sometimes specified for periodic noise (single frequency) between 1 kHz and the upper limit of the video frequency band and the power supply hum, including low order harmonics.

Peripheral – Any interface (hardware) device connected to a computer that adds more functionality, such as a tape drive. Also, a mass storage or communications device connected to a computer. See also External Devices and Internal Drives.

Perm'ed – Magnetized to a level which cannot be removed with a handheld degausser.

Permanent Elongation – The percentage elongation remaining in a tape or length of base film after a given load, applied for a given time, has been removed and the specimen allowed to hang free, or lightly loaded, for a further period.

Permanent Virtual Circuit (PVC) – A PVC in a network does not have a fixed physical path but is defined in a static manner with static parameters.

Perpendicular Direction – Perpendicular to the plane of the tape.

Persistence Indicator (PI) – Indicates if an object is persistent.

Persistence Objects (PO) – Objects that should be saved at the decoder for use at a later time. The life of a PO is given by an expiration time stamp (ETS). A PO is not available to the decoder after ETS runs out. ETS is given in milliseconds. When a PO is to be used at a later time in a scene, only the corresponding composition information needs to be sent to the AV terminal.

Perspective – The artistic method in a two dimensional plane to achieve a three dimensional look. The technique or process of representing on a plane or curved surface, the spatial relation of objects as they might appear to the eye, one giving a distinct impression of distance.

Perspective (Menu) – The 3D function that enables changing the skew and perspective of an image. **Skew X:** Uses the X axis to slant the image right or left to change the image geometry into a parallelogram. **Perspective:** Uses the Z axis to change the point of view (perspective) of an image, to give it a three-dimensional appearance.

Perspective Projection – When perspective is used, a vanishing point is used. With perspective, parallel lines receding into the screen appear to converge. To make this happen the process of converting a 3D coordinate (x, y, z) into its 2D perspective on the screen requires dividing the original x and y coordinates by an amount proportional to the original z value. Thus, the larger z is, points on the parallel lines that are far away will be closer together on the screen.

Perturbation – A method to add noise so as to enhance the details of a surface.

PES (Packetized Elementary Stream) – Video and audio data packets and ancillary data of undefined length.

PES Header – Ancillary data for an elementary stream.

PES Packet – The data structure used to carry elementary stream data. It consists of a packet header followed by PES packet payload.

PES Packet Header – The leading fields in a PES packet up to but not including the PES_packet_data_byte fields where the stream is not a padding stream. In the case of a padding stream, the PES packet header is defined as the leading fields in a PES packet up to but no including the padding_byte fields.

PES Stream – A PES stream consists of PES packets, all of whose payloads consist of data from a single elementary stream, and all of which have the same stream_id.

Petabyte – 1000 terabytes, or 1 million gigabytes.

P-Frame (Predicted Frame) – One of the three types of frames used in the coded MPEG-2 signal. The frame in an MPEG sequence created by predicting the difference between the current frame and the previous one. P-frames contain much less data than the I frames and so help toward the low data rates that can be achieved with the MPEG signal. To see the original picture corresponding to a P-frame, a whole MPEG-2 GOP has to be decoded.

PGM – See Program.

Phantom Matrix – That portion of the switcher electronic crosspoints which are not controlled by a row of push buttons on the console. See Bus.

Phantom Points – See Ghost Point.

Phantom Power – Electricity provided by some broadcast and industrial/professional quality audio mixers for use by condenser microphones connected to the audio mixer. Some microphones require phantom power, and must be connected to audio mixers that provide it.

Phase – a) A measure of the time delay between points of the same relative amplitude (e.g., zero crossings) on two separate waveforms.

b) A stage in a cycle. **c)** The relationship between two periodic signals or processes. **d)** The amount of cycles one wave precedes or follows the cycles of another wave of the same frequency. **e)** A fraction of a wave cycle measured from a fixed point on the wave.

Phase Adjust – The method of adjusting the color in a (M) NTSC video signal. The phase of the chroma information is adjusted relative to the color burst and affects the hue of the picture.

Phase Alternate Line (PAL) – a) European video standard with image format 4:3 aspect ratio, 625 lines, 50 Hz and 4 MHz video bandwidth with a total 8 MHz of video channel width. PAL uses YUV. The Y component represents Luminance. The U component represents B-Y. The V component represents R-Y. The V component of burst is inverted in phase from one line to the next in order to minimize hue errors that may occur in color transmission. **b)** The color television transmission standard used in Europe and other parts of the world. This standard uses a subcarrier which is alternated 90 degrees in phase from one line to the next to minimize hue errors in color transmission. PAL-I uses a 4.43361875 subcarrier. A single frame (picture) in this standard consists of 625 scanning lines. One frame is produced every 1/25 of a second. PAL-M uses a 3.57561149 MHz subcarrier and 525 scanning lines. One frame is produced every 1/30 of a second. **c)** The television and video standard in use in most of Europe. Consists of 625 horizontal lines at a field rate of 50 fields per second. (Two fields equals one complete frame.) Only 576 of these lines are used for picture. The rest are used for sync or extra information such as VITC and Closed Captioning.

Phase Alternating Line Encoding (PALE) – A method of encoding the PCM NTSC signal by reversing the encoding phase on alternate lines to align the code words vertically.

Phase Change – A technology for rewritable optical discs using a physical effect in which a laser beam heats a recording material to reversibly change an area from an amorphous state to a crystalline state, or vice versa. Continuous heat just above the melting point creates the crystalline state (an erasure), while high heat followed by rapid cooling creates the amorphous state (a mark).

Phase Comparator – Circuit used in a phase locked loop to tell how closely the phase locked loop reference signal and the PLL output are in phase with each other. If the two signals are not in phase, the Phase Comparator generates an error signal that adjusts the PLL frequency output so that it is in phase with the reference signal.

Phase Distortion – A picture defect caused by unequal delay (phase shift-ing) of different frequency components within the signal as they pass through different impedance elements – filters, amplifiers, ionosphere variations, etc. The defect in the picture is “fringing”-like diffraction rings at edges where the contrast changes abruptly.

Phase Error – a) A picture defect caused by the incorrect relative timing of a signal in relation to another signal. **b)** A change in the color subcarrier signal which moves its timing out of phase, i.e., it occurs at a different instant from the original signal. Since color information is encoded in a video signal as a relation between the color subcarrier and the color burst phase, a deviation in the color subcarrier phase results in a change in the image’s hue.

Phase Shift – The movement of one signals phase in relation to another signal.

Video Terms and Acronyms

► Glossary

Phase-Locked Loop – The phase locked loop (PLL) is central to the operation of frequency and phase stable circuitry. The function of the PLL is to provide a frequency/phase stable signal that is based on an input reference signal.

Phasing – Adjusting the delay of a video signal to a reference video signal to ensure they are synchronous. This includes horizontal and subcarrier timing. Also called timing.

PHL – Abbreviation for Physical Layer.

Phon – A unit of equal loudness for all audio frequencies. Phons are related to dB, SPL re: 0.0002 microbar by the Fletcher-Munson curves. For example, a loudness level of 40 phons would require 40 dB SPL at 1 kHz and 52 dB at 10 kHz.

Phong – A type of rendering (shadows, environmental reflections, basic transparency, and textures).

Phong Shading – A more realistic and time-consuming type of shading, Phong shading actually calculates specular reflections.

Phono – A connector used in audio and video components, characterized by its single connection post and metal flanges. See also RCA Connector.

Phot – A photometric light unit for very strong illumination levels. One phot is equal to 10,000 luxes.

Photo CD – Kodak's Photo CD for representing 24-bit 4:2:0 YCbCr images hierarchically at resolutions of up to 3072x2048 pixels. Thumbnails image representation is also part of the Photo CD spec. Built upon CD-ROM XA.

Photo Multiplier – A highly light-sensitive device. Advantages are its fast response, good signal-to-noise ratio and wide dynamic range. Disadvantages are fragility (vacuum tube), high voltage and sensitivity to interference.

Photo YCC – A color encoding scheme developed by Kodak for its Image PAC file format.

Photodiode – A type of semiconductor device in which a PN junction diode acts as a photosensor.

Photo-Effect – Also known as photoelectric-effect. This refers to a phenomenon of ejection of electrons from a metal whose surface is exposed to light.

Photoemissive – Emitting or capable of emitting electrons upon exposure to radiation in and near the visible region of the spectrum.

Photon – A representative of the quantum nature of light. It is considered as the smallest unit of light.

Photopic Vision – The range of light intensities, from 105 lux down to nearly 10^{-2} lux, detectable by the human eye.

Physical Damage – Any distortion of the magnetic tape which prevents proper head-to-tape contact and is therefore detrimental to the tape playback. These distortions can include edge damage, wrinkles, cinches, and tape stretch.

Physical Format – The low-level characteristics of the DVD-ROM and DVD-Video standards, including pits on the disc, location of data, and organization of data according to physical position.

Physical Sector Number – Serial number assigned to physical sectors on a DVD disc. Serial incremented numbers are assigned to sectors from the head sector in the Data Area as 30000h from the start of the Lead In Area to the end of the Lead Out Area.

PIC – A standard file format for animation files.

Pick-Off Jitter – Jitter is a random aberration in the time period due to noise or time base instability. Pick-off means sample point.

Pick-Up Pattern – The description of the directionality of a microphone. The two prominent microphone pick-up patterns are omnidirectional and unidirectional.

Pickup Tube – An electron-beam tube used in a television camera where an electron current or a charge-density image is formed from an optical image and scanned in a predetermined sequence to provide an electrical signal.

PICT – A standard file format for bit-mapped and object-oriented graphic files.

Picture – a) Source, coded or reconstructed image data. A source or reconstructed picture consists of three rectangular matrices of 8-bit numbers representing the luminance and two chrominance signals. For progressive video, a picture is identical to a frame, while for interlaced video, a picture can refer to a frame, the top field or the bottom field of the frame depending on the context. **b)** In general, the term "picture" covers a coded entity. A picture can either be a frame or a field. It is possible to change dynamically between frame coding and field coding from frame to frame. Frame coding is preferred when a lot of details, but little motion, is present, and field coding is best for fast movements. It is also important to realize that when the coded material originates from film, the two fields cover the exact same time, but when the source material comes from a video camera, the two fields relate to different moments.

Picture Element – The smallest area of a television picture capable of being delineated by an electric signal passed through the system or part thereof. Note: It has three important properties, namely P_v , the vertical height of the picture element; P_h , the horizontal length of the picture element; and P_a , the aspect ratio of the picture element. In an analog system $P_v = 1/N$, where N is the number of active scanning lines in the raster, $P_h = trA/tc$, where tr is the average value of the rise and delay times (10% to 90%) of the most rapid transition that can pass through the system or part thereof, tc is the duration of the part of a scanning line that carries picture information, and A is the aspect ratio of the picture.

Picture Height – In a scanning standard, the number of raster lines that contain the vertical extent of a white flatfield between the 50% response points, top and bottom.

Picture Monitor – This refers to a cathode-ray tube and its associated circuits, arranged to view a television picture.

Picture Rate – The nominal rate at which pictures should be output from the video decoding process or input from the source.

Picture Safety Area – The area of a video signal which will be visible on a receiving monitor. Often denoted by marks within the viewfinder of the video camera.

Picture Sharpness – The fine details in a video picture. A picture appears sharp when it contains fine details and has good contrast. Picture sharpness is easily lost during the recording/playback process. Advanced video enhancement equipment is used to improve picture sharpness, especially contrast, and can precompensate for potential losses which might alter an image during processing.

Picture Signal – That portion of the composite video signal which lies above the blanking level and contains the picture information.

Picture Stop – A function of DVD-Video where a code indicates that video playback should stop and a still picture be displayed.

Picture Tube – A cathode-ray tube used to produce an image by variation of the intensity of a scanning beam.

Picture Width – In a scanning standard, that fraction of a total raster line that contains the horizontal extent of a white flatfield between the 50% response points, left and right.

PID (Packet Identifier) – A 13-bit code in the transport packet header. PID 0 indicates that the packet contains a PAT PID. PID 1 indicates a packet that contains CAT. The PID 8191 indicates null (stuffing) packets. All packets belonging to the same elementary stream have the same PID.

Piezoelectric Microphone – A microphone whose generating element is a crystal or ceramic element, which generates a voltage when bent or stressed by movement of the diaphragm.

Pigeons – Noise observed on picture monitors as pulses or bursts of short duration, at a slow rate of occurrence; a type of impulse noise.

Pinchroller – A rubber or neoprene wheel which presses the tape against the capstan during recording or play.

Pinhole Lens – A fixed focal length lens, for viewing through a very small aperture, used in discrete surveillance situations. The lens normally has no focusing control but offers a choice of iris functions.

Pink Noise – **a)** Random noise which has equal energy per octave throughout the audio spectrum. **b)** A type of noise whose amplitude is inversely proportional to frequency over a specified range. Pink noise is characterized by a flat amplitude response per octave band of frequency (or any constant percentage bandwidth), i.e., it has equal energy, or constant power, per octave. Pink noise can be created by passing white noise through a filter having a 3 dB/octave slope.

PIP (Picture In Picture) – A digital special effect in which one video image is inserted within another allowing several images to share a single screen.

Pipe – A way of stringing two or more programs together so that the output of one is fed to the other as input.

Pipeline – A stage in a processor which executes a partial task. For example, a memory pipeline might use pipelined (sequential) stages to calculate the address, read the value of the memory cell, store the value in a register. A pipeline allows starting the execution of a cycle before a previous cycle has been completed. A processor can start to execute a complex instruction in a pipeline before the preceding instruction has been completed.

Pit – The depressed area of an optical disc.

PIT (Program Information Table)

Pit Art – **a)** A type of DVD labeling in which the pits are cut in a design to resemble writing or another image. It sometimes has the look of a hologram. **b)** A pattern of pits to be stamped onto a disc to provide visual art rather than data. A cheaper alternative to a printed label.

Pit Length – Arc length of pit along the direction of the track.

Pitch Control – A circuit which permits the speed of a tape transport's motor to be varied slightly to raise and lower the musical pitch of the recording or to slightly lengthen or shorten playing time.

Pixel (Picture Element) – **a)** Related to a particular image address in digital systems or to the smallest reproducible element in an analog system. A single point on the screen. As an example, if a system is said to have a display resolution of 1280 by 1024, there are 1280 pixels per horizontal line and 1024 horizontal lines from the top of the screen to the bottom. **b)** A pixel is the digital representation of the smallest area of a television picture capable of being delineated by the bit stream; i.e., the digital value or set of values that defines the characteristics of a picture element. A pixel of a full color image is represented by a minimum of three components, reflecting the trichromatic nature of human vision. A pixel of a monochrome image may be represented by a single component. Pixels may carry additional information such as transparency. The total number of picture elements in a complete picture is of interest since this number provides a convenient way of comparing systems. **c)** One of the tiny points of light that make up the picture on a computer screen. The smaller and closer together the pixels are, the higher the resolution.

Pixel Aspect Ratio – The ratio of width to height of a single pixel. Often means sample pitch aspect ratio (when referring to sampled digital video). Pixel aspect ratio for a given raster can be calculated as y/x multiplied by w/h (where x and y are the raster horizontal pixel count and vertical pixel count, and w and h are the display aspect ratio width and height). Pixel aspect ratios are also confusingly calculated as x/y multiplied by w/h , giving a height-to-width ratio.

Pixel Clock – **a)** This clock divides the incoming horizontal line of video into pixels. The pixel clock is very stable relative to the incoming video or the picture will not be stored correctly. The higher the frequency of the pixel clock, the more pixels that will appear across the screen. **b)** The pixel clock is used to divide the horizontal line of video into samples. The pixel clock has to be stable (a very small amount of jitter) relative to the video or the image will not be stored correctly. The higher the frequency of the pixel clock, the more samples per line there are.

Pixel Depth – The number of bits of color information per pixel. A system using eight bits per pixel can display 256 (2⁸) colors. A system using 16 bits per pixel can display 65,536 (2¹⁶) colors. A system using 24 bits per pixel can display over 16.7 million colors. Twenty-four-bit color is often called true color because the human eye can distinguish among approximately six million different colors, or fewer than are available in a 24-bit color system.

Pixel Drop Out – This is a common source of image artifacts that appear as black spots on the screen, either stationary or moving around. Several things can cause pixel drop out, such as the ADC not digitizing the video correctly or pixel timing being incorrect any where in the system.

Video Terms and Acronyms

▶ Glossary

Pixel, Square – a) Picture element with equal vertical and horizontal sample spacing, having an aspect ratio of 1:1. Square pixels are used by computers, and the software expects the use of square pixels for proper operation. Video originally was unconcerned about the aspect ratio of its pixels. Increasing dependence upon electronic post-production has emphasized the advantage of square pixels. **b)** System M/NTSC, by comparison, does not have square pixels. With 485 active vertical lines per frame, and 768 samples per active horizontal line (when sampled at four times subcarrier) in a 4:3 aspect ratio, the resulting pixels have an aspect ratio (width:height) of 0.842. **c)** During image processing, some transforms that manipulate individual pixels as independent picture elements – especially those operations involving any image rotation, distortion, or size changes are performed with simplified programs and less risk of artifacts when the pixels are square.

Pixel, Rectangular – Picture element that has different vertical and horizontal sample spacing. Rectangular pixels are usually used by consumer video equipment and video conferencing.

PJ (Phase Jitter) – Phase Jitter is a short term instability of the amplitude and/or phase of a signal. It is also called Jitter.

Plain Old Telephone System (POTS) – The analog public switched telephone system.

Planar – In display terms, the pixel color information is stored in four bits across four memory planes. This allows a maximum of 16 colors (24). See Packed Pixel.

Planes – A plane is a flat surface, infinitely large.

Playback – The reproduction of sound previously recorded on a tape.

Playback Demagnetization – A loss of magnetization and thus a degradation of recorded information caused by repeated playing of a recorded tape.

Playback Head – A transducer which converts magnetic flux into electrical current.

Player – Embodiment of a DVD decoder system which executes the navigation system and performs all decoding from the channel layer at least up to the track buffer layer. In future, external MPEG decoders may perform the actual video and audio reconstruction, but copyright issues currently prevent this.

Player Reference Model – Defines the ideal behavior of a DVD (compliant) Player.

PLD (Programmable Logic Device) – An umbrella term for a variety of chips that are programmable at the customer's site (in this case, the customer is the circuit developer, not the end user).

PLL – See Phase Locked Loop.

PLUGE (Picture Line-Up Generating Equipment) – The PLUGE signal was designed for rapid and accurate adjustment of the black level, reference and, hence, the luminance range, display. It provides adjacent vertical bars, one at black level, reference and continuous bars slightly above and

slightly below that reference. Following initial development by the BBC, CCIR now recognizes at least eight versions. SMPTE EG 1-1990 includes a variant in which the black level, reference is flanked by bars at -4 IRE and $+4$ IRE. When the -4 IRE merges into the black level, reference bar, but the $+4$ IRE bar is distinguishable, black level, reference is correctly set. A white patch is included at peak white, to define IRE 100, and the luminance range, display CRT.

Plug-Ins – Software programs that can install into a main nonlinear editing software to give you additional features and/or specs.

Plumbicon – Thermionic vacuum tube developed by Philips, using a lead oxide photoconductive layer. It represented the ultimate imaging device until the introduction of CCD chips.

PLV (Production Level Video) – A digital video algorithm developed by Intel in 1989 which can produce VHS-quality video at 30 frames per second at 256 x 240 pixels. Horizontal line doubling is used to produce a VGA 640 x 480 pixels.

P-Member (Primary Member) – A term used within ISO/IEC JTC1 committees. A National Body that can vote.

PMMA (Polymethylmethacrylate) – A clear acrylic compound used in laserdiscs and as an intermediary in the surface transfer process (STP) for dual-layer DVDs. PMMA is also sometimes used for DVD substrates.

PMT (Program Map Table) – Used to identify the locations of the streams that make up each service and the location of the PCR fields for a service. This table is transmitted in sections. Name of programs, copyright, reference of the state streams with PIDs etc. belonging to the relevant program.

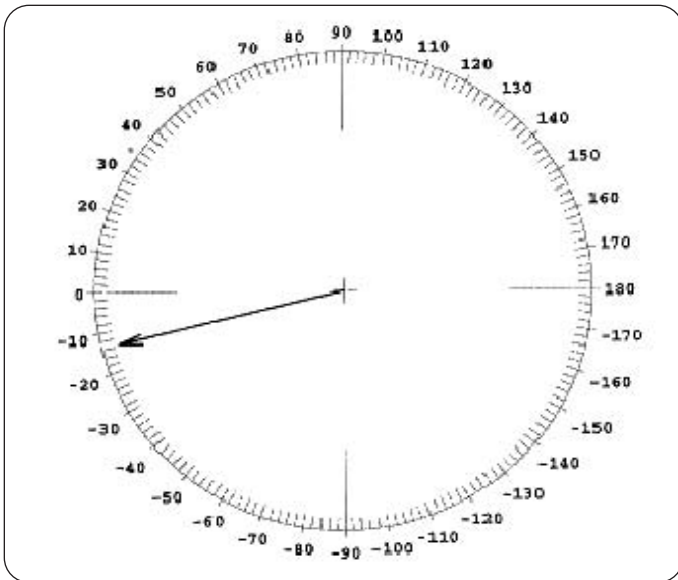
Point Source – Light that emanates from a given point with equal intensity in all directions with a maximum intensity at its position. It exponentially dies out to zero at the distance of its radius. This is called the sphere light source.

Points – Points are locations in 3D space. They are represented in the computer as numerical triplets (x, y, z) where x, y and z measure the point's distance from the origin. A point is also called a vertex (plural is vertices). Objects are defined in terms of points. Vertex is a synonym for point. A point's x, y and Z values are called its coordinates.

Points of Interest – The portion or area of a scene on which the camera focuses.

Point-to-Point – A communication link or transmission between only two terminals.

Polar SCH Phase Display – This type of display shows the phase relationship of the color oscillator and the 50% point on the leading edge of the horizontal sync pulse. The phase of these two can be within 0 to 360 degrees of each other. In this example, there is a 12 degree phase difference between the two.



Polarity of Picture Signal – Refers to the polarity of the black portion of the picture signal with respect to the white portion of the picture signal. For example, in a “black negative” picture, the potential corresponding to the black areas of the picture is negative with respect to the potential corresponding to the white areas of the picture, while in a “black positive” picture the potential corresponding to the black areas of the picture is positive. The signal as observed at broadcasters’ master control rooms and telephone company television operating centers is “black negative”.

Polarizing Filter – An optical filter that transmits light in only one direction (perpendicular to the light path), out of 360° possible. The effect is such that it can eliminate some unwanted bright areas or reflections, such as when looking through a glass window. In photography, polarizing filters are used very often to darken a blue sky.

Pole Pieces – The metal pieces of a head through which magnetic flux passes to or from the gap.

Polling – One method used to identify the source of an interrupt request. The CPU must poll (read) the devices to determine which one caused the interrupt.

Polyester – An abbreviation for polyethylene terephthalate, the material most commonly used as a base film for precision magnetic tape. The chief advantages of polyester over other base film materials lie in its humidity and time stability, its solvent resistance and its mechanical strength.

Polygon – A polygon is an enclosed piece of a plane, bounded by vectors.

Polygon Plane – The plane containing the polygon which defines its shape.

Polyphase Filterbank – Set of equal bandwidth filters with special phase interrelationships. It allows for efficient implementations of filterbanks.

Pop – Operation of reading a word from the stack. Same as Pull.

POP (Picture Outside Picture) – A feature of some widescreen displays that uses the unused area around a 4:3 picture to show additional pictures.

Pop Filter – See Blast Filter.

Popped Strand – A strand of tape protruding from the edge of a wound tape pack.

Pop-Up Monitor – An ancillary monitor used to view and mark clips and sequences.

Port – An outlet to which you attach cable connectors. Point at which the I/O devices are connected to the computer.

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.

Position Words – This term is a purely Cubicomp buzzword. As used within their software and documentation, a position word is the set of numbers that orient a single keyframe. Each keyframe gets a position word, and a position word stores the translations, rotations, and zooms that were used to create the view of the world seen in the keyframe. Position words do triple duty: They define the current view of the world. A position word is made up of nine numbers: x, y and Z rotation; x, y and z translation; x and y offsets; and scale; They define keyframes (since a keyframe is a particular view of the world; Similarly, in-betweens are automatically generated views of the world that are in between keyframes.

Positioner – a) The console device which allows an operator to move a pattern around the screen. The AVC has a rate positioner as opposed to an absolute positioner. The direction of pattern movement is the same as the direction in which the positioner is moved and the rate of pattern movement is proportional to the distance the positioner is moved from center. When it is released the pattern stops in its current position and the positioner returns to center. The 4100 has an absolute positioner whose angle and direction correspond to the location of the pattern on the screen. b) A joystick control that allows the origin of a wipe pattern to be moved within the active picture area.

Positive Logic – True level is the more positive voltage level in the system.

Post-Command – In DVD-Video a navigation command to be executed after the presentation of a Program Chain (PGC) has been completed.

Posterization – a) Special effect in which the picture is reduced to a small number of colors or luminance levels removing any fine gradations of color and brightness resulting in an oil painting effect. Both the Video Equalizer and Digital Video Mixer includes this effect. b) An ADO special effect where a frame of video is broken down into flat areas of color. This mimics the silk screen printing method used by graphic designers to create poster designs, hence the derivations of the name.

Posterization – An effect that reduces the various luminance levels of an image so that it looks flat or two-dimensional, somewhat like a poster or paint-by-number picture.

Video Terms and Acronyms

▶ Glossary

Post-Production – a) All production work done after the raw video footage and audio elements have been captured. Editing, titling, special effects insertion, image enhancement, audio mixing and other production work is done during post-production. Videonics equipment is ideally suited for use in post-production. **b)** The application of image processing to photographic or electronic recorded image information. Usually in addition to scene selection and simple scene transitions, rather complex processing may be proposed: montage of two or more images; integration of photographic and electronic image information; fitting and over-recording; changes of size, contrast, hue, or luminance; introduction of computer-generated components; simulated motion; creation of multi-layered composites with control of transparency. Audio information, maintained in synchronism with the images as specified by the script, is processed along with the image information.

Post-Production, Electronic – Performing one or more of the steps in the post-production sequence with the image information encoded in the electronic mode. The initial and final records, as well as any of the intermediates, may employ the photographic and electronic modes in any combination or permutation.

Post-Production, Off-Line – a) Electronic: Complex post-production may require such large image bandwidths, such storage requirements, and such extensive calculations, that it necessitates conduction in non-real-time, off-line. **b)** Photographic: Traditionally all photographic post-production has been off-line.

Post-Production, Studio – When the studio and distribution standard are identical, and/or program urgency is great, simplified post-production is frequently conducted with all program segment decisions made in real-time review. For such applications, the program is usually in distribution or emission/transmission format.

Post-Roll – a) The number of frames (or seconds and frames) that roll after the edit out-point. **b)** A preset period of time during a preview when a clip will continue to play past the OUT point before stopping or rewinding.

PostScript – A computer language designed to control exactly how and where printed elements (lines, type, graphics) will appear on the page.

Pot (Potentiometer) – Gain control in audio or video.

POTS (Plain Old Telephone Service) – The telephone service in common use throughout the world today. Also known as PSTN.

Power Cable – The cable that connects the workstation to an electrical outlet.

Power Down – To turn off the power switches on the workstation chassis and the monitor.

Power Supply – The piece of hardware within the chassis that directs power from an electrical outlet to the chassis, the monitor, and other internal devices.

Power Up – To turn on the power switches on the workstation chassis and the monitor.

Power!Video – This is an intra-frame video compression algorithm from Horizons Technology, Inc., dedicated to desktop computers, and providing playback without additional hardware. The Power!Video Pro version provides additional controls and settings.

Power-On Diagnostics – A series of tests that automatically check hardware components of a system each time it is turned on.

Power-Up Reset – Initialization process whereby storage elements within a system are preset to defined conditions when power is first applied.

PP – See Peak to Peak.

PPI (PDH Physical Interface)

P-Picture (Predictive-Coded Picture) – One of the three types of digital pictures in an MPEG data stream. A picture that is coded using motion compensated prediction from past reference pictures. The motion compensation is causal, that is, only based on preceding pictures, which can be I-pictures or P-pictures. This type of picture generally has more data than B-picture types.

PPP (Point-to-Point Protocol) – The most popular method for transporting IP packets over a serial link between the user and the ISP. Developed in 1994 by the IETF and superseding the SLIP protocol, PPP establishes the session between the user's computer and the ISP using its own Link Control Protocol (LCP). PPP supports PAP, CHAP and other authentication protocols as well as compression and encryption.

PPS (Pulse Per Second) – The basic repetition rate chosen as the common time reference for all instrumentation (usually 1 pulse per second (pps)).

PPT (PDH Path Termination)

PPV – See Pay-Per-View.

PQ Information – Information on the disc (or tape) that determines track start points, control bits, timing information, etc.

PRBS – See Pseudo Random Binary Sequence.

Pre-Command – In DVD-Video a navigation command to be executed before the presentation of a Program Chain (PGC) has been started.

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.

Predicted Pictures (P-Pictures or P-Frames) – Pictures that are coded with respect to the nearest previous I- or P-picture. This technique is termed forward prediction. P-pictures provide more compression than I-pictures and serve as a reference for future P-pictures or B-pictures. P-pictures can propagate coding errors when P-pictures (or B-pictures) are predicted from prior P-pictures where the prediction is flawed.

Prediction – a) The use of a predictor to provide an estimate of the pel/sample value or data element currently being decoded. **b)** Prediction of a picture (P or B) with indication of a motion vector.

Prediction Error – The difference between the actual value of a pel/sample or data element and its predictor.

Predictive Coding – Estimation of the sample currently being decoded from other previous (or future) samples.

Predictive-Coded Picture – A picture that is coded using motion compensated prediction from past reference pictures.

Predictor – A linear combination of previously decoded pel/sample values or data elements.

Preemphasis (Predistortion) – A change in level of some frequency components of the signal with respect to the other frequency components at the input to a transmission system. The high frequency portion of the band is usually transmitted at a higher level than the low frequency portion of the band.

Preenhancement – In many situations, video losses can be anticipated, allowing signal precompensation in a way that partially corrects for the losses. See Line Compensation.

Prelay – The phase of audio post-production during which music, sound effects, dialog replacement and announce tracks are added to the master multitrack before the final mix.

Premastering – The process of formatting data into the exact form that will appear on a DVD, including file structure and file locations. A premastered product is ready to be mastered and replicated.

Preprocessing – The video signal processing that occurs before MPEG encoding. Noise reduction, downsampling, cut-edit identification, and 3:2 pull-down identification are examples of preprocessing.

Pre-Production – The universe of tasks that must be completed before shooting begins.

Pre-Read – See Read Before Write.

Prerecorded Tape – A commercially available recorded tape.

Pre-Roll – a) The number of frames (or seconds and frames) between the cue point and the edit point which allows ACE to synchronize transports prior to an edit. **b)** The process of rewinding videotapes to a predetermined cue point (for example, six 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).

Presence – How near the sound source seems to be with respect to the listener. Related to the intensity of the frequencies in the 2.5 K to 7.5 kHz range.

Present Pattern – a) An effect selected by the PST PTN push-button where a wipe pattern is used. The characteristics of the pattern are set using the pattern controls. If the effect is wiped on air over an existing on-air background, the wipe pattern will only move as far as the limit set by the vertical and horizontal limit controls. This is sometimes called a preset wipe or a wipe to a pattern limit. If the effect is mixed on-air, it is called a mix to a pattern limit. **b)** The ability to set both horizontal and vertical limits to the size a pattern will grow to when the fader is moved to the B bus. Ampex switchers can wipe to a preset size, mix in a pattern already at a preset size, and mix or wipe in keys with preset limits. Mixing in a key using preset patterns allows portions of the key to be masked off, and this is the mask key feature on Ampex switchers.

Presentation Control Information (PCI) – A DVD-Video data stream containing details of the timing and presentation of a program (aspect ratio, angle change, menu highlight and selection information, and so on). PCI and DSI together make up an overhead of about 1 Mbps.

Presentation Data – Information, such as video or audio samples, which are presented at a specified time.

Presentation Layer – This MPEG-4 terminal layer encompasses the rendering layer and user interaction.

Presentation Time Stamp (PTS) – a) A field that may be present in a PES packet header that indicates the time that a presentation unit is presented in the system target decoder. **b)** An information unit whose semantic is the time at which the information should begin to be presented.

Presentation Unit (PU) – A decoded audio access unit or a decoded picture.

Preset Background Bus – A row of crosspoint push-buttons used to select the video input that will be placed on-air during the next DSM background transition.

Preset Bus – The line of push button switches on the control panel which select and indicate the next video that will appear when the DSK fader is pulled (AVC series in flip or flip-flop mode only). The idea behind the name is that this is a bus that allows one to pre-select (or preset) the next video.

Preset Positioning – A function of a pan and tilt unit, including the zoom lens, where a number of certain viewing positions can be stored in the system's memory (usually this is in the PTZ site driver) and recalled when required, either upon an alarm trigger, programmed or manual recall.

Preset Wipe – See Preset Pattern.

Preset/Key Bus – The line of push button switches on the control panel which select and indicate the preview output, and represents the next video that will appear when the DSK fader is pulled. It can also select and indicate key sources to other keyers due to the fact that it is a "split" bus. That is, reentries can be selected for the next video as well as bus inputs for a key source, both at the same time. This type of bus is exclusive to 4100 series switchers.

Pressure Pad – A device that forces tape into intimate contact with the head gap, usually by direct pressure at the head assembly.

Pressure Zone Microphone (PZM) – A microphone consisting of a metal plate and a small microphone element. The PZM collects and processes all sound waves that strike the metal plate.

Preview – To rehearse an edit without actually performing (recording) edits.

Preview Bus – A processor function allowing the operator to select any incoming video source for viewing prior to actual use. Typically, each signal can be previewed on its own monitor. This is an effective method to check work before going "on the air". The Digital Video Mixer includes a separate preview output which can be used to preview all four of its video input signals on-screen simultaneously.

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.

Preview Key – The ability to see how a key will appear, and the effect of all adjustments on that key, without having to put the key "on-air".

Preview Monitor – A video monitor which displays the picture from a video source. It is used to evaluate a video source before selecting it.

Video Terms and Acronyms

▶ Glossary

Preview Output – The output of the switcher which allows you to observe an effect before it is placed on-air. Also called Look Ahead Preview. This includes previewing keys.

Primary Color Correction – 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. See also Secondary Color Correction.

Primary Colors – Colors, usually three, that are combined to produce the full range of other colors within the limits of a system. All non-primary colors are mixtures of two or more of the primary colors. In television, the primary colors are specific sets of red, green and blue.

Primary Distribution – The links that feed the signals to the transmission sites, such as terrestrial transmitters, cable head-ends and satellite up-links, from the studio or “Play-Out Center”, often via a switching center.

Primary Inputs – The eight video inputs applied to the Key, Program Background, and Preset Background buses.

Primary Matrix – That portion of the crosspoint electronics associated with bus rows accessible from the switcher console. That is, the rows of buttons on the left side of a switcher which select the video inputs to the M/Es and including the program, preset (or line A/B) and PST/key bus row push buttons.

Primary Rate – Primary rate (PRI) operates at 1.544 Mbps and consists of twenty-three 64 kbps B-channels and one 64 kbps D-channel. It is the ISDN equivalent of T1.

Primitives – Refer to the most basic three-dimensional shapes, for example cubes, cylinders, cones, and spheres. From these you can build more complex 3D objects.

Principal Point – One of the two points that each lens has along the optical axis. The principal point closer to the imaging device (CCD chip in our case) is used as a reference point when measuring the focal length of a lens.

Print – A positive copy of the film negative produced in the laboratory. See also Answer Print, Release Print, Work Print.

Print Manager – A tool accessed through either the System Toolchest or the System Manager that is used to set up printer software and monitor jobs that are sent to the printer.

Print-Thru – The effect of signals being magnetically impressed on adjacent portions of tape. This is the effect of magnetic induction and its cause can be excessive spooling or heat. Factors affecting spurious sprinting are principally heat, tape thickness and recording level and, to a lesser extent, time. Print-thru increases linearly with the logarithm of the time of contact, other factors being constant.

Print-to-Tape – Outputting a digital video file for recording onto a videotape.

Print-to-Video – A feature of Adobe Premiere that enables you to play a clip or the timeline centered on a monitor. If the clip or timeline is smaller than the full screen, it will play alone or on a black background. Print-to-video is useful for previewing the program in the timeline, for viewing source clips or individual files, or for video playback because it allows you

to play a quarter screen video at full screen size. Some capture cards do not support print-to-video.

Priority – Number assigned to an event or device that determines the order in which it will receive service if more than one request is made simultaneously.

Proc Amp – See Video Processing Amplifier.

Process Objects – A subclass of MPEG-4 objects that models processing operations (like decoding process, linear transformation, prediction, filtering) that can be applied on other MPEG-4 objects. These objects have an apply method taking parameters like AV objects or stream objects. They define processing operations used to modify other MPEG-4 objects.

Process Shot – A shot photographed specifically to be part of a special effects composite.

Processed External Key – Synonym for Isolated Key.

Processing Amplifier (or Proc Amp) – A set of electronic circuitry used to insure that the video output signal of a switcher (or other video equipment) maintains proper levels and relationships and that sync and burst are clean and useable. The AVC series switcher comes with a limited proc amp as a standard feature. This proc amp can pass the video signal as it appears at the input, or strip the old sync and add a new sync pulse. It can also strip both sync and burst and add new sync and burst prior to the output of the switcher.

Processor – Same as Microprocessor.

Production – Creation of recorded image information with associated audio, including necessary editing to achieve the thematic and artistic content desired for distribution. Production includes the three subdivisions: origination; post-production, and distribution. During production, there may be one or more interconversions of the image information between photographic and electronic modes. At the conclusion of the production step, the program has its intended final artistic and thematic content. When the major portion of the production process has been completed and the program is transferred to distribution, it may be required to transform, systems to whatever formats best meet the program's distribution requirements.

Production Switcher – A device that allows transitions between different video pictures. Also allows keying and matting (compositing). See Video Switcher.

Production System HDTV – Production system HDTV is the analog of studio standard, HDTV, and addresses only a small part of what the SMPTE Committee on Hybrid Technology (H19) considers production, and in fact only a small part of what they consider electronic production. Thus, in the context of SMPTE 240M, Television Signal Parameters 1125/60 High-Definition Production System, production has a much more restrictive definition that that employed by CCIR, or the SMPTE Committee on Hybrid Technology (H19). To illustrate by example from SMPTE 240M, the scope explains, this standard defines the basic characteristics of the video signals associated with origination equipment operating at the 1125/60 high-definition television production system. It is, therefore, directed to the equipment that first encodes the image information into this electronic format, for example, the studio camera and its associated electronics.

Production, Electronic – Performing one or more of the steps in the production sequence with the image information encoded in the electronic mode.

Production, Electronic, Digital – The SMPTE Working Group on Digital Picture (H19.16) with initial focus upon non real-time digital representation of images, has been formed to develop standards and recommended practices with emphasis upon the production process. The SMPTE Task Force on Digital Image Architecture (ST13.20) has been formed to define further requirements for the exchange of digital pictures at various resolutions and across the interfaces with a variety of video, computer, and data media.

Profile – **a)** A defined subset of the syntax of a specification. **b)** Sub-division of video coding into different resolutions. **c)** Defines the amount of functions and compression processes involved. It is in other words a defined subset of the entire syntax, and limits the number of facilities, that may be used. For instance, a profile specifies the allowed scalability features.

Program (PGM) – **a)** Procedure for solving a problem, coded into a form suitable for use by a computer. Frequently referred to as software. **b)** A collection of program elements. Program elements may be elementary streams. Program elements need not have any defined time base; those that do have a common time base and are intended for synchronized presentation. **c)** A concatenation of one or more events under the control of a broadcaster, e.g., news show, entertainment show.

Program Access – Prohibition on exclusive programming contracts between cable operators and program services controlled by cable operators, designed to give alternative multichannel distributors (such as wireless cable and DBS) the opportunity to bid for established cable services (such as CNN or Nickelodeon). The rule expired in 2002.

Program Background Bus – A row of crosspoint push-buttons used to select the on-air background output of the switcher.

Program Bus – **a)** Similar to the preview bus in concept except that the resulting output is the final signal which goes “on the air”. **b)** The line of push button switches on the control panel which select and indicate the video source of the switcher output on a flip or flip-flop style switcher.

Program Chain (PGC) – In DVD-Video, a collection of programs, or groups of cells, linked together to create a sequential presentation.

Program Chain Information (PGCI) – Data describing a chain of cells (grouped into programs) and their sector locations, thus composing a sequential program. PGCI data is contained in the PCI stream.

Program Clock Reference (PCR) – A time stamp in the transport stream from which decoder timing is derived.

Program Counter (PC) – Register in the CPU that holds the address of the next program word to be read. Branching requires loading of the jump address into the program counter. Otherwise, the PC is incremented after each word is read.

Program Delivery Control – Information sent during the vertical blanking interval using teletext to control VCRs in Europe.

Program Element – A generic term for one of the elementary streams or other data streams that may be included in the program.

Program Monitor – The window in the Above Premiere interface that displays the edited program.

Program Nonduplication – Under FCC rules, a cable system must black-out the programming of a distant television station it carries, when the system would duplicate a local station’s programming, on the request of the local station.

Program Output – The on-air or final output of the switcher as selected on the program or line A/B bus and as keyed, mixed, or faded with the DSK.

Program Side – 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. See also Source side.

Program Specific Information (PSI) – Normative data which is necessary for the demultiplexing of transport streams and the successful regeneration of programs.

Program Stream – **a)** A bit stream containing compressed video, audio, and timing information. **b)** Multiplex of several audio and video PES using the same clock. **c)** Combines one or more packetized elementary streams (PES), which have a common time base into a single stream. The program stream was designed for use in relatively error-free environments, and is suitable for applications which may involve software processing. Program stream packets may be of variable length.

Programming Language – A means of specifying an ordered group of instructions that a computer will execute.

Progressive – **a)** Short for progressive scanning. A system of video scanning whereby lines of a picture are transmitted consecutively, such as in the computer world. **b)** The property of film frames where all samples of a frame represent the same instances in time.

Progressive Media – Media composed of single frames, each of which is vertically scanned as one pass.

Progressive Picture – Represents sequential scanning of all the lines in the picture. Also called Noninterlaced Picture.

Progressive Scan – See Noninterlaced Scan.

Progressive Sequence – Sequence of pictures, that all are frame pictures with frame DCT coding.

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

Project Preset – A predetermined list of settings for a project. Certified capture cards usually include presets that work with Adobe Premiere.

Project Settings – All the items needed for Adobe Premiere to work properly with video and audio clips.

Projection – When a database is visualized, it is “projected” from 3D into 2D (the screen). Two kinds of projection are used, projection and orthogonal.

Video Terms and Acronyms

► Glossary

PROM (Programmable Read-Only Memory) – Integrated circuit memory that is manufactured with a pattern of all logical 0s and 1s and has a specified pattern written into it by a special hardware programmer.

PROM Monitor – The interface used to communicate with the system after it is powered up, but before it is booted up and running IRIX.

Prompt – A character or word that the system displays that indicates the system is ready to accept commands.

Propagation Delay – The time it takes for a signal to travel through a circuit, piece of equipment, or a length of cable. When the luminance and color information of a video signal are separated for processing, then reunited at the output of a device, it is critical that the propagation delay for each signal component is equal or distortion similar to ghosting will result. Propagation delay is most noticeable in color-under VHS players. Propagation delay is also a problem when routing computer data and clock signals around a chip or circuit board. The faster the clock, the more critical the path delays.

Proshare – A video conferencing video system by Intel which adapts PCs using added circuit boards, to video conferencing. The Proshare system is based on H.320 recommendations for audio and video teleconferencing.

Protection Layer (PL) – A logical sub-layer of the TransMux Layer to adapt FlexMux stream data for insertion into TransMux-PDUs. One Protection Layer provides for tools such as error protection tools and error detection tools, automatic retransmission tools and framing tools.

Protection Layer Entity (PL Entity) – An instance of the MPEG-4 systems resource that processes PL-PDUs associated to a single TransMux channel.

Protection Layer Protocol Data Unit (PL-PDU) – The smallest protocol unit exchanges between peer PL entities. It consists of PL-PDU header and PL-PDU payload. PL-PDUs with data from one or more FlexMux streams form the payload of TransMux-PDUs.

Protection Layer Protocol Data Unit Header (PL-PDU Header) – Optional information preceding the PL-PDU payload. It is used for error detection, error correction, framing of the PL-PDUs payload. The format of the PL-PDU header is determined when opening the associated TransMux channel.

Protection Layer Protocol Data Unit Payload (PL-PDU Payload) – The data field of the PL-PDU.

Protection Layer Service Data Unit (PL-SDU) – A logical information unit whose integrity is preserved in transfer from one Protection Layer user to the peer Protection Layer user.

Protection Layer User (PL User) – An MPEG-4 systems entity that makes use of the services of the Protection Layer, typically a FlexMux entity.

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.

Protective Master – A master positive from which a dupe negative can be made if the original is damaged.

Protocol – **a)** Set of syntax rules defining exchange of data including items such as timing, format, sequencing, error checking, etc. **b)** A specific set of rules, procedures or conventions relating to format and timing of data transmission between two devices. A standard procedure that two data devices must accept and use to be able to understand each other. The protocols for data communications cover such things as framing, error handling, transparency and line control.

Protocol Data Unit (PDU) – A unit of information exchanged between peer Protocol Layer entities.

Provider – A software layer that provides services to other layers. A provider may or may not involve dedicated hardware.

Proxy – A scaled-down version of an image used to display clips. It includes controls that mimic a VTR.

PS – See Program Stream.

PSA (Public Service Announcement)

Pseudo-Color – A color relationship scheme in which a color table contains available color values, and an index into this table is used to refer to a color. If a desired color is not found in the table, it may be matched to the closest available entry or an existing entry may be overwritten.

Pseudo-Instruction – Instruction that is used in an assembly language program but is an instruction for the assembler. Pseudo-instructions have no direct correspondence to machine language.

Pseudo-Random Binary Sequence (PRBS) – A random sequence of bits which repeat after $2n - 1$.

