GLOSSARY

glosssary /ˈglos(e)ri/
noun - an alphabetical list of words relating to specific subject, text or dialect, with explanations.
"a glossary of film words"

 # 0 - 9

A **B C** D E F G H I J **K L** M N O **P** Q **R S T** U V W X Y Z

24 FPS - Normal capture frame rate is 24 fps and normal motion is achieved when the capture frame rate matches the projection frame rate, so 24fps/24fps. This is the frame rate of movie projectors, both traditional and digital, throughout the world. Some will accommodate other frame rates, but some will not, so a production aiming for a theatrical release or festival screenings in cinemas, should be delivered as a 24fps DCP (digital cinema package) or film print for maximum compatibility.

25 FPS - The standard for playback in the UK is 25 frames per second (fps) and in the US it's 30fps. This is important to get right, because once you've shot something in one format, transcoding to the another will degrade your image and take up a lot of valuable time. If you're planning on delivering to a broadcaster or making a DVD, make sure it's the right frame rate for your country. If you're delivering online, platforms like YouTube accept both, but make sure you maintain consistency for the duration of your shoot.

B

Best Light/Editorial Grade - Each shot is fully graded. This is a grade to achieve as close as possible to how the Director/DoP envisions the final look of the film.

Bit Depth - Typically 10Bit, 16Bit as an option. Basically this is the amount of chroma & luma information contained in each pixel. 16Bit files are significantly larger than 10Bit files.

Bleach Bypass - A photo-chemical technique where the processor is re-configured so that the film negative by-passes the bleach section. This retains the silver in the negative and results in a creative look that exhibits solid blacks and whites, strong shadows, de-saturated colours and a bronze hue to skin tones. Due to the time it takes to re-configure the processor before and after a Bleach Bypass run a surcharge is added.

C

Camera Speed - What was the capture frame rate/FPS when shooting your footage?

FACT | In 2019, Cinelab London re-mastered 375 Archive projects for leading libraries, heritage collections and private individuals.

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D

Dailies - are the raw, unedited footage shot during that day.

Dailies Burn-ins - This is when timecode permanently displays (Burned-in) the time-code of a clip as you play it back. It is very useful when reviewing dailies or other in-progress videos where accurately referencing the time of a frame within a clip is helpful.

DI – Digital Intermediate - The camera original negative is scanned, then all editing, grading, VFX work is done in the digital domain. If a physical print is required a D.I. Negetive / Inter-neg can be produced to print from.

DPX – Digital Picture Exchange - these are the extremely large, un-compressed master files that the scanners create. All our transcodes to other file Codec's (QT, H264, Mxf) are made from these files for the very best quality.

E

EDL – Edit Decision List - a file created by editorial containing a list of required shots. It contains Lab Roll and Time-Code values for the location of each shot. This should always be provided as a CMX36 file in "C" Mode.

F

Film Format - Film Gauge refers to the width of the film and is measured in