Pseudo-Random Sequences/Patterns – Certain systems described in these standards employ feedback shift registers to modify sequences or patterns of bits in a predetermined manner or to restore such modified bit patterns to their original sequence. With outputs of suitably selected stages added modulo-2 and applied to its feedback loop, an n-stage feedback shift register will generate a bit sequence or pattern $(2n-1)$ bits long before repeating. Because such repeating sequences exhibit many of the statistical properties of uniformly distributed random number sequences (e.g., their probability density and autocorrelation functions satisfy appropriate conditions), they are called pseudo-random.

PSI (Program Specific Information) – a) Information that keeps track of the different programs in an MPEG transport stream and in the elementary streams in each program. PSI includes: PAT, PMT, NIT, CAT, ECM, and EMM. **b)** Normative data necessary for the demultiplexing of transport streams and the regeneration of programs.

PSI/SI – A general term for combined MPEG PSI and DVB-SI.

PSIP (Program and System Information Protocol) – A part of the ATSC digital television specification that enables a DTV receiver to identify program information from the station and use it to create easy-to-recognize electronic program guides for the viewer at home. The PSIP generator inserts data related to channel selection and electronic program guides into the ATSC MPEG transport stream.

PSK (Phase Shift Keying) – Phase shift keying (PSK) is a method of transmitting and receiving digital signals in which the phase of a transmitted signal is varied to convey information.

PSNR (Peak Signal to Noise Ratio) – A measure for image quality.

PSTN (Public Switched Telephone Network) – The worldwide voice telephone network. Once only an analog system, the heart of most telephone networks today is all digital. In the U.S., most of the remaining analog lines are the ones from your house or office to the telephone company's central office (CO). Also known as POTS.

PSW (Pan and Scan Window) – For automatic pan and scan mode, the video is unsqueezed to 16:9 and a portion of the image is shown at full height on a 4:3 screen by following a 'center of interest' offset that's encoded in the video stream according to the preferences of the people who transferred the film to video. The pan and scan window is 75% of the full width, which reduces the horizontal pixels from 720 to 540.

Psycho-Acoustic Model – A mathematical model for the masking effects of the human auditory system.

PTS (Presentation Time Stamp) – **a**) The time at which a presentation unit is to be available to the viewer. **b**) Time stamp for vision and sound integrated into PES, transmitted at least once every 0.7 sec.

PTT Menu – In DVD-Video, a menu used to access specific Part of Title (PTT) in a Video Title Set (VTS). Usually referred to as a Chapter Menu.

PTV – See Public Television.

PTZ Camera – Pan, tilt and zoom camera.

PTZ Site Driver (or Receiver or Decoder) – An electronic device, usually a part of a video matrix switcher, which receives digital, encoded control signals in order to operate pan, tilt, zoom and focus functions.

PU (Presentation Unit) – **a**) One compressed picture or block of audio. **b**) Decoded AAU or a decoded picture.

Public Access – To ensure that divergent community opinion is aired on cable television, FCC rules require systems in the top 100 markets to set aside one public access channel along with the education and government channels. The public access channel is free and available at all times on a first-come, first-served basis for noncommercial use by the general public.

Public Television – Television stations and networks that operate as non-commercial ventures.

Puck – Another name for a capstan idler.

PUH (Pickup Head) – The assembly of optics and electronics that reads data from a disc.

Pull-Data Model – Flexible architecture. A scene is described by a Java class, which is responsible for retrieving bits from the bitstream. See Push-Data Model.

Pull-Down – Technique that eliminates redundant frames when converting film material (24 fps) into NTSC (30 fps).

Pull-Down 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 pull-down phase represents the pull-down to timecode relationship.

Pull-In – An Avid term that combines two words – Pull-Down and IN Point. The pull-in is the column where the user logs the pull-down phase of the start timecode as either A, B, X, C or D. The user can modify this field before or after digitizing or recording.

Pull-Out – An Avid term that combines two words – Pull-Down and OUT Point. The pull-out is the column where the user logs the pull-down 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 pull-in and the duration of the clip.

Pull-Up Resistor – Used to provide the source current for open-collector and three-state logic gates or a termination for unused inputs. Pulls the voltage level up when no other device is driving the line.

Pulse – A current or voltage that changes abruptly from one value to another and back to the original value in a finite length of time. Used to describe one particular variation in a series of wave motions.

Pulse Code Modulation (PCM) – **a**) Coding where analog input signal is represented by a given number of fixed-width digital samples per second. Often used for the coding employed in the telephone network.

b) A technical term for an analog source waveform, for example, audio or video signals, expressed as periodic, numerical samples. PCM is an uncompressed digital signal. **c**) This is a form of the digital audio signal used for both CD and laserdisc. It is a serial data stream that is coded for transmission or recording. PCM is also used for many other types of serial data communications.

Pulse Distribution Amplifier – An amplifier that boosts sync strength and other control signals to the correct level required for distribution to multiple cameras, special effects generators or other equipment.

Pulse to Bar Ratios – The amplitude ratio between a 2T pulse and a line bar is sometimes used as an indication of short time distortion. The results of this measurement can be described in units of K-2T or K-PB.

Pulse Width Modulation (PWM) – PWM is a way of digitally encoding analog signal levels, which allows for digital control of analog circuits. This, in turn, helps to reduce cost, size, heat, and power consumption in devices such as consumer audio hardware.

Pulse-Bar Inequality – $K_{\text{pulse/bar}} = 1/4 | (\text{barpulse}) / \text{pulse} | \times 100\%$

Pulser – See Logic Pulser.

Pulse-to-Bar Ratio – $(\text{pulse/bar}) \times 100\%$

Push – Operation of adding a word to the stack.

Push-Data Model – Non-flexible, bitstream driven architecture. The decoder reacts to explicit "instructions" in the bitstream. See Pull-Data Model.

Push-Down Stack – See Stack.

P-vop (Predictive-coded VOP) – A picture that is coded using motion compensated prediction from the past vop.

PVW – See Preview.

PX64 – Similar to MPEG, but adapted to slower bit rates. Typically used for video conferencing over one or more ISDN lines.

Video Terms and Acronyms

▶ Glossary

▶ Q

Q – See Quantization.

Q.2931 – An ITU signaling protocol for access to B-ISDN/ATM.

Q-1 – See Inverse Quantization.

QAM – See Quadrature Amplitude Modulation.

QCIF – See Quarter Common Interface Format.

QE (Quadrature Error) – Quadrature error is the phase error when the specified phase relationship between any two channels is nominally 90 electrical degrees.

QEF (Quasi Error Free) – Less than one uncorrected error per hour at the input of the MPEG-2 decoder.

QEV (Quadrature Error Vector)

QoS – See Quality of Service.

QoS (Quality of Service) – a) Bandwidth and management process to meet an application's requirements for time sensitive and correct delivery of information. **b)** The performance that an elementary stream requests from the delivery channel through which it is transported, characterized by a set of parameters (e.g., bit rate, delay jitter, bit error rate).

QPSK (Quaternary Phase Shift Keying) – Type of modulation for digital signals (DVB-S). The digital, serial signal components I and Q directly control phase shift keying. The constellation diagram with its four discrete states is obtained by representing the signal components using the I and Q signals as coordinate axes. Due to the high nonlinear distortion in the satellite channel, this type of modulation is used for satellite transmission. The four discrete states all have the same amplitude that is why nonlinear amplitude distortions have no effect.

QS (Quantization Scaling)

QSIF – See Quarter Square Interface Format.

Quad Chroma – This is another name for 4FSC because the pixel clock is four times the frequency of the chroma burst. For (M) NTSC the pixel clock is 14.32 MHz (4 x 3.579545 MHz), and 17.73 MHz (4 x 4.43361875 MHz) in (B, D, G, H, I) PAL systems.

Quad Compressor – Equipment that simultaneously displays parts or more than one image on a single monitor. It usually refers to four quadrants display. Also called Split Screen Unit.

Quad Select – The matrix and its control that select the video sources feeding each of the four quadrants of a quad split. This is a separate option on the 4100 but has been integrated into the quad split on the AVC.

Quad Split – The visual effect of dividing a picture into four segments, each of which may display video from a separate source. Also the name of the switcher panel module which controls this effect.

Quadrature Amplitude Modulation – a) A process that allows two signals to modulate a single carrier frequency. The two signals of interest Amplitude Modulate carrier signals which are the same frequency but differ in phase by 90 degrees (hence the Quadrature notation). The two resultant signals can be added together, and both signals recovered at the other end, if they are also demodulated 90 degrees apart. **b)** Type of modulation for digital signals (DVB-C). Two signal components I and Q are quantized and modulated onto two orthogonal carriers as appropriate for the QAM level (4, 16, 32, 64, 128, 256). The constellation diagram is obtained by plotting the signal components with I and Q as the coordinate axes. Therefore, 2, 3, 4, 5, 6 or 8 bits of a data stream are transmitted with one symbol, depending on the QAM level (4, 16, 32, 64, 128, 256). This type of modulation is used in cable systems and for coding the COFDM single carriers. **c)** Method for modulating two carriers. The carriers can be analog or digital.

Quadrature Distortion – Distortion results from the asymmetry of sidebands used in vestigial-sideband television transmission. Quadrature distortion appears when envelope detection is used, but can be eliminated by using a synchronous demodulator.

Quadrature Modulation – The modulation of two carrier components, which are 90 degrees apart in phase.

Quality Assessment – The (subjective) process in measuring the quality of an image or video sequence as it appears to humans. Humans find certain types of errors (image distortions) to be more acceptable than others. In video coding, one is often trying to maximize the subjective quality of the video produced by the coding algorithm, which is often quite different than the mathematical quality (measured, for example, by the peak signal to noise ratio or PSNR).

Quantization (Q) – a) The process of converting a continuous analog input into a set of discrete output levels. **b)** A process in which the continuous range of values of an input signal is divided into non-overlapping subranges, and to each subrange a discrete value of the output is uniquely assigned. Whenever the signal value falls within a given subrange, the output has the corresponding discrete value.

Quantization Error – The amount that the digital quantity differs from the analog quantity.

Quantization Levels – The predetermined levels at which an analog signal can be sampled as determined by the resolution of the analog-to-digital converter (in bits per sample); or the number of bits stored for the sampled signal.

Quantization Matrix – A set of sixty-four 8-bit values used by the dequantizer.

Quantization Noise – Inaccurate digital representations of an analog signal that occurs during the analog-to-digital signal processing. Typically, the digital interpretation of video resolution is limited through the digital sampling of the analog video input signal.

Quantized DCT Coefficients – DCT coefficients before Dequantization. A variable length coded representation of quantized DCT coefficients is stored as part of the compressed video bit stream.

Quantizer – A processing step which intentionally reduces the precision of DCT coefficients.

Quantizer Scale – A scale factor coded in the bit stream and used by the decoding process to scale the dequantization.

Quantizing – The process of converting the voltage level of a signal into digital data before or after the signal has been sampled.

Quantizing (Quantization) Noise – The noise (deviation of a signal from its original or correct value) which results from the quantization process. In serial digital, a granular type of noise only present in the presence of a signal.

Quantizing Error – Inaccuracies in the digital representation of an analog signal. These errors occur because of limitations in the resolution of the digitizing process.

Quarter Common Interface Format (QCIF) – This video format is often used in low cost video phones. This format has a luminance resolution of 176 x 144 active pixels per line, a refresh rate of 29.97 frames per second at uncompressed bit rate of 9.115 Mbits/s.

Quarter Square Interface Format (QSIF) – a) Defines square pixels used in computer applications. **b)** The computer industry, which uses square pixels, has defined QSIF to be 160 x 120 active pixels, with a refresh rate of whatever the computer is capable of supporting.

Quarter-Track – See Four-Track.

Quick Compressor – A compressor compatible with Indeo video interactive that handles data more quickly than the offline compressor. Videos that compress in hours can take minutes using the quick compressor. Compare Offline Encoder.

QuickTime – QuickTime is a software platform from Apple, that allows integration of audio visual data into software applications. It supports various algorithms through its built-in image compression manager. The algorithms supported include CinePak, JPEG, and MPEG. QuickTime files have the file extension “.mov”.

QuickTime for Windows – Apple’s multimedia playback environment for Microsoft’ Windows operating system. You use QuickTime for Windows by installing several drivers and libraries on your hard disk.

Quiet Line – A horizontal quiet line in the vertical interval is sometimes used to evaluate the amount of noise introduced in a certain part of the transmission path. A line is reinserted (and is therefore relatively noise-free) at one end of the transmission path of interest. This ensures that any noise measured on that line at the other end was introduced in that part of the path.

Quit – To stop running an application.

QXGA – A video graphics resolution of 2048 x 1536.

Video Terms and Acronyms

► Glossary

► R

R, G, B Color Space – a) An additive color space with colorimetric coordinates based on red, green, and blue stimuli or primaries. Color values are negative in certain areas outside the gamut defined by the R, G, B primaries. The R, G, B values used are intensities. **b)** The three linear video signals carrying respectively the red, the green, and the blue information. By convention the unprimed symbols signify that there is a linear relationship between the luminance in each spectral region and the corresponding video signal. The spectral composition of the luminance forming each of these signals is one of the specifications required of the video system. The recently adopted CCIR Rec 709 reflects worldwide agreement on the current definition of R, G, B primary colors. CCIR Rec 709 identifies this as an interim agreement to be superseded by preferred primary colors encompassing a wider color gamut as soon as the technologies and practices permit. **c)** The colorimetric coordinates defined by three nonlinear video signals carrying respectively the red, the green, and the blue information. By convention the primed symbols signify that there has been a nonlinear transformation of the video signals vs. luminance, relative, scene, with its resulting modification of the opto-electric transfer function.

Rack – a) The physical setting of a head in the direction toward or away from the tape. **b)** A frame carrying film in a processing machine.

Radio Common Carrier – Common carriers whose major businesses include radio paging and mobile telephone services.

Radix – Total number of distinct characters or numbers used in a numbering system. Same as Base.

RAID (Redundant Array of Independent Disks) – a) Using more than one drive to achieve either higher throughput, security or both. New technology has made it possible to create EIDE RAID systems that give excellent performance at a very low cost. **b)** A grouping of standard disk drives together with a RAID controller to create storage that acts as one disk to provide performance beyond that available from individual drives. Primarily designed for operation with computers, RAIDs can offer very high capacities, fast data transfer rates and much increased security of data. The latter is achieved through disk redundancy so that disk errors or failures can be detected and corrected. A series of RAID configurations is defined by levels and, being designed by computer people, they start counting from zero. Different levels are suited to different applications.

Level 0: No redundancy, benefits only of speed and capacity, generated by combining a number of disks. Also known as "striping".

Level 1: Complete mirror system, two sets of disks both reading and writing the same data. This has the benefits of Level 0 plus the security of full redundancy, but at twice the cost. Some performance advantage can be gained in read because only one copy need be read, so two reads can occur simultaneously.

Level 2: An array of nine disks. Each byte is recorded with one bit on each of eight disks and a parity bit recorded to the ninth. This level is rarely, if ever, used.

Level 3: An array of $n+1$ disks recording 512 byte sectors on each of the n disks to create $n \times 512$ "super sectors" + 1 \times 512 parity sector on the additional disk which is used to check the data. The minimum unit of transfer is a whole superblock. This is most suitable for systems in which large amounts of sequential data are transferred, such as for audio and video. For these, it is the most efficient RAID level since it is never necessary to read/modify/write the parity block. It is less suitable for database types of access in which small amounts of data need to be transferred at random.

Level 4: The same as Level 3 but individual blocks can be transferred. When data is written it is necessary to read the old data and parity blocks before writing the new data as well as the updated parity block, which reduces performance.

Level 5: The same as Level 4 but the role of the parity disk is rotated for each block. In Level 4, the parity disk receives excessive load for writes and no load for reads. In Level 5 the load is balanced across the disks.

RAM (Random Access Memory) – a) The chips in a computer that contain its working memory. **b)** Usually used to mean semiconductor read/write memory. Strictly speaking, ROMs are also RAMs. See also Random Access. **c)** This term has come to mean any semiconductor memory whose write access time is approximately the same as its read access time. This is typically taken to include SRAMs (Static RAMs) and DRAMs (Dynamic RAMs). This definition specifically eliminates memories that cannot be altered at all and memories that require a special fixture for erasing (such as EPROMs).

RAMbo Drive – A DVD-RAM drive capable of reading and writing CD-R and CD-RW media. (A play on the word "combo.")

Ramped Color – Color intensity extracted from a "smooth" set of predetermined values varying from an initial to a final intensity.

Random Access – a) The process of beginning to read and decode the coded bit stream at an arbitrary point. **b)** Access method in which each word can be retrieved in the same amount of time (i.e., the memory locations can be accessed in any order).

Random Interlace – a) Obsolete form of inexpensive 525 scanning-line system with such poor interlace that line pairing was the norm rather than

the exception. **b)** In a camera that has a free-running horizontal sync as opposed to a 2:1 interlace type that has the sync locked and therefore has both fields in a frame interlocked together accurately.

Random Logic – Hard-wired (or random) logic design solutions require interconnection of numerous integrated circuits representing the logic elements. The function of the circuit is determined by the functional blocks and their interconnections, rather than by a program.

Random Noise – Also called thermal noise, a transmission or recording impairment that manifests itself as snow in a picture and hiss in sound. A number of techniques have been developed to reduce random noise in a picture through signal averaging.

Random Noise (Weighted) – The signal-to-weighted noise ratio is the ratio in decibels, of the nominal amplitude of the luminance signal (100 IRE units) to the RMS amplitude of the noise measured at the receiving end after band limiting and weighting with a specified network. The measurement should be made with an instrument having, in terms of power, a time constant or integrating time of 0.4 seconds.

Randomized Rounding – Digitizing technique whereby the contouring effects of digital video are minimized by adding a small amount of random noise to the signal. Also see Dithering.

RAS (Row Address Strobe) – A DRAM control signal.

Raster – **a)** A series of horizontal scan lines that make up a display. The scanned (illuminated) area of the cathode-ray picture tube. **b)** A set of scanning lines; also the type of image sampling using scanning lines (as in raster scanning).

Raster Graphics – Images defined as a set of pixels or dots in a column-and-row format. Also called Bitmapped Graphics.

Raster Scan – A scan of a screen/monitor from left to right and top line to bottom line.

Rate Conversion – **a)** Technically, the process of converting from one sample rate to another. The digital sample rate for the component format is 13.5 MHz; for the composite format it is either 14.3 MHz for NTSC or 17.7 MHz for PAL. **b)** Often used incorrectly to indicate both resampling of digital rates and encoding/decoding.

Rate Distortion Theory – The study of the distortion (error) of a lossy coding algorithm as a function of the bit rate. Rate distortion theory sets the lower bound on the bit rate as a function of the distortion.

Raw – A bitstream format in which the video data is uncompressed. See Compress, Encode.

Raw Footage – Videotape recordings that have not been edited.

Raw VBI Data – A technique where VBI data (such as teletext and captioning data) is sampled by a fast sample clock (i.e. 27 MHz) and output. This technique allows software decoding of the VBI data to be done.

Ray Tracing – A method where each pixel is calculated to reflect or refract off, or through, any surface encountered to simulate a true optical ray. This produces more realistic images but is computationally expensive and time-consuming and can involve the use of more memory.

RBOC (Regional Bell Operating Company) – An acronym sometimes applied to the Baby Bell holding companies and sometimes to individual Bell telephone companies. See also Baby Bell.

RC Time Code (Rewritable Consumer) – A time code system, available on 8 mm and Hi-8 formats only, supported by the thumbs up editor. The code can be added either before or after video recording without affecting the video or audio.

RCA (Radio Corporation of America) – Now part of GE. RCA was once involved in every aspect of television, from camera to receiver, supplying production, transmission, consumer electronic, and CATV equipment, and operating a television network (NBC) and a satellite transmission carrier. RCA developed the first effective HDTV camera tube, proposed several HDEP schemes ranging from 750 to 2625 scanning lines, and did extensive ATV research at RCA Laboratories (now SRI International's DSRC). RCA's broadcast equipment group no longer exists, Burle is selling its tubes, and its consumer electronics are now part of the Thomson group. GE has, thus far, retained the satellite transmission carrier (renaming it GE Americom) and the NBC television network, a proponent of the ACTV ATV schemes.

RCA Connector – A type of connector used on all consumer VCRs and camcorders to carry the standard composite video and audio signals. See also Phono.

RCC – See Radio Common Carrier.

RCT (Return Channel Terrestrial) – This provides the return path from the home user (end-user) of Free-over-the-air TV or Over-the-air broadcasted (see Terrestrial) signals to the broadcaster/ITV content providers. It's often most associated with Interactive Digital Television. See Back Channel.

RCT-MAC – Medium Access Control of DVB-RCT.

RCT-PHY – Physical Layer of DVB-RCT.

RCTT (DBV-RCT Terminal)

RDI (Remote Defect Indication) – **a)** Indication that a failure has occurred at the far end of the network. Unlike FERF (far-end remote failure), the RDI alarm indication does not identify the specific circuit in a failure condition. **b)** In ATM, when the physical layer detects loss of signal or cell synchronization, RDI cells are used to report a VPC/VCC failure. RDI cells are sent upstream by a VPC/VCC endpoint to notify the source VPC/VCC endpoint of the downstream failure.

Read Before Write – A feature of some videotape recorders that plays back the video or audio signal off of tape before it reaches the record heads, sends the signal to an external device for modification, and then applied the modified signal to the record heads so that it can be re-recorded onto the tape in its original position.

Read Modify Write – An operation used in writing to DVD-RAM discs. Because data can be written by the host computer in blocks as small as 2 KB but the DVD format uses ECC (Error Correction Code) blocks of 32 KB, an entire ECC block is read from the data buffer or disc, modified to include the new data and new ECC data, then written back to the data buffer and disc.

Video Terms and Acronyms

► Glossary

Real Audio – A proprietary system for streaming audio (and now video) over the Internet. Before Real Audio, users had to download an entire audio file before they could listen to it. Also supports real-time broadcast of audio and video programs. Many radio stations now broadcast on the Internet using Real Audio.

Real Time – a) Actual elapsed time (as opposed to “tape time”).

b) Displaying an image or responding to a user’s request almost simultaneously. When you display an animation in real time, you perform the movements at the speed you made them in the animation. **c)** Computation or processing done in the present to control physical events occurring in the present. For example, when a digital effects system operator moves a joystick and the video images on the monitor appear to move simultaneously, the computations required to make the images move are said to have occurred in real time. **d)** A transmission that occurs right away, without any perceptible delay. Very important in video conferencing, as much delay will make the system very unusable.

Real Time Clock – Timing signal derived from the house composite sync.

Real Time Counter – A display showing hours-minutes-seconds of tape that has been recorded (elapsed time), or how much tape remains.

Real Time Recording – Refers to the top speed of a video recorder; governed by the monitor, pictures are available as fast as the video can accept them.

RealAudio – RealAudio is an on-line audio software platform, from the company Progressive Networks, dedicated to audio links on the Internet via 14.4 kbit/s, 28.8 kbit/s or faster connections. RealAudio software features a player, a server and development tools, and is available for Windows, Unix and Apple Macintosh environments.

RealMedia – Architecture designed specifically for the Web, featuring multimedia streaming and low data-rate compression options. RealMedia works with or without a RealMedia server.

Real-Time Control Audio – See RTCP.

Real-Time Processing – The processing of samples at the rate that they are received.

Real-Time Streaming Protocol – See RTSP.

Real-Time Transport Protocol – See RTP.

Rec Cal – A control which matches the signal level monitored in the input position of the output selector switch to that of the signal recorded and played back from the tape.

Rec. 601 – CCIR recommendation (standard) for digital component video, equally applicable to 525 and 625 scanning lines, also called 4:2:2. Digital component video is about as close in quality as current 525 scanning line equipment can come to ATV. See ITU-R BT.601-2.

Recall – The act of calling stored data out of memory.

Receiver-Compatible – Term used for an ATV scheme that allows existing NTSC television sets to tune into the ATV signal and get pictures and sounds; also used to describe an MIT ATV scheme utilizing blanking adjustment for aspect ratio accommodation and utilizing various sub-channels to carry additional information but requiring a very complex receiver to recover that information. It is said to offer 600 lines of vertical and 660

lines of horizontal static luminance resolution, with reduced static diagonal resolution and with dynamic resolution comparable to NTSC. The term Receiver Compatibility, as it is usually used, allows some degradation in pictures from the highest NTSC quality, in the same way that the receiver-compatible NTSC color system introduced cross-luminance to existing black-and-white TV sets.

Reclocking – The process of clocking the data with a regenerated clock.

Reconstructed Frame – A reconstructed frame consists of three matrices of 8-bit numbers representing the luminance and two chrominance signals.

Reconstructed Picture – A reconstructed picture is the result of decoding a coded picture.

Reconstructed vop – A reconstructed vop is obtained by decoding a coded vop.

Record – To convert analog video and audio signals to an Avid compressed digital signal format.

Record Level – The amount of energy delivered to the recording head and to the magnetic tape. Indicated by the VU meter and measured in nanowebers per meter.

Record Review – A feature on many video cameras and camcorders that allows the videographer to see the last few seconds of video recorded on the videotape.

Record Tabs – Those plastic tabs seen in the back edge of a cassette. When removed, sensing fingers prevent the record button from being depressed.

Recorder, Film – Equipment for transducing a video waveform into displayed images, and making a record of such images on motion-picture film so that they may be stored and subsequently retrieved as film images.

Recorder, Video – Equipment for making a record of a video waveform so that the mapped images may be stored and subsequently retrieved as the video waveform.

Recording Level Meter – An indicator on a tape recorder that provides some idea of the signal levels being applied to the tape from moment to moment. It is intended as an aid in setting the recording levels.

Recording Speed (IPS) – Refers to the number of inches per second, or centimeters per second, of tape movement.

Red Book – The document first published in 1982 that specifies the original compact disc digital audio format developed by Philips and Sony.

Reduction Printing – Making a copy of smaller size than the original by optical printing.

Reed-Solomon (RS) – An error-correction encoding system that cycles data multiple times through a mathematical transformation in order to increase the effectiveness of the error correction, especially for burst errors (errors concentrated closely together, as from a scratch or physical defect). DVD uses rows and columns of Reed-Solomon encoding in a two-dimensional lattice, called Reed-Solomon product code (RS-PC).

Reed-Solomon Product Code (RS-PC) – An error-correction encoding system used by DVD employing rows and columns of Reed-Solomon encoding to increase error-correction effectiveness.

Reed-Solomon Protection Guide – Refers to (usually) 16 bytes of error control code that can be added to every transport packet during modulation.

Reel – The flanged hub, made of metal, glass or plastic, 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.

Reel Number – Number assigned by operator to each reel or cassette of video tape used in the editing session. The reel number identifies each reel or cassette on edit list for final assembly or for future revisions.

Ref Sync Amplitude – Refer to the Horizontal Timing discussion.

Reference – A space where objects exist as a set of mathematical descriptions. In a 3D scene, references are used to organize the objects (position, orientation and scaling) by defining a parent-child relationship.

Reference Black Level – Refer to the Horizontal Timing discussion.

Reference Picture – Reference pictures are the nearest adjacent I or P pictures to the current picture in display order.

Reference Player – A DVD player that defines the ideal behavior as specified by the DVD-Video standard.

Reference Point – A location in the data or control flow of a system that has some defined characteristics.

Reference Tape – A tape used as a reference against which the performances of other tapes are compared. The use of a reference tape is necessary in specifying most performance characteristics because of the difficulty of expressing these characteristics in absolute terms.

Reference Video – **a)** Video signal which is used to synchronize different pieces of video equipment by providing a common timing signal. It is generated from a single source and distributed. Typically, reference video consists of black color or color bars, and control track pulses. **b)** A composite video signal used to compare all other video signals to for timing purposes.

Reference vop – A reference frame is a reconstructed vop that was coded in the form of a coded I-vop or coded P-vop. Reference vops are used for forward and backward prediction when P-vops and B-vops are decoded.

Reference White Level – The level corresponding to the specified maximum excursion of the luminance signal in the white direction. Refer to the Horizontal Timing discussion.

Reflectance Factor R – Ratio of the radiant or luminous flux reflected in the directions delimited by the given cone to the reflected in the same directions by a perfect reflecting diffuser identically irradiated or illuminated.

Reflected Sound – Sound which reaches a mike or listener after one or more reflections from surrounding surfaces.

Reflections or Echoes – In video transmission, this may refer either to a signal or to the picture produced. **a) Signal:** Waves reflected from structures or other objects; waves which are the result of impedance or other irregularities in the transmission medium. **b) Picture:** “Echoes” observed in the picture produced by the reflected waves.

Refresh – **a)** An image drawn on a CRT display remains visible only for a few milliseconds (the persistence of the screen phosphor), unless it is

redrawn continuously. This process is called display refresh or screen refresh. Different displays use different refresh rates, but display refresh is normally required between 60 and 80 times a second to avoid any visible screen flickering. 75 times a second is a common refresh rate. In general, a higher refresh rate results in a more stable appearing display.

b) Process of restoring the charge in a dynamic memory. Refresh logic must rewrite the contents of the complete RAM periodically (typically 2 ms), called refreshing the memory. See Dynamic Memory.

Regenerative Pulse Distribution Amplifier (Regenerative Pulse DA) – Reconstructs the signal and allows for adjustment of delay. Also see Linear Pulse DA.

Region Coding – Region coding has received attention because of the ease with which it can be decoded and the fact that a coder of this type is used in Intel’s Digital Video Interactive system (DVI), the only commercially available system designed expressly for low-cost, low-bandwidth multimedia video. Its operation is relatively simple. Envision a decoder that can reproduce certain image primitives well. A typical set of image primitives might consist of rectangular areas of constant color, smooth shaded patches and some textures. The image is analyzed into regions that can be expressed in terms of these primitives. The analysis is usually performed using a tree-structured decomposition where each part of the image is successively divided into smaller regions until a patch that meets either the bandwidth constraints or the quality desired can be fitted. Only the tree description and the parameters for each leaf need then be transmitted. Since the decoder is optimized for the reconstruction of these primitives, it is relatively simple to build. To account for image data that does not encode easily using the available primitives, actual image data can also be encoded and transmitted, but this is not as efficient as fitting a patch. This coder can also be combined with prediction (as it is in DVI), and the predicted difference image can then be region coded. A key element in the encoding operation is a region growing step where adjacent image patches that are distinct leaves of the tree are combined into a single patch. This approach has been considered highly asymmetric in that significantly more processing is required for encoding/analysis than for decoding. While hardware implementations of the hybrid DCT coder have been built for extremely low bandwidth teleconferencing and for HDTV, there is no hardware for a region coder. However, such an assessment is deceptive since much of the processing used in DVI compression is in the motion predictor, a function common to both methods. In fact, all compression schemes are asymmetric, the difference is a matter of degree rather than one of essentials.

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.

Regional Code – A code identifying one of the world regions for restricting DVD-Video playback.

Regional Management – A mandatory feature of DVD-Video to restrict the playback of a disc to a specific geographical region. Each player and DVD-ROM drive includes a single regional code, and each disc side can specify in which regions it is allowed to be played. Regional coding is optional—a disc without regional codes will play in all players in all regions.

Video Terms and Acronyms

► Glossary

Register – a) Single word of memory. Registers within the CPU are more readily accessible than external memory locations. Registers external to the CPU are simply a group of flip-flops. **b)** A memory storage location. Each can store the data for a complete switcher setup. **c)** In a VGA controller, these are the storage elements that contain data relating to the mode or configuration of the device, as opposed to the display memory, which contains the image. Traditionally, the registers are divided into six groups: General, Sequencer, CRT Controller, Graphics Controllers, Attribute, and Extensions. The registers are accessed by a number of addressing schemes, usually involving an index or address register and a data register.

Register-Level Compatibility – If a peripheral is compatible at the register level with another peripheral, it means that every bit in every register of the two devices has precisely the same meaning. This implies that application programs can circumvent the BIOS and directly program registers in a peripheral device without functionality problems.

Registration – a) The accuracy of having all three images (red, green and blue) with exactly the same geometry. **b)** An adjustment associated with color sets and projection TVs to ensure that the electron beams of the three primary colors of the phosphor screen are hitting the proper color dots/stripes.

Rehearse – To play a sequence in the timeline from the pre-roll through the post-roll.

Rehearse Post-Roll – To play a sequence in the timeline from the current position to the post-roll.

Rehearse Pre-Roll – To play a sequence in the timeline from the pre-roll to the current position.

Relative Addressing – Specifying an address as a distance from the current address (e.g., three bytes ahead or four bytes backwards).

Relative Burst Gain Error – The change in gain (amplitude) of the color burst signal relative to the gain (amplitude) of the chrominance subcarrier, in the active line time, caused by processing the video signal.

Relative Burst Phase Error – The change in phase of the color burst signal relative to the phase of the chrominance subcarrier, in the active line time, caused by processing the video signal.

Relative Chroma Level – See Chrominance-to-Luminance Gain.

Relay – An electromagnetically operated switch.

Release Print – In a motion picture processing laboratory, any of numerous duplicate prints of a subject made for general theatre distribution.

Reluctance – Resistance to the flow of magnetic flux.

Remanance – The amount of magnetism left in a magnetic material after the removal of the magnetizing force.

Remote – Any program originating outside the studio.

Remote Control – A transmitting and receiving of signals for controlling remote devices such as pan and tilt units, lens functions, wash and wipe control and similar.

Remote Socket – A socket on a VCR or video camera which when connected, permits remote control of the unit. Remotes may be wired

or wireless (infrared) and allow such control as play, pause, record, fast forward and rewind. See Edit Control.

Remote Switcher – A video switcher which is connected to the camera cables and which contains the switching electronics. This unit may be remotely located and connected to a desktop controller by a single cable for each monitor.

Remote Workstation, Drive, Disk, File System, or Printer – A hardware device or the information or media it contains that can be accessed across the network; they are not physically connected to the workstation.

Render Method – A method of the AV object class that performs the composition and rendering of the AV object.

Render to Disk – Since it can take considerable time to render a single 3D image, and most of that time is CPU compute time, many facilities using PC-based rendering systems have used large Winchester disks to which they send their final rendered images. This frees up the frame buffer for other work in the meantime. Later, when the animation is fully computed, the disk images can be quickly recalled and placed in the frame buffer, before being sent to videotape.

Rendering – a) The process of drawing the database, making it visible, is called rendering. There are many ways to render the same database; as a “wireframe”, as a wireframe with “hidden” lines removed, or as a solid with various types of “shading”. **b)** This is the process by which the video editing software and hardware convert the raw video, effects, transitions and filters into a new continuous video file. **c)** The process of non-real time drawing of a picture relying on computer processing speed for graphics and compositing. **d)** The action of transforming a scene description and its media objects from a common representation space to a specific presentation device (i.e., speakers and a viewing window).

Rendering Area – The portion of the display device's screen into which the scene description and its media objects are to be rendered.

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.

Repeater – Repeaters are transparent devices used to interconnect segments of an extended network with identical protocols and speeds at the Physical Layer (OSI layer 1). An example of a repeater connection would be the linkage of two carrier sense multiple access/collision detection (CSMA/CD) segments within a network.

Replace Effect – An edit in which a segment in the sequence is overwritten or replaced with source material of matching duration.

Replication – One method of hardware zooming is accomplished by multiplying the number of pixels and is known as pixel replication or simply, replication. Because replication increases the size of pixels and the effect is a blocky picture when zoomed, interpolation is a preferred technology where intermediate pixels are approximated causing less block video.

Reproduce Level – A control which determines the output level of signals played back from the tape by the reproduce head.

Resampling – Video image information may be presented in a specific system with, for example, its own frame rate, line count per frame, and line resolution (if the system is analog, resolution = video bandwidth; if the

system is digital, resolution = pixels per line) and need to be recast into a target system differing in one or more of the specifications. Or in post-production, it may be desirable to change image size, to crop or zoom, or to distort geometrically, etc. The original signal is sampled and the samples processed by a suitable algorithm to generate a new set of samples compatible with the specifications of the target system.

ReSerVation Protocol (RSVP) – RSVP supports QoS classes in IP applications, such as videoconferencing and multimedia.

Reserved – The term “reserved” when used in the clause defining the coded bit stream, indicates that the value may be used in the future for ISO defined extensions. Unless otherwise specified within the present document all “reserved” bits shall be set to “1”.

Reserved Bytes – 6 bytes in the header of each DVD sector reserved for future use.

reserved_future_use – The term “reserved_future_use”, when used in the clause defining the coded bit stream, indicates that the value may be used in the future for ETSI defined extensions. Unless otherwise specified all “reserved_future_use” bits shall be set to “1”.

Reset – To activate a restart sequence to a CPU, ILC or other device which has locked up or is for some other reason not responding correctly.

Reset Button – A physical button on the workstation that you press to reinitialize the processor and some other hardware without removing power to the workstation. You should never press this button while IRIX is running, unless all attempts to shut down the system using software fail. See also Shut Down.

Residual Color – The amount of color in the image of a white target after a color camera has been white balanced. The less color, the better the camera.

Residual Flux – In a uniformly magnetized sample of magnetic material, the product of the residual flux density and the cross-sectional area. Residual flux is indicative of the output that can be expected from a tape at long wavelengths.

Residual Flux Density, Br Gauss – The magnetic flux density at which the magnetizing field strength is zero when a sample of magnetic material is in a symmetrically cyclically magnetized condition. Normally, the residual flux density of a tape is measured in the orientation direction, using an alternating magnetizing field of amplitude 1000 Oe. Residual flux density is indicative of the output that can be expected from a tape at short wavelengths.

Residual Subcarrier – The amount of color subcarrier information in the color data after decoding a composite color video signal. Values appears as -n dB where the larger n, the better.

Residual-to-Maximum Flux Ratio – In tapes consisting of oriented, acicular particles, this ratio is an indication of the degree of particle orientation. Theoretically, the ratio varies from 0.5 for randomly oriented particles to 1.0 for completely oriented particles. In practice, oriented tapes typically have ratios between 0.70 and 0.76.

Resistance – Opposition to the flow of electrons.

Resolution – The sharpness or “crispness” of the picture. Resolution can be measured numerically by establishing the number of scanning lines used to create each frame of video. a) The number of bits (four, eight, ten, etc.) determines the resolution of the digital signal; 4-bits = a resolution of 1 in 16, 8-bits = a resolution of 1 in 256 (minimum for broadcast TV), 10-bits = a resolution of 1 in 1024. b) The basic measurement of how much information is on the screen. It is usually described as the number of pixels in the horizontal axis by the number of horizontal lines. The higher the numbers, the better the system’s resolution. Some typical resolutions are: NTSC VHS – 240 x 485; NTSC broadcast – 330 x 485; NTSC laserdisc – 425 x 485; ITU-R BT.601 (525/60) – 720 x 485; Computer screen – 1280 x 1024. c) The capability of making distinguishable individual parts of an image. A measure of how clear the picture looks. d) Perceivable detail. See also Chroma Resolution, Diagonal Resolution, Dynamic Resolution, Horizontal Resolution, Spatial Resolution, Static Resolution and Temporal Resolution. e) The amount of detail in an image. Higher resolution equals more detail. Generally expressed in “lines”. It is the number of vertical line pairs that the system can distinguish, and has no relationship to the number of horizontal scan lines.

Resolution Independent – A term to describe equipment that can work in more than one resolution. Dedicated TV equipment is designed to operate at a single resolution although some modern equipment, especially that using the ITU-R 601 standard, can switch between the specific formats and aspect ratios of 525/60 and 625/50. By their nature, computers can handle files of any size, so when applied to imaging, they are termed resolution independent. As the images get bigger so the amount of processing, storage and data transfer demanded increases, in proportion to the resulting file size. So, for a given platform, the speed of operation slows. Other considerations when changing image resolution may be reformatting disks, checking if the RAM is sufficient to handle the required size of file, allowing extra time for RAM/disk caching and how to show the picture on an appropriate display.

Resolution, Color – The number of simultaneous colors is determined by the number of bits associated with each pixel in the display memory. The more colors, the more bits. If n bits per pixel are used, 2n color combinations can be generated. EGA uses from 1-4 bits per pixel, permitting up to 16 (24) colors to be displayed on the screen simultaneously. The BGA has an added mode that supports 8 bits per pixel, or 256 (28) simultaneous colors.

Resolution, Horizontal – The amount of resolvable detail in the horizontal direction in a picture. It is usually expressed as the number of distinct vertical lines, alternately black and white, which can be seen in three-quarters of the width of the picture. This information usually is derived by observation of the vertical wedge of a test pattern. A picture which is sharp and clear and shows small details has a good, or high resolution. If the picture is soft and blurred and small details are indistinct it has poor, or low resolution. Horizontal resolution depends upon the high-frequency amplitude and phase response of the pickup equipment, the transmission medium and the picture monitor, as well as the size of the scanning spots.

Resolution, Image – In the practical sense, resolution is usually judged by imaging test targets bearing sets of spaced black-and-white lines in a square-wave pattern, and determining the minimum spacing for which

Video Terms and Acronyms

► Glossary

the lines are distinguishable in the resultant image. With instrumentation readout, resolution target charts are less ambiguous and more useful if they bear sets of spaced “black” and “white” lines sine wave modulated in density, rather than square-wave modulated. Whereas square-wave targets introduce a Fourier series of higher frequencies, sine wave targets limit the analysis to a single frequency for each line set. Quantitative measurement of the modulations provides convenient determination of the transfer function.

Resolution, Spatial – The number of pixels in an area or on the screen. Resolution is typically specified as pixels per scan line and scan lines per frame. Higher resolution images require more processing and greater storage requirements per image. In addition, monitor costs increase with resolution, particularly above about one million pixels. Different applications require different resolutions.

Resolution, Vertical – The amount of resolvable detail in the vertical direction in a picture. It is usually expressed as the number of distinct horizontal lines, alternately black and white, which can be seen in a test pattern. Vertical resolution is primarily fixed by the number of horizontal scanning lines per frame. Beyond this, vertical resolution depends on the size and shape of the scanning spots of the pickup equipment and picture monitor and does not depend upon the high-frequency response or bandwidth of the transmission medium or picture monitor.

Resolution, Visual – **a)** Qualitatively: Capacity for seeing distinctly fine details that have a very small angular separation. **b)** Quantitatively: Any of a number of measures of spatial discrimination such as the reciprocal of the value of the angular separation in minutes of arc of two neighboring objects (points or lines or other specified stimuli) which the observer can just perceive to be separate. **c)** In system design, the reference value for normal human visual limiting resolution is 30 cycles/degree, i.e., 60 TV lines per angular degree subtended at the viewing position. For systems of current interest, the maximum viewing distances for discrete vertical resolution of the number of lines presented are shown in the following table.

Limiting Resolution of Vertical Detail ⁽¹⁾			
TV Line Total	Per Frame Active	Subtended Vertical Angle	Maximum Viewing Distance ^{(1) (2)}
525	485	8.08"	7.1h ⁽³⁾ = 5.3w ⁽⁴⁾
625	575	9.58"	6.0h = 4.5w ⁽⁴⁾
1125	1035	17.25"	3.3h = 1.9W ⁽⁵⁾

(1) No adjustment has been applied for possible interlace or Kell effects.
 (2) Assumes a shadow mask, if present, is not limiting.
 (3) h is vertical height of display.
 (4) w is horizontal width of display for 4:3 aspect ratio.
 (5) W is horizontal width of display for 16:9 aspect ratio.

Resolving Power – Classically, two point objects are considered resolved when the centers of their diffraction disks in the image are separated by at least one disk diameter. This leads to a theoretical minimum angular separation for objects at a distance:

$$a = (1.22)(\lambda)/D$$

Resolving power of a lens increases with increasing optical aperture. Systems vary enormously in the closeness with which their actual resolving power approaches this diffraction-controlled ultimate limit.

Resonant Frequency – The frequency at which a parallel LC circuit has highest opposition to current and at which a series LC circuit has the lowest opposition to current.

Resource – A unit of functionality provided by the host for use by a module. A resource defines a set of objects exchanged between module and host by which the module uses the resource.

Restore – To return a register or other computer word to its initial or preselected value.

Restore (Files) – To copy files that once resided on your hard disk from another disk or a tape back onto your hard disk.

Restorer – As used by the telephone company, a network designed to remove the effects of predistortion or preemphasis, thereby resulting in an overall normal characteristic.

Restricted Slice Structure – In order to conform to “restricted slice structure”, all slices added together must cover the picture. This applies to Main Profile, for instance.

Retentivity – The maximum value of the residual flux density corresponding to saturation flux density.

Reticulation – The formation of a coarse, crackled surface on the emulsion coating of a film during improper processing. If some process solution is too hot or too alkaline, it may cause excessive swelling gelatin may fail to dry down as a smooth homogeneous layer.

Retiming – Adjustment of a local synchronizing generator which has been locked to a distant source. This permits the local facility to use the distant source in real-time production through a video switcher.

RETMA (Radio Electronic Television Manufacturers Association) – Former name of the EIA. Some older video test charts carry the name RETMA Chart.

Retrace (Return Trace) – **a)** The movement of the electron beam from the right-hand edge of the display to the left-hand edge or from bottom to top. Retrace occurs during the blanking time. **b)** The return of the electron beam in a CRT to the starting point after scanning. During retrace, the beam is typically turned off. All of the sync information is placed in this invisible portion of the video signal. May refer to retrace after each horizontal line or after each vertical scan (field). See Horizontal Retrace and Vertical Retrace.

Retransmission Consent – Local TV broadcasters’ right to negotiate a carriage fee with local cable operators, as provided in 1992 Cable Act.

Return – In particular, an instruction at the end of a subroutine that causes control to resume at the proper point in the main routine.

Return Loss – A measure of the similarity of the impedance of a transmission line and impedance at its termination. It is a ratio, expressed in dB, of the power of the outgoing signal to the power of the signal reflected back from an impedance discontinuity.

Reverberation – The persistence of a sound after the source stops emitting it, caused by many discrete echoes arriving at the ear so closely spaced in time that the ear cannot separate them.

Reversal Process – Any photographic process in which an image is produced by secondary development of the silver halide grains that remain after the latent image has been changed to silver by primary development and destroyed by a chemical bleach. In the case of film exposed in a camera, the first developer changes the latent image to a negative silver image. This is destroyed by a bleach and the remaining silver halide is converted to a positive image by a second developer. The bleached silver and any traces of halide may now be removed with hypo.

Reverse – A command used to reverse the order of frames in a clip.

Reverse Playback – The process of displaying the picture sequence in the reverse of the input source order.

RF (Radio Frequency) – A term used to describe the radio signal band of the electromagnetic spectrum (about 3 MHz to 300 GHz). RF connectors, such as those used for the cable TV or antenna inputs on a monitor, carry modulated RF television signals.

RF Distribution – The process of supplying an RF signal to several devices simultaneously.

RF Mode – A Dolby Digital decoder operational mode intended primarily for cable set-top boxes that are connected to the RF (antenna) input of a television set. The dialnorm reference playback level is -20 dBFS and compr words are used in dynamic range compression. Refer to Dynamic Range Compression.

RF Modulation – The process of combining a video signal and/or audio signal with an RF source so the result can be transmitted to a radio receiver, television or VCR.

RF Modulator – An electronic device that modifies and RF signal using an audio and/or video signal.

RF Pattern – A term sometimes applied to describe a fine herringbone pattern in a picture. May also cause a slight horizontal displacement of scanning lines resulting in a rough or ragged vertical edge of the picture. Caused by high frequency interference.

RF Signal – a) Modulated composite (video and audio) signal produced by television stations and VCRs, and to be processed by televisions. **b)** Radio frequency signal that belongs to the region up to 300 GHz.

RF Splitter – A device that provides multiple RF signals. An RF splitter is used to send the signal from one VCR to two or more televisions.

RFC (Request For Comments) – A document that describes the specifications for a recommended technology. RFCs are used by the Internet Engineering Task Force (IETF) and other standards bodies.

RG-11 – A video coaxial cable with 75_Ω impedance and much thicker diameter than the popular RG-59 (of approximately 12 mm). With RG-11 much longer distances can be achieved (at least twice the RG-59), but it is more expensive and harder to work with.

RG-58 – A coaxial cable designed with 50_Ω impedance; therefore, not suitable for CCTV. Very similar to RG-59, only slightly thinner.

RG-59 – A type of coaxial cable that is most common in use in small to medium-size CCTV systems. It is designed with an impedance of 75_Ω. It has an outer diameter of around 6 mm and it is a good compromise between maximum distances achievable (up to 300 m for monochrome signal and 250 m for color) and good transmission.

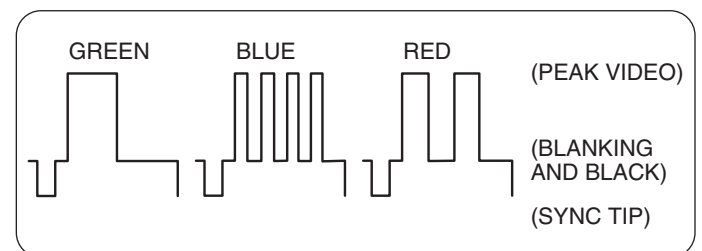
RGB (Red, Green and Blue) – a) The basic parallel component analog signal set (red, green, blue) in which a signal is used for each primary color. These three color signals are generated by the camera and are used in the color television's additive color reproduction system to produce a picture. Also used to refer to the related equipment, interconnect format or standards. The same signals may also be called "GBR" as a reminder of the mechanical sequence of connections in the SMPTE interconnect standard. **b)** A color model used chiefly for computer displays in which colors are specified according to their red, green, and blue components. Compare YUV.

RGB Chroma Key – A chroma key wherein the keying signal is derived from the separate red, green and blue camera video signals, as opposed to composite chroma key. It is an option to all switchers that allows chroma keys to be performed. See Chroma Key.

RGB Format – There are four RGB formats. The main difference between them are in the voltage levels as shown below. These voltage levels can make the formats incompatible with each other.

	SMPTE/ EBU N10	NTSC (no setup)	NTSC (setup)	MII
Max	700 mV	714 mV	714 mV	700 mV
Min	0 mV	0 mV	54 mV	53 mV
Range	700 mV	714 mV	660 mV	647 mV
Sync	-300 mV	-286 mV	-286 mV	-300 mV
P-P	1 V	1 V	1 V	1 V

Following are the basic RGB waveforms found in the four RGB standards. The signals are full amplitude unlike their color difference counterparts. Refer to the color difference discussion for an example of the color difference waveforms.



RGB System – See the RGB discussion.

RHC (Regional Holding Company) – See Baby Bell.

Ribbon Mike – A mike which uses a thin metal foil ribbon which moves in a fixed magnetic field in response to sound waves and thus generates an output for the mike.

Video Terms and Acronyms

► Glossary

RIFF (Resource Interchange File Format) – Not an actual file format (as the name implies), RIFF is a tagged multimedia file structure. It is a specification upon which many file formats are defined. RIFF files have the advantage of extensibility; file formats based on RIFF can be used by future software inasmuch as format changes can be ignored by existing applications.

Ringling – a) A common filter artifact, manifesting itself in television pictures as ghost-like images of sharp edges. **b)** An oscillatory transient occurring in the output of a system as a result of a sudden change in input. Results in close spaced multiple reflections, particularly noticeable when observing test patterns, equivalent square waves, or any fixed objects whose reproduction requires frequency components approximating the cutoff of the system.

RIP (Raster Image Processor) – A piece of hardware or software that converts object-oriented graphics and fonts into the bitmaps required for output on a printer.

Rise Time – Usually measured from the 10% to the 90% amplitude points of the positive going transition. The time taken for a signal to make a transition from one state to another. Faster rise times require more bandwidth in a transmission channel. See Fall Time.

Rising Edge – Low-to-high logic transition.

RLC – See Run Length Coding.

RLE – See Run Length Encoding.

RMAG (Removable Magnetic Disk) – RMAGs are used in conjunction with chassis; each chassis can hold two of these removable disk modules.

RMS (Root Mean Square) – The value assigned to an alternating current or voltage that results in the same power dissipation in a given resistance as DC current or voltage of the same numerical value. Calculated as 0.707 of peak amplitude of a sine wave at a given frequency.

RMS Value – The effective value of a wave. The value of continuous (direct current) signal that would produce the same power as the wave in question.

RNRZ (Randomized Non-Return-to-Zero Code)

Robust – Term for a transmission or recording scheme that can tolerate significant impairments, without catastrophic failure (severe degradation).

Roll – A lack of vertical synchronization which causes the picture as observed on the picture monitor to move upward or downward.

Roll Off – The effect that occurs when a piece of equipment can no longer process the frequency which is being fed into it (a reduction in amplitude with an increase of frequency).

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.

Roll-Off – A gradual attenuation of gain frequency response at either or both ends of the transmission pass band.

ROM (Read-Only Memory) – Permanently programmed memory. Mask-programmed ROMs are programmed by the chip manufacturer. PROMs

(Programmable ROMs) can be programmed by the user. EPROMs (Erasable PROMs) can be erased with ultraviolet light and then reprogrammed.

Root – a) The base directory from which all other directories stem, directly or indirectly. It is designated by the slash (/) character in many systems or a backslash (\) in PCs. **b)** The directory at the top of the file system hierarchy.

Root Account – The standard UNIX or IRIX login account reserved for use by the system administrator. This account's home directory is the root (/) directory of the file system; the user of the root account has full access to the entire file system (that is, can change and delete any file or directory). The user of this account is sometimes referred to as the superuser.

Root Menu – Menu used to access other interactive menus in the Video Tile Set Manager domain, or to make a selection which is not defined by other system menus such as Angle Menu, Audio, Menu, PTT Menu and Sub-picture Menu.

Rotary Wipe – A pattern system effect that creates a design for revealing video utilizing segments that have angular movement. This definition is our internal view, but not consistent within the industry.

Rotate (Menu) – The function used to turn or rotate an image. Rotate turns the image around the intersection of the X, Y and Z axes, the center point for rotation. Rotate does not move or reposition the center point of the image.

Rotating Pattern – A pattern system effect that reveals video through a shape or shapes that spin about an axis on the screen. This definition is our internal view, but not consistent within the industry.

Rotational Extrusion – In rotational extrusion, the silhouette is rotated about an axis, like using a lathe to create a fancy table leg. The cross-section of an object created this way is circular. Such objects are often called "solids of revolution".

Rotoscope – When animators want to capture the realism of a live object's motion, a technique called rotoscoping is used. In traditional film animation, film footage of the motion is rear-projected, one frame at a time, onto a frosted screen that is mounted on the animators worktable. The artist traces the frames onto cels. This process is called rotoscoping. The video equivalent is called keying or matteing. Digital rotoscoping has recently become possible. Here, the frame buffer is used to hold the incoming action, and software picks out the image of interest from the background, assuming the subject was shot against a solid color.

Rough Cut – Preliminary edit of raw footage to establish tentative sequence, length approximate sequence and content of the eventual video program.

Rounding – Deleting the least significant digits of a quantity and applying some rule of compensation and correction to the part retained.

Router – a) Routers connect networks at OSI layer 3. Routers interpret packet contents according to specified protocol sets, serving to connect networks with the same protocols (DECnet to DECnet, TCP/IP (Transmission Control Protocol/Internet Protocol) to TCP/IP). Routers are protocol-dependent; therefore, one router is needed for each protocol used by the network. Routers are also responsible for the determination of the best path for data packets by routing them around failed segments of the network.

b) A network device that uses routing protocols and algorithms to control the distribution of messages over optional paths in the network.

Routing Switcher – An electronic device that routes a user-supplied signal (audio, video, etc.) from any input to any user-selected output(s).

RP-125 – See SMPTE 125M.

RPC (Remote Procedure Call) – A programming interface that allows one program to use the services of another program in a remote machine. The calling program sends a message and data to the remote program, which is executed, and results are passed back to the calling program.

RPN (Reverse Polish Notation) – In digital video editing, it provides a method for processing multiple simultaneous transitions and effects. Based on a concept of data and function stacks. Commonly used with calculators, where the RPN equivalent of “1 + 2” is “1 2 +”.

RRT (Region Rating Table) – An ATSC PSIP table that defines ratings systems for different regions and countries. The table includes parental guidelines based on content advisory descriptors within the transport stream.

RS Protection Code – A 16-byte long error control code added to every 187 (scrambled) +1 syncbyte-long transport packet with the following result. The packet has a length of 204 bytes and the decoder can correct up to T=8 errored bytes. This code ensures a residual error bit rate of approximately 1×10^{-11} at an input error rate of 2×10^{-4} .

RS-125 – A SMPTE parallel component digital video standard.

RS-170 – The Electronics Industries Association standard for the combination of signals required to form NTSC monochrome (black and white) video.

RS-170A – a) The Electronics Industries Association standard for the combination of signals required to form NTSC color video. It has the same base as RS170, with the addition of color information. **b)** Now called EIA-170A, this is the EIA NTSC Video Signal specification standard.

RS-232 – a) A standard, single-ended (unbalanced) interconnection scheme for serial data communications. **b)** Computer communication standard used in video for the control of certain video equipment. Computer controlled VCRs, edit controllers, switchers and other studio equipment can commonly be found in professional video studios. Successfully linking two devices, at the very least, requires that they use the same communication protocol.

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-343 – RS-343 does the same thing as RS-170, defining a specification for transferring analog video, but the difference is that RS-343 is for high-resolution computer graphics analog video, while RS-170 is for TV-resolution NTSC analog video.

RS-422 – A medium range (typically up to 300 m/1000 ft or more) balanced serial data transmission standard. Data is sent using an ECL signal on two twisted pairs for bidirectional operation. Full specification includes

9-way D-type connectors and optional additional signal lines. RS-422 is widely used for control links around production and post areas for a range of equipment.

RS-485 – An advanced format of digital communications compared to RS-422. The major improvement is in the number of receivers that can be driven with this format, and this is up to 32.

RSDL (Reverse Spiral Dual Layer) – A storage method that uses two layers of information on one side of a DVD. For movies that are longer than can be recorded on one layer, the disc stops spinning, reverses direction, and begins playing from the next layer.

RST (Running Status Table) – Accurate and fast adaptation to a new program run if time changes occur in the schedule.

RSVP (Resource Reservation Protocol) – Defines signaling methods for IP networks to allocate bandwidth. It is a control protocol that allows a receiver to request a specific quality of service level over an IP network. Real-time applications, such as streaming video, use RSVP to reserve necessary resources at routers along the transmission paths so that the requested bandwidth can be available when the transmission actually occurs.

RTCP (Real-Time Control Protocol) – A control protocol designed to work in conjunction with RTP. During a RTP session, participants periodically send RTCP packets to convey status on quality of service and membership management. RTCP also uses RSVP to reserve resources to guarantee a given quality of service.

RTE (Residual Target Error) – A subset of the distortions measured as system target error (STE) with influences of carrier suppression, amplitude imbalance and quadrature error removed. The remaining distortions may result mainly from non-linear distortions.

RTF (Rich Text File) – A standard method of encoding text and graphics using only 7-bit ASCII characters. The format includes font sizes, type faces, and styles as well as paragraph alignment, justification, and tab control.

RTP (Real-Time Protocol) – A packet format and protocol for the transport of real-time audio and video data over an IP network. The data may be any file format, including MPEG-2, MPEG-4, ASF, QuickTime, etc. Implementing time reconstruction, loss detection, security and content identification, it also supports multicasting (one source to many receivers) and unicasting (one source to one receiver) of real-time audio and video. One-way transport (such as video-on-demand) as well as interactive services (such as Internet telephony) are supported. RTP is designed to work in conjunction with RTCP.

RTSP (Real-Time Streaming Protocol) – A client-server protocol to enable controlled delivery of streaming audio and video over an IP network. It provides “VCR-style” remote control capabilities such as play, pause, fast forward, and reverse. The actual data delivery is done using RTP.

RTV (Real Time Video) – Single step compression of video.

Run – The number of zero coefficients preceding a non-zero coefficient, in the scan order. The absolute value of the non-zero coefficient is called “level”.

Video Terms and Acronyms

▶ Glossary

Run Length Coding – a) A type of data compression where a string of identical values is replaced by codes to indicate the value and the number of times it occurs. Thus a string of 70 spaces can be replaced by two bytes. One byte indicates the string consists of spaces and one byte indicates there are 70 of them. Run length coding is not as efficient as DCT for compression of pictures or video, since long sequences of the same values rarely exist in images. Run length coding is part of JPEG, MPEG, H.261, and H.263 compression schemes. **b)** A coding scheme that counts the number of similar bits instead of sending them individually. **c)** Coding of data with different numbers of bits. Frequently reoccurring data has the smallest number of bits, data seldom reoccurring have the highest number of bits.

Run-Length Encoding – A compression scheme. A run of pixels or bytes of the same color or value are coded as a single value recording the color or byte value and the number of duplications in the run.

Rushes – See Dailies.

RVLC (Reversible Variable Length Coding) – Replaces the Huffman and DPCM coding of the scale factors of an AAC (advanced audio coding) bitstream. The RVLC uses symmetric codewords to enable forward and backward coding of the scale factor data. In order to have a starting point for backward decoding, the total number of bits of the RVLC part of the bitstream is transmitted.

R-Y – The human visual system has much less acuity for spatial variation of color than for brightness. Rather than conveying RGB, it is advantageous to convey luma in one channel, and color information that has had luma removed in the two other channels. In an analog system, the two color channels can have less bandwidth, typically one-third that of luma. In a digital system each of the two color channels can have considerably less data rate (or data capacity) than luma. Green dominates the luma channel: about 59% of the luma signal comprises green information. Therefore it is sensible, and advantageous for signal-to-noise reasons, to base the two color channels on blue and red. The simplest way to remove luma from each of these is to subtract it from the difference between a primary color and luma. Hence, the basic video color-difference pair is B-Y, R-Y (pronounced “B minus Y, R minus Y”). The B-Y signal reaches its extreme values at blue ($R=0, G=0, B=1; Y=0.114; B-Y=+0.886$) and at yellow ($R=1, G=1, B=0; Y=0.886; B-Y=-0.886$). Similarly, the extreme of R-Y, $+0.701$, occur at red and cyan. These are inconvenient values for both digital and analog systems. The color spaces YPbPr, YCbCr, PhotoYCC and YUV are simply scaled versions of Y, B-Y, R-Y that place the extreme of the color difference channels at more convenient values. The R-Y signal drives the vertical axis of the vectorscope.

▶ **S**

S/F – Sound over film, meaning the film is silent and sound will come.

S/N (Signal/Noise) – As in “s/n ratio”.

S/PDIF (Sony/Philips Digital Interface Format) – A consumer version of the AES/EBU digital audio interconnection standard. The format uses a 75-ohm coaxial cable with RCA connectors and has a nominal peak-to-peak value of 0.5V. The frame ordering differs slightly than that of AES/EBU, specifically in the channel status information. Refer to AES/EBU interface.

SA (Scientific-Atlanta) – A leading global manufacturer and supplier of products, systems and services that help operators connect consumers with a world of integrated, interactive video, data and voice services.

SAA (Standards Australia) – An internationally recognized leader in the facilitation of standardization solutions where the collective expertise of stakeholders can enhance Australia’s economic efficiency, international competitiveness and, the community’s expectations for a safe and sustainable environment.

SABC (South Africa Broadcasting Corporation) – The SABC is a national public service broadcaster bringing South Africa (and Africa) world-class entertainment, education and information.

SADCT (Shape-Adaptive Discrete Cosine Transform) – The SADCT is a separable and orthogonal transform technique capable of transforming real valued two-dimensional (2D) data contained in 2D segments of arbitrary shape into a 2D DCT transform domain.

Safe Action Area – This amounts to about 90% of the total picture area. It is symmetrically located inside of the picture border. Home sets are overscanned. The entire picture isn’t seen, the edges being lost beyond the border of the screen. Safe action area is designated as the area of the picture that is “safe” to put action that the viewer needs to see.

Safe Area – This allows the material positioning of video images to be checked. Both safe title and safe action boundaries are included. This signal can be keyed by any switcher or special effects generator that incorporates the luminance keying function.

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.

Safe Title Area – Generally, the center 80% of the entire overscan video image area or that area which will display legible titles regardless of how a TV monitor is adjusted.

Safe Title Area – The area that comprises the 80% of the TV screen measured from the center of the screen outward in all directions. The safe title area is the area within which title credits, no matter how poorly adjusted a monitor or receiver may be, are legible.

Safety Film – A photographic film whose base is fire-resistant or slow burning. At the present time, the terms “safety film” and “acetate film” are synonymous.

Sample – a) To obtain values of a signal at periodic intervals. **b)** The value of a signal at a given moment in time.

Sample and Hold – A circuit that samples a signal and holds the value until the next sample is taken.

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 – Sample rate is how often a sample of a signal is taken. The sample rate is determined by the sample clock.

Sample Size – The number of bits used to store a sample. Also called resolution. In general, the more bits allocated per sample, the better the reproduction of the original analog information. Audio sample size determines the dynamic range. DVD PCM audio uses sample sizes of 16, 20, or 24 bits.

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.

Sampled Data – Sampled data is that in which the information content can be, or is, ascertained only at discrete intervals of time. Note: Sampled data can be analog or digital.

Samples Per Picture Width – In a digital video system, the number of pixels corresponding to the reference picture width. Some pixels at the borders of the picture region may be corrupted by the picture blanking transitions and by the effects of post-production image processing. Currently, SMPTE 260M defines a clean aperture within the production aperture, confining visible artifacts around the image to a thin border.

Sampling – a) Process where analog signals are measured, often millions of times per second for video, in order to convert the analog signal to digital. The official sampling standard definition television is ITU-R 601. For TV pictures 8 or 10 bits are normally used; for sound, 16 or 20 bits are common, and 24 bits are being introduced. The ITU-R 601 standard defines the sampling of video components based on 13.5 MHz, and AES/EBU defines sampling of 44.1 and 48 kHz for audio. **b)** The process of dealing with something continuous in discrete sections. Sampling is probably best known as the first step in the process of digitization, wherein an analog (continuous) signal is divided into discrete moments in time. Yet, even analog television signals have already been sampled twice: once temporally (time being sampled in discrete frames) and once vertically (the vertical direction being divided into discrete scanning lines). If these initial sampling processes are not appropriately filtered (and they rarely are in television), they can lead to aliases. See also Alias, Digitization, and Nyquist.

Video Terms and Acronyms

► Glossary

Sampling Frequency – The number of discrete sample measurements made in a given period of time. Often expressed in megahertz for video. These samples are then converted into digital numeric values to create the digital signal.

Sampling Rate – The number of samples per unit time taken from an analog signal during analog-to-digital conversion.

Sampling, Orthogonal – In digital video, the sampling is orthogonal if the luminance and color-difference samples are generated from pixels arranged in common, continuous vertical and horizontal lines on a rectilinear grid that remains constant field/frame to field/frame.

Sampling, Quincunx – **a)** In a digital video system, the sampling is quincunx if the luminance and color-difference samples are generated from pixels arranged on one of two congruent rectilinear grids, the one being displaced horizontally from the other by half the horizontal pixel spacing. The alternate grid is usually chosen for alternate lines, but may instead be chosen for alternate field/frames. **b)** In a digital video system, a sampling structure with an array of samples wherein alternate rows of pixel samples are displaced horizontally in the grid by half of the pitch of the pixel samples along the remaining rows.

SANZ (Standards Association of New Zealand) – A national standard body where experts from industry and universities develop standards for all kinds of engineering problems.

SAP – See Secondary Audio Program.

SAR (Segmentation and Re-Assembly) – The protocol that converts data to cells for transmission over an ATM network. It is the lower part of the ATM Adaptation Layer (AAL), which is responsible for the entire operation.

Sarnoff, David – As general manager, president, and chair of the board of RCA, he strongly shaped the future of television; also the David Sarnoff Research Center named for him, currently part of SRI International, formerly RCA Laboratories, home of ACTV research and development.

SAS (Subscriber Authorization System) – Subsystem of the CAS (Conditional Access System) that generates the EMM for the user smart cards.

SAT – See Saturation.

Satellite – Communications device located in geostationary orbit which receives transmissions from earth and retransmits them to different parts of the globe.

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.

Saturated Color – A color as far from white, black, or gray as it can be (e.g., vermilion rather than pink).

Saturation – **a)** The property of color which relates to the amount of white light in the color. Highly saturated colors are vivid, while less saturated colors appear pastel. For example, red is highly saturated while pink is the same hue but much less saturated. **b)** In signal terms, saturation is determined by the ratio between luminance level and chrominance amplitude.

It should be noted that a vectorscope does not display saturation: the length of the vectors represents chrominance amplitude. In order to verify that the saturation of the colors in a color bar signal is correct, you must check luminance amplitudes with a waveform monitor in addition to observing the vectors. **c)** The amount of gray, as opposed to hue, in a color. **d)** Limiting a value that exceeds a defined range by setting its value to the maximum or minimum of the range as appropriate. See Hue.

Saturation Flux Density, BS – The maximum intrinsic flux density possible in a sample of magnetic material. The intrinsic flux density asymptotically approaches the saturation flux density as the magnetizing field strength is increased. A magnetizing field strength in excess of 5000 Oersted is necessary to obtain an accurate measure of the saturation flux density of a typical tape.

Saturation Moment – The maximum magnetic moment possible in a sample of magnetic material.

Saturation Noise – The noise arising when reproducing a uniformly saturated tape. This is often some 15 dB higher than the bulk erased noise and is associated with imperfect particle dispersion.

SAV – See Start of Active Video.

SBE (Society of Broadcast Engineers) – SBE is a professional society for broadcast engineers and technologists.

SC (Subcommittee) – A subset of committee members organized for a specific purpose.

SCA – See Subsidiary Communications Authorizations.

Scalability – **a)** Scalability is the ability of a decoder to decode an ordered set of bit streams to produce a reconstructed sequence. Moreover, useful video is output when subsets are decoded. The minimum subset that can thus be decoded is the first bit stream in the set which is called the base layer. Each of the other bit streams in the set is called an Enhancement Layer. When addressing a specific Enhancement Layer, lower layers refer to the bit stream which precedes the Enhancement Layer. **b)** A characteristic of MPEG-2 that provides for multiple quality levels by providing layers of video data. Multiple layers of data allow a complex decoder to produce a better picture by using more layers of data, while a more simple decoder can still produce a picture using only the first layer of data. **c)** The degree video and image formats can be combined in systematic proportions for distribution over communications channels for varying capacities. **d)** Scalability implies that it is possible to decode just a fraction of the information in a bit stream. In MPEG we find SNR scalability, spatial scalability, and temporal scalability, and even in combination (hybrid scalability). In connection with scalability we find the terms “lower layer”, which represents the basic information, and the “Enhancement Layer”, which represents the additional information. In case of hybrid scalability, up to three layers are found. All types of scalability may be utilized for transmission systems with split data channels with different error rate. The lower layer is transmitted on a channel with high protection rate, whereas the Enhancement Layer then is transmitted on a channel with higher bit error rate. **e)** A feature of the Indeo video codec with which quality can be optimized during playback depending on the system resources being used to play the video.

Scalable Coding – The ability to encode a visual sequence so as to enable the decoding of the digital data stream at various spatial and/or temporal resolutions. Scalable compression techniques typically filter the image into separate bands of spatial and/or temporal data. Appropriate data reduction techniques are then applied to each band to match the response characteristics of human vision.

Scalable Hierarchy – Coded audiovisual data consisting of an ordered set of more than one bitstream.

Scalable Video – With respect to Indeo video technology, it is a playback format that can determine the playback capabilities of the computer on which it is playing. Using this information, it allows video playback to take advantage of high-performance computer capabilities while retaining the ability to play on a lower performance computer.

Scalar Quantization – The mapping of a (large) number of signal levels into a smaller number of levels. The quantization may be uniform or nonlinear.

Scale Bar – A control in the timeline window that allows you to expand and contract the Timeline area centered around the blue position indicator.

Scale Factor – Value used to scale a set of values before quantization.

Scaling – a) The act of changing the effective resolution of the image. Images can be scaled down so that more images can be displayed or scaled up such that the image takes up more screen space. **b)** Scaling is the act of changing the resolution of an image. For example, scaling a 640 x 480 image by one-half results in a 320 x 240 image. Scaling by 2x results in an image that is 1280 x 960. There are many different methods for image scaling, and some “look” better than others. In general, though, the better the algorithm “looks”, the more expensive it is to implement.

Scaling Moving Images – Moving images present a unique set of scaling challenges. In NTSC TV, fields alternate every 16.6 ms. Any object that moves significantly between field-refresh times will appear distorted. If an image is scaled in the Y direction by assembling two fields into a single frame, the distortion is even more exaggerated. When the full frame is scaled down using decimation (line-dropping), a group of lines from one field can end up adjacent to a group of lines from another field, causing a jagged, stepped appearance in the scaled image. This distortion is often more noticeable than the distortion in the original TV image. Therefore, a general rule for scaling down is to use either the even or odd field from each frame. If the final image is to be less than one-half the size of the original, scale the single field down to the required size. If the final image is to be greater than one-half the size of the original, use one field, then increase image to the required number of lines with line replication.

Scan Converter – a) External device that converts a computer’s VGA output to video, it can be displayed on a TV or VCR. **b)** A device that changes the scan rate of a video signal and may also convert the signal from noninterlaced to interlaced mode. A scan converter enables computer graphics to be recorded onto videotape or displayed on a standard video monitor.

Scan Line – An individual horizontal sweep across the face of the display by the electron beam. It takes 525 of these scan lines to make up a single frame of an NTSC picture and 625 for PAL.

Scan Rate – The length of time an electron gun takes to move across one line of the screen (horizontal scan rate), or to repeat one entire screen (vertical scan rate). Computer monitor scan rates differ from those of standard video display devices.

Scan Velocity Modulation (SVM) – SVM is one of the many tricks manufacturers use to get more light out of a picture tube, at the cost of real picture detail. It changes the speed or velocity of the beam as it is scanned from the left to the right side of the picture. In the process, it distorts real picture detail, causing dark areas of the picture on light backgrounds to be reproduced much larger than normal and light areas on dark backgrounds to be reproduced much smaller than normal. When the beam spends more time “writing” light areas, the phosphors receive more energy and produce more light output. The fact that this will contribute to phosphor blooming, as well as detail distortion seems to be lost on a number of manufacturers calling it a “feature”. The presence or absence of SVM can be easily detected by displaying the needle pulse test pattern. In it the width of the white line, on the black background, and black line, on the white background, are the same. In a set with SVM, the width of the black line will be much larger than the white line. If SVM is found on a set, look for an ability to turn it off. Several sets provide this option in the mode of the set designed to accurately reproduce the signal source. In some other sets, it is easily defeated by a qualified service technician.

Scanner – a) When referring to a CCTV device it is the pan only head.

b) When referring to an imaging device, it is the device with CCD chip that scans documents and images.

Scanner, Motion-Picture Film – a) A device for scanning photographic motion-picture images and transcoding them into an electronic signal in one of the standardized or accepted video formats. **b)** Film scanner is a general term, and may be applied to slow-rate as well as real-time transcoding, and may provide the input to a recorder, a signal processor, a transmission channel, or any other desired peripheral system.

Scanning – The process of breaking down an image into a series of elements or groups of elements representing light values and transmitting this information in time sequence.

Scanning Circuitry – Camera or display subsystems designed for moving an electron beam around to form a raster.

Video Terms and Acronyms

► Glossary

Scanning Lines – a) A single, continuous narrow strip of the picture area containing highlights, shadows and half-tones, determined by the process of scanning. **b)** Horizontal or near-horizontal lines sampling a television image in the vertical direction. In tube-type cameras and displays equipped with CRTs, the scanning lines are caused by electron beam traces.

Scanning Lines Per Frame
525 – NTSC
625 – Most non-NTSC broadcast systems
655 – Used for electronic cinematography with 24 frames per second
675 – EIA industrial standard
729 – EIA industrial standard
750 – RCA and International Thomson progressive scanning proposal
819 – CCIR System E (used in France)
875 – EIA industrial standard
900 – International Thomson progressive scanning proposal
945 – EIA industrial standard
1001 – French progressive scanning proposal for NTSC countries
1023 – EIA industrial standard
1029 – EIA industrial standard
1049 – Double NTSC with interlaced scanning
1050 – Double NTSC with progressive scanning, French interlace proposal
1125 – ATSC/SMPTE HDEP standard
1200 – French progressive scanning proposal for non-NTSC countries
1225 – EIA industrial standard
1249 – Double non-NTSC with interlaced scanning
1250 – Double non-NTSC with progressive scanning
1501 – Early BBC proposal
2125 – Early NHK monochrome system
2625 – RCA electronic cinematography proposal

Scanning Spot – Refers to the cross-section of an electron beam at the point of incidence in a camera tube or picture tube.

Scanning Standard – The parameters associated with raster scanning of a computer display, camera, or video recorder. Denoted by the total line count, field rate, and interlace ratio.

Scanning Structure – A term sometimes used to describe a number of scanning lines per frame, interlace ratio, and frame rate; also sometimes used to describe what appears when scanning lines are visible.

Scanning Velocity – The speed at which the laser pickup head travels along the spiral track of a disc.

Scanning, Interlaced – A scanning process in which the distance from center to center of successively scanned lines is two or more times the nominal line width, and in which the adjacent lines belong to different fields. For a given number of active vertical lines per frame, and a given frame-rate, interlaced scanning provides system-limited definition for still

images. Moving images, however, provide reduced perceived spatial definition. Although the interlaced scanning field-rate at a multiple of the frame-rate could improve temporal resolution, this is seldom perceived. When scanning interlaced 2:1 in either capture or display mode, the lines constituting one frame of the image are scanned and/or presented in two successive fields one-half the lines in one field and the other half interleaved as the following field. In a system based upon a nominal 60 Hz, for example, the generation and presentation of the two fields in succession required a total of 1/30 sec per frame, with a continual temporal progression from start to finish of the scanning. Note: Interlaced scanning may be introduced in the original scanning for image capture, or may be developed from progressive scanning of the original.

Scanning, Progressive – a) A rectilinear scanning process in which the distance from center to center of successively scanned lines is equal to the nominal line width. **b)** A display mode for electronic imaging in which all of the scanned lines are presented successively, and each field has the same number of lines as a frame. Also known as sequential scanning. For a given number of active vertical lines per frame, and a given frame rate, progressive scanning requires the same bandwidth as interlaced scanning. When compared at a given field rate, progressive scanning requires twice the bandwidth of 2:1 interlaced scanning. Note: Most image processing in electronic post-production requires that a progressive scanned image first be captured or created. The image information may have originated in progressive scanning, or it may have been interpolated from an origination in interlaced scanning.

Scanning, Sequential – See Scanning, Progressive.

SCART – See Syndicat des Constructeurs d'Appareils Radio Recepteurs et Televiseurs.

Scene – a) A collection of entities that can change over time. **b)** An image window view in DVE in which you can see and manipulate objects, axes, lights and the camera.

Scene Coding – A representation of audiovisual objects that makes use of scalability.

Scene Complexity – The intrinsic difficulty of the image sequence to code. For example, the "talking head" video sequences which occurs often in video conferencing applications are much easier to code than an action-filled movie for entertainment applications.

Scene Description – Information that describes the spatio-temporal positioning of media objects as well as their behavior resulting from object and user interactions.

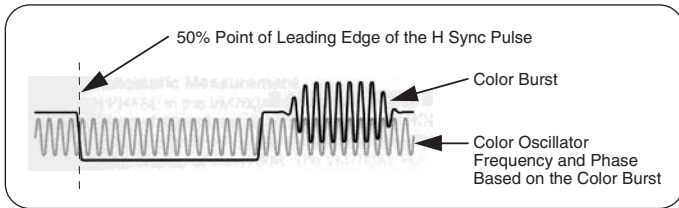
Scene Description Profile – A profile that defines the permissible set of scene description elements that may be used in a scene description stream.

Scene Description Stream – An elementary stream that conveys BIFS (Binary Format for Scenes) scene description information.

Scene Illumination – The average light level incident upon a protected area. Normally measured for the visible spectrum with a light meter having a spectral response corresponding closely to that of the human eye and is quoted in lux.

SCFSI (Scale Factor Selection Information)

SCH Phase (Subcarrier to Horizontal Phase) – This is a measurement of the color oscillator frequency and phase as set by the color burst in relation to the 50% point on the leading edge of the horizontal sync pulse.



Schematic View – An illustration in DVE that depicts the different relationships between objects and layer.

Schmidt Trigger – Circuit with hysteresis used for input signals that are noisy or have slow transition times.

Scientific-Atlanta – CATV, satellite transmission, and production equipment firm that has been selling B-MAC equipment for years and is a proponent of the HDB-MAC ATV scheme.

SCMS (Serial Copy Management System) – Used by DAT, MiniDisc, and other digital recording systems to control copying and limit the number of copies that can be made from copies.

Scope – Short for oscilloscope (wave-form monitor) or vectorscope, devices used to measure the television signal.

Scotopic Vision – Illumination levels below 10-2 lux, thus invisible to the human eye.

SCPC (Single Channel Per Carrier) – Type of transmission where only a part of the available transponder is used for the signal, allowing the satellite operator to sell the remaining space on the transponder to other uplinkers. SCPC is typically used for feeds rather than for direct programming. The advantage of SCPC over MCPC (Multi-Channel Per Carrier) is that the signals uplinked to the same transponder can be transmitted up to the satellite from different locations.

SCR (System Clock Reference) – **a)** Reference in PS (Program Stream) for synchronizing the system demultiplex clock in the receiver, transmitted at least every 0.7 sec. Integrated into PES (Packetized Elementary Stream). **b)** A time stamp in the program stream from which decoded timing is derived.

Scramble – A distortion of the signal rendering a television picture unviewable or inaudible. A descrambler (or decoder) renders the picture viewable upon service provider's authorization.

Scrambling – **a)** Usually used as a synonym for encryption, controlled disordering of a signal to prevent unauthorized reception. **b)** Sometimes used to describe controlled disorganization of a signal to improve its robustness. This form is more often called shuffling. **c)** To transpose or invert digital data according to a prearranged scheme in order to break up the low-frequency patterns associated with serial digital signals. **d)** The digital signal is shuffled to produce a better spectral distribution. **e)** The alteration of the characteristics of a video, audio, or coded data stream in order to prevent unauthorized reception of the information in a clear form. This alteration is a specified process under the control of a conditional access system.

Scratch Disks – The user-defined hard disk location where an application stores temporary and preview files.

Scratching – Gouging of the magnetic layer or base as the tape passes through a machine. Videotape scratches will cause a loss of head-to-tape contact and appear as a solid line on your screen.

Scratchpad – Memory containing intermediate data needed for final results.

Screen – The portion of the monitor that displays information. The face of a monitor, TV or terminal.

Screen Illumination – The density of light falling on the area to be viewed. For best results the ratio of the lightest to the darkest areas should not be more than a factor of two.

Screen Splitter – A term usually used for a device that can combine the views from two cameras on a single screen. Normally the camera syncs need to be locked together.

Screening – A showing of a film program, video program or raw footage.

Screw Assembly – Refers to the method of joining of the two plastic parts of a cassette with screws, as opposed to sonically welding.

Script – A sequence of statements that conforms to a scripting language.

Scripting Language – A programming language that can be interpreted and that is in general dedicated to a particular purpose.

Scroll – Graphics that roll from the bottom to the top of the screen, for example, end credits.

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 backward or forward movement through audio or video material via a mouse, keyboard, or other device.

SCSI (Small Computer System Interface) – **a)** Special type of disk drive designed for moving very large amounts of information as quickly as possible. **b)** A very widely used high data rate general purpose parallel interface. A maximum of eight devices can be connected to one bus, for example a controller, and up to seven disks or devices of different sorts, Winchester disks, optical disks, tape drives, etc., and may be shared between several computers. SCSI specifies a cabling standard (50-way), a protocol for sending and receiving commands and their format. It is intended as a device-independent interface so the host computer needs no details about the peripherals it controls. But with two versions (single-ended and balanced), two types of connectors and numerous variations in the level of implementation of the interface, SCSI devices cannot "plug & play" on a computer with which they have not been tested. Also, with total bus cabling for the popular single-ended configuration limited to 18 feet (6 meters), all devices must be close to each other.

SCSI Address – A number from one to seven that uniquely identifies a SCSI device to a system. No two SCSI devices that are physically connected to the same workstation can have the same SCSI address.

SCSI Address Dial – A small plastic dial connected to every SCSI device supplied by Silicon Graphics, Inc. You click on its small buttons to select a SCSI address for a new SCSI device. Each device on a SCSI bus normally should have a unique address.

Video Terms and Acronyms

► Glossary

SCSI Bus Line – The combined length of all internal and external SCSI cables in a system.

SCSI Cable – A cable that connects a SCSI device to a SCSI port on a workstation.

SCSI Device – A hardware device that uses the SCSI protocol to communicate with the system. Hard disk, floppy disk, CD-ROM, and tape drives may be SCSI devices.

SCSI Terminator – A metal cap that you plug into any open SCSI port on a SCSI bus line. No SCSI devices on a SCSI bus line will work unless all SCSI ports are occupied by either a cable or terminator.

SCSI, Differential – An electrical signal configuration where information is sent simultaneously through pairs of wires in a cable. Information is interpreted by the difference in voltage between the wires. Differential interfaces permit cable lengths up to 75 feet (25 meters).

SCSI, Single-Ended – An electrical signal configuration where information is sent through one wire in a cable. Information is interpreted by the change in the voltage of the signal relative to two system ground. Single-ended interfaces permit cable lengths up to 18 feet (6 meters).

SD (Super Density) – A proposal for an optical disc format from Toshiba, Time Warner and an alliance of several other manufacturers. The SD format is now integrated in the DVD format.

SDDI – See Serial Digital Data Interface.

SDDS (Sony Dynamic Digital Sound) – A digital audio encoding system used in movie theaters since 1993. The SDDS sound track is recorded optically as microscopic pits similar to a CD along both outer edges of the 35 mm film strip. An SDDS reader is mounted on the projector, and red LEDs read the pits and convert them into digital data. Using a 5:1 compression, SDDS supports 6-channel and 8-channel auditoriums.

SDH (Synchronous Digital Hierarchy) – ITU standard for transmission in synchronous optical networks. Used in rest of world outside of North America where SONET is used.

SDI (Serial Digital Interface) – A physical interface widely used for transmitting digital video, typically D1. It uses a high grade of coaxial cable and a single BNC connector with Teflon insulation.

SDL (Specification and Description Language) – A modeling language used to describe real-time systems. It is widely used to model state machines in the telecommunications, aviation, automotive and medical industries.

SDLC (Synchronous Data Link Control) – The primary data link protocol used in IBM's SNA networks. It is a bit-oriented synchronous protocol that is a subset of the HDLC protocol.

SDMI (Secure Digital Music Initiative) – Efforts and specifications for protecting digital music.

SDP (Severely Disturbed Period)

SDT (Service Description Table) – A table listing the providers of each service in a transport stream. The SDT contains data describing the services in the system, i.e., include: names of services, the service provider, etc.

SDTI (Serial Digital Transport Interface) – SMPTE 305M. Allows faster-than-real-time transfers between various servers and between acquisition tapes, disk-based editing systems and servers, with both 270 Mb and 360 Mb, are supported. With typical real time compressed video transfer rates in the 18 Mbps to 25 Mbps range, SDTI's 200+ Mbps payload can accommodate transfers up to four times normal speed. The SMPTE 305M standard describes the assembly and disassembly of a stream of 10-bit words that conform to SDI rules. Payload data words can be up to 9 bits. The 10th bit is a complement of the 9th to prevent illegal SDI values from occurring. The basic payload is inserted between SAV and EAV although an appendix permits additional data in the SDI ancillary data space as well. A header immediately after EAV provides a series of flags and data IDs to indicate what is coming as well as line counts and CRCs to check data continuity.

SDTV (Standard Definition Television) – a) The new HDTV standards call for a range of different resolutions. Those that are higher than today's NTSC are considered HDTV. The ones that are comparable to NTSC are considered SDTV. Because SDTV is component and digital it will still be higher quality than NTSC. **b)** This term is used to signify a digital television system in which the quality is approximately equivalent to that of NTSC. Also called standard digital television. See also Conventional Definition Television and ITU-R Recommendation 1125.

SDU – See Service Data Unit.

Seam Elimination – Techniques to make picture panel seams invisible.

Seamless Playback – A feature of DVD-Video where a program can jump from place to place on the disc without any interruption of the video. Allows different versions of a program to be put on a single disc by sharing common parts.

Seams – Vertical lines in the picture where separately transmitted widescreen panels are joined to the center of the image. CBS proved that seams could be made invisible in its two-channel ATV transmission scheme.

Search Pattern – See Region of Interest.

SECAM – See Sequential Color and Memory.

Secondary Audio Program (SAP) – An audio track(s) separate from the normal program audio. This second track is commonly used to transmit a second language but may be used for other purposes.

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 primary color correction.

Secondary Distribution – The links that radiate from the cable TV head-end, or the path from a satellite up-link and beyond, or a link directly feeding TVs in the homes.

Section – A table is subdivided into several sections. If there is a change, only the section affected is transmitted.

Sector – A logical or physical group of bytes recorded on the disc—the smallest addressable unit. A DVD sector contains 38,688 bits of channel data and 2048 bytes of user data.

Sector Information – Header field providing the sector number.

Sector Number – A number that uniquely identifies the physical sector on a disc.

SEDAT (Spectrum Efficient Digital Audio Technology) – A proprietary audio compression algorithm from Scientific-Atlanta, used for satellite links.

Seek Time – The time it takes for the head in a drive to move to a data track.

SEG (Special Effects Generator) – Device designed to generate special effects. The simplest devices process a single video signal, change its color, generate sepia tones, invert the picture to a negative, posterize the image and fade or break up the image into various patterns. More sophisticated equipment uses several video sources, computer-generated graphics and sophisticated animation with digital effects.

Segment – A section of a track or clip within a sequence in the timeline that can be edited.

Segment Marker – A marker indicating the segment ends on curves.

Segmentable Logical Channel – A logical channel whose MUX-SDUs may be segmented. Segmentation allows the temporary suspension of the transmission of a MUX-SDU in order to transmit bytes from another MUX-SDU.

Select – To position the cursor over an icon then click the (left) mouse button. (To select an option button.) Once an icon is selected, it is the object of whatever operation you select from a menu.

Self Fill Key – A key which is filled with the same video that was used to cut the hole for the key.

Self Key – A key effect in which a video signal serves as both the key source and fill.

Self-Contained – In PC video, a MooV file that contains all of its video and audio data, instead of including references to data in other files. See MooV.

Self-Demagnetization – The process by which a magnetized sample of magnetic material tends to demagnetize itself by virtue of the opposing fields created within it by its own magnetization. Self-demagnetization inhibits the successful recording of short wavelengths or sharp transitions in a recorded signal.

Self-Erasure – The erasure of high frequencies which occurs during recording due to the formation of a secondary gap after the trailing edge of the record head. Self-erasure is increased by excess bias and by excess high frequency signal levels (especially at low tape speeds).

Self-Test – Test performed by a product on itself.

SelSync – A configuration which enables the engineer to play back the signal from the record head for use in overdubbing.

SelSync Bias Trap – A control used to remove bias signal from adjacent recording heads which can leak into the record head being used to play back a signal.

SelSync Gain – A control used to equalize the gain of SelSync playback from the record head with the gain of playback from the reproduce head.

Sensitivity – **a)** The magnitude of the output when reproducing a tape recorded with a signal of given magnitude and frequency. The sensitivity of an audio or instrumentation tape is normally expressed in dB relative to the sensitivity of a reference tape measured under the same recording conditions. **b)** The amount of signal a camera can emit from a particular sensor illumination at a particular SNR, sometimes expressed as a certain scene illumination (in lux or foot-candles) at an assumed reflection and signal strength, at a particular lens transmission aperture, at a particular SNR. The sensitivity of a camera can be truly increased by improving its image sensor, increasing its transmission aperture, or slowing its frame rate; it can be seemingly increased by allowing the SNR to be reduced. All other things being equal, at this time the sensitivity of an HDEP camera is less than the sensitivity of an NTSC camera. The sensitivity of first-generation HDTV 1125 scanning-line cameras is two to three stops less sensitive than that of a 525-line camera (needing four to eight times as much light). HARP tubes and new CCD advances may offer a solution to this problem.

Sensitometer – An instrument with which a photographic emulsion is given a graduated series of exposures to light of controlled spectral quality, intensity, and duration. Depending upon whether the exposures vary in brightness or duration, the instrument may be called an intensity scale or a time scale sensitometer.

SEP (Symbol Error Probability)

Separation – The degree to which two channels of a stereo signal are kept apart.

Separation Loss – The loss in output that occurs when the surface of the coating fails to make perfect contact with the surfaces of either the record or reproduce head.

Sepia Tone – A process used in photography to generate a brownish tone in pictures giving them an “antique” appearance. The same idea has been electronically adapted for video production where a black and white image can be colored in sepia.

Sequence – A coded video sequence that commences with a sequence header and is followed by one or more groups of pictures and is ended by a sequence end code.

Sequential Color and Memory (Sequential Couleur avec Memoire) – a) French developed color encoding standard similar to PAL. The major differences between the two are that in SECAM the chroma is frequency modulated and the R'-Y' and B'-Y' signals are transmitted line sequentially. The image format is 4:3 aspect ratio, 625 lines, 50 Hz and 6 MHz video bandwidth with a total 8 MHz of video channel width. **b)** A composite color standard based upon line-alternate B-Y and R-Y color-difference signals, frequency modulated upon a color subcarrier. All applications are in 625/50/2:1 systems.

Sequential Logic – Circuit arrangement in which the output state is determined by the previous state and the current inputs. Compare with Combinational Logic.

Sequential Scanning – Progressive scanning, so named because scanning lines are transmitted in numerical sequence, rather than in odd- or even-numbered fields, as in interlaced scanning.

Video Terms and Acronyms

► Glossary

SER (Symbol Error Rate) – Similar to the BER concept, but instead refers to the likelihood of mistake detection on the digital modulation symbols themselves, which may encode multiple bits per symbol.

Serial Control – A method of remotely controlling a device via a data line. The control data is transmitted in serial form (that is, one bit after another).

Serial Data – Time-sequential transmission of data along a single wire. In CCTV, the most common method of communicating between keyboards and the matrix switcher and also controlling PTZ cameras.

Serial Device – Any hardware device that requires a serial connection to communicate with the workstation.

Serial Device Control – Most professional video equipment can be controlled via an RS-232 or RS-422 serial port. The protocols used for controlling these devices varies from vendor to vendor, however, Sony's protocol is supported by most editing systems.

Serial Digital – Digital information that is transmitted in serial form. Often used informally to refer to serial digital tele-vision signals.

Serial Digital Data Interface (SDDI) – A way of compressing digital video for use on SDI-based equipment proposed by Sony. Now incorporated into Serial Digital Transport Interface.

Serial Digital Interface (SDI) – The standard based on a 270 Mbps transfer rate. This is a 10-bit, scrambled, polarity independent interface, with common scrambling for both component ITU-R 601 and composite digital video and four channels of (embedded) digital audio. Most new broadcast digital equipment includes SDI which greatly simplifies its installation and signal distribution. It uses the standard 75 ohm BNC connector and coax cable as is commonly used for analog video, and can transmit the signal over 600 feet (200 meters) depending on cable type.

Serial Digital Video – Uses scrambled channel coding and NRZI signal format as described in SMPTE 259M and EBU Tech. 3267. The various serial digital data rates are: 143 Mbps for serial composite NTSC; 177 Mbps for serial composite PAL; 270 Mbps for serial component 525/59.94 and 625/50; 360 Mbps for serial component 16:9 aspect ratio.

Serial HDDR – The recording of a digital data stream onto a single recording track. With multitrack recorders, multiple streams can be recorded as long as each stream is recorded on a separate track. There is no requirements that multiple streams have a common synchronous clock nor is it required that the multiple streams be the same recording code.

Serial Interface – An option to switcher which allows all switcher functions to be controlled remotely by a computer editor. Data is transmitted serially between the editor and the switcher at selectable baud (transmission) rates.

Serial Port – a) A computer I/O (input/output) port through which the computer communicates with the external world. The standard serial port uses RS-232 or RS-422 protocols. **b)** An outlet on a workstation to which you connect external serial devices.

Serial Storage Architecture (SSA) – A high speed data interface developed by IBM and used to connect numbers of storage devices (disks) with systems. Three technology generations are planned: 20 Mbps and 40 Mbps are now available, and 100 Mbps is expected to follow.

Serial Timecode – See LTC.

Serial Video Processing – A video mixing architecture where a series of video multipliers, each combining two video signals, is cascaded or arranged in a serial fashion. The output of one multiplier feeds the input of the next, and so on, permitting effects to be built up, one on top of the other.

Serializer – A device that converts parallel digital information to serial digital.

Serration Pulses – Pulses that occur during the vertical sync interval, at twice the normal horizontal scan rate. These pulses ensure correct 2:1 interlacing and eliminate the buildup of DC offset.

Serrations – This is a term used to describe a picture condition in which vertical or nearly vertical lines have a sawtooth appearance. The result of scanning lines starting at relatively different points during the horizontal scan.

Server – Entity that provides multimedia content and services.

Server, File – A storage system that provides data files to all connected users of a local network. Typically the file server is a computer with large disk storage which is able to record or send files as requested by the other connected (client) computers, the file server often appearing as another disk on their systems. The data files are typically at least a few kilobytes in size and are expected to be delivered within moments of request.

Server, Video – A storage system that provides audio and video storage for a network of clients. While there are some analog systems based on optical disks, most used in professional and broadcast applications are based on digital disk storage. Aside from those used for video on demand (VOD), video servers are applied in three areas of television operation: transmission, post production and news. Compared to general purpose file servers, video servers must handle far more data, files are larger and must be continuously delivered. There is no general specification for video servers and so the performance between models varies greatly according to storage capacity, number of channels, compression ratio and degree of access to stored material, the latter having a profound influence. Store sizes are very large, typically up to 500 gigabytes or more. Operation depends entirely on connected devices, edit suites, automation systems, secondary servers, etc., so the effectiveness of the necessary remote control and video networking is vital to success.

Service – A set of elementary streams offered to the user as a program. They are related by a common synchronization. They are made of different data, i.e., video, audio, subtitles, other data.

Service Data Unit (SDU) – A logical unit of information whose integrity is preserved in transfer from one protocol layer entity to the peer Protocol Layer entity.

Service Information (SI) – Digital data describing the delivery system, content and scheduling/timing of broadcast data streams, etc. It includes MPEG-2 PSI together with independently defined extensions.

service_id – A unique identifier of a service within a TS (Transport Stream).

Servo – In cameras, a motorized zoom lens. Originally a brand name, servo is now a generic name for any motor-controlled zoom lens. A servo is usually operated by pressing buttons labeled “T” (telephoto) and “W” (wide-angle) on the video camera’s hand grip.

Servo System – An electrical device controlling the speed of a moving or rotating device such as a capstan/pinchroller rotating speed.

SES (Seriously Errored Second)

Session – The (possibly interactive) communication of the coded representation of an audiovisual scene between two terminals. A unidirectional session corresponds to a single program in a broadcast application.

Set – A studio or part thereof which has a particular function (i.e., news) and hence includes all props, desks, etc.

Set Top Box – A set top device that is a digital receiver. It receives, decompresses, decrypts and converts satellite, cable, terrestrial transmitted digital media signals for playback on a TV or monitor.

Set/Trim In, Set/Trim Out – Function of entering edit in- and out-points in the time-code format. Preceding the numeric entry with a + or – adds to or subtracts from already existing edit points.

Settling Time – Settling time is the time it takes the output analog signal of a DAC to attain the value of the input data signal. This time (usually measured in nanoseconds) is measured from the 50% point of full-scale transition to within +/- 1 LSB of the final value.

Setup – a) Typically 7.5 IRE above the blanking level. In NTSC systems, this 7.5 IRE level is referred to as the black setup level, or simply setup.

b) The ratio between reference black level and reference white level, both measured from blanking level. It is usually measured in percent. Black level reference expressed as a percentage of the blanking-to-reference-white excursion. Conventionally 7.50% in system M, conforming to ANSI/EIA/TIA 250-C. Conventionally zero in all other systems where blanking level and black level reference are identical.

Setup Files – Customized menus, filters, settings, etc., that you create and can save in UNIX to reuse during work sessions.

Setup Mode – The functional level in which you can program the system’s baud rate, parity, and bus address to match the communications standards of an external editor.

Set-Up Time – Time that data must be stable prior to a write signal.

SFDMA (Synchronous Frequency Division Multiple Access) – For the direct channel from the broadcaster to the user, the European COFDM standard was used, while the return channel was realized using an innovative technique called SFDMA (synchronous frequency division multiple access). This technique uses a combination of time division multiple access (TDMA) and frequency division multiple access (FDMA) to transmit users and MAC data to the broadcasting station.

SFF 8090 – Specification number 8090 of the Small Form Factor Committee, an ad hoc group formed to promptly address disk industry needs and to develop recommendations to be passed on to standards organizations. SFF 8090 (also known as the Mt. Fuji specification), defines a command set for CD-ROM- and DVD-ROM-type devices, including implementation notes for ATAPI and SCSI.

SFN (Single Frequency Network) – A TV transmitter network in which all the transmitters use the same frequency. The coverage areas overlap. Reflections are minimized by guard intervals. The transmitters are separated by up to 60 km. The special feature of these networks is efficient frequency utilization.

SFP (Societe Francaise de Production et de Creation Audiovisuelles) – Drafter of the French proposals.

Shading – In order to look solid, a polygon must be “shaded” with color. This happens when the polygon is rendered. There are several ways to shade a polygon. These have varying degrees of realism and cost. A polygon’s shading depends on its surface properties, the properties and location of the lights with which it is lit. The shading methods (types) available on PictureMaker are constant, flat, Gouraud, and Phong. The latter two are “smooth” shading types.

Shadow – A type of key border effect. A shadow key with a character generator appears as if the letters have been raised off the surface slightly and a light is shining from the upper left; a shadow appears to the right and bottom of the characters.

Shadow Chroma Key – The ability to key a subject as a regular chroma key, while using the border channel of the keyer to mix in the low luminance portions of the key signal. This allows a true shadow effect where any shadow in the key video appears as if it is in the background. All Ampex switchers have this feature, with variable shadow levels and densities (bdr adj and bdr lum respectively).

Shadow Mask – A perforated metal plate which is mounted close to the inside of a color CRT display surface. This plate causes the red, green and blue electron beams to hit the proper R, G, or B phosphor dots.

Shannon’s Theorem – A criterion for estimating the theoretical limit to the rate of transmission and correct reception of information with a given bandwidth and signal-to-noise ratio.

Shared Volume Segmentation – See Chunking.

Sharpness – a) Apparent image resolution. High sharpness may be the result of high resolution, or it might be an optical illusion caused by image enhancement or by visible edges in a display, such as the vertical stripes of an aperture grille CRT (e.g., Trinitron). Visible scanning lines can actually increase perceived sharpness. This may be one reason why, in some subjective ATV tests, some viewers have expressed a preference for NTSC pictures over ATV. **b)** Sharpness is the casual, subjective evaluation of detail clarity in an image. It is often assumed that sharpness and resolution are directly related, in that images possessed of greater sharpness are assumed to have greater resolution. An increase in subjective sharpness is usually reported when objects are more clearly delineated from each other and from background having hard, sharply-defined edges. A major contribution to subjective sharpness is this high contrast at edge transitions, as is emphasized by both edge enhancement and aperture correction, for example. In many practical systems, increasing the contrast at edge transitions is often accompanied by a reduction in fine detail, and under these conditions sharpness and resolution may describe opposite characteristics.

Shedding – A tape’s giving off of oxide or other particles from its coating or backing, usually causing contamination of the tape transport and, by redeposit, on the tape itself.

Video Terms and Acronyms

► Glossary

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.

Shell – **a)** The command interpreter between the user and the computer system. **b)** A window into which you type IRIX, UNIX or DOS commands.

SHF (Super High Frequency) – The band of frequencies ranging from 3 GHz to 30 GHz, currently including all communications satellite signals and most microwave transmissions. SHF has been suggested as a band to be used for terrestrial ATV transmission channels.

Shielded Cable – A cable with a conductive covering which reduces the possibility of interference with radio, television, and other devices.

Shift – To move the characters of a unit of information right or left. For a binary number, this is equivalent to multiplying or dividing by two for each shift.

Shoot and Protect – A concept of aspect ratio accommodation central to the selection of the 16:9 aspect ratio for the SMPTE HDEP standard. In a shoot and protect system, in production the action is confined to certain bounds (the shoot range) but a larger area (the protect range) is kept free of microphone booms, lights, and other distracting elements. Shoot and protect has been used for years in film, where the shoot aspect ratio is the 1.85:1 used in NTSC. The 16:9 aspect ratio was selected mathematically as the one requiring the least area to protect both 1.33:1 television and 2.35:1 widescreen film. In such a system, both the shoot and the protect aspect ratios would be 16:9. A rectangle of shoot width and protect height would be 1.33:1 (12:9); a rectangle of shoot height and protect width would be 2.35:1 (about 21:9). The concept of 3-perf film conflicts strongly with 1.85:1 shoot and protect.

Short Time Linear Distortions – These distortions cause amplitude changes, ringing, overshoot and undershoot in fast rise times and 2T pulses. The affected signal components range in duration from 125 nsec to 1 μ sec. A 1T pulse must be used to test for these distortions. See the discussion on Linear Distortions. Errors are expressed in “percent-SD”. The presence of distortions in short time domain can also be determined by measuring K2T or Kpulse/bar. See the discussion on K Factor. Picture effects include fuzzy vertical edges. Ringing will sometimes generate chrominance artifacts near vertical edges.

Shortwave – Transmissions on frequencies of 6-25 MHz.

Shot – **a)** Picture information recorded by a camera. **b)** A sequence of images and/or clips.

Shot Log – A listing of information about a roll or film or a reel of videotape, usually in chronological order.

Shotgun Microphone – Long, highly directional microphone designed to pick up sounds directly in front of the microphone, rejecting sound from other directions. Named for its appearance.

Shoulder – On the characteristic curve for a photographic material (the plot of density vs. log exposure) that portion representing nonlinear response at the higher densities. For the electronic relationship of a positive video image to the shoulder of photographic negatives.

Showscan – A film process utilizing 70 mm (65 mm in the camera) film at 60 frames per second. It seems an ideal film production format (expense considerations aside) for transfer to ATV and has been demonstrated as such.

Shut Down – To safely close all files, log out, and bring the workstation to a state where you can safely power it down.

Shuttle – A variable-rate search, forward or reverse, of a videotape using a video deck or VCR capable of such an operation.

Shuttling – The viewing of footage at speeds greater than real time.

SI (Service Information) – SI provides information on services and events carried by different multiplexes, and even other networks. SI is structured as six tables (PAT, NIT, CAT, SDT, EIT, and BAT). The applications are only concerned with NIT, BAT, SDT, and EIT.

SI (Système International d’Unites) – The French version of the International System of Units. A complete system of standardized units and prefixes for fundamental quantities of length, time, volume, mass, and so on. SI is roughly equivalent to the metric system.

Side Information – Information in the bit stream necessary for controlling the decoder.

Side Panels – Additional sections of picture that, when added to a television image, change a 1.33:1 aspect ratio into a wider one. Many ATV schemes transmit these panels separately from the main picture.

Sideband – A signal that is a consequence of some forms of modulation. When modulation forms two sidebands, one can sometimes be filtered out to increase efficiency without sacrificing information.

Sides (Submenu) – Under Source, the function that enables each side of the video image to be cropped.

SIF (Standard or Source Interchange Format) – A half-resolution input signal used by MPEG-1. See Standard Input Format.

Sifting – The displaying of clips that meet specific criteria in a bin.

SIGGRAPH – The Association of Computing Machinery (ACM) Special Interest Group on Computer Graphics. Internet: www.siggraph.org

Signal Amplitude – The nominal video signal amplitude shall be 1.0 volt peak-to-peak (140 IRE units).

Signal Polarity – The polarity of the signal shall be positive, i.e., so that black-to-white transition are positive going.

Signal, Chrominance – Video: The color-difference signal(s) and the equation(s) for their derivation. Color Television: The sidebands of the modulated chrominance subcarrier that are added to the luminance signal to convey color information.

Signal, Luminance – Video: The signal that describes the distribution of luminance levels within the image and the equation for deriving that information from the camera output. Television, **Composite Color:** A signal that has major control of the luminance. Note: The signal is a linear combination of gamma-corrected primary color signals.

Signaling Rate – The bandwidth of a digital transmission system expressed in terms of the maximum number of bits that can be transported over a given period of time. The signaling rate is typically much higher

than the average data transfer rate for the system due to software overhead for network control, packet overhead, etc.

Signal-to-Noise Ratio (SNR) – a) The ratio of signal to noise expressed in dB. In general, the higher the signal to noise ratio the better. If there is a low signal-to-noise ratio, the picture can appear grainy, snowy and sparkles of color maybe noticeable. Equipment will not be able to synchronize to extremely noisy signals. **b)** It may not be possible to directly compare SNRs for ATV and for NTSC as the eye's sensitivity to noise varies with the detail of the noise. **c)** The measurement of the dynamic range of a piece of equipment, measuring from the noise floor (internally generated noise) to the normal operating level or the level prior to limiting.

Signature – Four-digit value generated by a signature analyzer, which is used to characterize data activity present on a logic node during a specific period of time.

Signature Analysis – Technique used to facilitate the troubleshooting of digital circuits. Nodes of the circuit, stimulated during a test mode, produce "signatures" as the result of the data compression process performed by the signature analyzer. When a node signature is compared to a known good documented signature, faulty nodes can be identified.

Signature Analyzer – Instrument used to convert the long, complex serial data streams present on microprocessor system nodes into four-digit signatures.

Silence – Blank (black) space in the audio tracks in a timeline that contains no audio material.

Silent Radio – A service that feeds data that is often seen in hotels and nightclubs. It's usually a large red sign that shows current news, events, scores, etc. It is present on NTSC lines 10- 11 and 273-274, and uses encoding similar to EIA-608.

Silhouette – In a boundary rep system, the typical method for creating a solid begins by drawing a silhouette outline of it; a plan view (in architectural terminology).

Silicon – The material of which modern semiconductor devices are made.

SIMM (Single In-Line Memory Module) – A small printed circuit board with several chips that contain additional megabytes of random-access memory (RAM).

SIMM Removal Tool – An L-shaped metal tool used to loosen SIMMs that are installed in the SIMM socket.

SIMM Socket – A long, thin, female connector located on the CPU board into which you insert a SIMM.

Simple Profile (SP) – a) MPEG image streams using only I and P frames is less efficient than coding with B frames. This profile, however, requires less buffer memory for decoding. **b)** A subset of the syntax of the MPEG-2 video standard designed for simple and inexpensive applications such as software. SP does not allow B pictures.

Simple Scalable Visual Profile – Adds support for coding of temporal and spatial scalable objects to the Simple Visual Profile. It is useful for applications which provide services at more than one level of quality due to bit rate or decoder resource limitations, such as Internet use and software decoding.

Simple Surface – Consists of a regular patch mesh and is created with a single surface creation operation such as extrude, revolve, sweep, and smooth lofts.

Simple Visual Profile – Provides efficient, error-resilient coding of rectangular video objects, suitable for applications on mobile networks, such as PCS and IMT2000.

Simplex – a) Transmission in a one-way only connection. **b)** In general, it refers to a communications system that can transmit information in one direction only. In CCTV, simplex is used to describe a method of multiplexer operation where only one function can be performed at a time, e.g., either recording or playback individually.

Simulate – To test the function of a DVD disc in the authoring system, without actually formatting an image.

Simulation – A technique for trying an ATV scheme inside a computer without actually building specialized equipment. Some question the validity of ATV simulations.

Simulator – Special program that simulates the logical operation of the microprocessor. It is designed to execute machine language programs on a machine other than the one for which the program is written. This allows programs for one microprocessor to be debugged on a system that uses another processor.

Simulcast (Simultaneous Broadcast) – Prior to the advent of multi-channel television sound broadcasting, the only way to transmit a stereo television show to homes was by simultaneous broadcasting on TV and radio stations. Proponents of non-receiver compatible ATV schemes suggest the same technique to achieve compatibility with existing NTSC TV sets: The non-compatible ATV signal will be transmitted on one channel and a second channel will carry a standards-converted NTSC signal. It is sometimes suggested that such simulcast techniques of ATV transmission are more efficient than augmentation techniques since, when the penetration of ATV sets into households reaches some limit, the NTSC simulcast channel can be eliminated, conserving bandwidth. In Britain, an almost identical situation occurred when 625 scanning-line television replaced 405. For many years, all programming was simulcast in both line rates with 405 eventually eliminated.

SimulCrypt – a) DVB SimulCrypt addresses specifically the requirements for interoperability between two or more CA systems at a headend.

b) A process that facilitates using several conditional access (CA) systems in parallel, in conjunction with the DVB common scrambling algorithm, to control access to pay-TV services.

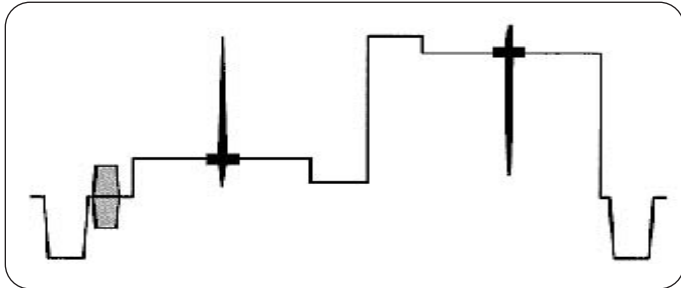
Simultaneous Colors – The number of colors in a display system that can be displayed on the screen at one time. This number is limited by the circuitry of the display adapter, and is often much smaller than the number of colors the display device can actually support. The number of simultaneous colors a display adapter supports is normally determined by the number of color planes, or bits per pixel, that it uses. For example, a device with 4 bits per pixel supports 16 simultaneous colors.

Sin (X)/X Pulse – This is a signal that has equal energy present at all harmonics of the horizontal scan frequency up to a cutoff point of 4.75 MHz. This allows it to produce a flat spectral display when viewed on a spectrum analyzer. Sin (x)/x is primarily designed for use with a spectrum

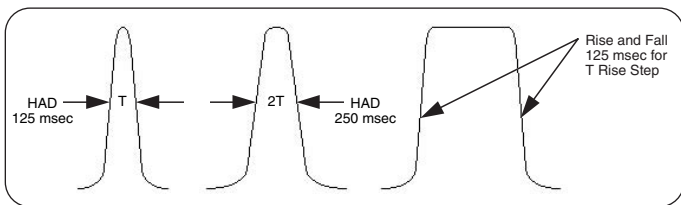
Video Terms and Acronyms

► Glossary

analyzer or an automatic measurement set. Very little information is discernible in a time domain display. The waveform is shown in the figure to the right. This signal is used for Frequency Response measurements. Refer to the Frequency Response discussion.



Sine-Squared Pulses – Sine-squared pulses are bandwidth limited and are useful for testing bandwidth-limited television systems. Fast rise time square waves cannot be used for testing bandwidth-limited systems because attenuation and phase shift of out-of-band components will cause ringing in the output pulse. These out-of-band distortions can obscure the in-band distortions that are of interest. **Description of the Pulse:** Sine-squared pulses look like one cycle of a sine wave as shown. Mathematically, a sine-squared wave is obtained by squaring a half-cycle of a sine wave. Physically, the pulse is generated by passing an impulse through a sine-squared shaping filter. **T Intervals:** Sine-squared pulses are specified in terms of half amplitude duration (HAD) which is the pulse width measured at the 50% pulse amplitude points. Pulses with HADs which are multiples of the time interval T are used to test bandwidth limited systems. T, 2T and 12.5T pulses are common examples. T is the Nyquist interval, or 1/2 f_c where f_c is the cutoff frequency of the system to be measured. For NTSC, f_c is taken to be 4 MHz, thus T is 125 nsec. **T Steps:** The rise times of transitions to a constant luminance level (such as the white bar) are also specified in terms of T. A T step has a 10% to 90% rise time of nominally 125 nsec, while a 2T step has a rise time of 250 nsec. Refer to the figure at the right. **Energy Distribution:** Sine-squared pulses possess negligible energy at frequencies above $f=1/HAD$. The amplitude of the envelope of the frequency spectrum at $1/(2 HAD)$ is one-half of the amplitude at zero frequency.



Single Channel – Channel-compatible, an ATV scheme fitting into 6 MHz of bandwidth.

Single Program Transport Stream (SPTS) – An MPEG-2 transport stream that contains one unique program.

Single-Domain Particle – All ferromagnetic materials are composed of permanently magnetized regions in which the magnetic moments of the atoms are ordered. These domains have a size determined by energy consideration. When a particle is small enough, it cannot support more than one domain and is called a single domain particle.

Single-Forked – A MooV file whose resources have been moved into the data fork, creating a file that can be played on a PC. See MooV.

Single-Line Display – In audio, a visual representation of changing frequencies

Single-Mode Fiber – An optical glass fiber that consists of a core of very small diameter. A typical single-mode fiber used in CCTV has a 9 mm core and a 125 mm outer diameter. Single-mode fiber has less attenuation and therefore transmits signals at longer distances (up to 70 km). Such fibers are normally used only with laser sources because of their very small acceptance cone.

Single-Page Mapping – Refers to always using Offset Register 0 (GR9) as the window into display memory. The mode is selected when GRB(0) is programmed to “0”.

Single-Perf Film – Film stock that is perforated along one edge only.

Single-Step – Process of executing a program one instruction or machine cycle at a time.

Single-Strand Editing – See A-Roll.

Sink Current – Current input capability of a device.

SIS (Systems for Interactive Services) – ETS 300 802.

SIT (Selection Information Table)

Sizing – The operation of shrinking or stretching video data between a system's input and display. Normally, a combination of scaling and zooming.

Skew – a) Passage of tape over a head in a direction other than perpendicular to the height of the gap. b) Term used for an ADO action whereby rectangles become trapezoids.

Skin Effect – The tendency of alternating current to travel only on the surface of a conductor as its frequency increases.

Skip Frame – An optical printing effect eliminating selected frames of the original scene to speed up the action.

Skipped Macroblock – A macroblock for which no data is encoded.

Slapback – Discrete repeats created by either digital or tape delay.

Slate – a) To label with a take number by recording a voice on the tape. b) Term used for a frame of video text usually recorded after bars prior to countdown sequence at the top of a commercial or program containing information on date recorded, ad agency, direction, etc.

Slewing – The synchronizing of decks in computerized editing systems.

Slice – A series of macroblocks, all placed within the same row horizontally. Slices are not allowed to overlap. The division of slices may vary from picture to picture. If “restricted slice structure” is applied, the slices must cover the whole pictures. If “restricted slice structure” is not applied, the decoder will have to decide what to do with that part of the picture, which

is not covered by a slice. Motion vectors are not allowed to point at the part of the picture, which is not covered by a slice. Note that main profile utilizes “restricted slice structure”, that is, all the slices put together must cover the picture.

Sliced VBI Data – A technique where a VBI decoder samples the VBI data (such as teletext and captioning data), locks to the timing information, and converts it to binary 0's and 1's. DC offsets, amplitude variations, and ghosting must be compensated for by the VBI decoder to accurately recover the data.

Slide – An editing feature that adjusts the OUT Point of the previous clip, and the IN Point of the next clip without affecting the clip being slid or the program duration.

Slide Timing – 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 – An editing feature that adjusts the In and Out points of a clip without affecting the adjacent clips or program duration.

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.

Slow Scan – The transmission of a series of frozen images by means of analog or digital signals over limited bandwidth media, usually telephone.

Slow-In/Slow-Out – In real life, when an object at rest begins to move, it starts slowly. Similarly, when an object changes its speed, or direction, it rarely does so instantaneously, but rather makes the change gradually (that is one reason we use splines to describe motion paths in computer animation). In order to create satisfying animation, it is important to be sensitive to the rate at which objects change their direction and speed; these factors are the most expressive component of path animation, like tempo and dynamics in music. In particular, the term slow-in/slow-out refers to an object at rest which gradually accelerates, reaches a final velocity, then slows and stops.

SLSC (Split-Luminance, Split-Chrominance) – A family of ATV schemes proposed by Bell Labs and IIT. SLSC is a receiver-compatible, non-channel compatible ATV scheme utilizing a high line rate camera and prefiltering with receiver line doubling to increase vertical resolution and additional bandwidth to increase horizontal resolution and help reduce NTSC artifacts. Aspect ratio is increased by blanking stuffing in the HBI. SLSC schemes have been proposed with at least two types of chroma encoding and three types of widescreen panel transmission.

S-MAC (Studio MAC) – a) A MAC standard proposed for studio intraconnection by the SMPTE working group on CAV standards. The S-MAC system uses time compression and time domain multiplexing techniques to convey (Y, CR, CB) video signals – a version of (Y, R-Y, B-Y). **b)** A MAC designed for single transmission of CAV signals in a television facility or between facilities. See also MAC.

Small Scale Integration (SSI) – Technology of less complexity than medium scale integration. Usually means less than ten gate functions in the IC.

Smart Slate – See Slate.

Smart Video Recorder Pro – Intel's PC video capture card that can capture and even compress video in real-time, using Indeo technology.

SMATV (Satellite Master Antenna Television) – Transmission of television programming to a Satellite Master Antenna installed on top of an apartment building, a hotel, or at another central location from where it serves a private group of viewers. The transmission usually is done in C-band to 1.5 or 2 meter dishes.

SMATV-DTM – SMATV system based on digital trans-modulation.

SMATV-IF – SMATV system based on distribution at IF (Intermediate Frequency).

SMATV-S – SMATV system based on distribution at extended super band.

Smear – A term used to describe a picture condition in which objects appear to be extended horizontally beyond their normal boundaries in a blurred or “smeared” manner.

SMI (Storage Media Interoperability)

SMIL (Synchronized Multimedia Integration Language) – Enables simple authoring of interactive audiovisual presentations. SMIL is typically used for “rich media”/multimedia presentations which integrate streaming audio and video with images, text or any other media type. SMIL is an easy-to-learn HTML-like language, and many SMIL presentations are written using a simple text-editor.

Smooth Shading – Even though an object may be represented by polygons, with smooth shading, the facets can be made to appear to blend into each other, making the object look smooth. Smooth shading also makes possible the simulation of “highlights”.

SMPTE (Society of Motion Picture and Television Engineers) – American standardizing body. SMPTE 240M is the first SMPTE HDEP standard, calling for 1125 scanning lines, 2:1 interlace, a 16:9 aspect ratio, and 60 fields per second, among other characteristics. It is identical to the HDEP standard approved by ATSC. It need not be SMPTE's only HDEP standard, however. The Society has current standards for more than ten different videotape recording formats, with more pending. There are indications that members of SMPTE's WG-HDEP are interested in a progressively-scanned HDEP system, an evolution of the 1125-line interlace standard.

SMPTE 120M – NTSC color specification.

SMPTE 125M – SMPTE standard for Bit-Parallel Digital Interface – Component Video Signal 4:2:2. SMPTE 125M (formerly RP-125) defines the parameters required to generate and distribute component video signals on a parallel interface.

SMPTE 12M – Defines the longitudinal (LTC) and vertical interval (VITC) timecode for NTSC and PAL video systems. LTC requires an entire field time to store timecode information, using a separate track. VITC uses one scan line each field during the vertical blanking interval.

SMPTE 170M – Proposed SMPTE standard for Television – Composite Analog Video Signal, NTSC for Studio Application. This standard describes the composite color video signal for studio applications, system M/NTSC, 525 lines, 59.94 fields, 2:1 interface, with an aspect ratio of 4:3. This standard specifies the interface for analog interconnection and serves

Video Terms and Acronyms

► Glossary

as the basis for the digital coding necessary for digital interconnection of system M/NTSC equipment. Note: Parts of the system M/NTSC signal defined in this document differ from the final report of the Second National Television System Committee (NTSC 1953) due to changes in the technology and studio operating practices.

SMPTE 240M – SMPTE standard for Television – Signal Parameters – 1125/60 High-Definition Production System. This standard defines the basic characteristics of the video signals associated with origination equipment operating in the 1125/60 high-definition television production system. As this standard deals with basic system characteristics, all parameters are untoleranced.

SMPTE 244M – Proposed SMPTE standard for Television System M/NTSC Composite Video Signals Bit-Parallel Digital Interface. This standard describes a bit-parallel composite video digital interface for systems operating according to the 525-line, 59.94 Hz NESC standard 35 described by SMPTE 170M, sampled at four times color subcarrier frequency. Sampling parameters for the digital representation of encoded video signals, the relationship between sampling phase and color subcarrier, and the digital levels of the video signal are defined.

SMPTE 253M – Analog RGB video interface specification for pro-video SDTV systems.

SMPTE 259M – Proposed SMPTE standard for Television 10-Bit 4:2:2 Component and 4fsc NTSC Composite Digital Signals – Serial Digital Interface. This standard describes a serial digital interface a serial digital interface for system M (525/60) digital television equipment operating with either 4:2:2 component signals or 4fsc NTSC composite digital signals.

SMPTE 260M – Standard for high definition digital 1125/60.

SMPTE 266M – Defines the digital vertical interval timecode (DVITC).

SMPTE 267 – Defines the serial digital signal format for 16:9 aspect ratio television. The signal rate is 360 Mbps.

SMPTE 267M – Standard for component digital video with a 16:9 aspect ratio that uses both 13.5 MHz and 18 MHz sampling.

SMPTE 272M – The SMPTE recommended practice for formatting AES/EBU audio and auxiliary data into digital video ancillary data space.

SMPTE 274M – 1920 x 1080 Scanning And Interface.

SMPTE 276M – Transmission of AES/EBU digital audio and auxiliary data over coaxial cable.

SMPTE 291M – Ancillary data packet and space formatting.

SMPTE 292M – The SMPTE recommended practice for bit-serial digital interface for high definition television systems.

SMPTE 293M – 720 x 483 Active Line At 59.94 Hz Scan, Digital Representation.

SMPTE 294M – 720 x 483 Active Line At 59.94 Hz scan, Bit Serial Interfaces.

SMPTE 295M – 1920 x 1080 50 Hz Scanning And Interfaces.

SMPTE 296M – 1280 x 720 Scanning, Analog And Digital Representation And Analog Interface.

SMPTE 297M – Serial Digital Fiber Transmission For SMPTE 295M Signals.

SMPTE 298M – Universal Labels For Unique Identification Of Digital Data.

SMPTE 299M – The SMPTE recommended practice for 24-bit digital audio format for HDTV bit-serial interface. Allows eight embedded AES/EBU audio channel pairs.

SMPTE 305M – The SMPTE standard for Serial Digital Transport Interface.

SMPTE 308M – Television – MPEG-2 4:2:2 Profile At High Level.

SMPTE 310M – Television – Synchronous Serial Interface For MPEG-2 Transport Streams.

SMPTE 312M – Television – Splice Points For MPEG-2 Transport Streams.

SMPTE 314M – Television – Data Structure For DV Based Audio, Data And Compressed Video – 25 Mbps and 50 Mbps.

SMPTE 318M – Reference Signals For The Synchronization Of 59.95 Hz Related Video And Audio Systems In Analog And Digital Areas (Replaces RP 154). This standard reference is used to synchronize multi-format systems, with a field frequency of 59.94 Hz. In order to synchronize with equipment operating at 23.97 Hz (24/1.001) or 48 kHz, the black burst signal may carry an optional 10-field sequence for identification of the signal as specified in SMPTE 318M. The timing reference synchronizing line is inserted on lines 15 and 278 of a NTSE 525 59.94 Hz signal. The first pulse (1) is always present at the start of the 10-field identification sequence. Pulses (2-5) which are between 0 and 4-frame count pulses follow this. The end pulse (6) is always absent on line 15 and always present on line 278.

SMPTE 318M Data Line – SMPTE 318M data line is used for the following purposes: 1) Synchronization of digital audio operating at 48 kHz within a 525 59.94 Hz system; 2) Synchronization of 23.97 film rate material to 525 59.94 Hz system. Inserted on line 15 and 278 of NTSC 525 59.94 Hz signal.

SMPTE 322M – Data stream format for the exchange of DV-based audio, data and compressed video over a Serial Data Transport Interface (SDTI or SMPTE 305M).

SMPTE 344M – Defines a 540 Mbps serial digital interface for pro-video applications.

SMPTE 348M – High data-rate serial data transport interface (HD-SDTI). This is a 1.485 Gbps serial interface based on SMPTE 292M that can be used to transfer almost any type of digital data, including MPEG-2 program streams, MPEG-2 transport streams, DV bit streams, etc. You cannot exchange material between devices that use different data types. Material that is created in one data type can only be transported to other devices that support the same data type. There are separate map documents that format each data type into the 348M transport.

SMPTE Format – In component television, these terms refer to the SMPTE standards for parallel component analog video interconnection. The SMPTE has standardized both an RGB system and a (Y, PR, PB) color difference system – a version of (Y, R-Y, B-Y).

SMPTE RP 154 – Standard that defines reference synchronizing signals for analog or digital 525 line systems including recommendations for black burst.

SMPTE RP 155 – Standard for digital audio reference levels for digital VTRs. This is being revised into a studio standard.

SMPTE RP 160 – Analog RGB and YPbPr video interface specification for pro-video HDTV systems.

SMPTE RP 165 – Standard for error detection and handling in serial digital component and composite systems.

SMPTE RP 168 – Standard for vertical interval switching points for 525/625 systems.

SMPTE RP 219 – High definition/standard definition compatible color bar signal (SMPTE color bars) and is a series of television test signals, originally developed as multi-format color bars of ARIB STD-B28 (ARIB color bars), and was proposed to SMPTE by ARIB. Users are able to select 1 of 3 types of stripe width, transient characteristics (rise/fall time) and a combination of I and Q axis segments.

SMPTE Standard – See the SMPTE format discussion.

SMPTE Time Code – An 80-bit standardized edit time adopted by SMPTE. A binary time code denoting hours, minutes, seconds and video frames. See also Time Code.

SMPTE-VITC – SMPTE's vertical interval time code (VITC) format standard. The term VITC, used alone, usually refers to SMPTE-VITC.

SMS (Subscriber Management System) – A combination of hardware and software as well as human activities that help organize and operate the company business. The SMS is a part of a technical chain, referred to as the Entitlement Control Chain. The SMS contains all customer relevant information and is responsible for keeping track of placed orders, credit limits, invoicing and payments, as well as the generation of reports and statistics.

SN (Sequence Number)

SNA – Systems Network Architecture entered the market in 1974 as a hierarchical, single-host network structure. Since then, SNA has developed steadily in two directions. The first direction involved tying together mainframes and unintelligent terminals in a master-to-slave relationship. The second direction transformed the SNA architecture to support a cooperative-processing environment, whereby remote terminals link up with mainframes as well as each other in a peer-to-peer relationship (termed Low Entry Networking (LEN) by IBM). LEN depends on the implementation of two protocols: Logical Unit 6.2, also known as APPC, and Physical Unit 2.1 which affords point-to-point connectivity between peer nodes without requiring host computer control. The SNA model is concerned with both logical and physical units. Logical units (LUs) serve as points of access by which users can utilize the network. LUs can be viewed as terminals that provide users access to application programs and other services on the network. Physical units (PUs) like LUs are not defined within SNA architecture, but instead, are representations of the devices and communication links of the network.

SNAP (Subnetwork Access Protocol) – Internet protocol that operates between a network entity in the subnetwork and a network entity in the end system. SNAP specifies a standard method of encapsulating IP datagrams and ARP messages on IEEE networks. The SNAP entity in the end system

makes use of the services of the subnetwork and performs three key functions: data transfer, connection management, and QoS selection.

SNG (Satellite News Gathering) – The temporary and occasional transmission with short notice of television or sound for broadcasting purposes, using highly portable or transportable uplink earth stations operating in the framework of the fixed-satellite service.

SNHC (Synthetic and Natural Hybrid Coding)

SNMP (Simple Network Management Protocol) – A widely used network monitoring and control protocol. Data is passed from SNMP agents, which are hardware and/or software processes reporting activity in each network device (hub, router, bridge, etc.) to the workstation console used to oversee the network. The agents return information contained in a MIB (Management Information Base), which is a data structure that defines what is obtainable from the device and what can be controlled (turned off, on, etc.). Originating in the UNIX community, SNMP has become widely used on all major platforms.

Snow – **a)** Heavy random noise. **b)** White flashes appearing in the video image caused by random noise and/or loss of magnetic particles.

SNR – See Signal-to-Noise Ratio.

SNR Scalability – A type of scalability where the Enhancement Layer(s) contain only coded refinement data for the DCT coefficients of the base layer. SNR scalability is aimed at transmission in noisy environments, and offers a form of graceful degradation. Under poor reception conditions, only the lower layer (which is covered by the highest error protection) is decoded. The picture quality is then not the best, of course, but at least a picture is available. The alternative is a total loss of picture (the “brick wall” effect) below a certain SNR. The lower layer and the Enhancement Layer operate with the same resolution, but the Enhancement Layer may contain the higher frequencies of the picture.

SOF (Sound On Film) – The sound track is on the film itself.

Soft – **a)** The opposite of “hard”. **b)** As applied to a photographic emulsion or developer, having a low contrast. **c)** As applied to the lighting of a set, diffuse, giving a flat scene in which the brightness difference between highlights and shadows is small.

Soft Border – **a)** The quality of diffusion between adjacent visual areas in a picture around a pattern. **b)** A wipe pattern border which is missing between the “A” bus video and “B” bus video on the edges to give a soft effect. This has no matte color added.

Soft Edge – An edge between two video signals in which the signals are mixed together for a soft transition effect, used on both patterns and keys.

Soft Edit – An electronic edit that maintains source clips in memory and tracking processes so that edits can be modified without starting from scratch.

Soft Key – **a)** A selector on the display that changes state or initiates an action when you touch it on screen. You use soft keys to select test signals or a sub-window of functions or to enter a file name. **b)** A soft key's function changes to match the block above it, in the bottom line of the screen. **c)** The softening of a key edge by reducing the gain of the keyer.

Video Terms and Acronyms

► Glossary

Soft Wipe – A split screen or wipe effect with a soft border or edge where the two images join.

Softness – A blending or mixing along lines or edges in an image.

Software – Operating instructions loaded into computer memory from disk that controls how system hardware will execute its operation. See Programs.

Software Effect – An effect that must be rendered by an editing application before it can be played back. Contrast with Real-Time

Software Option – Any software product that you buy other than the standard system software that comes on your system disk.

Solarization – Special effect in which the lightest and darkest values of a picture are made dark while the middle tones become light. An ADO effect. Also a photo-optic process.

Solder Bridge – Glob of excess solder that shorts two conductors. A common problem on production PC boards.

Solid – Polygons meshed together to create closed volumes. It is a compact set of contiguous points in three-dimensional space.

Solo – To listen to one mike or track of a tape without listening to the others through the use of a solo button.

Son – The metal disc produced from a mother disc in the replication process. Fathers or sons are used in molds to stamp discs.

Sone – A unit of loudness. 2 sones are twice as loud as 1 sone.

SONET (Synchronous Optical Network) – A fibre optic standard with data rates ranging from 51.84 Mbps up to Gbps.

Sonic Welded Assembly – Refers to the joining of the two plastic parts of a cassette by the use of a sonic weld, actually melting the plastic at the point of joining.

Sony – First company to sell an HDEP recorder, making HDEP practical. Also the strongest HDEP proponent, spending a great deal to promote it and going so far as to display the products of some of its competitors, as long as they complied with the 1125 scanning-line system.

Sorting – The arranging of clips in a bin column in numerical or alphabetical order, depending on the column the user selects.

Sound Booth – Term for a small acoustically dead room from which an announcer will record voice overs.

Sound Designer II – A trademark of Avid Technology, Inc. An audio file format used for the import and export of digital audio tracks.

Sound Digitizer – A device that records sounds and stores them as computer files.

Sound Pressure Levels (SPL) – **a)** A measure of the sound pressure created by a sound, usually in the units of dB referred to 0.0002 microbar of pressure. **b)** A measure of acoustic wave force. The force that sound can exert against an object; our ear drums are an example. It is measured in dB and is “0” referenced to 1 dyne per square centimeter.

Sound-on-Sound – A method by which material previously recorded on one track of a tape may be rerecorded on another track while simultaneously adding new material to it.

Source – Video producing equipment such as cameras, tape recorders or character generators.

Source (Menu) – The function that changes the aspect ratio and size of the image. The word Source refers to the image generated by the input video, which occupies “Source Space” on the screen. **a)** Source Aspect uses the X and Y axis **b)** Source Size uses the Z axis. The image does not move.

Source Clip – One of the lowest level building blocks of a sequence composition. See also Clip, Master Clip, Subclip.

Source Code – Program written in other than machine language. May be assembly language or a high-level language.

Source Coding – Coding that uses a model of the source from which parameters are extracted and transmitted to the decoder. When used particularly for voice, the coders are called vocoders.

Source Current – Current output capability of a device.

Source Input Format (SIF) – The luminance component is defined as 352 pixels x 240 lines at 30 Hz for NTSC or 352 pixels x 288 lines at 25 Hz for PAL and SECAM. Defined such that the data rates are the same for field rates for 60 HZ and 50 Hz.

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 Monitor – The interface window of Adobe Premiere that displays clips to be edited.

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 achieve basic clip-to-clip color consistency among the clips in a sequence. See also Program Side.

Source Stream – A single, nonmultiplexed stream of samples before compression coding.

Source Synchronizing Generator – A synchronizing pulse generator used to drive a specific piece of source equipment. It is referenced to a master reference synchronizing generator.

Source Timing Modules – A synchronizing generator on a module that is used to adjust the timing of a specific piece of source equipment. It is kept in time by a reference sync pulse generator.

Source/Tape Switch – A control found on control amplifiers with tape monitor jacks, and on recorders with monitor heads; allows comparison of the signal being fed to the tape (source) with the signal just recorded.

Southwestern Bell – A Baby Bell, and the first organization to transmit HDHEP 9 as opposed to some bandwidth-reduced form of ATV) a long distance, via optical fiber.

Space – The reflective area of a writable optical disc. Equivalent to a land.

Sparkle – An ADO DigiTrail effect.

Spatial – Relating to the area of an image. Video can be defined by its spatial characteristics (information from the horizontal plane and vertical

plane) and its temporal characteristics (information at different instances of time).

Spatial Compression – A compression method that reduces the data contained within a single video frame by identifying areas of similar color and eliminating the redundancy. See also Codec.

Spatial Domain – Waveforms are two dimensional functions of location in space, $f(x,y)$.

Spatial Encoding – The process of compressing a video signal by eliminating redundancy between adjacent pixels in a frame.

Spatial Prediction – Prediction derived from a decoded frame of the lower layer decoder used in spatial scalability.

Spatial Resolution – a) What is usually referred to as resolution, linearly measurable detail in an image, in the vertical, horizontal, or diagonal directions. **b)** The clarity of a single image or the measure of detail in an image. See resolution.

Spatial Sampling – Where an image changes a given number of times per unit distance and is sampled at some other number of times per unit distance as opposed to temporal sampling where the input changes with respect to time at some frequency and is sampled at some other frequency.

Spatial Scalability – A type of scalability where an Enhancement Layer also uses predictions from pel data derived from a lower layer without using motion vectors. The layers can have different frame sizes, frame rates or chroma formats. Spatial scalability offers a layering of the picture resolution, suitable for HDTV transmissions, for instance. By decoding of the lower layer, a “normal” picture is obtained, and by decoding of the Enhancement Layer, the HDTV picture may be constructed.

Spatio-Temporal Filtering – Filtering in both space and time.

Spatio-Temporal Spectrum – A three-dimensional representation of the energy distribution of a television signal. The three dimensions are horizontal, vertical, and time.

SPDIF (Sony/Philips Digital Interface) – This is a consumer interface used to transfer digital audio. A serial, self-clocking scheme is used, based on a coax or fiber interconnect. The audio samples may be 16-24 bits each. 16 different sampling rates are supported, with 32, 44.1, and 48 kHz being the most common. IEC 60958 now fully defines this interface for consumer and professional applications.

Special Effects – Artistic effects added to a video production in order to enhance the production by creating drama, enhancing the mood or furthering the story. Special effects may vary from the limited addition of patterns or the mixing of several video images together, to sophisticated digital effects such as picture compression, page flipping and three-dimensional effects. Special effects are usually created using SEGs such as those included in the Video Equalizer, Video TitleMaker 2000 and Digital Video Mixer.

Special Effects Generator – A video component that processes video signal and has the ability to manipulate the signal with a variety of wipes and distortions.

Special Magnetic Moment – The value of the saturation moment per unit weight of a magnetic material expressed in emu/gm. The specific magnetic moment is the most convenient quantity in which to express the saturation magnetization of fine particle materials.

Spectra Key – An enhancement to a standard RGB chroma key, employing a patented chroma nulling circuitry, thereby removing any color from the background video. This enables keys to be performed through glass or smoke or with shadows. This would otherwise not be possible without the blue or green fringing effect typical of standard RGB keyers.

Spectral Analysis – a) Determination of the monochromatic components of the luminance considered. **b)** Objective detailed specification of a white reference, of a color, or of the transmission function, with respect to wavelength and intensity.

Spectral Sensitivity – Quotient of the detector output $dY(\lambda)$ by the monochromatic detector output $dX_c(\lambda) = X_c(\lambda) d\lambda$ as a function of the wavelength λ .

Spectrophotometric Match – Spectrophotometry determines the spectral transmittance and the spectral reflectance of objects ... to compare at each wavelength the radiant flux leaving the object with that incident upon it. A spectrophotometric match thus occurs only when the two objects being compared are identical in their color structure. Such a match will be maintained regardless of viewing conditions. Spectrophotometric matches are seldom encountered and rarely necessary; in practice, the usual objective is to achieve a metameric match. Metameric matches, however, appear identical only under one set of specified viewing conditions.

Spectrum – a) In electromagnetics, spectrum refers to the description of a signal's amplitude versus its frequency components. **b)** In optics, spectrum refers to the light frequencies composing the white light which can be seen as rainbow colors.

Spectrum Allocation – Designation of certain bandwidths at certain frequencies for certain purposes. For example, channel 2 has been allocated 6 MHz of bandwidth from 54 MHz to 60 MHz for television broadcasting. All ATV transmission schemes require some form or another of spectrum allocation. See also Frequency Allocation Table.

Spectrum Analyzer – An electronic device that can show the spectrum of an electric signal.

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 pre-roll time for editing, recording, or digitizing.

SPG (Sync Pulse Generator) – A source of synchronization pulses.

SPI (Synchronous Parallel Interface)

Spike – See Overshoot.

SPL (Sound Pressure Level) – The SPL of a sound is equal to twenty times the logarithm (base 10) of the ratio of the root-mean-square sound pressure to the reference sound pressure. As a point of reference,

Video Terms and Acronyms

► Glossary

0 dB-SPL equals the threshold of hearing, while 140 dB-SPL produces irreparable hearing damage.

Splice – A physical join between pieces of tape or film. 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.

Splicing – Concatenation of, or switching between, two different streams of compressed data.

Splicing Tape – A special pressure-sensitive, non-magnetic tape used for joining two lengths of magnetic tape.

Spline – **a)** A type of mathematical model used to represent curves. They are usually displayed as polylines with a large number of very small sides. The importance of splines is that they give very smooth curves for a relatively small number of points. **b)** In wooden ships, the curved skeleton of a hull is built by attaching bendable strips of wood to small, fixed, and angled blocks of wood. The strips are splines. In computer graphic splines, the blocks of wood are called control points. In computer graphics, curved lines are always visualized by drawing many short vectors. However, since each vector requires a fair amount of storage, curves are often stored in terms of their control points; whenever the curve is needed, the spline is recreated. Another advantage of storing splines as curves is the ease with which a spline curve is manipulated by moving its control points. Instead of moving the curve's vectors one at a time, a large section of the curve is moved by dragging its control point. Splines convert discontinuity into smoothness. These properties make splines very useful in animation. When we create a keyframe for path animation, the object's position becomes a control point for a spline that defines the entire path for all the in-between frames as well. This allows us to get smooth motion between all the keyframes, and avoid instantaneous (single frame) changes of direction. Such changes would be highly unrealistic and could never yield satisfying animation. Another tremendous advantage of splines is that they are resolution independent. Magnifying and then redrawing a shape that is represented by a spline does not reveal the short vectors that represent the curve on the screen, because these vectors are recalculated to take into account the new magnification. Spline represented objects can also be easily rotated or skewed in 3D, again with no loss in clarity. So called "vector-based" systems make use of these features by representing fonts and shapes with splines, rather than the traditional bitmap. Bitmap systems, on the other hand, cannot represent or manipulate shapes nearly as handily.

Split Edit – Type of edit transition where either the video or audio of the source is delayed from being recorded for a given time.

Split Screen – An electronic process which allows the viewing of two video images, side by side or above and below, on-screen simultaneously.

Split Screen Unit – Equipment that simultaneously displays parts or more than one image on a single monitor. It usually refers to four quadrant displays. Also called Quad Compressor.

Split Sync Scrambling – Video scrambling technique, used with horizontal blanking inversion, active video inversion, or both. In split sync, the horizontal sync pulse is "split", with the second half of the pulse at +100 IRE instead of the standard -40 IRE. Depending on the scrambling mode, either the entire horizontal blanking interval is inverted about the +30 IRE

axis, the active video (after color burst and until the beginning of front porch blanking) is inverted about the +30 IRE axis, both are inverted, or neither is inverted. By splitting the horizontal sync pulse, a reference of both -40 IRE and +100 IRE is available to the descrambler. Since a portion of the horizontal sync is still at -40 IRE, some sync separators may still lock on the shortened horizontal sync pulses. However, the timing circuits that look for color burst a fixed interval after the beginning of horizontal sync may be confused. In addition, if the active video is inverted, some video information may fall below 0 IRE, possibly confusing sync detector circuits. The burst is always present at the correct frequency and timing, however, the phase is shifted 180 degrees when the horizontal blanking interval is inverted.

Spoking – A form of buckling in which the tape pack is deformed into a shape which approximates a polygon.

Spot – Term used for a commercial.

Spot Color Correction – A color adjustment made to a specific part of a video image that is identified using drawing tools. See also secondary color correction.

Spot Light – A unidirectional source geometrically defined by its position and target.

Spotlight – **a)** The effect of a spotlight falling on a video scene, and the switcher feature that allows this to be accomplished. On the AVC the spotlight control adjusts attenuation of the A bus video. A typical spotlight effect is obtained by selecting the same source on both buses, a soft bordered circle wipe, and utilizing size and position control. Many other effects are also possible with this feature. **b)** A highlight effect produced by a full-strength video signal shaped by a wipe pattern and an attenuated (darkened) signal from the same video source. This is activated by selecting spotlight on the M/E effects group of buttons, and adjusting spotlight control on the pattern adjust group of controls to darken the desired area.

Sprites – In MPEG-4, static background scenes. Sprites can have dimensions much larger than what will be seen in any single frame. A coordinate system is provided to position objects in relation to each other and the sprites. MPEG-4's scene description capabilities are built on concepts used previously by the Internet community's Virtual Reality Modeling Language (VRML).

Sprocket – A toothed driving wheel used to move film through various machine by engaging with the perforation holes.

Square Pixels – Pixels generated in a television system having the same horizontal and vertical resolution. There is some evidence that a large mismatch between horizontal and vertical resolution prevents the higher resolution from being fully perceived by the human visual system. NTSC was created with square pixels with a resolution of approximately 330 by 330 lines.

Squareness – A measure of magnetic behavior expressed as a ratio. 1.00 would be considered perfect and the normal range for magnetic material is 0.7 to 0.9.

Squeal – Audible tape vibrations, primarily in the longitudinal mode, caused by frictional excitation at heads and guides.

Squeeze – A change in aspect ratio. Anamorphic lenses sometimes squeeze a widescreen scene by a factor of two horizontally, so it will fit on a 1.33:1 aspect ratio frame. In projection, another anamorphic lens “expands” the squeeze (squeezes vertically) to restore the original aspect ratio. When a widescreen film is presented on television without being expanded, it is said to be squeezed. An unexpanded film print is said to be a squeeze print (the opposite is “flat”).

Squeezed Video – See Anamorphic.

SRI (Stanford Research Institute) – SRI International owns DSRC, developer of the ACTV schemes.

SRM (Session and Resource Manager)

SSA – See Serial Storage Architecture.

SSCG (Spread-Spectrum Clock Generator)

SSI – See Small Scale Integration.

ST (Stuffing Table) – An optional DVB SI table that authorizes the replacement of complete tables due to invalidation at a delivery system boundary such as a cable headend.

Stabilization – 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.

Stabilize – a) Remove motion jitter and unwanted camera movement from a clip. **b)** To track an image in a clip.

Stack – Block of successive memory locations that is accessible from one end on a last-in-first-out basis (LIFO). For most processors, the stack may be a block of successive locations in the read/write memory.

Stack Pointer – Contains the address of the top of the stack. In general, the stack pointer is decremented immediately following the storage in the stack of each byte of information. Conversely, the stack pointer is incremented immediately before retrieving each byte of information from the stack.

Staircase – A pattern generated by the TV generator, consisting of equal width luminance steps of 0, +20, +40, +60, +80, and +100 IRE units and a constant amplitude chroma signal at color burst phase. Chroma amplitude is selectable at 20 IRE units (low stairs) or 40 IRE units (high stairs). The staircase pattern is useful for checking linearity of luminance and chroma gain, differential gain and differential phase.

Stamping – The process of replicating optical discs by injecting liquid plastic into a mold containing a stamper (father or son). Also (inaccurately) called Mastering.

Stand-Alone Workstation – A workstation that is not connected to a network.

Standard – a) The specific signal configuration, reference pulses, voltage levels, etc., that describe the input/output requirements for a particular tape of equipment. Some standards have been established by professional groups or government bodies (such as SMPTE or EBU). Others are determined by equipment vendors and/or users. **b)** A set of rules or characteristics defining a particular television system. Some standards (such as those contained in FCC rules and regulations) are mandatory. Most (including

those of the EIA, IEEE, and SMPTE) are voluntary. The establishment of a standard often freezes development at a certain level but allows users and manufacturers to deal with a much larger array of products than might be available without a standard. There is currently one U.S. HDEP standard, the ATSC/SMPTE 1125 scanning-line system. CCIR system E is an HDTV transmission standard, used in France, calling for 819 scanning lines in a 14 MHz bandwidth.

Standard Bodies – Any country having a national group of people consisting of experts from industry and universities who develop standards for all kinds of engineering problems.

Standard Definition Television – See SDTV.

Standard Input Format – Video format developed to allow the storage and transmission of digital video. The 625/50 SIF format has a resolution of 352 x 288 active pixels and a refresh rate of 25 frames per second. The 525/59.94 SIF format has a resolution of 352 x 240 active pixels and a refresh rate of 29.97 frames per second. MPEG 1 allows resolutions up to 4095 x 4095 active pixels, however, there is a “constrained subset” of parameters defined as SIF. The computer industry, which uses square pixels, has defined SIF to be 320 x 240 active pixels, with a refresh rate of whatever the computer is capable of supporting.

Standards Converter – A device for converting signals from one standard to another. Converting between different color schemes with the same scanning structure is called transcoding. Converting between different scanning structures requires line and field interpolation, which usually introduces artifacts. Standards conversion between 525 scanning line and 625 scanning line signals is performed regularly. Conversion from DHEP to either NTSC or a receiver-compatible ATV system will require standards conversion. It may seem that it is more difficult to convert from 1125 scanning lines to 525 than from 1050 to 525, but in a pre-filtering converter the difference, if any, may not be large. For dealing with the field-rate difference (HDEP 60 and NTSC 59.94), some DHEP to NTSC conversions are performed by slowing the HDEP recorders to 59.94-field playback. Others are performed through standards converters that periodically omit fields.

Standing Wave Ratio – The ratio of transmitted power to reflected power in transmission lines, antenna systems, connectors, etc.

STAR System (Setup Swap, Transfer and Recall Panel Memory System) – This describes the possible operations of this feature, utilizing the concept of a setup as an instantaneous snapshot of a complete switcher panel, including all button selections, adjustments, positions, and fader values. Setups may be broken down into each of the six major modules on the switcher, with the ability to store or recall them independently into any of eight setup registers. This system also provides the capability of transferring the setup of one M/E to another, or swapping their setups.

Starsight – An electronic program guide that you subscribe to. It allows you to sort the guide by your order of preference and delete stations you never watch. It's a national service, that is regionalized. The decoders in Houston only download data for Houston. Move to Dallas and you only get Dallas. It is present on NTSC lines 14 and 277, and uses encoding similar to EIA-608.

Start Bit – A bit preceding the group of bits representing a character used to signal the arrival of the character in asynchronous transmission.

Video Terms and Acronyms

► Glossary

Start Codes (System and Video) – 32-bit codes embedded in that coded bit stream that are unique. They are used for several purposes including identifying some of the structures in the coding syntax. Start codes consist of a 24-bit prefix (0 x 000001) and an 8-bit stream_id.

Start of Active Video (SAV) – Digital data that indicate the start of active video time in serial digital component video systems.

Startup Disk – The disk that contains the operating system files. The computer needs operating system information in order to run.

Static Electricity – Whenever your body comes in physical contact with metal parts (including printed circuit boards) of computer equipment there is the potential for you to feel an electrical shock (electro-static discharge or ESD) which could damage the equipment. To prevent this you must always wear a wrist strap when working with internal parts of a workstation.

Static Memory – Memory devices that do not need clocks or refreshing.

Static Resolution – Detail in a stationary image. Any amount of bandwidth is sufficient for the transmission of HDTV images with high static resolution, even a telephone line; the smaller the bandwidth, the longer it takes to transmit all of the resolution. Therefore, many ATV schemes with reduced bandwidths offer the static resolution of HDEP with limited dynamic resolution, resulting in motion artifacts such as motion surprise.

Statistical Multiplexing – Increases the overall efficiency of a multi-channel digital television transmission multiplex by varying the bit-rate of each of its channels to take only that share of the total multiplex bit-rate it needs at any one time. The share apportioned to each channel is predicted statistically with reference to its current and recent-past demands.

Status – Present condition of the device. Usually indicated by flag flip-flips or special registers. See Flag.

Status Monitor – A B/W video output available as an option on AVC series switchers that provides display of all switcher adjustments, pattern menus, and diagnostic tools.

STB – See Set Top Box.

STC (System Time Clock) – The common clock used to encode video and audio in the same program. A 27 MHz clock regenerated from PCR for a jitter-free readout of MPEG data.

STD (System Target Decoder) – A hypothetical reference model of a decoding process used to describe the semantics of an MPEG multiplexed system bit stream.

STD Input Buffer – A first-in, first-out buffer at the input of a system target decoder for storage of compressed data from elementary streams before decoding.

Stderr – Standard error file. Error messages sent by programs are displayed on the screen, which is by default the Stdout.

Stdin – Standard input file.

Stdout – Standard output file.

STE (System Target Error) – The STE gives a global indication about the overall distortion present on raw received data.

Steady Gate – A pin-registered device manufactured by Steady Film for precise telecine transfer. Provides more stable images than EPR, but does not operate in real time.

Steady Shot – A system designed to improve hand-held camera video recording by compensating for camera-shake.

STED (System Target Error Deviation)

STEM (System Target Error Mean)

Step Printer – A printer in which each frame of the negative and raw stock is stationary at the time of exposure.

Stepping – a) Unsmooth packing, with transversally mispositioned sections. **b)** The movement forward or backward one frame at a time. See also Jogging.

Stereo – Sound received from two separate sources. Simulates human hearing.

Stereo Mixing – Simultaneous processing of both left and right audio channels.

Stereo Mode – Two audio channels which form a stereo pair (left and right) are encoded in a single bit stream.

Stereophonic, Stereo – Using two or more channels to create a spatial effect.

Stick Slip – The process in which the tape sticks to the recording head because of high friction; the tape tension builds because the tape is not moving at the head; the tape tension reaches a critical level, causing the tape to release from and briefly slip past the read head at high speed; the tape slows to normal speed and once again sticks to the recording head; this process is repeated indefinitely. Characterized by jittery movement of the tape in the transport and/or audible squealing of the tape.

Sticky Shed – a) The gummy deposits left on tape path guides and heads after a sticky tape has been played. The phenomenon whereby a tape binder has deteriorated to such a degree that it lacks sufficient cohesive strength so that the magnetic coating sheds on playback. **b)** The shedding of particles by the tape as a result of binder deterioration that causes dropouts on VHS tapes.

Sticky Tape – Tape characterized by a soft, gummy, or tacky tape surface. Tape that has experienced a significant level of hydrolysis so that the magnetic coating is softer than normal. Tape characterized by resinous or oily deposits on the surface of the magnetic tape.

Stiction – A term loosely used to describe the phenomenon of tape adhering to transport components such as heads or guides.

Still Frame – A single frame of video repeated so it appears to have no motion.

Still Picture – A coded still picture consists of a video sequence containing exactly one coded picture which is intra coded. This picture has an associated PTS, and the presentation time of succeeding pictures, if any, is later than that of the still picture by at least two picture periods.

Still Store – Device for storage of specific frames of video, either in analog or digital form, allowing extremely fast access time.

STL (Studio Transmitter Link) – System used to connect transmitter to studio if the facilities are located in different areas.

Storage – See Memory.

Storage Capacity – Using the ITU-R 601 4:2:2 digital coding standard, each picture occupies a large amount of storage space, especially when related to computer storage devices such as DRAM and disks. So much so that the numbers can become confusing unless a few benchmark statistics are remembered. Fortunately, the units of mega, giga, tera and penta make it easy to express the very large numbers involved. The capacities can all be worked out directly from the 601 standard. Bear in mind that sync words and blanking can be regenerated and added at the output, only the active picture area need be stored.

Store – The action of retaining in memory panel parameters (in the case of switchers), edit decision lists (in the case of editors), frames of video (in the case of machines like AVA, ESS and CGs).

Story – The Avid term for an edited piece. A story is created by editing clips and sequences together.

Storyboard – A storyboard is an animator's sketch, or rough of all the keyframes involved in a particular piece of animation. Used as a visual script or shooting plan.

Stow – To reduce a window to an icon for later use. In Windows® it is called "minimize".

STP (Surface Transfer Process) – A method of producing dual-layer DVDs that sputters the reflective (aluminum) layer onto a temporary substrate of PMMA, then transfers the metalized layer to the already-molded layer 0.

Streaking – A term used to describe a picture condition in which objects appear to be extended horizontally beyond their normal boundaries. This will be more apparent at vertical edges of objects when there is a large transition from black to white or white to black. The change in luminance is carried beyond the transition, and may be either negative or positive. For example, if the tonal degradation is an opposite shade to the original figure, (white following black), the streaking is called negative; however, if the shade is the same as the original figure, (white following white), the streaking is called positive. Streaking is usually expressed as short, medium or long streaking. Long streaking may extend to the right edge of the picture, and in extreme cases of low-frequency distortion, can extend over a whole line interval.

Stream – A collection of digital data of one type; such as a video stream, an audio stream or a subtitle stream. Each stream, for example an audio stream, may also have channels within it.

Stream Multiplex Interface (SMI) – An interface modeling the exchange of SL-packetized stream data and associated control information between the Sync Layer and the TransMux Layer.

Stream Objects – A class in the MPEG-4 class hierarchy that represents the interface of the elementary streams.

Streaming – The process of sending video over the Web or other networks to allow playback on the desktop as the video is received, rather than requiring the entire file to be downloaded prior to playback.

Streaming Media – Sending video or audio over a network as needed, such as Real Audio/Video or Microsoft NetShow, instead of forcing the user to download the entire file before viewing it. Typically a few seconds of data is sent ahead and buffered in case of network transmission delays. (Although some data is buffered to the hard drive, it is written to temporary storage and is gone once viewing is complete.)

Streaming Video – Compressed audio and video that is transmitted over the Internet or other network in real time. Typical compression techniques are MPEG-2, MPEG-4, Microsoft WMT, RealNetworks, and Apple's QuickTime. It usually offers "VCR-style" remote control capabilities such as play, pause, fast forward, and reverse.

Stress Testing – Introducing mechanical, electrical, or thermal stress on electrical devices so as to modify their operation and allow intermittent problems and/or failures to be observed.

Strip – Part of a wide roll of manufactured film slit to its final width for motion picture use.

Stripe – A narrow band of magnetic coating or developing solution applied to a length of motion picture film.

Striped Stock – Film stock to which a narrow stripe of magnetic recording material has been applied for the recording of a sound track. See Black and Code.

Striping – Preparing a tape for editing by recording continuous control track, timecode, and a video signal (e.g., black). Also known as Black Stripe.

Striping a Tape – Preparing a tape for editing by recording continuous control track, time code, and a video signal (such as black or colour bars).

Structured Audio – A method of describing synthetic sound effects and music.

STS (Synchronization Time Stamp) – The Synchronization Time Stamp (STS) is the number of 100 ns time intervals between the last 1 second clock tick of the common time reference and the occurrence in the MPEG-2 transport stream of the first bit of the MPEG-2 packet sync byte in the header of the distributed transmission packet (DXP) at the output of the distributed transmission adapter (DXA).

STT (System Time Table) – An ATSC PSIP table that carries the current date and time of day. It provides timing information for any application requiring schedule synchronization.

STU (Set Top Unit) – See Set Top Box.

Studio Address System – An intercom system that allows communication between control room personnel and personnel working on the studio floor.

Studio Standard, HDTV – a) Approaches to the specification of a studio standard, HDTV have been in the context of present operations in 525/59.94 and 625/50 i.e., operations in the studio conform to the specifications for transmission and broadcast. The studio standard with its implication of no systems transform, therefore, might be described also as one of the distribution standards – expected to be one of the inputs to display, and to be evaluated by subjective judgment of the display.

b) As employed by CCIR Rep 801-4 and its annexes, the term studio standard loosely embraces everything from image capture through distribu-

Video Terms and Acronyms

▶ Glossary

tion. To illustrate the interpretation by examples from- the document.

(a) Sec 1, Introduction: A single standard could be beneficial to program producers as well as broadcasting organizations and viewers. **(b) Sec 2, Technical Matters:** This entire section is concerned with defining the system by reference to the subjective, visual appraisal of the final display.

(c) Annex II, entitled Parameter Values for Signal Generation in HDTV Studios and For International Exchange of HDTV Programs. **(d) Sec 1e** explains that the advantages of a single HDTV worldwide standard includes lower HDTV equipment costs for broadcasters and viewers, easier exchange of programs and technical information, and encouragement to the ideal of international solutions to common technical problems. These concepts of a studio standard accordingly address only a small part of what the SMPTE Committee on Hybrid Technology considers production.

Stuffing (bits); Stuffing (bytes) – Code-words that may be inserted into the compressed bit stream that are discarded in the decoding process. Their purpose is to increase the bit rate of the stream.

STV (Subscription Television) – Pay television, in which subscribers, or viewers, pay a monthly fee.

Sub-band Adaptive Differential Pulse Code Modulation (SB-ADPCM) – The audio frequency band is partitioned into two sub-bands and then each sub-band is encoded using ADPCM.

Sub-Band Coding – A pure sub-band coder performs a set of filtering operations on an image to divide it into spectral components. Usually, the result of the analysis phase is a set of sub-images, each of which represents some region in spatial or spatio-temporal frequency space. For example, in a still image, there might be a small sub-image that represents the low-frequency components of the input picture that is directly viewable as either a minified or blurred copy of the original. To this are added successively higher spectral bands that contain the edge information necessary to reproduce the original sharpness of the original at successively larger scales. As with DCT coder, to which it is related, much of the image energy is concentrated in the lowest frequency band. For equal visual quality, each band need not be represented with the same signal-to-noise ratio; this is the basis for sub-band coder compression. In many coders, some bands are eliminated entirely, and others are often compressed with a vector or lattice quantizer. Successively higher frequency bands are more coarsely quantized, analogous to the truncation of the high frequency coefficients of the DCT. A sub-band decomposition can be the intraframe coder in a predictive loop, thus minimizing the basic distinctions between DCT-based hybrid coders and their alternatives.

Subcarrier (SC) – a) The modulation sidebands of the color subcarrier contain the R-Y and B-Y information. For NTSC, the subcarrier frequency is 3.579545 MHz. For PAL the subcarrier is approximately 4.43 MHz. **b)** An auxiliary information carrier added to the main baseband signal prior to modulation. The most common example in television is the NTSC color subcarrier. Many ATV schemes propose adding additional subcarriers to NTSC. **c)** A sine wave which is imposed on the luminance portion of a video signal and modulated to carry color information. Subcarrier is also used to form burst. The frequency of subcarrier is 3.58 MHz in NTSC and PAL-M and 4.43 MHz in PAL. **d)** The high-frequency signal used for quadrature amplitude modulation of the color difference signals.

Subcarrier Phase Shifter – Special circuitry that controls the phase relationships of the two parts of the encoded color signal, ensuring the relationship is correct during recording, transmission, and reproduction.

Sub-Channel – A transmission path within the main transmission path. Subcarriers are examples of sub-channels, but there are others. Quadrature modulation of the picture carrier provides a sub-channel; so does blanking stuffing.

Subclip – a) An edited part of a clip. In a sequence, a subclip can be bound by any variation of clip beginnings, endings, and mark points. **b)** 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.

Submaster – High quality copy of a master tape used to make additional copies. See also Dub.

Sub-Nyquist Sampling – A scheme for sampling at a frequency lower than that prescribed by the Nyquist sampling theorem.

Subpicture – A DVD data type that is used to describe an overlay over video such as is used for menus, subtitles, simple animation.

Sub-Picture Information – Captions, subtitles or other text that can be displayed or hidden.

Subpicture Menu – Menu used to select a subpicture stream.

Sub-Pixel – A spatial resolution smaller than that of a pixel. Although digital images are composed of pixels, it can be very useful to resolve image detail to smaller than pixel size, i.e., sub-pixel. For example, the data for generating a smooth curve on television needs to be created to a finer accuracy than the pixel grid itself, otherwise the curve will look jagged. Again, when tacking an object in a scene or executing a DVE move, the size and position of the manipulated picture must be calculated, and the picture resolved, to a far finer accuracy than the pixels, otherwise the move will appear jerky.

Subroutine – Self-contained portion of a program that performs a well-defined task. May be used at place in the same program.

Subsampled – Signal that has been sampled at a lower rate than some other signal in the system. A good example of this is the Y'CbCr color space used in component serial video (ITU-R BT.601). For every two luma (Y') samples, only one Cb and Cr sample is taken causing the Cb and Cr signals to be subsampled.

Subsampled Signal – A signal that has been sampled at a lower rate than some other signal in the system.

Sub-Sampling – Sampling within samples. For example, dividing an NTSC pixel into three or four sub-pixels is an example of sub-sampling. Some ATV schemes use such pixel subdivision to transmit a high definition image over a sequence of multiple fields or frames, with only one sub-pixel being transmitted per field or frame. The resulting potential artifacts include motion surprise and twinkle.

Subsidiary Communications Authorizations – Authorizations granted to FM broadcasters for using subcarriers on their channels for other communications services.

Substrate – A DVD half-disc. Two substrates, each 0.6 mm thick, are bonded together to form a 1.2 mm thick DVD disc.

Subtitles – Text that is added below or over a picture that usually reflects what is being said, possibly in another language. Open subtitles are transmitted as video that already has the subtitles present. Closed subtitles are transmitted during the VBI, and relies on the TV to decode it and position it below or over the picture. Closed captioning is a form of subtitling. Subtitling for DVB is specified in ETSI ETS 300 743.

Subtractive Color System – Color specification system in which primary colors are subtracted from a reference color to achieve a desired color. Examples include the cyan/magenta/yellow (CMY) and luminance/red – luminance/blue – luminance (Y, R-Y, B-Y) systems.

Super – See Title.

Super 16 – The 16mm film stock produced for a special format with an enlarged picture area. Super 16 is designed to be printed to 35 mm film for release.

Super Black – Keying signal that is embedded within the composite video signal as a level between black and sync. It is used to improve luma self-keying because the video signal contains black, making a good luma self-key hard to implement. Where the downstream keyer detects the super black level, it inserts the second composite video signal. See Blacker-than-Black.

Super NTSC – An ATV scheme proposed by Faroudja. It combines progressive scanning, pre-filtering, pre-combing, image enhancement, and gamma correction at the transmission end with complementary processing and line doubling at the receiver. It is both channel-compatible and receiver-compatible and is one of the few ATV schemes that keep an aspect ratio of 12:9.

Super VHS – S-VHS is an enhancement to regular VHS video tape decks. S-VHS provides better resolution and less noise than VHS. S-VHS video tape decks support separate luma (Y') and chroma (C) video inputs and outputs, although this is not required. It does, however, improve the quality by not having to continuously merge and then separate the luma and chroma signals.

Superimpose (Super) – To place in front of video, e.g., placing text over a video signal.

Superimposition (or Super) – a) Two images simultaneously picked up by two different cameras and electronically mixed on the face of a kinescope tube in such a manner that both images are visible. **b)** A film term describing the mixing of two or more video sources such that they appear to be overlaid.

Superstation – Local television station whose signal is retransmitted via satellite to cable systems beyond reach of over-the-air signal.

Superuser – An alternate name for the user of the root login account. See also System Administrator.

Sup-Picture – A simple picture intended to be superimposed over the video. Display size varies but is bound to CCIR 601 picture dimensions (720 x 480 for NTSC-rate displays or 720 x 576 for PAL-rate displays).

Supply Turntable – The turntable which feeds tape to the heads of a tape deck.

Surface – A set of one or more patches which have been connected together.

Surface Asperities – Small, projecting imperfections on the surface of the coating that limit and cause variations in head-to-tape contact. A term useful in discussions of friction and modulation noise.

Surface Properties – To allow more realism to 3D models, the surfaces of an object can have distinctive attributes or properties: ambient light, diffuse light, transparency, texture (these four in PictureMaker). Other systems have other properties such as true metallic versus plastic (or other material) surface types.

Surface Treatment – Any process by which the surface smoothness of the tape coating is improved after it has been applied to the base film.

Surge Protector – An electronic device which protects electronic equipment from power fluctuations.

Surround Channels – Audio presentation channels (LS and RS) added to the front channels (L and R or L, R, and C) to enhance the spatial perception.

Surround Sound – This usually implies an audio system with more than two channels of information. The additional channels provide “ambiance” or sound information that is happening somewhere other than from the left or right speaker.

SVCD (Super VideoCD) – Next generation VideoCD, defined by the China National Technical Committee of Standards on Recording, that hold 35-70 minutes of digital audio and video information. MPEG-2 video is used, with a resolution of 480 x 480 (29.97 Hz frame rate) or 480 x 576 (25 Hz frame rate). Audio uses MPEG-1 layer 2 or MPEG-2 at a bit rate of 32-384 kbps, and supports four mono, two stereo, or 5.1 channels. Subtitles use overlays rather than subpictures (DVD-Video) or being encoded as video (VideoCD). Variable bit-rate encoding is used, with a maximum bit rate of 2.6 Mbps. IEC 62107 defines the Super VideoCD standard. XSVCD, although not an industry standard, increases the video resolution and bit rate to improve the video quality over SVCD. MPEG-2 video is still used, with a resolution of 720 x 480 (29.97 Hz frame rate) or 720 x 576 (25 Hz frame rate). Variable bit-rate encoding is still used, with a maximum bit rate of 9.8 Mbps.

SVG (Scalable Vector Graphics) – A language for describing two-dimensional graphics and graphical applications in XML.

SVGA (Super Video Graphics Array) – SVGA is an enhanced version of VGA and supports higher-resolution and higher-color modes. SVGA has become the current standard because it supports video modes that do a better job of reproducing realistic images. See also VGA.

S-VHS (Super VHS) – a) An improved version of the VHS tape format capable of recording better picture resolution (definition). A higher-density tape is required which provides a wider luminance bandwidth, resulting in sharper picture quality (> 400 horizontal lines vs. 240 for standard VHS)

Video Terms and Acronyms

► Glossary

and improved signal-to-noise ratio. Because the equipment is usually smaller and lighter than 3/4" equipment, it is ideally suited for ENG/EFP applications. **b)** Super VHS, a consumer videotape format offering horizontal resolution somewhat greater than that offered by NTSC broadcasting but allowing component recording and playback without cross-luminance or cross-color artifacts through a four-pin S-Video connection.

SVHS, S-VHS – See Super VHS.

S-VHS-C (Super VHS-C) – An improved version of the VHS-C tape format capable of recording better picture resolution (definition).

S-Video (Separated Video) – The standard for the way a signal is carried on the cable itself. The industry has settled on a 4-pin mini plug connector. S-Video does not have any relation to the resolution or refresh rate of the signal. Do not confuse S-Video with S-VHS. S-VHS is a tape/signal standard. S-Video is a hardware standard that defines the physical cable jacks. S-Video allows you to bypass the comb filter in a device. Generally, less processing of the signal results in a better picture. The comb filter separates the chroma (color) and luma (brightness) components of a video signal into separate parts. This is also called Y/C, where Y represents brightness and C color. When color and brightness are not separated, when they are combined in the signal, it is called a composite signal. S-Video cables have separate wires for the color and brightness. That is, they carry a Y/C signal. The best picture comes when the color and brightness is separate from the source. VCRs record this way, and DSS broadcasts this way too. Laserdiscs store a composite picture rather than Y/C separated. Even when the signals have been combined at some point on their way to the monitor, different comb filters perform to different degrees of quality, so one can pick how to connect one's components to try to use the best comb filter. Some older sets with S-Video input jacks may actually combine the Y/C in a crude way, making the S-Video input no better than a typical composite signal. Newer sets probably do not do this anymore.

SVM – See Velocity Scan Modulation.

Swap Shot – An insert edit where the segment of an edit sequence that lies between two transitions is swapped for the incoming source clip. Swap shots ripple, meaning the edit sequence duration changes if the source clip is of a different length than the segment it replaces.

Sweep Signal – A sweep signal allows you to examine the frequency response continuously over the interval of interest rather than at only discrete frequency intervals as tested by the multiburst or multiphase signals. Line rate and field rate sweep signals can be used to measure the frequency response of a system. In a sweep signal, the frequency of the waveform is continuously increased over the length of the line or field. The Sweep signal however cannot be used for VITS thus is limited to out of service testing. See the Frequency Response discussion.

Sweetening – a) The final combining and enhancing of a video program's audio tracks. **b)** Electronically improving the quality of an audio or video signal, such as by adding sound effects, laugh tracks, and captions.

Switched Network – Any site in a network may be connected temporarily to any other site in the network.

Switcher – General term for a device used to select different signals (audio, video or RF) from various sources. See Video Switcher.

Switching – a) The process of connecting and routing digital data on a network. **b)** The editing and splicing together of program segments.

SXGA – A video graphics resolution of 1280 x 1024 pixels.

Symmetrical Compression – A compression system which requires equal processing capability for compression and decompression of an image. This form of compression is used in applications where both compression and decompression will be utilized frequently. Examples include: still-image databasing, still-image transmission (color fax), video production, video mail, videophones, and videoconferencing.

Symmetrically, Cyclically, Magnetized Condition – A magnetic material is in this condition when, using the influence of a magnetizing field cycled between equal but opposite values, its successive hysteresis loops coincide.

Symmetry – An adjustment that allows distortion of the aspect ratio of a pattern.

Sync – a) Abbreviation for synchronization. Usually refers to the synchronization pulses necessary to coordinate the operation of several interconnected video components. When the components are properly synchronized, they are said to be "in sync". **b)** Signals which control the sweep of the electron beam across the face of the display. The horizontal sync, or HSYNC for short, tells the display where to put the picture in the left-to-right dimension, while the vertical sync (VSYNC) tells the display where to put the picture from top-to-bottom. **c)** The portion of an encoded video signal which occurs during blanking and is used to synchronize the operation of cameras, monitors, and other equipment. Horizontal sync occurs within the blanking period in each horizontal scanning line, and vertical sync occurs within the vertical blanking period.

Sync Buzz – A noise containing harmonics of 59.94 Hz, heard on television set speakers under certain signal and transmission conditions. One such condition is the transmission of electronically generated characters of high level and resolution greater than can be carried in NTSC. The ringing resulting when those signals hit an NTSC filter causes the television carrier to momentarily disappear. Since the characters are within a television field, the rate of appearance and disappearance is a multiple of the field rate, 59.94 Hz.

Sync Code – A code in a bit stream that identifies the start of a layer of data.

Sync Compression – The reduction in the amplitude of the sync signal, with respect to the picture signal, occurring between two points of a circuit.

Sync Frame – Physical record unit of 1488 channel bits length comprising data (91 bytes) and a SYNC code. One physical sector consists of 26 sync frames.

Sync Generator – a) Circuit that provides sync signals. A sync generator may or may not have genlock capability. **b)** Device that generates synchronizing pulses needed by video source equipment to provide proper equipment video signal timing. Pulses typically produced by a sync generator could be sub-carrier, burst flag, sync, blanking, H and V drives and color black. Most commonly used in CCTV are H and V drives.

Sync Layer (SL) – A layer to adapt elementary stream data for communication across the stream multiplex interface, providing timing and synchronization information, as well as fragmentation and random access information. The Sync Layer syntax is configurable and can also be empty.

Sync Layer Configuration – A configuration of the Sync Layer syntax for a particular elementary stream descriptor.

Sync Layer Packet (SL-Packet) – The smallest data entity managed by the Sync Layer consisting of a configurable header and a payload. The payload may consist of one complete access unit or a partial access unit.

Sync Level – The level of the tips of the synchronizing pulses.

Sync Noise Gate – Circuit used to define an area within the video waveform where the sync stripper is to look for the sync pulse.

Sync Pulse – Timing pulses added to a video signal to keep the entire video process synchronized in time.

Sync Restoration – A process which replaces distorted and missing sync information by checking incoming sync, analyzing the frequencies involved and generating new fully restored sync.

Sync Stripper – Circuit which removes the sync information from the composite signal.

Sync Tip – The level or duration of the most negative excursion of a sync pulse from blanking level.

Sync to Blanking End – Refer to the Horizontal Timing discussion.

Sync to Burst End – Refer to the Horizontal Timing discussion.

Sync to Subcarrier Time Base Error – A random variation in the phase relationship between sync and subcarrier.

Sync Word – A synchronizing bit pattern which is different from the normal bit stream pattern for purposes of synchronization or clocking. Synchronizing words usually consist of unique bit patterns which are easily recognized as a clock or sync signal. Sync words are used for framing in serial receivers.

Synchronization – The maintenance of one operation in step with another. The precise coincidence of two or more sync pulses.

Synchronization Word – a) A synchronizing bit pattern differentiated from the normal data bit patterns, used to identify reference points in the television signal; also to facilitate word framing in a serial receiver.

b) A fixed pattern of bits inserted in a binary message for the purpose of synchronizing the message interpreting unit.

Synchronize – To make information operate together at the same correct time.

Synchronized – To happen at the same time.

Synchronizer – Device that ensures audio and video signals from varying sources are coordinated by timing them against a reference signal and advancing or delaying them as needed.

Synchronizing Pulse Generator – Equipment that generates synchronizing pulses needed by source equipment. Also called sync generator or SPG.

Synchronous – A transmission procedure by which the bit and character stream are slaved to accurately synchronized clocks, both at the receiving and sending end.

Synchronous Data Streaming – a) Streaming of data with timing requirements in the sense that the data and clock can be regenerated at the receiver into a synchronous data stream (i.e., E1, T1). **b)** Streaming of data with timing requirements in the sense that the data within the stream can be played back in synchronization with other kinds of data streams (e.g., audio, video). See Asynchronous Data Streaming, Synchronous Data Streaming.

Synchronous Detection – A demodulation process in which the original signal is recovered by multiplying the modulated signal with the output of a synchronous oscillator locked to the carrier.

Synchronous Motor – A motor with speed controlled by the frequency of the applied voltage.

Syncro-Edit – Wired control protocol which activates/deactivates a VCR's record pause function. Many non-compatible versions of this protocol exist.

Syndicat des Constructeurs d'Appareils Radio Recepteurs et Televiseurs (SCART) – A 21-pin connector for European audio/video consumer products. It supports mono/stereo audio, composite video, s-video, and RGB video to be transmitted between equipment.

Syndrome – Initial result of an error checking calculation. Generally, if the syndrome is zero, there is assumed to be no error.

Syntactic Decoded Audiovisual Objects (Syntactic Decoded AV Objects) – The representation of the AV object that is optimized for the needs of the Decompression Layer as it goes out of the Syntactic Decoding Layer.

Syntactic Decoding Layer – The MPEG-4 Systems Layer that identifies and extracts from elementary streams syntactic elements and maps them to semantic elements to produce the syntactic decoded audiovisual object.

Syntactic Description Language (SDL) – A language defined by the MPEG-4 systems specification that allows the description of a bitstream's syntax.

Syntactic Element – An information unit whose syntax is known. The syntax of an information unit is either pre-defined by the standard, or transmitted using the syntactic description language.

Syntax – a) The description of the binary format of an information unit.

b) The rules governing construction or formation of an orderly system of information. For example, the syntax of the MPEG video encoding specification defines how data and associated instructions are used by a decoder to create video pictures.

Synthesis Filterbank – Filterbank in a decoder that reconstructs a signal from sub-band samples such as in audio algorithms.

Synthesizer – An analog or digital generator which can produce any wanted frequencies or sounds.

Sysinfo – The program used to retrieve the system identifier of your Silicon Graphic workstation.

Video Terms and Acronyms

▶ Glossary

System – An organized assembly of equipment, personnel, procedures and other facilities designed to perform a specific function or set of functions.

System Administration – The tasks associated with setting up, maintaining, and troubleshooting a networked or stand-alone workstation or a network of workstations.

System Administrator – The individual responsible for setting up, maintaining, and troubleshooting a network of workstations. The system administrator uses the root login account to perform most administrative tasks.

System Clock Reference – See SCR.

System Crash – When the operating system fails and the system will not accept keyboard or mouse input.

System Disk – The physical disk that contains the standard operating system software, the software that makes a workstation run.

System Gamma – The overall light-in/light-out characteristic of a television system, from camera through receiver. In an ideal system, the gamma should be one. In practice, it appears to be about 1.4.

System Header – The system header is a data structure that carries information summarizing the system characteristics of the Digital Television Standard multiplexed bit stream.

System Manager – A set of tools that the administrator uses to set up and manage the IRIS. You access the System Manager through the System Toolchest.

System Menu – The main menu of a DVD-Video disc, from which titles are selected. Also called the title selection menu or disc menu.

System Software – The standard operating system software and tools that come on the system disk and on the tape or DC-ROM that you use in the event of a system crash.

System Target Decoder – See STD.

System Time Base (STB) – The time base of the terminal. Its resolution is implementation-dependent. All operations in the terminal are performed according to this time base.

System Toolchest – The toolchest in the upper left-hand corner of the screen labeled System. You start system tools such as the Workspace and System Manager using its menu.

Systems Decoder Model (SDM) – A model that provides an abstract view of the behavior of a terminal compliant to this specification. It consists of the buffering model and the timing model.

▶ **T**

T – Abbreviation for tele- or symbol for time.

T Intervals – See the definition of Sine-Squared Pulses.

T Steps – See the definition of Sine-Squared Pulses.

T.120 – a) T.120 is an ITU-T standard (International Telecommunications Union) for document conferencing. Document conferencing allows two or more people to concurrently view and edit a document across a network. **b)** T.120 is the commonly used name to refer to a family of distinct standards. Many video conferencing companies were developing their own implementations of this until Microsoft released its free NetMeeting software. Now, many companies are using NetMeeting, while perhaps enhancing it in some way. **c)** A set of specifications for multipoint communications and data sharing for PC platforms. T.120 is based on the H.320 broad-based PB platform standard for Personal Teleconferencing.

T1 – a) In telecommunications, the paired cable used to transport DS-1 service. **b)** A digital transmission link with a capacity of 1.544 Mbps. T1 uses two pairs of normal twisted wires. T1 lines are used for connecting networks across remote distances. Bridges and routers are used to connect LANs over T1 networks.

T1 Channel – North American digital transmission channel with a data rate of 1.544 Mbps which is made up of 24 channels of 64 kbps each (DS1).

T1Q1.5 – The T1Q1.5 Video Teleconferencing/Video Telephony (VTC/VT) ANSI Subworking Group (SWG) was formed to draft a performance standard for digital video. Important questions were asked, relating to video digital performance characteristics of video teleconferencing/video telephony:

a) Is it possible to measure motion artifacts with VTC/VT digital transport? **b)** If it can be done by objective measurements, can they be matched to subjective tests? **c)** Is it possible to correlate the objective measurements of analog and digital performance specification? The VTC/VT Subworking Group's goal is to answer these questions. It has become a first step to the process of constructing the performance standard.

T3 Channel – A 44.736 Mbps North American digital channel (DS3).

Table – a) Collection of data in a form suitable for ready reference, frequently stored in sequential memory locations. **b)** A table is comprised of a number of sub_tables with the same value of table_id.

Table Look-Up – Obtaining a value from a table of values stored in the computer.

Taboos – Empty channel spaces in the frequency allocation table to which broadcast channels cannot be assigned due to potential interference. The most obvious one is the co-channel taboo: two different television or radio stations cannot operate on the same frequency in the same geographical area. Other taboos cover geographical spacing for adjacent channels and for "images" (spurious frequencies akin to aliases) that are caused by reception in existing television sets. The taboos effectively knock out much of the UHF television band, so some ATV proponents wonder whether they might be too strict.

Tachometer – A device which counts the number of revolutions per second of a motor or other rotating device.

Tag – The tag forms the most important part of a cache directory entry. Using the tag, the cache controller determines whether a cache hit or miss occurs. The tag holds the address of the assigned cache line.

TAI (International Atomic Time) – An international time standard. It is calculated by the Bureau International des Poids et Mesures (BIPM) from the readings of more than 200 atomic clocks located in metrology institutes and observatories in more than 30 countries around the world.

Tail – Video or audio material that has been trimmed out of the back (trailing) end of a clip.

Tails Out – A way of winding tape such that the end of the selection is at the outside of the reel.

Take – a) A cut that takes place on air. Also, the flip or flip-flop of sources on a preset/program style switcher. **b)** When a particular scene is repeated and photographed more than once in an effort to get a perfect recording of some special action, each photographic record of the scene or of a repetition of the scene is known as a "take".

Takeup Reel – The reel on the tape recorder that accumulates the tape as it is recorded or played.

Takeup Turntable – The turntable which takes up the tape after it passes by the heads.

Talent – A term used to refer to on-camera subjects in a video production.

Talker – Device that outputs data to a data bus. A ROM is a talker.

Tally – a) An indication of all sources that are contributing to a switcher's final output at any given time. **b)** A light which lights up to indicate that the associated push-button has been selected or to indicate that the associated input to the switcher is on-air. **c)** A relay closure to activate a remotely situated lamp, i.e., on top of a camera, to warn the production crew which camera is on-air. Most monitors have tally lights and common practice is to connect them to the switcher tally output so that the director can see which source is on-air.

Tally Lamp – A signal lamp or LED installed on a video camera which informs performers and crew members that the camera is currently live.

Tally Relay – Contacts provided on the switcher to allow users to activate tally lamps on cameras, monitors, and otherwise indicate what sources are on air.

Tangential Signal to Noise Measurement Method – This is one method of measuring a signal's signal to noise ratio. It requires a waveform monitor such as the 1780R. Refer to the 1780R operator's manual for a complete description of the signal to noise measurement technique.

Tape – A tape with a magnetizable layer on which data can be stored. Usually a workstation's tape is packaged in a cartridge.

Video Terms and Acronyms

► Glossary

Tape Delay – Using magnetic tape as a storage medium for a brief period of time to delay the playback of a signal. Delay time equals the distance between the record and playback heads divided by the tape speed.

Tape Drive – A mechanism for controlling the movement of magnetic tape, commonly used to move magnetic tape past a read head or write head, or to allow automatic rewinding.

Tape Guides – Grooved pins or rollers mounted between and at both sides of the tape head assembly to position the magnetic tape correctly on the head as it is being recorded or played.

Tape Lifters – A system of movable guides that automatically prevents the tape from contacting the recorder's heads during fast forward or rewind modes of operation, thus preventing head wear.

Tape Loop – A length of magnetic tape with the ends joined together to form an endless loop. It makes possible the repetitive playback of a recording without rewinding the tape.

Tape Pack – The form taken by the tape wound on to a reel. A good pack is one that has a uniform wind, has an acceptable E-value and is free from spoking, cinching and layer-to-layer adhesion.

Tape Player – A unit that is not capable of recording and is used only for playing recorded tapes.

Tape Skew – The deviation of a tape from following a linear path when transported across the heads, causing a time displacement between signals recorded on different tracks and amplitude differences between the outputs from individual tracks owing to variations in azimuth alignment. The adjectives static and dynamic are used to distinguish between the steady and fluctuating components of tape skew.

Tape Speed – The speed at which tape is transported from feed (supply) to takeup reels during normal recording or reproduction.

Tape Speed Override (TSO) – Allows the editor to manually control the capstan speed of the selected transport + and -10% using the joystick. TSO is especially important when tape machines need to be exactly synchronized before finalizing an edit. If audio monitors for all transports are left up, the edit point on the transport can be selected by listening for the audio echo and adjusting the transport speed until the machines are in exact synchronization.

Tape Transport – The mechanism that extracts magnetic tape from a storage device, moves it across magnetic heads at a controlled speed, and then feeds it into another storage device. Typical storage devices are tape loops, bins, reels and magazines (cassettes, cartridges). The tape transport is one part of a magnetic tape recorder/reproducer system that normally consists of: magnetic heads, magnetic tape, Tape transport, record electronics, reproduce electronics.

Tape-to-Head Speed – The relative speed of tape and head during normal recording or replay. The tape-to-head speed coincides with the tape speed in conventional longitudinal recording but is considerably greater than the tape speed in systems where the heads are scanned across or along the tape.

Target – A picture monitor displaying ADO video output can be thought of as a window which reveals a finite area of target space.

Target (Menu) – The 2D function that moves or sizes the image on the 2D plane, which is "Target Space". In 3D systems, Target is used to move an image without perspective and to "fine tune" an effect.

Tariff – Common carrier's statement describing services it offers and rates it charges.

T-Axis – Time axis of the spatio-temporal spectrum.

TBC – See Time Base Corrector.

TCOR (Technical Corrigendum) – Errata and corrections to an existing standard or amendment. See also AMD.

TC8QSK (Trellis-Code Eight-Phase Shift Keying)

TCM (Trellis Coded Modulation) – A technique that adds forward error correction to a modulation scheme by adding an additional bit to each baud.

TCP (Transport Control Protocol) – The major transport protocol in the Internet suite of protocols providing reliable, connection-oriented, full-duplex streams. Uses IP for delivery.

TCP/IP – The standard networking software that is included in the system software.

TDAC (Time Domain Aliasing Cancellation) – A coding technique used in AC-3 audio compression.

TDF – See Telediffusion de France and Time Division Frequency.

TDL (Telecine Decision List) – A list of the edits made in a telecine session which can be loaded into an off-line editor.

TDM – See Time Division Multiplex.

TDMA (Time Division Multiple Access) – The multiplexing of multiple calls onto single channel on a single carrier by splitting the carrier into time slots and thus supporting multiple channels.

TDT – See Time and Data Table.

TDT (Transponder Data Table)

Tear Strength – The force, usually in gm, required to initiate and/or propagate a tear in a specially shaped specimen of tape or base film.

Tearing – A lateral displacement of the video lines due to sync instability. Visually it appears as though parts of the images have been torn away.

Telecine – A term used to describe a device used to convert film to video. In advanced telecine machines, the movie film is digitally sampled and converted to video, frame by frame in real-time. Frame rate is the biggest problem encountered in film-to-video conversion. Movie film has a frame rate of 18, 24 or 30 fps (frames per second) contrasting with the 30 and 25 fps video frame rates of NTSC and PAL respectively. See Flicker.

Telecine Artist – The operator of a telecine machine. Also called a Colorist.

Telecine Decision List (TDL) – A list of the edit made in a telecine session which can be loaded into an offline editor.

Teleconferencing – Two or more people who are geographically distant having a meeting of some sort across a telecommunications link. Includes audio conferencing, video conferencing, and/or data conferencing.

Telediffusion de France (TDF) – A proponent of the French proposals.

Telemetry – The system by which a signal is transmitted to a remote location in order to control CCTV equipment e.g., to control pan and tilt and zoom functions, switch on lights, move to preset positions. The controller at the operating position is the transmitter and there is a receiver at the remote location. The signal can be transmitted along a simple “twisted pair” cable or along the same coaxial cable that carried the video signal.

Teleprompter – A device for displaying large, readable text on a partially transparent screen for video production. The teleprompter uses a monitor mounted under the camera lens, facing up, and a mirrored glass which reflects the monitor’s image toward the talent. Since the camera shoots through the mirrored glass and the mirrored glass is transparent to the camera, the talent can look directly into the camera lens as they read the script from the glass.

Teletext – A method of transmitting data with a video signal. ITU-R BT.653 lists the major teletext systems used around the world. World System Teletext (WST) is system B; North American Broadcast Teletext Specification (NABTS) is 525-line system C.

TeleText – An information service of 200-700 “pages” covering a wide range of topics including TV Schedules, News, Financial Market prices, Comment, Reviews, Concert & Theater information. Subtitles are typically transmitted on page 888 in the UK, on pages 199/299/399 in Belgium and Holland, on page 150 in Germany and on page 777 in Italy. There are a number of variant character sets used, but the encoding is identical and all English alphabet characters plus numbers and most punctuation can be handled by any decoder. Includes support for 8 colors, and limited block graphics, and selective revealing of underlying TV picture. Transmitted on a variable number of lines (specified in header which contains basic information such as time, date and channel), starting on line 12 and continuing for 7-8 lines typically. Found on broadcasts and some Laserdiscs; recording of TeleText signals is marginal on S-VHS, almost impossible on VHS hence the PAL/625 version of CC.

Television – A combination tuner, RF demodulator, picture tube, and audio speaker that converts RF signal into picture and sound.

Television, Broadcast – Generally refers to terrestrial radiation of television signals in one or more of the frequency bands defined by CCIR (and in the U.S. reaffirmed by the FCC). The U.S. has 59 television channels, each 6 MHz wide, for video plus correlated audio.

Television, Digital (for Studios) – An extensive family of compatible digital coding standards for studio use with current television systems is defined by CCIR Red 601-2, equally applicable to component encoded 525/60 Hz and 625/50 Hz systems. The member of the family to be used for the standard digital interface between main digital studio equipment and for international program exchange (i.e., for the interface with video recording equipment and for the interface with the transmission system) should be that in which the luminance and color-difference sampling frequencies are related in the ratio 4:2:2. Specifications include: Coded Signals: luminance (Y) plus two color-difference signals (CR and CB); Sampling Frequency: luminance 13.5 MHz, color-difference 6.75 MHz (for each of the two signals); Samples (8-bit) per Digital Active Line: luminance 720, color-difference 360 (for each of CR and CB). Other more detailed

specification details are included in CCIR Rec 601-2. Compressed and expanded derivations (4:1:1 and 4:4:4 specifically) are postulated variants with minimum or maximum color information.

Television, Digital Component – A signal format in which either the tristimulus value red (R), green (G), and blue (B) signals representing the picture contents or a matrixed version consisting of the luminance (Y) and two color-difference signals (R Y, L3 Y) – are individually digitized and combined into a single data stream. SMPTE 125M describes a digital component television signal interface for 525-line/59.94 field/sec television systems. Specifications for digital magnetic video tape recording of component digital video of 525-line or 625-line structure sampled at 13.5 MHz are grouped into the D1 VTR standards. For 525-line, samples at 13.5 MHz, the specifications are SMPTE 224M, 225M, 226M, 227M, RP 155, and EG 10. An index to the specifications for D1, both 525-line and 625-line versions, is SMPTE EG 22.

Television, Digital Composite – A signal format in which the signal matrix representing the picture contents consisting of the luminance and the two color-difference signals modulated on a color subcarrier are digitized in the matrixed form as a single data stream. SMPTE 244M describes a digital composite television signals interface for 525-line/59.94 field/sec television systems. Specifications for digital magnetic video tape recording of composite digital video of 525-line or 625-line structure are grouped into the D2 VTR standards. For 525-line, sampled at 14.32 MHz, the specifications are SMPTE 245M, 246M, 247M, 248M, EG 20 and RP 155. An index to the specifications for D2 is SMPTE EG 22.

Television, Digital HDTV – An extensive family of compatible digital coding standards for studio use with high-definition television is under study and test by the SMPTE Committee on Television Signal Technology (S17). Digital representation of the 1125/60 system is documented in SMPTE 260M.

Television, Enhanced (ETV or EDTV) – The term enhanced television designates a number of different improvements applicable to 525/60 Hz and 625/50 Hz television systems. They include all television systems not specified in CCIR Report 624-4, Characteristics of Television Systems and Report 801-4, The Present State of High-Definition Television, either with unchanged or new radiation standards and without specification of aspect ratio.

Television, High-Definition (HDTV) – A high-definition television system is a system designed to allow viewing at about three times the picture height, such that the system is virtually, or nearly, transparent to the quality of portrayal that would have been perceived in the original scene or performance by a discerning viewer with normal visual acuity. Such factors include improved motion portrayal and improved perception of depth. A high-definition system generally implies in comparison with conventional television systems: spatial resolution in the vertical and horizontal directions of about twice that available in CCIR Red 601-2; any worthwhile improvements in temporal resolution beyond that achievable with CCIR Red 601-2; improved color rendition; a wider aspect ratio; multichannel high-fidelity sound.

Video Terms and Acronyms

► Glossary

Temporal – Relates to time. The temporal component of motion video is broken into individual still pictures. Because motion video can contain images (such as backgrounds) that do not change much over time, typical video has large amounts of temporal redundancy.

Temporal Aliasing – **a)** A visual defect that occurs when the image being sampled moves too fast for the sampling rate. A common example is wagon wheels that appear to rotate backwards. **b)** An alias caused by violation of the Nyquist limit on sampling in time with frames.

Temporal Compression – A compression method that reduces the data contained within a single video frame by identifying similar areas between individual frames and eliminating the redundancy. See also Codec.

Temporal Encoding – The phenomenon that happens when a loud sound drowns out a softer sound that occurs immediately before or after it.

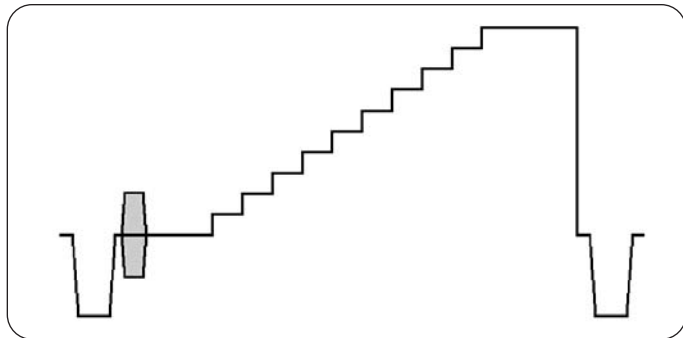
Temporal Prediction – Prediction derived from reference vops other than those defined as spatial prediction.

Temporal Resolution – The finest moments of time that can be perceived in a particular system. It is not the same as dynamic resolution, which is spatial resolution when an image is changing. As an example, suppose a spoked wheel is turning. If the spokes are a blur when the wheel is not turning, the system has poor static resolution; if they are clear, it has good static resolution (for the spokes). If they are a blur when the wheel is turning, the system has poor dynamic resolution and poor temporal resolution. If they are clear when the wheel is turning, the system has good dynamic resolution. If, though clear, they appear to be stationary, or turning in the wrong direction, or turning at the wrong speed, or flashing rapidly in different positions so it is impossible to tell which way or at what speed they are turning (a temporal blur), the system has poor temporal resolution. A great deal of evidence indicates that the human visual system cannot simultaneously perceive high spatial resolution and high temporal resolution.

Temporal Scalability – A type of scalability where an Enhancement Layer also uses predictions from pel data derived from a lower layer using motion vectors. The layers have identical frame rates size, and chroma formats, but can have different frame rates.

Ten-Step Staircase – Test differential gain/phase and luminance linearity. Used in ENG/EFP, studio and distribution.

Tera (T) – An SI prefix for denominations of one trillion (10¹²).



Terabyte – 1 trillion bytes. A 2-hour HDTV movie at the maximum resolution of 1920 x 1084 would take about 1 terabyte to store in an uncompressed format.

Terminal – **a)** A computer interface comprised of a monitor, keyboard and usually some memory. **b)** A system that receives and presents the coded representation of an interactive audiovisual scene as defined by this specification. It can be a standalone system, or part of an application system that supports presentation of content complying with this specification.

Terminal End Station – A terminal end station is the client endpoint that provides real-time, two-way communications.

Terminating Resistor – A resistor (usually 75 ohms) attached to the end of a cable or to an input or output on a piece of video equipment. The resistor restores proper system impedance.

Termination – In order to accurately send a signal through a transmission line, there must be an impedance at the end which matches the impedance of the source and the line itself. Amplitude errors and reflections will otherwise result. Video is a 75 ohm system, so a 75 ohm terminator must be put at the end of the signal path.

Termination Switch – A switch that connects and disconnects a load resistance to a video input, used to terminate the line. In order for a video signal to be correctly transmitted without loss, proper end of line impedance is essential. Amplitude errors and reflections will otherwise result. A 50 or 75 ohm resistor is usually employed to accomplish this. When the termination switch is off, the unterminated video signal is looped to the next device where the signal can be transmitted in parallel. The final device in the chain must be terminated using the termination switch.

Terrestrial Broadcasting – A broadcast signal transmitted “over-the-air” from a ground-based transmitter to an antenna.

Terrestrial Transmission Standards					
Code	Frames	Scan Lines	Frequency Band	Sound Offset	In Use
Terrestrial Transmission Standards					
A	25	405	VHF	-3.5 MHz	No
B	25	625	VHF	+5.5 MHz	Yes
C	25	625	VHF	+5.5 MHz	Yes
D	25	625	VHF	+6.5 MHz	Yes
E	25	819	VHF	+11 MHz	No
F	25	819	VHF	+5.5 MHz	No
G	25	625	UHF	+5.5 MHz	Yes
H	25	625	UHF	+5.5 MHz	Yes
I	25	625	UHF	+6.0 MHz	Yes
K	25	625	UHF	+6.5 MHz	Yes
KI	25	625	UHF	+6.5 MHz	Yes
L	25	625	UHF	+6.5 MHz	Yes
M	30	525	VHF/UHF	+4.5 MHz	Yes
N	25	625	VHF/UHF	+4.5 MHz	Yes
Satellite Transmission Standards					
Ku-Band	Any	Any	~11 GHz	+6.50 MHz	Yes
C-Band	Any	Any	~4 GHz	+6.50 MHz	Yes

Terrestrial Virtual Channel Table (TVCT) – The ATSC table that identifies a set of one or more channels in a terrestrial broadcast. For each channel, the TVCT indicates major and minor channel numbers, short channel name, and information for navigation and tuning.

Tessellated Sync – Europeans designation for serrated sync. See Serration Pulses and Sync.

Test Pattern – A chart with special patterns, placed in front of a television camera to generate a known reference signal that can be used to adjust the camera and all the equipment downstream from the camera.

Test Signal Generators – These instruments provide a variety of known test and synchronization signals for the characterization of television systems.

TEV (Target Error Vector) – In a constellation diagram, the distance between the ideal symbol point location and the point corresponding to the mean of the cloud of that particular point, is referred to as TEV.

Text Box – Used to enter text.

Text Mode – A graphics adapter mode where only the characters of a certain character set can be displayed on the monitor. The pixels cannot be addressed individually and are generated by a hardware character generator.

Texture Map – A texture map is a 2D image that can be created with a paint program such as AVA3 or TIPS, or scanned into a frame buffer from a video source, and then mapped onto the surface of a 3D object. ADO effects are a simple, real-time, on-line version of this general process.

Texture Mapping – Texture mapping is made possible by full color mode. Texture mapping refers to the process of covering the surface of a polygon with values that come from a “texture” that come from some picture stored elsewhere in the system, say a scanned in image.

TF1, TF2 (DVB-RCT Transmission Frames)

TFT (Thin-Film-Transistor) – This technology is used mainly for manufacturing flat computer and video screens that are superior to the classic LCD screens. Color quality, fast response time and resolution are excellent for video.

TGA – The TARGA file format (TGA) and TARGA board were developed for graphics prior to the advent of large-screen, super VGA displays.

THD (Total Harmonic Distortion)

Thermal Recalibration – When a hard disk heats up, its platters expand in size. As a result of this, a hard disk has to compensate for changes in data position by performing a thermal recalibration function. This can cause interruptions in data flow which would delay video output. This problem is commonly solved by using a data buffering system.

Thin – As applied to a photographic image, having low density.

Thomson – Major French electronics firm that recently purchased GE/RCA Consumer Electronics and previously purchased German consumer electronics interests, the latter sometimes referred to as International Thomson. Through its GE/RCA holdings, Thomson is a proponent of the ACTV ATV schemes; through International Thomson, it has proposed progressive schemes. Thomson also sells television production equipment and for a

time owned the production equipment branch of CBS Laboratories, then called Thomson-CSF Laboratories.

Three-Point Editing – In Adobe Premiere, the feature that enables editors to insert a clip into an existing program where only three of the four in and out points of the clip to be inserted, and the portion of the program where the clip is being inserted, are known.

Three-State – Logic device whose output can be placed into a high-impedance (off) state, in addition to the usual high and low states. This feature allows more than one device output to be connected to the same logic node. Three-state operation is a fundamental requirement for devices used on microprocessor data buses. Same as Tri-State™.

Three-Wire Interconnect – Interconnect consisting of three wires. One wire transports luminance while the other two wires each transport a color difference signal. This system is commonly used for connecting equipment in a “component facility” because it is more compatible with non-VTR video sources, time base correctors, displays and monitoring equipment.

Threshold of Feeling – The sound pressure level at which people feel discomfort 50% of the time. Approximately 118 dB SPL at 1 kHz.

Threshold of Hearing – The sound pressure level at which people hear only 50% of the time. Approximately 0 dB SPL at 1 kHz.

Threshold of Pain – The sound pressure level at which people feel actual pain 50% of the time. Approximately 140 dB SPL at 1 kHz.

Throughput – Speed with which problems or segments of problems are performed. Throughput will vary from application to another.

Thumbscrew – The ridged knob attached to a screw in a cable connector that you turn to secure the connector to an outlet.

Thunk – Thunk refers to the byte-shuffling that occurs when 32-bit code must communicate with 16-bit code.

Tier – A package of television channels offered to customers for a single price. Most cable systems have more than one tier, e.g., a “basic” package including local broadcast stations, and one or more “expanded” tiers featuring popular cable program networks. In addition, cable operators offer “premium” subscription services such as HBO and Showtime and “pay-per-view” events such as movies, boxing matches and concerts.

TIF – A file format (tagged image format file) preferred over the bitmap (BMP) file format for Windows applications. TIF files may be compressed or uncompressed and contain a header similar to BMP files. A special version of TIF is used for compressed data FAX transmission.

TIFF (Tag Image File Format) – The standard file format for high-resolution bit-mapped graphics, especially from scanners.

TIFF-EP (Tag Image File Format for Electronic Photography) – A version of TIFF file format used by Kodak digital cameras to store non-image data with many different types of image data.

Tile – A transition in which one image is gradually replaced by another image that appears part-by-part in successive squares. The squares follow a given pattern until the entire screen is filled with the new image.

Tiling – A technique for displaying high-resolution images that divides images into portions (tiles) and loads the portions into memory as needed for display on screen.

Video Terms and Acronyms

► Glossary

Tilt – a) Term used for camera movement in an up and down mode.

b) A mechanical measurement of the warp of a disc. Usually expressed in radial and tangential components: radial indicating dishing and tangential indicating ripples in the perpendicular direction.

Timbre – The harmonic content of a tone and the relative intensities of the different harmonics.

Time and Control Code – a) SMPTE 12M – A digital code recorded by video and audio magnetic tape recorders, identifying each frame with a unique and complete address. Unassigned bits permit limited production identification. The time and control code was developed for 525-line/60-field systems. An international version compatible with SMPTE 12M is described in IEC Publication 461. Variants have evolved for 24- and 25-frame systems. **b)** Cinematography – A digital code format applicable to motion-picture film at 24, 25 or 30 frames/sec. Two types are described: Type C, a continuous code very similar to SMPTE 12M and IEC Publication 461 to be read from continuously moving film, and Type B, a non-continuous block-type code for intermittently moving film, but still decodable with the same type of electronic equipment used to read Type C.

Time and Data Table (TDT) – A mandatory DVB SI table that supplies the UTC time and date. This table enables joint management of events corresponding to services accessible from a single reception point.

Time Base – The notion of a clock; it is equivalent to a counter that is periodically incremented.

Time Base Corrector (TBC) – a) Device used to correct for time base errors and stabilize the timing of the video output from a tape machine. Machines like VHS players where a single pass of the video head represents many video lines are particularly susceptible to tape stretch, jitter, and speed variations which cause some recorded video lines to be shorter or longer than others. The TBC acts as a “rubber-band” storage device to line up each horizontal line at its proper location allowing for synchronous playback. **b)** A device used to rectify any problems with a video signal's sync pulses by generating a new clean time base and synchronizing any other incoming video to this reference. The Digital Video Mixer includes two infinite window, full field TBCs.

Time Base Error – A variation in the synchronizing signals. When time base errors are large enough, they may cause skewing or flagging distortion of the video picture.

Time Code – a) A digital code number recorded onto a videotape for editing purposes. When decoded, the time code identifies every frame of a videotape using digits reading hours:minutes:seconds and frames. Each individual video frame is assigned a unique address, a must for accurate editing. The three time code systems used for video are VITC, LTC and RC (consumer). **b)** Electronically generated digital clock information which is recorded onto tapes on a special track such that an editor can accurately locate individual frames (fields) of video information for editing purposes. The SMPTE standard for encoding time in hours, minutes, seconds and frames and video.

Time Code Generator – Signal generator designed to generate and transmit SMPTE time code.

Time Compressed Video-On-Demand – The ideas of electronic video rental could be realized through the techniques of time compression: video data compression is utilized for “less than real time” delivery of video/audio as opposed to real-time, compressed video in “normal” distribution applications.

Time Compression – A technique used in many ATV schemes (including all of the MACs) for squeezing a signal of a certain duration into a time period of lesser duration. This effectively multiplies the bandwidth of the original signal by the compression factor. If the higher bandwidth is not available, horizontal resolution is lost. Time compression is most frequently used for color components (which can often afford the resolution loss due to restricted visual acuity) and for widescreen panels (with the resolution loss made up via some sub-channel).

Time Division Frequency (TDF) – The management of multiple signals by transmitting or receiving each on its own assigned frequency.

Time Division Multiplex (TDM) – The management of multiple signals on one channel by alternately sending portions of each signal and assigning each portion to particular blocks of time.

Time Domain – a) Information that is a direction function of time. An oscilloscope displays information in the time domain. **b)** Mathematical waveforms are described as functions in time, $f(t)$, and are non-linear.

Time Lapse VCR (TL VCR) – A video recorder, most often in VHS format, that can prolong the video recording on a single tape up to 960 hours (this refers to a 180-minute tape). This type of VCR is often used in CCTV systems. The principle of operation is very simple – instead of having the video tape travel at a constant speed of 2.275 cm/s (which is the case with the domestic models of VHS VCRs), it moves with discrete steps that can be controlled. Time lapse VCRs have a number of other special functions very useful in CCTV, such as external alarm trigger, time and date superimposed on the video signal, alarm search and so on.

Time Lapse Video Recording – The intermittent recording of video signals at intervals to extend the recording time of the recording medium. It is usually measured in reference to a 3-hour (180-minute) tape.

Time Line – This is the graphical interface used by most nonlinear editing software. You simply drag and drop your clips onto the time line then your transitions, effects, filters and titles.

Time Multiplex – a) In the case of CCIR-601, a technique for transmitting three signals at the same time on a group of parallel wires (parallel cable). **b)** The technique of recording several cameras onto one time lapse VCR by sequentially sending camera pictures with a timed interval delay to match the time lapse mode selected on the recorder. See also Multiplex.

Time Offset Table (TOT) – Optional DVB SI table that supplies the UTC time and data and shows the difference between UTC time and the local time for various geographical regions. The PID for this table is 0 x 0014,

Time Stamp – a) A term that indicates the time of a specific action such as the arrival of a byte or the presentation of a presentation unit. **b)** A sampled value of a counter at an instant of time. It is used as a timing signal that may be contained in a synchronous data stream. **c)** An indication of a particular time instant relative to a time base.

Timeline (Menu) – The time function that performs (runs) the keyframes of an effect in sequence and enables the timing of the effect to be modified.

Timing – The process of selecting the printing values for color and density of successive scenes in a complete film to produce the desired visual effects.

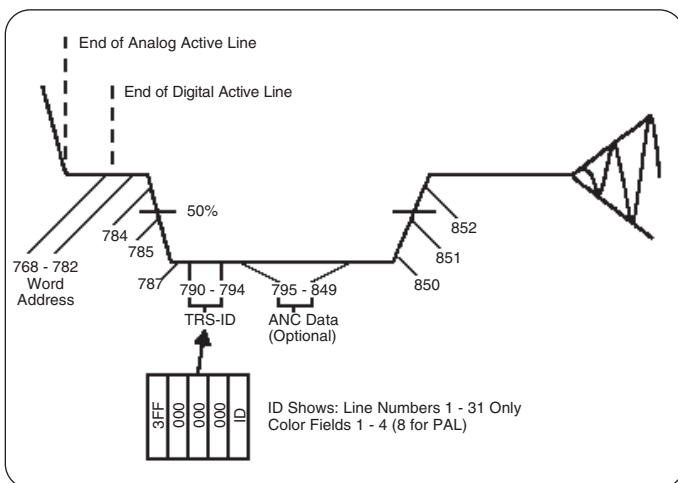
Timing Jitter – The variation in time of the significant instances (such as zero crossings) of a digital signal relative to a jitter-free clock above some low frequency (typically 10 Hz). It is preferable to use the original reference clock, but it is not usually available so a heavily averaged oscillator is used in the measurement.

Timing Model – A model that specifies the semantic meaning of timing information, how it is incorporated (explicitly or implicitly) in the coded representation of information, and how it can be recovered at the terminal.

Timing Reference Mark – This is the 50% point on the leading edge of the horizontal sync pulse. In an RGB system, the green signal's horizontal sync pulse is used. In color difference formats, the Y signal's horizontal sync pulse is used.

Timing Reference Signal Identification (TRS-ID) – A four word reference used to maintain timing in serial composite digital systems.

Timing Reference Signals (TRS) – A four word reference signal used in serial composite digital systems to synchronize the conversion of serial data back to parallel.



Tint – a) Another name for hue. **b)** An effect that replaces the chrominance information of an image with a single colour, but keeps the luminance levels of the image intact. The result is an image formed with shades of only one colour. This is useful for simulating “old-time” sepia images.

Title – A caption or super is a graphic usually text from a character generator i.e., chyron, 3M or from a title camera (black/white high resolution camera).

Title Bar – Located at the top of the application window, it contains the name of the application and sometimes the name of the open file.

Title Generator – A black-and-white camera used for shooting titles that are electronically superimposed onto the video picture during shooting or editing. A more sophisticated device known as a character generator (CG) can generate titles directly.

Title Key – A key effect which imposes a caption over a background scene. The source of the title key signal may be a character generator or a graphics camera.

Titler – See Character Generator (CG).

Titling – The addition of text, symbols and graphic elements to a video image. Titles may be added to a video scene during shooting or in post-production. Sophisticated titling devices allow the user to prepare text and graphics in various sizes, fonts and colors to be triggered later, one-by-one, at appropriate places within a production. Many video cameras include basic titlers or permit externally-generated titles to be mixed with the video image during shooting. The Video TitleMaker 2000 is a powerful tool for titling.

TIVO (or REPLAY TV) – Two brand names for a consumer video file server. These units will continually record what you are watching on television, allowing you to immediately replay parts of the program, pause the program, or record for viewing later. It is expected that these units will eventually be incorporated into Set-Top Boxes and are already available in some STBs used for Direct TV.

TMC – See TransMux Channel.

TMC (Time Multiplex Component) – An old CBS ATV proposal for delivery via two NTSC-capable DBS channels. One channel would carry a MAC signal of NTSC characteristics; the other would carry additional vertical resolution and widescreen panels. This was the first system to prove that widescreen seams could be rendered invisible.

TMCC (Transmission and Multiplexing Configuration Control)

TML – See TransMux Layer.

TMS – See TransMux Stream.

TNT (Transponder Name Table)

To Source – Video source that is supplying the video and/or audio that is being cut, dissolved or wipe to.

Toe – On the characteristic curve for a photographic material (the plot of density vs. log exposure), that portion representing nonlinear response at the lower densities. For electronic image relationship to photographic negatives or positives.

Toggle – Switch back and forth from one state or value to another (i.e., on, off, on, off, etc.) by alternately opening and closing an electric circuit.

Tolerance – The allowable deviation from the stated nominal width or length.

Toll Quality – Telephone voice quality.

Tool – A graphic entity on the screen which is not an object.

Tools – A tool is a technique that is accessible via the MPEG-4 system description language (MSDL) or described using the MSDL. Tools may, themselves, consist of combinations of tools. Examples are motion compensator, sub-band filter, audiovisual synchronizer, compositor.

Video Terms and Acronyms

▶ Glossary

Top Field – One of two fields that comprise a frame of interlaced video. Each line of a top field is spatially located immediately above the corresponding line of the bottom field.

Top Layer – The topmost layer (with the highest layer_id) of a scalable hierarchy.

Toshiba – One of the first television set manufacturers to demonstrate an IDTV set. Also a proponent of a widescreen ATV system utilizing high-frequency subcarriers to carry the side panels in a receiver-compatible, channel-compatible signal.

TOT – See Time Offset Table.

Total Thickness – Normally, the sum of the thicknesses of the base film and the magnetic coating. The total thickness governs the length of tape that can be wound on a given reel.

Touchscreen – Term used for a special type of machine controller which has a matrix of photo voltaic transmitters and receivers across the face of a monitor such that by placing a finger on the desired point of the screen intersects this light matrix and automatically activates the corresponding switch.

TOV (Threshold of Visibility) – A bit-error-rate HDTV threshold of 3×10^{-6} , at which value the impairment effect first becomes visible in the picture.

TPH (Transport Packet Header)

TPS (Transmission Parameter Signaling)

T-Pulse to Bar – A term relating to frequency response of video equipment. A video signal containing equal amplitude T-pulse and bar portions is passed through the equipment and the relative amplitudes of the T-pulse and bar are measured at the output. A loss of response is indicated when one portion of the signal is lower in amplitude than the other.

Tracer – See Current Tracer.

Track – **a)** An area of tape surface that coincides with the location of the recorded magnetization produced by one record gap. **b)** A distinct element of audiovisual information, such as the picture, a sound track for a specific language, or the like. DVD-Video allows one track of video (with multiple angles), up to 8 tracks of audio, and up to 32 tracks of subpicture. **c)** One revolution of the continuous spiral channel of information recorded on a disc.

Track Buffer – Circuitry (including memory) in a DVD player that provides a variable stream of data (up to 10.08 Mbps) to the system decoders of data coming from the disc at a constant rate of 11.08 Mbps (except for breaks when a different part of the disc is accessed).

Track Pitch – The distance (in the radial direction) between the centers of two adjacent tracks on a disc. DVD-ROM standard track pitch is 0.74 mm.

Track Spacing – The distance between the center lines of adjacent tracks.

Track Width – The width of the track corresponding to a given record gap.

Tracking – The angle and speed at which the tape passes the video heads. Due to small differences in head-to-tape alignment between VCRs,

it is sometimes necessary to adjust the tracking control on a VCR when playing a tape recorded on another deck.

Tracking Shot – A shot containing camera movement.

Trailing Edge – The place on the record head where the recording actually takes place.

Training Signal – A Philips-proposed signal to be used in a two-channel ATV transmission scheme that would alert the receiver to flaws that may have been introduced in the transmission of the second channel so that it can compensate for them.

Trajectory – A curve using a set of control points to interpolate in-between points.

TRANS – See Transition.

Transcoder – Device that converts one component format to another, e.g., to convert (Y, R-Y, B-Y) signals to (RGB) signals.

Transcoding – **a)** Converting a data stream from one format to another, such as MPEG-1 to H.263, or an H.320 video conferencing session to H.323. **b)** A language interpreter or digital signal processor that enables dissimilar terminals to communicate seamlessly.

Transducer – A device which converts energy from one medium to another.

Transfer Function – A complex function of frequency response (and correlated levels) relating the output to the input of the device as a function of frequency. A mathematical, graphical, tabular statement of the influence which a module has on a signal or action compared at input and at output terminals.

Transfer Function, Electro-Optic – **a)** Display – The relationship between the video signal supplied to a display device and the luminance of the resulting image produced by that display device. **b)** Recorder, Film – The relationship between the video signal supplied to the recorder and the resultant illuminance exposing the film.

Transfer Function, Monitor Electro-Optic – The relationship between video input to the monitor and the luminance of the CRT. Monitors are required to conform to a narrower range of performance specifications than is expected of commercial receivers. Confirming these tighter tolerances requires attention to measurement details since, for example, the luminance may vary if different areas of the tube face are selected. Light output is routinely measured in the center of large, uniform “patches” or windows. Since there is significant “bleeding” of light within a CRT face, the monitor transfer function also decreases with decreasing size of the windows (it is thus reduced for fine detail) and with increasing video level of the raster surrounding the windows.

Transfer Function, Opto-Electronic – The relationship between scene luminances and the corresponding video signal. There may be several opto-electronic transfer functions for a single system, depending upon where in the progression of possible nonlinear processing, bandlimiting, etc., the video signal is being identified. When referred to the camera output before bandlimiting and processing, however, it is essentially a linear function.

Transfer Manager – A tool that you access through the System Toolchest that you use to copy files to and from local and remote tapes or disks.

Transfer Rate – The speed at which a certain volume of data is transferred from a device such as a DVD-ROM drive to a host such as a personal computer. Usually measured in bits per second or bytes per second. Sometimes confusingly used to refer to data rate, which is independent of the actual transfer system.

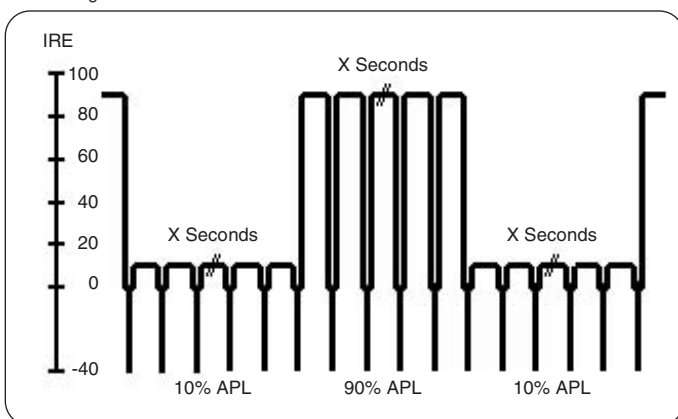
Transform – The process or result of replacing a set of values with another set of values. A mapping of one information space onto another.

Transform Coding – a) A method of encoding a picture by dividing each picture into sub-pictures, performing a linear transformation on each sub-picture and then quantizing and coding the resulting coefficients. **b)** The conversion of a signal from one domain to another, e.g., the conversion of two-dimensional picture samples into the frequency domain by means of DCT, which is used in MPEG.

Transform, Systems – Electronic production requires that images originating in a multiplicity of systems and formats be made compatible in post-production for image processing. The necessary transforms may include temporal, spatial, resolution, colorimetry, etc.

Transformation – Refers to geometric motion or change to an object's orientation (i.e., translate, rotate, scale).

Transient Gain Distortions – Transient gain distortion, also referred to as transient nonlinearity, is present when abrupt changes in APL temporarily affect signal amplitudes. The error is defined as the maximum transient departure in amplitude of sync pulse from the amplitude it had before the change to the amplitude after the change. Measurement of transient gain distortions is done as an out of service test and should be checked for transitions of low to high APL and high to low APL. If the transient gain distortion only affects the sync pulse and then not so severely as to cause the sync to be unusable, then the viewable picture would not be affected. However if the sync pulse is affected then the rest of the picture is also normally affected and when transient gain distortions affect the picture, it appears as abnormal transient brightness effects. A test signal generator capable of producing a “bouncing” flat field signal is used to test for transient gain distortions. A typical signal is shown below. The time between bounces (APL level changes) must be longer than the transient effects so that all the transient effects can be viewed before the next APL change occurs.



Transient Nonlinearity – See the discussion on transient gain distortion.

Transients – Signals which endure for a brief time. These may include overshoots, damped sinusoidal waves, etc., and, therefore, additional qualifying information is necessary.

Transition – a) A change from one picture to another. Any mix, wipe, cut, non-additive mix, or introduction of a key. **b)** The moving of a fader arm or initiating an “auto transition” to accomplish any of the above effects.

Transition Effect – An effect (e.g., barn doors, wipe) where the elements of one clip blend with another during transition.

Transition Mode – Exclusively on the AVC series, an operator may choose automatic transitions that are not linear, that is that they do not have the same rate as they progress. One may choose logarithmic, starting rapidly and finishing slowly; exponential, starting slowly and finishing rapidly; or sinusoidal, starting and finishing slowly but fast in the middle.

Transition Rate – The duration of an automatic transition from one bus to the other is defined as the transition rate. The transition rate may be applied to a mix, wipe or E key, and is operator selectable from 0 to 9.9 seconds.

Translate – To move an object without rotation, in a straight line, either left or right, up or down, in or out, or any combination thereof, in three-dimensional space.

Translating – The process for converting one color difference signal format to another. See the discussion on Matrix.

Translational Extrusion – In translational extrusion, the silhouette follows a linear path.

Translator – a) Broadcast station that rebroadcasts signals of other stations without originating its own programming. **b)** A device used to convert one component set to another, e.g., to convert Y, R-Y, B-Y signals to RGB signals.

Transmission – a) The electrical transfer of a signal, message, or other form of intelligence from one location to another. **b)** The transfer of a video waveform from point to point by conductive cable or fiber.

Transmission Aperture – A number used to compare the amounts of light passed through optical systems, such as camera lenses. Transmission aperture takes into consideration both the F-stop (geometric aperture) and the amount of light absorbed or reflected in the optical system.

Transmission Standard – A standard to be used for transmitting signals to the home, not necessarily for producing them. The scanning structure of NTSC is identical for both production and transmission, but this need not be the case in ATV schemes. For example, an HDEP standard of 1125 scanning lines might be used with a transmission standard of 1050 lines. Standards converters translate one standard into another.

TransMux – A generic abstraction for delivery mechanisms (computer networks, etc.) able to store or transmit a number of multiplexed elementary streams or FlexMux streams. This specification does not specify a TransMux Layer.

TransMux Channel (TMC) – A logical channel that carries data from one FlexMux stream packetized in a sequence of PL-PDUs.

Video Terms and Acronyms

► Glossary

TransMux Entity – An instance of the MPEG-4 systems resource that processes TransMux-PDUs associated to one TransMux stream. This is what may be loosely called the TransMux (de)multiplexer.

TransMux Layer (TML) – A logical MPEG-4 Systems Layer between the FlexMux Layer and the lower network layers used to interleave one or more FlexMux streams, packetized in PL-PDUs, into one TransMux stream. The TransMux layer may be specified outside MPEG-4, e.g., ATM, H.223, TCP, UDP, MPEG-2 TS, etc.

TransMux Protocol Data Unit (TransMux-PDU) – The smallest protocol unit of a TransMux stream exchanged between peer TransMux entities. It consists of TransMux-PDU header and TransMux-PDU payload. It carries data from one or more TransMux channel.

TransMux Protocol Data Unit Header (TransMux-PDU Header) – Information preceding the TransMux-PDU payload. It usually specifies the TransMux channel(s) to which the payload of this TransMux-PDU belongs. It may carry further information, depending on the selected TransMux Layer.

TransMux Protocol Data Unit Payload (TransMux-PDU Payload) – The data field of a TransMux-PDU.

TransMux Stream (TMS) – A sequence of TransMux-PDUs originating from one or more TransMux channels flowing through one network connection.

TransMux User – An MPEG-4 systems entity that makes use of the services of the TransMux Layer, typically a Protection Layer entity.

Transparency – a) Defines the amount of incident light that passes through a surface. Both ambient and diffuse light falling on a transparent polygon are transmitted through the polygon, but highlights are not. In paint systems, a similar property called “opacity” determines how opaque the paint loaded on the artist’s brush really is. **b)** Full-color mode makes it possible for a polygon to be translucent by assigning a transparency between 0% and 100% (0 = opaque, 100 = fully transparent). To implement transparency, we assume that a semi-transparent polygon covers only a fraction of each pixel which it covers. The final pixel’s value is a blend of the background and the polygon. Again, color maps have too few colors to do this. **c)** A feature in Indeo Video interactive codec in which software emulates chroma keying, allowing foreground video objects to be composited dynamically over a different background, a bitmap or possibly even another video. See Chroma Key.

Transparency Frame – In the transparency technique first-frame analysis, the first frame of the video file. It contains no video data, but merely supplies the color or range of colors to be rendered as transparent. See First-Frame Analysis, Transparency.

Transponder – Satellite transmitter/receiver that picks up signals transmitted from earth, translates them into new frequencies and amplifies them before retransmitting them back to ground.

Transport – Term used for any machine using motors usually meaning a VTR, DTR or video disk.

Transport Stream – A multiplex of one or more programs that are carried in packets. Demultiplexing is achieved by different packet IDs (PIDs). See PSI, PAT, PMT, and PCR.

Transport Stream Packet Header – The leading fields in a transport stream packet up to and including the continuity_counter field.

transport_stream_id – A unique identifier of a TS within an original network.

Transportation – The delivery in physical form of a program prepared for distribution. The completed program may be in the form of a tape recording, a film print, an optical disc, etc.

Transverse – Across the width of the tape.

Trapezoidal Error – A change in the angle of a recorded helical scan track. Can result in mistracking.

Traveling Matte – A process shot in which foreground action is superimposed on a separately photographed background by optical printing.

Trellis Coding – Trellis coding is a source coding technique that has resulted in numerous publications and some very effective source codes. Unfortunately, the computational burden of these codes is tremendous and grows exponentially with the encoding rate. A trellis is a transition diagram, that takes time into account, for a finite state machine. Populating a trellis means specifying output symbols for each branch, specifying an initial state yields a set of allowable output sequences. A trellis coder is defined as follows: given a trellis populated with symbols from an output alphabet and an input sequence x of length n , a trellis coder outputs the sequence of bits corresponding to the output sequence x that maximizes the SNR of the encoding.

Trellis Diagram – The time sequence of the bits (DVB-S) is predefined by convolutional coding and, like the state diagram of a finite automaton, is represented as a trellis diagram.

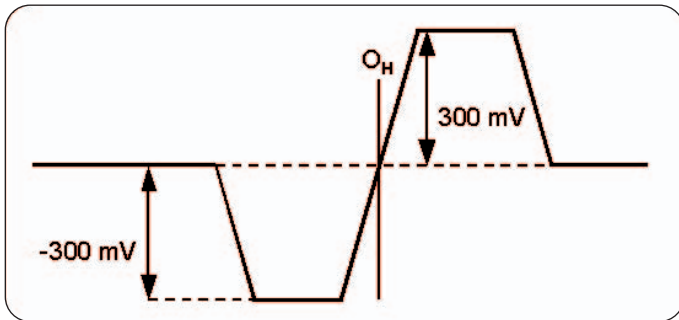
Triad – Three colored phosphor dots on the faceplate of a tri-color CRT. Some tri-color CRTs use vertical stripes of different color phosphors or vertically oriented oblong dots. These dots or stripes are the ultimate determinants of maximum horizontal resolution. When the dots are round, they are also the maximum determinants of vertical resolution. The finer the dot pitch, the higher the resolution, since it is not possible to reduce the size of a black-and-white pixel below the size of one triad. Triad spacing also cannot be optimized for all numbers of scanning lines. Thus, a tube optimized for 1125 scanning lines will not yield optimum performance with a signal of 1050 scanning lines, or vice versa. Neither black-and-white CRTs nor the three single-color CRTs used in most projection TV sets suffer from these limitations as their faceplates are uniformly covered with a layer of phosphor and resolution is ultimately determined by the size of the electron beam and the projection optics. Picture tubes with striped apertures can deal effectively with multiple scanning rates, but still restrict horizontal resolution to the width of three stripes.

Trichromatic – The technical name for RGB representation of color to create all the colors in the spectrum.

Trick Modes – A generic analog term that has carried over to digital media functions such as fast forward, rewind, stop, pause.

Trigger – Slang term for the button on the video camera or camcorder that when depressed, sends a signal to the videotape recorder to begin or stop recording.

Tri-level Sync – This synchronization signal is used within high definition analog formats and is a three-level pulse which goes from 0 to -300 mV and then rises to +300 mV before returning to 0 mV. The reference point OH is defined as the 50% point of the positive rising edge of the signal and is at the 0 mV level. This simplifies sync separator design and increases sync stability.



Trim – **a)** To add or subtract from and EDK time or switcher sequence duration. **b)** To perform some minor adjustment or X, y or Z axis on ADO or switcher effects. See Crop.

Trim Curves – Curves that define holes on or parts cut away from a surface; they are linked to the surface.

Trimming – Editing a clip on a frame-by-frame basis, or editing clips in relationship to one another.

Tripod – A three-legged video camera or camcorder mounting device that provides steady, tireless service.

Tripod Dolly – A combination tripod and dolly.

Tri-Scan – Term for the technique of sub-sampling each NTSC pixel into three sub-pixels used in the HD-NTSC ATV scheme.

Tristimulus – A three-valued signal that can match nearly all colors of visible light in human vision. This is possible because of the three types of photoreceptors in the eye. RGB, YCbCr, and similar signals are tristimulus, and can be interchanged by using mathematical transformations (subject to possible loss of information).

Tristimulus Values – **a)** Amounts of the three reference color stimuli, in a given trichromatic system, required to match the color of the stimulus considered. Note: In the CIE standard colorimetric systems, the tristimulus values are represented by the symbols X, Y, Z and X_~, Y_n, Z_n. **b)** The amounts of the three reference or matching stimuli required to give a match with the light considered in a given trichromatic system.

Troubleshoot – To seek the cause of a malfunction or erroneous program behavior in order to remove the malfunction.

Troubleshooting Tree – Flow diagram consisting of tests and measurements used to diagnose and locate faults in a product.

TRS – See Timing Reference Signals.

TRS-ID – See Timing Reference Signal Identification.

TRT (Total Running Time) – Usually expressed in hr:min:sec:frames or min:sec:frames.

Truck – Term used for a type of camera movement where the camera actually moves left to right (vice versa) across a scene.

True Color – An image in which each pixel is individually represented using three color components, such as RGB or Y'CbCr. The color components of each pixel may be independently modified.

True NTSC – A concept of an idealized NTSC that is identical throughout the NTSC world. Unfortunately, the NTSC standards are loose enough to allow various sub-channel schemes, though these schemes may be mutually incompatible. It is possible that some years from now an NTSC television set designed for one form of enhanced NTSC may be receiver-incompatible with transmission of another form of enhanced NTSC.

Truespeech – Truespeech is a codec used for low bandwidth encoding of speech (not music). It was created by the DSP Group. It is available on Microsoft Windows 98 among other systems.

Truncation – **a)** Deletion of lower significant bits on a digital system. Usually results in digital noise. **b)** Shortening the word length of a sample or coefficient by removing low-order bits. **c)** To terminate a computational process in accordance with some rule. For example, when digital mixing or other operations create extra bits per sample (such as 16 bits from multiplication of two 8-bit samples), it is usually necessary at some point to truncate (or round) the result back to the original bit length, and to apply some rule to the correction of the part retained. Various rules have been introduced for how this may be done with digital video images for the least noticeable result.

TS – See Transport Stream.

TS Header – The first four bytes of each TS packet contain the data (PID) required for the demultiplexer in addition to the sync byte (0 x 47). These bytes are not encoded.

TSB (Telecommunication Standardization Bureau) – The executive arm of the Telecommunication Standardization Sector, and is headed by an elected Director. The Director of TSB is responsible for annually updating the work programme of the Sector approved by world telecommunication standardization assemblies, in consultation with the chairpersons of the ITU-T study groups and the Telecommunication Standardization Advisory Group.

TSDT (Transport Stream Description Table) – A PSI table defined in MPEG-2 systems. The TSDT is composed of a section header followed by a descriptor loop (and is constrained to carry only descriptors as a payload in the descriptor loop). As stated in MPEG-2 systems, the descriptors carried in this table are scoped to the entire transport stream.

TSMF (Transport Stream Multiplexing Frame)

T-STD (Transport Stream System Target Decoder) – A decoder having a certain amount of buffer memory assumed to be present by an encoder.

TTL (Thru-the-Lens) – Viewing or color measuring.

Video Terms and Acronyms

▶ Glossary

TTL (Transistor-Transistor Logic) – Family of digital integrated circuits that have bipolar transistor inputs and outputs. b) Term used in digital electronics mainly to describe the ability of a device or circuit to be connected directly to the input or output of digital equipment. Such compatibility eliminates the need for interfacing circuitry. TTL signals are usually limited to two states, low and high, and are thus much more limited than analog signals.

TTS (Text-to-Speech) – Describes a software program that prompts a computer-generated voice to recite the words in a computer file.

TTY (Teletypewriter) – A telecommunication device that enables conversation in printed form over the telephone.

Tuner – An element of a television set that allows the user to select specific signals and frequencies (channels) to be shown on the picture tube and played through the speaker.

TV Lines – Measure of resolution. A TV line is either black or white, so two TV lines (one black and one white) form one cycle of spatial resolution. TV lines are often confused with scanning lines. For vertical resolution, scanning lines multiplied by the Kell factor (and, when appropriate, by the interlace coefficient) yield TV lines.

TVCT – See Terrestrial Virtual Channel Table.

TWAIN – A scan control program that pops up within an application to allow for the adjustment of brightness, contrast, etc.

Tweening – The feature that fills in the frames between two images so the movement appears smoother. See also Keyframing.

TWG (Technical Working Group) – A general term for an industry working group.

Twinkle – A sparkling effect that can be caused by sub-sampling, since the finest detail is transmitted at a rate below the flicker frequency (and sometimes even below the fusion frequency).

Twisted-Pair – A cable composed of two small insulated conductors twisted together. Since both wires have nearly equal exposure to any interference, the differential noise is slight.

Twitter – A flickering of fine horizontal edges caused by interlaced scanning. A fine line appearing in only one field is presented below the flicker frequency; therefore, it flickers. Twitter is eliminated in line doubling schemes that change from interlaced to progressive scanning, as most of the IDTV schemes do. Interestingly, twitter was much less of a problem in the early days of NTSC, than it is today, because early cameras and displays didn't have sufficient detail to confine an edge to one scanning line.

Two Wire Interconnect – Interconnect consisting of two wires. One wire transports the luminance signal while the other transports the multiplexed chrominance signals. This system allows efficient dubbing between recorders because recorders normally record the luminance on one tape channel and the two color difference signal on a single channel. To record the two color difference signals on a single channel, the two color difference signals are compressed and then multiplexed together. Transferring the two video signals between tape recorders in the two wire format prevents the two tape recorders from having to do additional signal processing.

Two's Complement Numbers – a) Numbering system commonly used to represent both positive and negative numbers. The positive numbers in two's complement representation are identical to the positive numbers in standard binary. However, the Two's complement representation of a negative number is the complement of the absolute binary value plus 1. Note that the eighth or most significant bit indicates the sign: 0 = plus, 1 = minus. **b)** The number calculated so that each bit of a binary number is inverted (ones are replaced with zeros and vice versa), then one (=000...0001b) is added ignoring the overflow.

Two-Track Recording – On 1/4" wide tape, the arrangement by which only two channels of sound may be recorded, either as a stereo pair in one direction or as separate monophonic tracks (usually in opposite directions).

Type C – SMPTE standard for 1-inch non-segmented helical video recording format.

▶ **U**

U – The B-Y signal after a weighting factor of 0.493 has been applied. The weighting is necessary to reduce peak modulation in the composite signal.

UART (Universal Asynchronous Receiver Transmitter) – a) A serial to parallel and parallel to serial converter. **b)** A serial interface which serializes parallel data and inserts start, stop, and parity bits. It may also change a serial data stream into parallel bits or bytes and separate start, stop, and parity bits.

UDF (Universal Disc Format) – A standard developed by the Optical Storage Technology Association designed to create a practical and usable subset of the ISO/IEC 13346 recordable, random-access file system and volume structure format.

UDF Bridge – a) A “bridge” ties several specifications together. In DVD, bridges are drawn to UDF, MPEG-2 and Dolby C-3. **b)** A combination of UDF and ISO 9660 file system formats that provides backward-compatibility with ISO 9660 readers while allowing full use of the UDF standard.

UDP (User Datagram Protocol) – A transport protocol in the Internet suite of protocols. UDP, like TCP, uses IP for delivery; however, unlike TCP, UDP provides for exchange of datagrams without acknowledgements or guaranteed delivery.

UDTV (Ultra Definition TV) – UDTV with a 2,000-line (or more) display is being contemplated in Japan. The ideas underline the importance of scalability in future broadcast technology, and suggest that rigid standards will only have a limited life span. The MPEG-2 syntax would support the level of resolution found in UDTV, but actual tests of conformance at this resolution are not planned so far. In addition, a question of interoperability with other digital TV services will also have to be investigated.

UHF – See Ultra High Frequency.

UI (Unit Interval) – In information technology, the user interface (UI) is everything designed into an information device with which a human being may interact – including display screen, keyboard, mouse, light pen, the appearance of a desktop, illuminated characters, help messages, and how an application program or a Web site invites interaction and responds to it. In early computers, there was very little user interface except for a few buttons at an operator’s console. The user interface was largely in the form of punched card input and report output.

Ultimate Tensile Strength – The force per unit cross-sectional area required to break a tape or length of base film, usually given in pounds per square inch (psi). Ultimate tensile strength is also quoted in terms of pounds per tape sample of given width and base thickness.

Ultimate – Trade name of a high-quality special effects system similar in application to a chroma key switcher. Electronic implementation of the “blue screen” used for motion picture special effects.

Ultra High Frequency (UHF) – The frequency band (300 MHz-3,000 MHz). In television, UHF refers to a subset of that band, the range from 470 MHz to 890 MHz, once allocated to TV channels 14 through 83. Demands of other transmission services (such as police radios) have eaten into both the lower and the upper reaches of the UHF TV allocations.

Taboos eliminate still more channels. Nevertheless, the UHF TV band is seen by many ATV proponents as the most likely place to situate receiver-incompatible and augmentation ATV channels.

Ultra SCSI (Ultra Wide SCSI) – Currently, the newest and best kind of drives for DV. New technology makes these drives better than AV optimized.

U-Matic – Trade name for 3/4-inch video cassette system originally developed by Sony. Now established as the ANSI (American National Standards Institute) Type F videotape format.

UMID (Unique Material Identifier) – A SMPTE standard (SMPTE 300M/RP205) for metadata. The basic UMID contains 32 bytes of unique identification information (12 bytes identifying it as UMID data, followed by length and identification values). The extended UMID has an additional 32 bytes of information that contain “signature information” (time and data of creation, longitude, latitude, and altitude, as well as country, organization, and user codes).

UMTS (Universal Mobile Telecommunication System) – A 3G mobile wireless telecommunications system whose standards are being developed by the Third Generation Partnership Project (3GPP).

Unbalanced Audio Signal – Unbalanced systems use a signal and signal ground components. Shield conductors are sometimes employed as well. Interconnection of unbalanced signals is simple using relatively inexpensive cables and connectors such as the RCA phono jack.

Unbalanced Line – A line using two conductors to carry a signal, where one of the conductors is connected to ground.

Unbalanced Signal – In CCTV, this refers to a type of video signal transmission through a coaxial cable. It is called unbalanced because the signal travels through the center core only, while the cable shield is used for equating the two voltage potentials between the coaxial cable ends.

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.

Uncompressed-Quality Video – Video that has the same image quality as uncompressed video, but has been compressed using mathematically lossless compression to optimize storage space.

Underscan – Most televisions use overscanning, resulting in some of the video being lost beyond the edges of the screen. Underscanning modifies the video timing so that the entire video signal appears in a rectangle centered on the television screen with a black border. The resolutions for square-pixel underscan and overscan images are:

NTSC overscan: 640 x 480	PAL overscan: 768 x 576
NTSC underscan: 512 x 384	PAL underscan: 640 x 480

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.

UNI (Ente Nazionale Italiano di Unificazione) – Italian standardization body.

Video Terms and Acronyms

► Glossary

UNI (User-to-Network Interface) – The interface between user equipment and private or public network equipment (e.g. ATM switches).

Unicast – Sending each user their own copy of a video (or other data) stream. As opposed to multicast, where one copy is sent and whoever wants it listens to that copy. It is the most commonly used method for video conferencing and video on demand today. Multicast, which is much more efficient, is slowly gaining ground, but required Internet Service Providers to support it.

Unidirectional – **a)** A pickup pattern which is more sensitive to sounds arriving from one direction than from any other. **b)** Wire or group of wires in which data flows in only one direction. Each device connected to a unidirectional bus is either a transmitter, or a receiver, but not both.

Unidirectional Mike – A microphone which picks up signals primarily from one direction and discriminates against or rejects sounds arriving from other directions.

Unidirectional Prediction – A form of compression in which the codec uses information only from frames that have already been decompressed. Compare Bidirectional Prediction.

Uniform B-Spline – A curve that rarely passes through its control point. Usually very smooth and may be controlled locally without generating breakpoints (cusps).

Uniformity – The extent to which the output remains free from variations in amplitude. Uniformity is usually specified in terms of the positive and negative deviations from the average output within a roll, and in terms of the deviations in the average outputs between one roll and another. Uniformity is normally quoted in percent or dB.

Uni-Key – A dedicated ISO keyer on the Vista switcher for use of a digital effects unit or character generator.

Universal DVD – A DVD designed to play in DVD-Audio and DVD-Video players (by carrying a Dolby Digital audio track in the DVD-Video zone).

Universal DVD Player – A DVD player that can play both DVD-Video and DVD-Audio discs.

Universal Label (UL) – A mechanism defined in SMPTE 298M used to identify the type and encoding of data within a general purpose data stream or file.

Universal Label Code – A code in the Universal Label created by concatenating the first two sub-identifiers for ISO and ORG. For the SMPTE UL, this field must be “2B” in hexadecimal (hex) notation (0 x 2B).

Universal Label Data Key – The 16-byte Universal Label that identifies the data being represented. Equivalent to “descriptor” in the terminology of MPEG-7 requirements.

Universal Label Header – The first three octets of a Universal Label containing information unique to the label.

Universal Resource Locator (URL) – A unique identification of the location of an elementary stream or an object descriptor.

Unmodulated – When used to describe television test signals, this term refers to pulses and pedestals which do not have high-frequency chrominance information added to them.

Unmount – To make a file system that is accessible from a specific directory on a workstation temporarily inaccessible.

UNO-CDR (Universal Networked Object-Common Data Representative)

UNO-RPC (Universal Networked Object-Remote Procedure Call)

Unsqueezed Print – A print in which the distorted image of an anamorphic negative has not been corrected for normal projection.

Up Cut – In editing, to cut the end of the previous scene, often by mistake. In general, to cut short.

Up-Down Buttons – The replacement for potentiometers on AVC switchers. These allow three speeds of adjustment and may be assigned to any module. They offer a more compact package, and eliminate the problem of recalling an event that has different settings than the physical pots may have.

Upgrade – Hardware that you add to the basic hardware that increases performance, such as additional memory (SIMMs) or faster graphics boards.

Uplink – The carrier used by Earth stations to transmit information to a satellite.

UPS (Uninterruptible Power Supply) – These are power supplies used in the majority of high security systems, whose purpose is to back-up the system for at least 10 minutes without mains power. The duration of this depends on the size of the UPS, usually expressed in VA, and the current consumption of the system itself.

Upscaling – The process of creating extra data from an incoming video stream to increase the image size by interpolating or replicating data before placing it into memory.

Upstream – A term describing the precedence of an effect or key. The “stream” of video through a switcher allows multiple layers of effects to be accomplished, with each successive layer appearing on top of the previous one. A module or effect whose video priority is lower, or underneath subsequent modules or effects is said to be upstream.

US (Upstream Channel) – In CATV, a downstream channel is one used to transmit signals from the headend to the user. An upstream channel is one in another frequency band that is used to send signals from the user back to the headend.

USB (Universal Serial Bus) – A hardware interface for low-speed peripherals such as the keyboard, mouse, joystick, scanner, printer and telephony devices. It also supports MPEG-1 and MPEG-2 digital video. USB has a maximum bandwidth of 12 Mbits/sec (equivalent to 1.5 Mbytes/sec), and up to 127 devices can be attached. Fast devices can use the full bandwidth, while lower-speed ones can transfer data using a 1.5 Mbits/sec subchannel.

User Bits – Bits in a time code sequence that are user definable; i.e., to give the sequence a name or to add the date, etc.

User Bits – Portions of VITC and LTC reserved for recording information of the user's choosing, e.g. keycode numbers, footage count, etc.

User Data – All data above the channel layer. That includes video, audio, systems packet overhead, sub-pictures, navigation data, DSI packets, and file management data. The DVD reference data rate is specified as 11.08 Mbps.

User Datagram Protocol (UDP) – An unreliable Network Layer. It is on the same level in the network stacks as TCP.

User ID – A number that uniquely identifies a user to the system.

User Interaction – The capability provided to the user, by MPEG-4 representation of Audiovisual Objects to perform a broad class of interactive manipulation on the audiovisual information such as navigation and editing.

UTC (Universal Time, Coordinated) – Greenwich meantime.

Utilities – Auxiliary functions or operations.

UTP (Unshielded Twisted Pair) – A cable medium with one or more pairs of twisted insulated copper conductors bound in a single sheath. Now the most common method of bringing telephone and data to the desktop.

U-Type VTR – A recorder format that uses 3/4-inch videotape.

UXGA – An ultra-high display resolution of 1600 x 1200 pixels.

Video Terms and Acronyms

► Glossary

► V

V – The R-Y signal after a weighting factor of 0.877 has been applied. The weighting is necessary to reduce peak modulation in the composite signal.

VADIS (Video-Audio Digital Interactive System)

Valid Signal – A video signal that will remain legal when translated to any other format. A valid signal is always legal, but a legal signal is not necessarily valid. Signals that are not valid will be processed without problems in their current format, but problems may be encountered if the signal is translated to a new format.

Value – a) The amount of black mixed into pigment. **b)** The instance of information described by the UL Data Key. **c)** The actual data associated with a particular property in an OMF interchange object.

Vaporware – Software or hardware that is talked about, but may never actually appear.

VAR (Value Added Reseller) – A company which resells hardware and software packages to developers and/or end-users.

Variable Bit Rate (VBR) – Operation where the bit rate changes with time during the decoding of a compressed bit stream. Although variable bit rate is acceptable for plain linear playback, one important consideration for not using VBR is that quick random access becomes nearly impossible. There is no table of contents or index in MPEG. The only tool the playback system has for approximating the correct byte position is the requested playback time stamp and the bit rate of the MPEG stream. MPEG streams do not encode their playback time. To approximate an intermediate position in a variable bit rate stream, the playback system must search data near the end of the stream to calculate the playback time, and assume the stream has an approximately constant bit rate. The search for the correct position can take several seconds. This searching is at least annoying when trying to view a portion of a movie but it is not even possible for video streams because there are no time stamps (the SMPTE time codes in video streams need not to be continuous or unique). Audio streams are always fixed bit rate.

Variable Length Coding – A reversible procedure for coding that assigns shorter code-words to frequent events and longer code-words to less frequent events.

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.

VAU (Video Access Unit) – One compressed picture in program stream.

VBI – See Vertical Blanking Interval.

V-Box – An interface device that can be connected to a personal computer using an RS-232 serial interface. The V-box enables the computer to control LANC-compatible video devices and translates the computer's Video System Control Architecture (VSCA) commands into LANC protocol.

VBR – See Variable Bit Rate.

VBScript – A proprietary Visual Basic-based programming language defined by Microsoft for use in their Internet Explorer Web browser. (See also, JavaScript and JScript, above.)

VBV – See Video Buffering Verifier.

VCI (Virtual Channel Identifier) – 16-bit field in the header of an ATM cell. The VCI, together with the VPI, is used to identify the next destination of a cell as it passes through a series of ATM switches on its way to its destination. ATM switches use the VPI/VCI fields to identify the next network VCL that a cell needs to transit on its way to its final destination. The function of the VCI is similar to that of the DLCI in Frame Relay. Compare with DLCI.

VCN (Virtual Channel Number) – Virtual Channels appear as extra channels above the normal channels on a given satellite. A Virtual Channel would be something such as channel 612 on C3 (Discovery Science Channel) It is actually on transponder 22 but since there are 9 other channels on that transponder, it was easiest for all to just tune a channel number. The mini dishes also work on this principle.

VCP (Video Capable Audio Player) – An audio player which can read the limited subset of video features defined for the DVD-Audio format. Contrast with Universal DVD Player.

VCR (Video Cassette Recorder) – An analog magnetic recording and playback machine. Generally used for recording and viewing full-motion video.

VCT (Virtual Channel Table) – The ATSC table that describes a set of one or more channels or services. For each channel, the table indicates major and minor channel number, short channel name, and information for navigation and tuning. There are two types of VCTs, the TVCT for terrestrial systems and the CVCT for cable systems.

VDA – See Video Distribution Amplifier.

VDI (Video Disk Interface) – A software driver interface that improves video quality by increasing playback frame rates and enhancing motion smoothness and picture sharpness.

VDRD (Variable Data Rate Video) – In digital systems, the ability to vary the amount of data processed per frame to match image quality and transmission bandwidth requirements. DVI symmetrical and asymmetrical systems can compress video at variable data rates. Also called Variable Bit Rate (VBR).

Vector – a) A vector is a directed edge. That is, given points a and B, the line that connects A and B becomes a vector if we specify its direction (i.e., which point is the start point). The vector that goes from A to B is not the same vector as the one that goes from B to A. Vectors exist in 3D; they connect points in 3D space. **b)** An entity that possesses the attributes of a norm and a direction. It can be defined in 3D space by two points, one representing the origin and the other, the extremity. **c)** A motion compensation parameter that tells a decoder how to shift part of a previous picture to more closely approximate the current picture.

Vector Graphics – Images defined by sets of straight lines, defined by the locations of the end points.

Vector Image – An image described by basic geometric shapes like rectangles, polygons, circles, ellipses, lines and curves.

Vector Interrupt – See Interrupt Vectoring.

Vector Quantization – **a**) A compression technique in which groups of picture samples (the vectors) are represented by predetermined codes. Encoding is done by matching the vectors with code words in a code book, and the addresses of the code book are then sent to the decoder. The picture quality depends widely on suitable code books and the match algorithms. **b**) A technique where a vector (usually a square of samples of one color component of an image) are represented by a single number. This number is an index into a code book by which the vector is reconstructed. The major issues are finding (calculating) a robust code book and how to choose the “best” code book entry for a given input vector.

Vectorscope – A specialized oscilloscope which demodulates the video signal and presents a display of R-Y versus B-Y. The angle and magnitude of the displayed vectors are respectively related to hue (R-Y) and saturation (B-Y). The vectorscope allows for the accurate evaluation of the chrominance portion of the signal. Some vectorscopes can select either 75% or 100% color bars. Make sure the correct mode is selected or the chroma gain can be misadjusted.

Velocity of Propagation – Speed of signal transmission. In free space, electromagnetic waves travel at the speed of light. In coaxial cables, this speed is reduced by the dielectric material. Commonly expressed as percentage of the speed in free space.

Velocity Scan Modulation – Commonly used in TVs to increase the apparent sharpness of a picture. At horizontal dark-to-light transitions, the beam scanning speed is momentarily increased approaching the transition, making the display relatively darker just before the transition. Upon passing into the lighter area, the beam speed is momentarily decreased, making the display relatively brighter just after the transition. The reverse occurs in passing from light to dark.

Vertical Alias – An alias caused by unfiltered sampling in the vertical direction by scanning lines. Vertical aliasing is frequently noticed when reading vertical resolution on a resolution chart. The wedge-like lines become finer and finer until they reach the limit of the vertical resolution of the system, but then they may appear to widen or to change position. This is caused by lines on the chart sometimes falling between scanning lines and sometimes on them. In a properly filtered television system, detail finer than the vertical resolution of the system would be a smooth blur.

Vertical Blanking – **a**) Refers to the blanking signals which occur at the end of each field. **b**) The time during which the electron beams of an output device are turned off and positioned to the upper left edge of the display. **c**) A video synchronizing signal that defines the border or black area at the top and bottom of the display and, in a CRT, hides (blanks out) the electron beam’s retrace path from the bottom to the top of the display.

Vertical Blanking Interval (VBI) – **a**) That part of the video signal where the voltage level is at 0 IRE and the electron beam sweeps back from the bottom to the top of the screen. **b**) A period during which the electron beam in a display is blanked out while it travels from the bottom of the

screen to the top. It is the black bar that becomes visible when the vertical hold on a television set is not correctly adjusted. The VBI is usually measured in scanning lines. When the VBI is subtracted from the total number of scanning lines, the result is the number of active scanning lines. In NTSC, the VBI has a duration of 20.5 or 21 lines (depending on the field), of which nine lines are devoted to the vertical synchronizing signal that lets television sets know when a field has been completed. The remaining lines have long been used to carry auxiliary information, such as test and reference signals, time code, and encoded text, such as captions for the hearing impaired. Some ATV schemes propose expanding the VBI to accommodate widescreen images by the letterbox technique; some propose using it as a sub-channel for additional picture information. See also Blanking.

Vertical Drive – A pulse at field rate used in TV cameras. Its leading edge is coincident with the leading edge of the vertical blanking pulse and its duration may be 10.5 lines.

Vertical Flyback – See Vertical Retrace.

Vertical Interval – **a**) The synchronizing information which appears between fields. The vertical interval signals the picture monitor to go back to the top of the screen to begin another vertical scan. **b**) The portion of the video signal that occurs between the end of one field and the beginning of the next. During this time, the electron beams in the cameras and monitors are turned off so that they can return from the bottom of the screen to the top to begin another scan.

Vertical Interval Reference (VIR) – A signal used as a reference for amplitude and phase characteristics of a color television program (FCC assigned to line 19).

Vertical Interval Switching – Randomly switching from one video signal to another, will often result in a jump in the picture upon playback. The problem is compounded when the tape is copied. To avoid this problem, switching is best performed on synchronized signals during the vertical blanking retrace period, known also as the vertical interval. This allows complete replacement of one whole frame by a second whole frame resulting in a very smooth on-screen switch.

Vertical Interval Test Signal (VITS) – **a**) Test signal that is inserted on one line in the vertical interval. These signals are used to perform in-service tests. **b**) Signals transmitted on lines 17 and 18 in both fields for evaluation of system performance. Usually color bars, multi-burst, modulated staircase and composite are transmitted.

Vertical Interval Time Code (VITC) – **a**) Time code information stored on specific scan lines during the vertical blanking interval. A popular method for recording time code onto videotape. A time code address for each video frame is inserted in the vertical interval (the vertical blanking retrace period) of the video signal, where it is invisible on-screen yet easily retrieved, even when a helical scanning VCR is in pause mode. The most common form of VITC is SMPTE-VITC. The Thumbs Up editor supports SMPTE-VITC (as well as RC time code). **b**) Time code stored in the vertical interval of the video signal. Has the advantage of being readable by a VTR in still or jog. Multiple lines of VITC can be added to the signal allowing the encoding of more information than can be stored in normal LTC.

Video Terms and Acronyms

► Glossary

Vertical Resolution – The amount of detail that can be perceived in the vertical direction; the maximum number of alternating white and black horizontal lines that can be counted from the top of the picture to the bottom. It is not the same as the number of scanning lines. It is the number of scanning lines minus the VBI times the Kell factor (and, where appropriate, times the interlace coefficient).

Vertical Retrace – The return of the electron beam from the bottom to the top of the raster after completion of each field.

Vertical Scaling – See Scaling.

Vertical Scan Frequency – The frequency of the vertical sync pulses or vertical scans. NTSC vertical scan frequency is 59.9 Hz.

Vertical Scan Rate – For noninterlaced video, this is the same as frame rate. For interlaced video, this is usually considered to be twice the frame rate.

Vertical Serrations – A vertical synchronizing pulse contains a number of small notches called vertical serrations.

Vertical Shift Register – The mechanism in CCD technology whereby charge is read out from the photosensors of an interline transfer or frame interline transfer sensor.

Vertical Size – Vertical size (from the top to the bottom of the screen) can be reduced making objects appear short and squat or increased making objects appear tall and thin. Vertical size which is not unity, is distortion. The control comes from analog video where a control was made available to compensate for unstable sweep circuitry. Vertical size in digital video is controlled by line replication or line interpolation.

Vertical Sync – The pulse that initiates the vertical retrace of the electron gun from the bottom of a frame back to the top.

Vertical Sync Pulse – **a)** The synchronizing pulse at the end of each field which signals the start of vertical retrace. **b)** The part of the vertical blanking interval comprising the blanking level and six pulses (92% duty cycle at -40 IRE units) at double the repetition rate of the horizontal sync pulse. The vertical sync pulse synchronizes the vertical scan of television receiver to the composite video signal, and starts each frame at same vertical position (sequential fields are offset by half a line to obtain an interlaced scan.)

Vertical-Temporal Pre-Filtering – Filtering at the camera or transmission end to eliminate vertical and temporal aliases. When a high line rate, progressively scanned camera is pre-filtered to NTSC rates, the resulting image is not only alias-free but can also be used by an advanced receiver to provide vertical and temporal resolution beyond that normally found in NTSC. The Kell factor of such a system can be close to one.

Vertical-Temporal Sampling – Sampling that occurs in every television signal due to individual frames (which sample in time) and individual scanning lines (which sample in the vertical direction). This sampling can cause aliases unless properly pre-filtered.

Very High Frequency (VHF) – The range from 30 MHz to 300 MHz, within which are found U.S. television channels 2 through 13. VHF television channels seem about as filled as current technology allows, which is why much ATV debate centers on channel allocations in UHF and/or SHF. Some ATV proponents, however, feel that a robust, low-level digital augmentation channel might be squeezed into adjacent VHF channels without interfer-

ence, perhaps even two augmentation channels per adjacent channel. If that can be done, every U.S. television broadcaster would be able to have an ATV augmentation channel.

Very Large Scale Integration (VLSI) – Technology by which hundreds of thousands of semiconductor devices are fabricated on a single chip.

VESA Local Bus (VL) – In late 1992, VESA (Video Electronics Standard Association) completed the specification for a local bus expansion for PCs. One of the most important things about VL Bus design is that it specified connector pinout. The VL Bus, considered a high-speed bus with a maximum speed of 66 MHz, was designed with the Intel 486 in mind. The 32-bit bus, which includes unbuffered control, data, and address signals is compatible with 16-bit operations. One drawback of the VL Bus implementation is that the more expansion connectors used, the slower the operation of the bus. For example, using two connectors, the highest recommended speed is 40 MHz. When multiple bus slots are desired, multiple VL Bus subsystems can be built into a single PC.

Vestigial Sideband – **a)** The vestige of a sideband left after filtering. **b)** A sideband in which some of the spectral components are greatly attenuated.

Vestigial Sideband Transmission – A system of transmission wherein the sideband on one side of the carrier is transmitted only in part.

VGA (Video Graphics Array) – A hardware video display standard originally developed by IBM and widely used. VGA defines many different resolution and color modes. See also SVGA.

Computer Scanning Standards

Resolution Mode	Color Mode	Frames/sec	Lines/frame	Lines/sec	Data Rate (Mb/sec)
640 x 480 VGA	4bpp	60	525	31500	9.2
640 x 480 SVGA	8bpp	60	525	31500	18.4
640 x 480 SVGA	RGB16	60	525	31500	36.8
640 x 480 SVGA	RGB24	70	525	36750	64.5
1024 x 768 SVGA	8bpp	70	800	56000	55.0
1280 x 1024 SVGA	4bpp	70	1100	77000	45.9

VHF – See Very High Frequency.

VHS (Video Home System) – Consumer videocassette record/playback tape format using half-inch wide magnetic tape. The most common home VCR format in the U.S.

VHS Hi-Fi – An improved stereo audio recording/playback system found on some camcorders and VCRs. Because the audio tracks are mixed and recorded with the video signal, audio only dubbing of these tracks is not possible.

VHS-C (VHS-Compact) – A miniature version of the VHS tape format utilizing smaller cassettes that may also be played on standard VHS machines by using an adapter cartridge.

VidCap – Microsoft's Video for Windows® program to capture video input to RAM or hard disk memory.

ViDe (Video Development Group) – Currently consists of the Georgia Institute of Technology, North Carolina State University, The University of North Carolina, Chapel Hill, and the University of Tennessee, Knoxville, in partnership with NYSErNet (New York State Education, Research Network).

Video – a) A term pertaining to the bandwidth and spectrum position of the signal which results from television scanning and which is used to reproduce a picture. **b)** A complex and sophisticated electronic signal which, when properly processed by a television receiver can be used to provide full color pictures. **c)** An electrical signal used to carry visual information. Composite video includes sync and blanking signals. Non-composite video does not include sync.

Video Band – The frequency band utilized to transmit a composite video signal.

Video Bandwidth – The range between the lowest and highest signal frequency of a given video signal. In general, the higher the video bandwidth, the better the quality of the picture. Video bandwidths used in studio work typically vary between 3 and 12 MHz. Consumer VCRs are generally capable of 3-5.5 MHz.

Video Buffering Verifier (VBV) – A hypothetical decoder that is conceptually connected to the output of the encoder. Its purpose is to provide a constraint on the variability of the data rate that an encoder or editing process may produce (ISO13818-2 Annex C). This postulates the existence of a buffer in the receiver and a prediction mechanism in the encoder. This mechanism will predict the buffer fullness due to the constant fill from the constant bit rate (CBR) stream and the variable empty due to the variation in decoder bit demand. This latter factor can be controlled at the encoder by varying the quality of the encoding process (quantization factor, mainly).

Video Camera – A camera which contains an electronic image sensor rather than photographic film. The lens focuses an image on an electronic tube or CCD chip. A camera has electronic circuitry which generates color and sync pulses. Most portable consumer cameras are equipped with a full complement of audio circuitry, e.g., microphone, audio amplifier and additional audio electronics. In order to obtain better quality images, a professional camera has three tubes or a triple CCD system, one for each basic color. Most professional cameras have a genlock input, which allows the camera to be synchronized to an external source. Some cameras also include basic character generators for titling purposes.

Video Capture – The process of converting analog video to digital video.

Video Capture Card – See Capture Card.

Video Carrier – A specific frequency that is modulated with video data before being mixed with the audio data and transmitted.

Video CD – An industry standard for storing MPEG-1 video on a CD.

Video Compression (M-JPEG and MPEG) – Both these standards use special hardware and software to store video directly on a hard drive. Video compression is done in various ratios (e.g., 10:1, 5:1). The higher the ratio, the more video can be stored per meg, and conversely the lower the compression, the higher the video quality. See CODEC.

Video Deck – An electronic component consisting of a video/audio head assembly, a system of transporting a videotape past the heads, and operational controls, used for recording and playback of videotape.

Video Digitizer – Similar to a frame grabber but requires longer than 1/30th of a second to digitize a complete frame and therefore cannot be used for motion video. Among the more popular Amiga video digitizers is NewTek's Digi-View.

Video Distribution Amplifier (VDA) – A special amplifier for strengthening the video signal so that it can be supplied to a number of video monitors at the same time.

Video Editing – A procedure for combining selected portions of video footage in order to create a new, combined version. A variety of editing consoles are available. During video editing, special effects such as wipes, dissolves, inserts, etc. can be added. Professional editing is done using time code recorded on every frame of the magnetic tape allowing single frame accuracy. Audio editing is often carried out simultaneously with video editing. The Thumbs Up offers a versatile solution for most editing applications.

Video Enhancer – A general term used to describe a device used to correct video image problems.

Video Equalizer – A device that corrects for unequal frequency losses and/or phase errors in the transmission of a video signal.

Video Fill – A video signal from a primary input or external input used to fill the hole made by a key signal.

Video for Windows® – Microsoft's older multimedia environment for the Windows operating system. You use Video for Windows® by installing several drivers and libraries in your Windows directories.

Video Format – A standard that determines the way a video signal is recorded onto videotape. Standards include: DV, Digital 8, 1-inch Type C, 3/4-inch U-Matic, 3/4" U-Matic, 8 mm, Beta, Beta ED, Betacam, Betacam SP, SP, D-1, DCT, D-2, D-3, D-5, Digital Betacam, Hi8, M-II, VHS, and S-VHS.

Video Framestore – A device that enables digital storage of one or more images for steady display on a video monitor.

Video Gain – Expressed on the waveform monitor by the voltage level of the whitest whites in the active picture signal. Defined as the range of light-to-dark values of the image which are proportional to the voltage difference between the black and white voltage levels of the video signal. Video gain is related to the contrast of the video image.

Video Index – A data packet for carrying picture and program related source data in conjunction with the video signal. There are three classes of data to be included: Class 1 contains information that is required to know how to use the signal; Class 2 contains heritage information for better usage of the signal; Class 3 contains other information. The SMPTE Working Group on Video Index (P18.41) is developing the proposed recommended practice.

Video In-Line Amplifier – A device providing amplification of a video signal.

Video Terms and Acronyms

► Glossary

Video Interface Port (VIP) – A digital video interface designed to simplify interfacing video ICs together. One portion is a digital video interface (based on BT.656) designed to simplify interfacing video ICs together. A second portion is a host processor interface. VIP is a VESA specification.

Video Manager (VMG) – a) Top level menu linking multiple tiles from a common point. **b)** In DVD-Video, the information and data to control one or more Video Title Sets (VTS) and Video Manager Menu (VMGM). It is composed of the Video Manager Information (VMGI), the Video Object Set for Video Manager Menu (VMGM_VOBS), and a backup of the VMGI (VMGI_BUP).

Video Matrix Switcher (VMS) – A device for switching more than one camera, VCR, video printer and similar to more than one monitor, VCR, video printer and similar. Much more complex and more powerful than video switchers.

Video Mixer – A device used to combine video signals from two or more sources. Inputs are synchronized, then mixed along with various special effects patterns and shapes. A video mixer usually generates sync signals allowing genlocking of additional video sources to the first source. The Digital Video Mixer is capable of handling up to four video inputs.

Video Mixing – Video mixing is taking two independent video sources (they must be genlocked) and merging them together. See alpha mix.

Video Modulation – Converting a baseband video signal to an RF signal.

Video Module Interface – A digital video interface designed to simplify interfacing video ICs together. It is being replaced by VIP.

Video Monitor – A device for converting a video signal into an image.

Video Noise – Poor quality video signal within the standard video signal. Also called Snow.

Video On Demand (VOD) – True VOD implies completely random access to video. Users may access the video they want and when they want it. This is synonymous with dialing a video from a data bank and not having to go to a video rental store. In contrast, near-VOD often implies a set of TV channels showing the same movie, but with shifted starting times. Owing to the demanding nature of the application in sense of data capacity, compression techniques are needed. The bit rates applied in some VOD projects are comparable to that of CD-based video, which provides a reasonable picture quality and makes delivery possible by means of ADSL over copper cables of a length commonly found in telephony. The asymmetric digital subscriber line (ADSL) technology is typically used on distances up to about 5 to 6 km at 2 Mbit/s.

Video Path – The path that video takes through the switcher.

Video Printer – A special device used to capture a single frame of video to create a hard copy print.

Video Processing Amplifier (Video Procamp) – A device that stabilizes the composite video signal, regenerates the synchronizing pulses and can make other adjustments to the video signal.

Video Program System (VPS) – Information is included in the video signal to automatically control VCRs.

Video Projector – A display device which projects a video or computer image onto a large screen. The classic video projector has three primary color video tubes which converge on-screen to create the full color image. Single tube projectors eliminate convergence problems but compared to three tube systems, project a relatively lower quality image.

Video Recording – The converting of an image, moving or still, into a video signal that can then be recorded. Video recording is usually performed by using of a video camera.

Video Sequence – a) A series of one or more pictures. **b)** In MPEG, the total, coded bit stream (the ES at system level). **c)** A video sequence is represented by a sequence header, one or more groups of pictures, and an end_of_sequence code in the data stream.

Video Server – A computer server that has been designed to store large amounts of video and stream it to users as required. Usually a video server has large amounts of high-speed disks and a large amount of network bandwidth to allow for many users to simultaneously view videos.

Video Session – The highest syntactic structure of coded video bitstreams. It contains a series of one or more coded video objects.

Video Signal – a) The electrical signal produced by video components. **b)** The dynamic signal representing the varying levels of a video image, but not containing the sync pulses for its display. The video signal can be combined with the sync pulses into a composite signal.

Video Signal-to-Noise Ratio – An indication of the amount of noise in a black and white picture.

Video Slave Driver – 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 Source – In editing, the players running the original videotapes.

Video Stream – a) In analog editing systems, also called a video playback source. **b)** In digital editing systems, a stream of data making up a digital video image.

Video Streaming – New technologies used to send video information over the internet. Rather than wait for the whole file to download, the video streaming technology lets the clip begin playing after only a few seconds.

Video Switcher – A device that allows transitions between different video pictures. May contain special effects generators. Also called production switcher or switcher.

Video Tape Recorder (VTR) – A device developed in Germany which permits audio and video signals to be recorded on magnetic tape.

Video Time Base Error – Where all components of the video signal jitter (change in time) together in relation to another video signal.

Video Title Set (VTS) – In DVD-Video, a collection of Titles and Video Title Set Menu (VTSM) to control 1 to 99 titles. It is composed of the Video Title Set Information (VTSI), the Video Object Set for the Menu (VTSM_VOBS), the Video Object Set for the Title (VTST_VOBS), and a backup of the VTSI (VTSI_BUP).

Video Titler – See Character Generator.

Video Units – See IRE Units.

Video Wall – A large array of several monitors, placed close to each other in the shape of a video screen or “wall”. Each monitor is fed only part of the original video image by using a video-wall generating unit. This device is a digitally-based processor which converts the original analog video signal to digital, rescans, resamples and generates several individual analog video outputs for driving each array monitor separately. When viewed from a distance, the effect can be very dramatic.

Video, Composite Signal – The electric signal that represents complete color picture information and all sync signals. Includes blanking and the deflection sync signals to which the color sync signal is added in the proper time relationship.

Video, Peak – See White Clip, White Peak, White, Reference.

Video_TS – UDF filename used for the video directory on the disc volume. Files under this directory name contain pointers to the sectors on the disc that hold the program streams.

Video1 – The default video compression algorithm in Microsoft's Video for Windows. Can produce 8- or 16-bit video sequences.

Videocassette – A length of videotape wound around two reels and enclosed in a plastic shell.

Videocassette Recorder (VCR) – An electronic component consisting of a tuner, an R modulator, and a video deck used for recording and playback of a videocassette.

VideoCD – Compact discs that hold up to about an hour of digital audio and video information. MPEG-1 video is used, with a resolution of 352 x 240 (29.97 Hz frame rate) or 352 x 288 (25 Hz frame rate). Audio uses MPEG-1 layer 2 at a fixed bit rate of 224 kbps, and supports two mono or one stereo channels (with optional Dolby pro-logic). Fixed bit-rate encoding is used, with a bit rate of 1.15 Mbps. The next generation, defined for the Chinese market, is Super VideoCD. XVCD, although not an industry standard, increases the video resolution and bit rate to improve the video quality over VCD. MPEG-1 video is still used, with a resolution of up to 720 x 480 (29.97 Hz frame rate) or 720 x 576 (25 Hz frame rate). Fixed bit-rate encoding is still used, with a bit rate of 3.5 Mbps.

Videography – Operation of a video camera or camcorder in video production.

Video-in-Black – A term used to describe a condition as seen on the waveform monitor when the black peaks extend through reference black level.

Videophile – Someone with an avid interest in watching videos or in making video recordings. Videophiles are often very particular about audio quality, picture quality, and aspect ratio to the point of snobbishness.

Videotape – **a)** Oxide-coated plastic-based magnetic tape used for recording video and audio signals. **b)** A magnetic recording medium that can store an electronic signal and is made of backing, binder, and coating. The coating is generally made of iron oxide, but may also be made of metal particle or metal evaporated coatings.

Vidiotext – Two-way interactive service that uses either two-way cable or telephone lines to connect a central computer to a television screen.

View Direction – This direction also requires three numbers, and specifies the direction in which the viewer is looking, and which direction is up.

Viewfinder – Camera feature that allows the operator to view the image as it is being recorded. Video viewfinders typically depict the recorded image in black-and-white.

Viewing Distance – Distance between image and a viewer's eyes. In television, the distance is usually measured in picture heights. In film it is sometimes measured in picture widths. As a viewer gets closer to a television set from a long distance, the amount of detail perceptible on the screen continually increases until, at a certain point, it falls off rapidly. At that point, scanning line or triad visibility is interfering with the viewer's ability to see all of the detail in the picture, sort of not being able to see the forest for the trees. The finer the triad or scanning structure, the closer to the screen this point can be (in picture heights). Therefore, high-definition screens allow either closer viewing for the same size screen or larger screens for the same physical viewing distance (not in picture heights). When the effects of scanning lines and triads are reduced, other artifacts (such as temporal alias of panning called strobing) may become more obvious. From far enough away, it is impossible to tell high-definition resolution from NTSC resolution.

Viewpoint – Viewpoint defines the location of the viewer's eye in the 3D world, as a (x, y, z) triplet of numbers. To define what is finally seen, the “view direction” must also be known.

Viewport – A rectangular subregion of the video image that is displayed using local decode. See Local Decode.

Vinegar Syndrome – Characteristic of the decomposition of acetate based magnetic tape where acetic acid is a substantial by-product that gives the tape a vinegar-like odor. After the onset of the vinegar syndrome, acetate tape backings degrade at an accelerated rate, the hydrolysis of the acetate is catalyzed further by the presence of acetic acid by-product.

VIR – See Vertical Interval Reference.

Virtual Connection – Packets of information share network resources but do not have dedicated physical transmission links. Thus network transit delays and network congestion effect delivery of the packets.

Virtual Reality (VR) – Computer-generated images and audio that are experienced through high-tech display and sensor systems and whose imagery is under the control of a viewer.

Virtual Source – A source clip that generates new frames as needed; it has no real beginning or end. Virtual sources can be trimmed to any extent.

VISCA (Video System Control Architecture) – A device control language for synchronized control of multiple video devices. The VISCA protocol is device- and platform-independent. See also LANC and V-Box.

Visible Scanning Lines – Normally considered a defect that affects perception of fine vertical detail. Scanning line visibility can also have an apparent sharpness increasing effect, however. See also Sharpness and Viewing Distance.

Visible Subcarrier – The most basic form of cross-luminance.

Video Terms and Acronyms

▶ Glossary

VISION 1250 – The organization, headquartered in Brussels, investigates the ways of developing European widescreen production and seeks to contribute to the deployment of digital and widescreen broadcasting and high definition video production. Specifically, the organization helps European producers in the making of programs through provision of technical expertise.

Vision Mixer – British video switcher.

VISTA (Visual System Transmission Algorithm) – The NYIT ATV scheme. VISTA is based on the inability of the human visual system to perceive high temporal and high spatial resolution simultaneously. It combines low frame rate, high line rate information with normal frame rate normal line rate information to create a channel-compatible, receiver-compatible signal plus a 3 MHz augmentation channel. Aspect ratio accommodation has been suggested by blanking adjustment, squeeze, and shoot and protect techniques. In spite of the relatively small size of NYIT's research center, VISTA was one of the first ATV schemes to actually be implemented in hardware.

Visual Acuity – The amount of detail perceptible by the human visual system. It depends on many factors, including brightness, color, orientation, and contrast. Optimum viewing distance depends upon visual acuity.

VITC – See Vertical Interval Time Code.

Viterbi Algorithm – A forward error correction technique that improves performance in noisy communications environments.

Viterbi Decoding – Viterbi decoding makes use of the predefined time sequence of the bits through convolutional coding (DVB-S). Thanks to a series of logic decisions, the most probable correct way is searched for through the trellis diagram and incorrectly transmitted bits are corrected.

VITS – See Vertical Interval Test Signal.

VITS Inserter – Device that produces a test signal in the video in the vertical interval so as not to be visible to the home viewer but allows the broadcasters to test signal quality during transmission.

VL – See VESA Local Bus.

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.

VLC – See Variable Length Coding.

VLSI – See Very Large Scale Integration.

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.

VM (Verification Mode) – The set of video coding algorithms that precedes the actual MPEG-4 video coding specification.

VMD (Video Motion Detector) – A detection device generating an alarm condition in response to a change in the video signal, usually motion, but it can also be change in light. Very practical in CCTV as the VMD analyzes exactly what the camera sees, i.e., there are no blind spots.

VMGI (Video Manager Information) – Information required to manage one or more Video Title Sets and Video Manager Menu areas. This is non real time data located at the start of the Video Manager area.

VMI – See Video Module Interface.

VOB (Video Object) – Usually a group of pictures. The VO level includes everything in the bitstream about a particular video object. It includes all Video Object Layers (VOLs) associated with the object. Multiple video objects are represented by multiple VOs.

VOB Files – DVD-Video movies are stored on the DVD using VOB files. They usually contain multiplexed Dolby Digital audio and MPEG-2 video. VOB Files are named as follows: vts_XX_Y.vob where XX represents the title and Y the part of the title. There can be 99 titles and 10 parts, although vts_XX_0.vob never contains video, usually just menu or navigational information.

VOBS (Video Object Set) – A collection of one or more VOBs. There are three types: 1) VMGM_VOBS for the Video Manager Menu (VMGM) area, 2) VTSM_VOBS for the Video Titles Set Menu (VTSM) area, and 3) VTST_VOBS for the Video Title Set Title (VTST) area.

VOBU (Video Object Unit) – A small (between 0.4 and 1.0 seconds) physical unit of DVD-Video data storage, usually the length of one GOP, that begins with a Navigation pack (NV_PCK) and usually includes an integer number of GOPs.

Vocoder – A coding method in speech that is based on representations of the structure of speech.

VOD (Video On Demand) – A system in which television programs or movies are transmitted to a single consumer, and then, only when requested.

Voice Activated Switching – Automatically switching the video feed to whomever is speaking in a multipoint video conference. Usually a function of the multipoint conferencing unit (MCU).

Voice Over – Narration added over video. The narrator, who is not recorded with the original video, explains or somehow supplements the visual images.

VOL (Video Object Layer) – Temporal order of a vop.

Volatile Memory – Memory devices whose stored data is lost when power is removed. RAMs can be made to appear nonvolatile by providing them with back-up power sources.

Volume – A logical unit representing all the data on one side of a disc.

Volume Management Information – Identifies disc side and content type.

Volume Space – Collection of sectors that make the volume. Not all sectors on the disc comprise the volume. Some near the inner and out spiral are used as leader.

Volume Unit (VU) Meter – A device used for measuring the intensity of an audio signal.

VOP (Video Object Plane) – Instance of visual object (VO) at a point in time. Corresponds to a video frame.

VOP Reordering – The process of reordering the reconstructed vops when the coded order is different from the composition order for display. Vop reordering occurs when B-vops are present in a bitstream. There is no vop reordering when decoding low delay bitstreams.

VP (Virtual Path) – One of two types of ATM circuits identified by a VPI. A virtual path is a bundle of virtual channels, all of which are switched transparently across an ATM network based on a common VPI.

VPE (Virtual Path Entity)

VPI (Virtual Path Identifier) – 8-bit field in the header of an ATM cell. The VPI, together with the VCI, identifies the next destination of a cell as it passes through a series of ATM switches on its way to its destination. ATM switches use the VPI/VCI fields to identify the next VCL that a cell needs to transit on its way to its final destination. The function of the VPI is similar to that of the DLCI in Frame Relay.

VPME (Virtual Path Multiplexing Entity)

VPS – See Video Program System.

VPU (Video Presentation Unit) – A picture.

VRML (Virtual Reality Modeling Language) – Specification for displaying three-dimensional objects on the World Wide Web. Think of it as the 3D equivalent of HTML.

VS (Video Session) – The top video level of the MPEG-4 scene, and includes all video objects, natural or synthetic, in the scene.

VS (Visual Object Sequence) – The top video level of the MPEG-4 scene, and includes all video objects, natural or synthetic, in the scene.

VSAT (Very Small Aperture Satellite Terminal) – A small earth station for satellite transmission that handles up to 56 kbits/sec of digital transmission. VSATs that handle the T1 data rate (up to 1.544 Mbits/sec) are called “TSATs”.

VSF (Vestigial Sideband Modulation) – A modulation scheme used for terrestrial wired and over-the-air broadcasting. In analog broadcasting, one of the sidebands resulting from modulation is suppressed. In digital broadcasting, 8 VSB allows transport of 19.3 Mbps of useable data after forward error correction. 8 VSB in ATSC system implies eight discrete amplitude levels.

VSF-AM – See AM-VSB.

VSF (Vertical Sync) – See Sync.

VTR – See Video Tape Recorder.

VTSI (Video Title Set Information) – Information required to manage one or more Titles and Video Title Set Menus. This is non real time data located at the start of the Video Title Set.

VU (Volume Units) – A unit of measure for complex audio signals, usually in dB. Zero VU is referenced to 1 milliwatt of power into a 600 ohm load. The reference level of -20 dB in this program is 0 VU.

V-V-V (Video-Video-Video) – A preview mode that shows a previously recorded scene, the new insert video, and then the previously recorded scene again.

Video Terms and Acronyms

▶ Glossary

▶ W

W3C (World Wide Web Consortium) – Develops interoperable technologies (specifications, guidelines, software, and tools) to lead the Web to its full potential. W3C is a forum for information, commerce, communication, and collective understanding.

WAEA (World Airline Entertainment Association) – Discs produced for use in airplanes contain extra information in a WAEA directory. The in-flight entertainment working group of the WAEA petitioned the DVD Forum to assign region 8 to discs intended for in-flight use.

Wait State – When a system processor is reading or writing a memory or peripheral device that cannot respond fast enough, one or more time intervals (typically on the order of tens of nanoseconds each) are inserted during which the processor does nothing but wait for the slower device. While this has a detrimental effect on system throughput, it is unavoidable. The number of wait states can be reduced using techniques such as CPU-bus caches or write FIFOs.

Walking-Ones – Memory test pattern in which a single one bit is shifted through each location of a memory filled with 0s. A walking-zero pattern is the converse.

WAN (Wide Area Network) – A computer network that covers a large geographic area, such as a state. WANs may use telephone lines, fiber-optic cables, or satellite links for their long-distance connections. Some WANs are created by connecting several smaller LANs.

Wander – Long-term timing drift in digital networks. Causes loss of synchronization.

Warp – A special effect created by ADO to distort (twist) video pictures.

Warping – This video effect is related to morphing except that a warp consists of transforming one video image into one of a completely different type. For example, a scorebox might be twisted on and off a screen containing video action. Some examples of video transitions include fly-ons/off, slide ons/off, zoom in or out to/from a pinpoint, shattered glass transition, pixelization where on screen explodes into thousands of pixels and fades out at a controlled rate.

Watermark – Information hidden as “invisible noise” or “inaudible noise” in a video or audio signal.

Wave – A continuous fluctuation in the amplitude of a quantity with respect to time. A wave will have a propagation velocity dependent on the medium through which it travels. For example, in air at 70°F, the propagation velocity of a sound pressure wave is 1130 feet per second.

WAVE – A file format (.wav) used to represent digitized sound.

Wave Velocity – The propagation velocity of a wave. The time it takes for one point of a waveform to travel a certain distance. Wave velocity is dependent on the medium through which the wave travels and the temperature of the medium.

Waveform – The shape of an electro-magnetic wave. A graphical representation of the relationship between volt-age or current and time.

Waveform Coding – Coding that aims to reconstruct the waveform of the original (audio) signal as close as possible, independently of the material. Includes linear PCM, differential PCM, adaptive differential PCM, sub-band coding, adaptive transform coding, etc.

Waveform Monitor – A piece of test equipment which displays waveforms (analog video signals) at a horizontal and/or vertical rate. A specialized oscilloscope for evaluating television signals. a) DC Restore – A circuit used in picture monitors and waveform monitors to clamp on point of the waveform to a fixed DC level. Typically the tip of the sync pulse or the back porch. This ensures the display does not move vertically with changes in the signal amplitude or average picture level (APL). The DC Restore speed can be set to SLOW or FAST DC. SLOW allows hums and other low frequency distortions to be seen. FAST DC removes the effects of hum from the display so it will not interfere with other measurements. b) AFC/Direct – This selection allows the waveform monitor's horizontal sweep to trigger on each individual horizontal sync pulse (direct mode). This will allow the user to see any jitter that might be in the signal. Or the waveform monitor can trigger horizontally in the AFC mode which causes the horizontal sweep to trigger on the average value of the horizontal sync pulses. The AFC mode eliminates jitter.

Wavelength – In tape recording, the shortest distance between two peaks of the same magnetic polarity; also, the ratio of tape speed to recorded frequency.

Wavelet – a) A transform in the basic function that is not of fixed length but that grows longer as frequency is reduced. **b)** A compression algorithm that samples the video image based on frequency to encode the information. This creates a series of bands representing the data at various levels of visual detail. The image is restored by combining bands sampled at low, medium, and high frequencies.

Wavelet Transform – A time-to-frequency conversion which gives a constant bandwidth frequency analysis. It uses short windows at high frequencies and long windows at low frequencies.

Waveshape – The shape traced by the varying amplitude of the wave. See Waveform.

WD – See Working Draft.

Weave – Periodic sideways movement of the image as a result of mechanical faults in camera, printer or projector.

Wear Product – Any material that is detached from the tape during use. The most common wear products are oxide particles or agglomerates, portions of coating and material detached from the edges of the tape.

Weighting – a) A method of changing the distribution of the noise that is due to truncation by premultiplying values. **b)** In a sound level meter, this is a filter that creates a response that corresponds to the ear's varying sensitivity at different loudness levels. A weighting corresponds to the sensitivity of the ear at lower listening levels. The filter design weights or is more sensitive in certain frequency bands than others. The goal is to obtain measurements that correlate well with the subjective perception of noise.

Weighting, ANSI A – The A-curve is a side bandpass filter centered at 2.5 kHz with ~20 dB attenuation at 100 Hz, and ~10 dB attenuation at 20 kHz. Therefore, it tends to heavily roll off the low end, with a more modest effect on high frequencies. It is essentially the inverse of the 30-phon (or 30 dB-SPL) equal-loudness curve of a Fletcher-Munson.

Weighting, ANSI B – The B-weighting curve is used for intermediate level sounds and has the same upper corner as the C-weighting, but the lower amplitude corner is 120 Hz.

Weighting, ANSI C – The C-curve is basically “flat”, with -3 dB corners of 31.5 Hz and 8 kHz, respectively.

Weighting, CCIR 468 – This filter was designed to maximize its response to the types of impulsive noise often coupled into audio cables as they pass through telephone switching facilities. The CCIR 468-curve peaks at 6.3 kHz, where it has 12 dB of gain (relative to 1 kHz). From here, it gently rolls off low frequencies at a 6 dB/octave rate, but it quickly attenuates high frequencies at ~30 dB/octave (it is down -22.5 dB at 20 kHz, relative to +12 dB at 6.3 kHz).

Weighting, CCIR ARM (or CCIR 2 kHz) – This curve is derived from the CCIR 468-curve. Dolby Laboratories proposed using an average-response meter with the CCIR 468-curve instead of the costly true quasi-peak meters used by the Europeans in specifying their equipment. They further proposed shifting the 0 dB reference point from 1 kHz to 2 kHz (in essence, sliding the curve down 6 dB). This became known as the CCIR ARM (average response meter), as well as the CCIR 2 kHz-weighting curve.

Wet Signal – The output of an effect device, especially a reverb unit.

Wet-Gate Printing – A system of printing in which the original is temporarily coated with a layer of liquid at the moment of exposure to reduce the effect of surface faults

WG (Working Group) – A WG works a very specific area of technical standards. Usually, WGs develop standards that are scoped by approved NPs. The WGs produce successive WDs, and then CDs, and then the FDIS.

WGHDPEP – SMPTE Working Group on High-Definition Electronic Production (N15.04). Now reformed as the SMPTE Committee on Hybrid Technology (H19).

Whip – A horizontal picture disturbance at an edit point, usually caused by timing mis-adjustments in the edit system.

Whip Pan – A quick movement of the camera from left to right or right to left which creates a blurred image. Also called Swish Pan.

White Balance – An electronic process used in camcorders and video cameras to calibrate the picture for accurate color display in different lighting conditions (i.e., sunlight vs. indoor incandescent). White balancing should be performed prior to any recording, typically by pointing the camera at a white object for reference.

White Book – The document from Sony, Philips, and JVC, begun in 1993 that extended the Red Book compact disc format to include digital video in MPEG-1 format. Commonly called Video CD.

White Clip – The maximum video signal excursion in the white direction permitted by the system.

White Compression – a) Amplitude compression of the signals corresponding to the white regions of the picture, thus modifying the tonal gradient. **b)** The reduction in gain applied to a picture signal at those levels corresponding to light areas in the picture, with respect to the gain at the level corresponding to the midrange light value in the picture. Note: The gain referred to in the definition is for a signal amplitude small in comparison with the total peak-to-peak picture signal involved. A quantitative evaluation of this effect can be obtained by a measurement of differential gain. The overall effect of white compression beyond bandwidth limiting is to reduce contrast in the highlights of the picture as seen on a monitor.

White Level – Level which defines white for the video system.

White Level Control – This is a name for the contrast or picture control. It describes a function that is otherwise not clearly spelled out in names of controls used on monitors. It is not a term found on a monitor control. (As “black level” clearly defines the brightness control function, “white level” more clearly defines the contrast or picture control function.)

White Noise – A random signal having the same energy level at all frequencies (in contrast to pink noise which has constant power per octave band of frequency).

White Peak – The maximum excursion of the picture signal in the white direction at the time of observation.

White Point – That point on the chromaticity diagram having the tristimulus of a source appearing white under the viewing conditions; i.e., a spectrally nonselective sample under the illumination of viewing conditions.

White, Reference – a) The light from a nonselective diffuse reflector (in the original scene) that is lighted by the normal illumination of the scene. That white with which the display device stimulates reference white of the original scene. **b)** In production context, reference white is defined as the luminance of a white card having 90% reflectance and subjected to scene illumination. It is expected that there will be the capability of some discrimination of surface texture or detail within that portion of the transfer function incorporating reference white.

Wide Screen Signaling System (WSS) – It is used on (B, D, G, H, I) PAL line 23 and (M) NTSC lines 20 and 283 to specify the aspect ratio of the program and other information. ITU-R BT.1119 specifies the WSS signal for PAL and SECAM system. EIAJ CPX-1204 specifies the WSS signal for NTSC systems.

Wide-Angle – Refers to camera lenses with short focal length and broad horizontal field of view.

Wideband – Relatively wide in bandwidth.

Widescreen – An image with an aspect ratio greater than 1.33:1 aspect ratio.

Widescreen Panels – Additional sections of picture information that can be added to a 1.33:1 aspect ratio picture to create a widescreen image.

Width – Refers to the width of recording tape, varying from 0.150” in cassette tape to 2.0” for video, mastering and instrumentation tapes. The size of the picture in a horizontal direction.

Width Border – The 4100 series name for a Hard Border.

Video Terms and Acronyms

► Glossary

Wild Sound, Wild Track – A recording of sound on either videotape or audiotape made without an accompanying picture.

Wind – The way in which tape is wound onto a reel. An A-wind is one in which the tape is wound so that the coated surface faces toward the hub; a B-wind is one in which the coated surface faces away from the hub. A uniform wind, as opposed to an uneven wind, is one giving a flat-sided tape pack free from laterally displaced, protruding layers.

Winder/Cleaner – A device designed to wind and clean magnetic tape in order to restore it to a quality that approaches the condition of a new tape, providing the tape has not been physically damaged.

Window – **a)** A portion of the screen that you can manipulate that contains text or graphics. **b)** Video containing information or allowing information entry, keyed into the video monitor output for viewing on the monitor CRT. **c)** A video test signal consisting of a pulse and bar. When viewed on a monitor, the window signal produces a large white square in the center of the picture. **d)** A graphical user interface that presents icons and tools for manipulating a software application. Most applications have multiple windows that serve different purposes.

Window Dub – Copies of videotape with “burned in” time code display. Hours, minutes, seconds and frames appear on the recorded image. Window dubs are used in off-line editing.

Window Function – In digital signal processing, a distortion is caused on the transformed waveform when a window function is applied to it.

Window Shades – See Side Panels.

Windowing – The video display is divided into two or more separate areas to display different material from different sources in each area.

Windows, Analog – All analog windowing architectures multiplex graphics and video as analog signals rather than as digital information, but they vary widely in signal manipulation and digital processing capabilities. While they do offer some advantages, analog architectures fail to address certain problems. For example, the graphics pixel-clock frequency becomes the pixel clock for the video image. Therefore, the greater screen resolution, the smaller the video window. Since enlarging the image means losing graphics resolution, the end user may find himself changing display drivers several times a day to fit the immediate task. The simplest analog architecture is the genlocked video overlay. Composite video is decoded into its RGB components. Having no control over the video source, the graphics controller must be genlocked to the video source, operating at a resolution and timing characteristic compatible with the incoming video signal. The graphics signal is switched in and out at appropriate times so that the graphic appears in the desired place in the image. The multiplexed output is then encoded into a new composite signal. The analog multiplexer, currently the most popular architecture, is actually a group of slightly varied architectures. The most popular variation imports the graphics data and pixel clock from the graphics card feature connector across a ribbon cable, where it is fed to a DAC. The video signal is digitized, color-converted, and scaled, then is stored in a frame buffer similar to a FIFO which synchronizes the data. When the video data emerges from the frame buffer, it is fed to a second DAC. The two DACs are connected to an analog multiplexer that is controlled by a set of counters that keep track of the beam position

on the graphics display. When the beam enters the video-window area, the mux is switched from the graphics signal to the video signal.

Windows, Digital – Digital windowing offers a distinct advantage over analog. It digitizes the video image immediately, only converting it to analog as it is sent to the CRT. Incoming composite video is digitized and decoded to produce a YUV data stream, which then enters the video-processing pipeline (color-space and format conversion, scaling and/or zooming). After processing, the data is stored in the frame buffer. At the appropriate time, the data moves to the overlay controller, which serves as a digital multiplexer. Graphics data remains in digital form through the overlay controller; it is not converted to analog until the final DAC that drives the CRT.

Wipe – **a)** A transition between two video signals that occurs in the shape of a selected pattern. **b)** Any pattern system effect that reveals a new video, and more specifically, one that does not have an enclosed boundary on the screen. **c)** Special effect in which two pictures from different video sources are displayed on one screen. Special effects generators provide numerous wipe patterns varying from simple horizontal and vertical wipes to multi-shaped, multi-colored arrangements. The Digital Video Mixer includes this effect.

Wireframe – **a)** An image generated by displaying only the edges of all polygons or surfaces. **b)** A display option where solid or filled objects are represented by mesh lines and/or curves.

Wireless – Transmission of information using radio or microwave technologies.

Wireless Microphone System – A microphone system consisting of a microphone, an FM transmitter, and a tuned receiving station that eliminates the need for long runs of microphone cable.

WITNESS (Wireless Integrated Terminal and Network Experimentation and Services)

WMF (Windows Meta File) – The standard vector-based structure of the Windows operating system. Bitmapped images may be embedded in WMF files.

Word – Set of characters that occupies one storage location and is treated by the computer circuits as a unit. Ordinarily a word is treated by the control unit as an instruction and by the arithmetic unit as a quantity. See Byte.

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.

Working Draft (WD) – Preliminary stage of a standard but kept internal to MPEG for revision.

Workspace – The main window for working with icons and customizing your view of the file system. You place files and directories from all over the file system here for easy access; placing them in the Workspace does not change their actual location in the file system.

Workstation – The physical hardware that contains the CPU and graphics boards, a system disk, and a power supply. You connect it to a monitor, keyboard, and mouse to configure a working system. It is also sometimes referred to as the chassis.

World Coordinate System – See World Reference.

World Reference – The absolute coordinate system which is the root reference and upon which all other references are based. It cannot be animated.

World Standard – A television standard accepted in all parts of the world. CCIR recommendation 601 is currently the closest there is to a world standard. It is accepted throughout the world, but can be used with either 525-scanning line or 625-scanning line picture. HDTV 1125/60 Group is attempting to promote its system as a world HDEP standard, but Zenith suggests the same for 3XNTSC, and there are other candidates.

World System Teletext (WST) – ITU-R BT.653 525 line and 625 line system B teletext.

World Transmission Standards – For a definition of “TV” column codes. See Terrestrial Transmission Standards.

Country	TV	Color	Stereo	Subtitles
Albania	B/G	PAL		
Argentina	N	PAL-N		
Australia	B/G	PAL	FM-FM	TeleText
Austria	B/G	PAL	FM-FM	TeleText
Azores (Portugal)	B	PAL		
Bahamas	M	NTSC		
Bahrain	B	PAL		
Barbados	N	NTSC		
Belgium	B/G	PAL	Nicam	TeleText
Bermuda	M	NTSC		
Brazil	M	PAL-M	MTS	
Bulgaria	D	SECAM		
Canada	M	NTSC	MTS	CC
Canary Islands	B	PAL		
China	D	PAL		
Colombia	N	NTSC		
Cyprus	B	PAL		
Czech Republic	D/K	SECAM/PAL		
Denmark	B	PAL	Nicam	TeleText
Egypt	B	SECAM		
Faroe Islands (DK)	B	PAL		
Finland	B/G	PAL	Nicam	TeleText
France	E/L	SECAM		Antiope
Gambia	I	PAL		
Germany	B/G	PAL	FM-FM	TeleText
Germany (previously East)	B/G	SECAM/PAL		

Country	TV	Color	Stereo	Subtitles
Gibraltar	B	PAL		
Greece	B/H	SECAM		
Hong Kong	I	PAL	Nicam	
Hungary	D/K	SECAM		
Iceland	B	PAL		
India	B	PAL		
Indonesia	B	PAL		
Iran	H	SECAM		
Ireland	I	PAL	Nicam	TeleText
Israel	B/G	PAL		
Italy	B/G	PAL	FM/FM	TeleText
Jamaica	M	SECAM		
Japan	M	NTSC	MTS	
Jordan	B	PAL		
Kenya	B	PAL		
Luxembourg	B/G	PAL		TeleText
Madeira	B	PAL		
Madagascar	B	SECAM		
Malaysia	B	PAL		
Malta	B/G	PAL		
Mauritius	B	SECAM		
Mexico	M	NTSC	MTS	CC
Monaco	L/G	SECAM/PAL		
Morocco	B	SECAM		
Netherlands	B/G	PAL	FM-FM	TeleText
New Zealand	B/G	PAL	Nicam	TeleText
North Korea	D/K?	SECAM		
Norway	B/G	PAL	Nicam	
Pakistan	B	PAL		
Paraguay	N	PAL		
Peru	M	NTSC		
Philippines	M	NTSC		
Poland	D/K	PAL		TeleText
Portugal	B/G	PAL	Nicam	TeleText
Romania	G	PAL		
Russia	D/K	SECAM		
Saudi Arabia	B	SECAM		
Seychelles	I	PAL		
Singapore	B	PAL		
South Africa	I	PAL		
South Korea	N	NTSC		
Spain	B/G	PAL	Nicam	

Video Terms and Acronyms

► Glossary

Country	TV	Color	Stereo	Subtitles
Sri Lanka	B/G	PAL		
Sweden	B/G	PAL	Nicam	TeleText
Switzerland	B/G	PAL	FM-FM	TeleText
Tahiti	KI	SECAM		
Taiwan	M	NTSC		
Thailand	B	PAL		
Trinidad	M	NTSC		
Tunisia	B	SECAM		
Turkey	B	PAL		TeleText
United Arab Emirates	B/G	PAL		
United Kingdom	I	PAL	Nicam	TeleText
Uruguay	N	PAL		
United States	M	NTSC	MTS	CC
Venezuela	M	NTSC		
Yugoslavia	B/H	PAL		
Zimbabwe	B	PAL		

WORM (Write Once, Read Many) – A WORM is an optical drive where the data is recorded once (usually with a laser) but may be read many times. CD ROMs are WORMs.

Wow – Slow, periodic variations in the speed of the tape, characterized by its effect on pitch. A measure of non-uniform movement of magnetic tape or other recording parts.

WPP (Wipe to Preset Pattern) – See Preset Pattern.

Wrap – a) The length of the path along which tape and head are in intimate physical contact. **b)** A term used to signify the session (job) is finished.

Wrinkle – A physical deformity of the videotape. Any creases or wrinkle in the videotape may produce dropouts or loss of picture information upon playback. See Creasing.

Wrist Strap – A coiled cable with a loop for your wrist at one end and an alligator clip at the other. You fasten the clip to a metal part of the workstation and place the loop around your wrist whenever you work with internal components of the workstation to avoid electrical shocks to yourself and the components. See also Static Electricity.

Write – a) To transfer information, usually from a processor to memory or from main storage to an output device. **b)** To record data in a register, location, or other storage device.

Write Buffer – A term used to denote the buffer that is logically positioned between the CPU interface and the display memory.

Write-Through – A strategy where cache data is always written into main memory when data is written by the CPU. The write-through is done through the cache system.

WRS (Wireless Relay Station) – The WRS is a cost effective infrastructure building block providing improved or extended coverage in low traffic density applications (both indoor and outdoor). A WRS can be equipped with one directional antenna and one omnidirectional antenna to provide cost efficient public network access to users in remote areas.

WSS – See Wide Screen Signaling System.

WST – See World System Teletext.

W-VHS (Wide VHS) – A standard proposed by JVC, featuring a high resolution format and an aspect ratio of 16:9.

WYSIWYG (What You See Is What You Get) – Usually, but not always, referring to the accuracy of a screen display to show how the final result will look. For example, a word processor screen showing the final layout and typeface that will appear from the printer.

▶ **X**

X.25 – A standard networking protocol suite approved by the CCITT and ISO. This protocol suite defines standard physical, link, and networking layers (OSI layers 1 through 3). X.25 networks are in use throughout the world.

X.400 – The set of CCITT communications standards covering mail services provided by data networks.

XA – See CD-ROM XA.

X-Axis – The horizontal axis of a graph. When a television signal is examined in one dimension, the x-axis is usually time. When it is examined in three dimensions, the x-axis is usually horizontal resolution.

XGA (Extended Graphics Adapter) – IBM graphics standard that includes VGA and supports higher resolutions, up to 1024 pixels by 768 lines interlaced.

XLR – An audio connector characterized by three prongs covered by a metal sheath.

XML (Extensible Markup Language) – A simple, very flexible text format derived from the International Standards Organization's Standard Generalized Markup Language or SGML (ISO 8879). It was developed for electronic publishing and web page information exchange. Promoted as a method of exchanging metadata because it is easy to print and the printed material can be easily understood by users.

XMT (Extensible MPEG-4 Textual Format) – XMT is the use of a textual syntax to represent MPEG-4 3D scene descriptions. XMT was designed to provide content authors the ability to exchange their content with other authors while preserving their intentions in the text format. XMT provides interoperability between MPEG-4, Extensible 3D (X3D), and Synchronized Multimedia Integration Language (SMIL).

XSVCD (Extended Super VideoCD) – See Super VideoCD.

XVCD (Extended VideoCD) – See VideoCD.

XXX Profile Bitstream – A bitstream of a scalable hierarchy with a profile indication corresponding to xxx. Note that this bitstream is only decodable together with all its lower layer bitstreams (unless it is a base layer bitstream).

XXX Profile Decoder – Decoder able to decode one or a scalable hierarchy of bitstreams of which the top layer conforms to the specifications of the xxx profile (with xxx being any of the defined profile names).

XXX Profile Scalable Hierarchy – Set of bitstreams of which the top layer conforms to the specifications of the xxx profile.

XYZ – A 10-bit word with the two least significant bits set to zero to survive an 8-bit signal path. Contained within the standard definition "xyz" word are bit functions F, V, and H, which have the following values:

Bit 8 – (F-bit) 0 for field one and 1 for field two

Bit 7 – (V-bit) 1 in vertical blanking interval; 0 during active video lines

Bit 6 – (H-bit) 1 indicates the EAV sequence; 0 indicates the SAV

Video Terms and Acronyms

► Glossary

► Y

Y (Luma or Luminance) – a) This is an abbreviation or symbol for luminance, the black and white information in a television signal.

b) Signal which is made up of $0.59G + 0.3R + 0.11B$. **c)** It is the y-axis of the chart of the spectral sensitivity of the human visual system.

Y, C1, C2 – A generalized set of CAV signals: Y is the luminance signal, C1 is the 1st color difference signal and C2 is the 2nd color difference signal.

Y, Cb, Cr – The international standard ITU-R BT.601-1 specifies eight-bit digital coding for component video, with black at luma code 16 and white at luma code 235, and chroma in eight-bit two's complement form centered on 128 with a peak at code 224. This coding has a slightly smaller excursion for luma than for chroma: luma has 219 risers compared to 224 for Cb and Cr. The notation CbCr distinguishes this set from PbPr where the luma and chroma excursions are identical. For Rec. 601-1 coding is eight bits per component.

$$Y_{8b} = 16 + 219 * 9$$

$$Cb_{8b} = 128 + 112 * (0.5/0.886) * (B_{gamma} - Y)$$

$$Cr_{8b} = 128 + 112 * (0.5/0.701) * (R_{gamma} - Y)$$

Some computer applications place black at luma code 0 and white at luma code 255. In this case, the scaling and offsets above can be changed accordingly, although broadcast-quality video requires the accommodation for headroom and footroom provided in the CCIR-601-1 equations. ITU-R BT.601-1 Rec. calls for two-to-one horizontal subsampling of Cb and Cr, to achieve 2/3 the data rate of RGB with virtually no perceptible penalty. This is denoted 4:2:2. A few digital video systems have utilized horizontal subsampling by a factor of four, denoted 4:1:1. JPEG and MPEG normally subsample Cb and Cr two-to-one horizontally and also two-to-one vertically, to get 1/2 the data rate of RGB. No standard nomenclature has been adopted to describe vertical subsampling. To get good results using subsampling you should not just drop and replicate pixels, but implement proper decimation and interpolation filters. YCbCr coding is employed by D1 component digital video equipment.

Y, CR, CB – The three nonlinear video signals in which the information has been transformed into a luminance signal and two chrominance signals, each of which has been subject to nonlinear processing, and the chrominance signals at least have also been bandlimited. By convention, C'R, and C'B represent color-difference signals in digital format with typical excursion of values for 16 to 240.

Y, I, Q – The human visual system has less spatial acuity for magenta-green transitions than it does for red-cyan. Thus, if signals I and Q are formed from a 123 degree rotation of U and V respectively, the Q signal can be more severely filtered than I (to about 600 kHz, compared to about 1.3 MHz) without being perceptible to a viewer at typical TV viewing distance. YIQ is equivalent to YUV with a 33 degree rotation and an axis flip in the UV plane. The first edition of W.K. Pratt "Digital Image Processing", and presumably other authors that follow that bible, has a matrix that erroneously omits the axis flip; the second edition corrects the error. Since an analog NTSC decoder has no way of knowing whether the encoder was encoding YUV or YIQ, it cannot detect whether the encoder was running at

0 degree or 33 degree phase. In analog usage the terms YUV and YIQ are often used somewhat interchangeably. YIQ was important in the early days of NTSC but most broadcasting equipment now encodes equiband U and V. The D2 composite digital DVTR (and the associated interface standard) conveys NTSC modulated on the YIQ axes in the 525-line version and PAL modulated on the YUV axes in the 625-line version. The set of CAV signals specified for the NTSC system: Y is the luminance signal, I is the 1st color difference signal and Q is the 2nd color difference signal.

Y, Pb, Pr – If three components are to be conveyed in three separate channels with identical unity excursions, then the Pb and Pr color difference components are used. These scale factors limit the excursion of EACH color difference component to -0.5.. +0.5 with respect to unity Y excursion: 0.886 is just unity less the luma coefficient of blue. In the analog domain Y is usually 0 mV (black) to 700 mV (white), and Pb and Pr are usually + or -350 mV. YPbPr is part of the CCIR Rec. 709 HDTV standard, although different luma coefficients are used, and it is denoted E'Pb and E'Pr with subscript arrangement too complicated to be written here. YPbPr is employed by component analog video equipment such as M-II and Betacam; Pb and Pr bandwidth is half that of luma. A version of the (Y, R-Y, B-Y) signals specified for the SMPTE analog component standard.

$$Pb = (0.5/0.886) * (B_{gamma} - Y)$$

$$Pr = (0.5/0.701) * (R_{gamma} - Y)$$

Y, PR, PB – The three nonlinear video signals in which the information has been transformed into a luminance signal and two chrominance signals, each of which has been subject to nonlinear processing, and the chrominance signals at least have also been bandlimited. By convention, P'R and P'B represent color-difference signals in analog format, with typical excursion between -350 mV and +350 mV.

Y, R-Y, B-Y – The general set of CAV signals used in the PAL system as well as for some encoder and most decoder applications in the NTSC systems. Y is the luminance, R-Y is the 1st color difference signal and B-Y is the 2nd color difference signal.

Y, U, V – Luminance and color difference components for PAL systems. Y, U and V are simply new names for Y, R-Y and B-Y. The derivation from RGB is identical. In composite NTSC, PAL or S-Video, it is necessary to scale (B-Y) and (R-Y) so that the composite NTSC or PAL signal (luma plus modulated chroma) is contained within the range -1/3 to +4/3. These limits reflect the capability of composite signal recording or transmission channel. The scale factors are obtained by two simultaneous equations involving both B-Y and R-Y, because the limits of the composite excursion are reached at combinations of B-Y and R-Y that are intermediate to primary colors. The scale factors are as follows: $U = 0.493 * (B-Y)$; $V = 0.877 * (R-Y)$. U and V components are typically modulated into a chroma component: $C = U * \cos(t) + V * \sin(t)$ where t represents the ~3.58 MHz NTSC color sub-carrier. PAL coding is similar, except that the V component switches Phase on Alternate Lines (+ or -1), and the sub-carrier is at a different frequency, about 4.43 MHz. It is conventional for an NTSC luma signal in a composite

environment (NTSC or S-Video) to have 7.5% setup: $Y_setup = (3/40) + (37/40) * Y$. A PAL signal has zero setup. The two signals Y (or Y_setup) and C can be conveyed separately across an S-Video interface, or Y and C can be combined (encoded) into composite NTSC or PAL: $NTSC = Y_setup + C$; $PAL = Y + C$. U and V are only appropriate for composite transmission as 1-wire NTSC or PAL, or 2-wire S-Video. The UV scaling (or the IQ set, described below) is incorrect when the signal is conveyed as three separate components. Certain component video equipment has connectors labeled YUV that in fact convey YPbPr signals.

Y/C (Luminance and Chrominance) – A term used to describe the separation of video signal components used in systems such as Hi-8 and S-VHS. Generically called S-Video, all Videonics video products support the (Y/C) format.

Y/C Connections – Connections between videotape recorders and between videotape recorders and cameras, monitors, and other devices that keep luminance and chrominance separate and thus avoid cross-color and cross-luminance. See also S-Video.

Y/C Delay – A delay between the luminance (Y) and chrominance (C) signals.

Y/C Separator – a) Decoder used to separate luma and chroma in an (M) NTSC or (B, D, G, H, I) PAL system. **b)** Used in a video decoder to separate the luma and chroma in a NTSC or PAL system. This is the first thing that any video decoder must do. The composite video signal is fed to a Y/C separator so that the chroma can then be decoded further.

Y/C Video – a) Shorthand for luma (Y) and chroma (C). **b)** A component video signal in which the luminance (Y) and chrominance (C) information are separate. S-VHS videocassette recorders use the Y/C video format.

Y-Axis – The vertical axis of a graph. When a television signal is examined in one dimension, the y-axis is usually signal strength. When it is examined in three dimensions, the y-axis is usually vertical resolution.

YCC (Kodak PhotoCD™) – Kodak's Photo YCC color space (for PhotoCD) is similar to YCbCr, except that Y is coded with lots of headroom and no foot-room, and the scaling of Cb and Cr is different from that of Rec. 601-1 in order to accommodate a wider color gamut. The C1 and C2 components are subsequently subsampled by factors of two horizontally and vertically, but that subsampling should be considered a feature of the compression process and not of the color space.

$$Y_8b = (255/1.402) * Y$$

$$C1_8b = 156 + 111.40 * (Bgamma - Y)$$

$$C2_8b = 137 + 135.64 * (Rgamma - Y)$$

Yellow Book – The document produced in 1985 by Sony and Philips that extended the Red Book compact disc format to include digital data for use by a computer. Commonly called CD-ROM.

Yield Strength – The minimum force per unit cross-sectional area at which the tape or base film deforms without further increase in the load. Units are pounds per square inch (psi) or pounds per tape sample of given width and base film thickness.

YUV – a) A video system employing luminance and two chroma components directly related to the red and blue components. This professional component video system is used in studios and requires special equipment. Interface devices are used to link the various component systems, i.e., RGB, Y/C, YUV and YIQ (A system similar to YUV). **b)** A color model used chiefly for video signals in which colors are specified according to their luminance, the Y component, and their hue and saturation, the U and V components. See Hue, Luminance, Saturation. Compare RGB.

YUV2 – Intel's notation for 4:2:2 YCbCr format.

YUV9 – a) Intel's notation for compressed Y, U, V format that provides a compression ratio of 3 to 1. **b)** A bitstream format that does not compress the video signal, but converts it from the RGB into the YUV color model and averages pixel colors so that the signal uses only nine bits per pixel. See Compress, Encode, RGB, YUV. Compare YUV9.

YUV9C – A bitstream format that converts the video signal from RGB into the YUV color model, averages pixel colors so that the signal uses only nine bits per pixel, and then compresses the signal slightly. See Compress, Encode, RGB, YUV. Compare YUV9.

YUV12 – Intel's notation for MPEG-1 4:2:0 YCbCr stored in memory in a planar format. The picture is divided into blocks, with each block comprising 2 x 2 samples. For each block, four 8-bit values of Y, one 8-bit value of Cb, and one 8-bit value of Cr are assigned. The result is an average of 12 bits per pixel.

Video Terms and Acronyms

► Glossary

► Z

Z – In electronics and television this is usually a code for impedance.

Z-Axis – An axis of a three-dimensional graph, which, when printed on a flat piece of paper, is supposed to be perpendicular to the plane of the paper. When a television signal is examined in three dimensions, the z-axis is usually time.

ZCLV (Zoned Constant Linear Velocity) – Concentric rings on a disc within which all sectors are the same size. A combination of CLV and CAV.

Zebra Pattern – A camera viewfinder display that places stripes over a part of an image which has reached a pre-determined video level, usually set at about 70 IRE units and used to ensure correct exposure of skin tones.

Zenith – **a)** The tilt of the head relative to a direction perpendicular to the tape travel. **b)** Major U.S. consumer electronics manufacturer and proponent of the 3XNTSC ATV scheme, also possibly the first organization to suggest pre-combing for NTSC.

Zero Carrier Reference – A 120 IRE pulse in the vertical interval which is produced by the demodulator to provide a reference for evaluating depth of modulation.

Zero Duration Dissolve – The method of editing two scenes end-to-end simultaneously.

Zero Modulation Noise – The noise arising when reproducing an erased tape with the erase and record heads energized as they would be in normal operation, but with zero input signal. This noise is usually 3-4 dB higher than the bulk erased noise. The difference between bulk erased and zero modulation noise is sometimes referred to as induced noise.

Zero Timing Point – The point at which all video signals must be in synchronization (typically the switcher input).

Zig-Zag Scan – Zig-zag scan of quantized DCT coefficient matrix. This gives an efficient run length coding (RLC).

Zig-Zag Scanning Order – **a)** A specific sequential ordering of the DCT coefficients from (approximately) the lowest spatial frequency to the highest. **b)** A specific sequential ordering of the 8 x 8 two-dimensional DCT coefficients into a linear array, ordering from the lowest spatial frequency to the highest.

Zoom – Type of image scaling. The process where a video picture is increased in size by processing pixels and lines through interpolation or replication. A 640 x 512 image will take up one quarter of a 1280 x 1024 screen. To fill the screen, the 640 x 512 image must be zoomed. Zooming makes the picture larger so that it can be viewed in greater detail.

Zoom Lens – A camera lens that can vary the focal length while keeping the object in focus, giving an impression of coming closer to or going away from an object. It is usually controlled by a keyboard with buttons that are marked zoom-in and zoom-out.

Zoom Ratio – A mathematical expression of the two extremes of focal length available on a particular zoom lens.

Zooming – The enlarging or minimizing of an image on a computer monitor to facilitate ease of viewing and accurate editing.

Zorro II/III – Amiga expansion slots. Zorro III, because of its 32-bit design improvements, provides a much faster data rate and therefore is preferred over Zorro II for use with video editing systems.

ZV Port (Zoomed Video Port) – Used on laptops, the ZV Port is a point-to-point unidirectional bus between the PC Card host adapter and the graphics controller, enabling video data to be transferred real-time directly from the PC Card into the graphics frame buffer. The PC Card host adapter has a special multimedia mode configuration. If a non-ZV PC Card is plugged into the slot, the host adapter is not switched into the multimedia mode, and the PC Card behaves as expected. Once a ZV card has been plugged in and the host adapter has been switched to the multimedia mode, the pin assignments change. The PC Card signals A4-A25, SPKR#, INPACK# and I0IS16# are replaced by ZV Port video signals (Y0-Y7, UV0-UV7, HREF, VSYNC, PCLK) and 4-channel audio signals (MCLK, SCLK, LRCK, and SDATA).

Zweiton – A technique of implementing stereo or dual-mono audio for NTSC and PAL video. One FM subcarrier transmits a L+R signal, and a second FM subcarrier transmits a R signal (for stereo) or a second L+R signal. It is discussed in BS.707, and is similar to the BTSC technique.

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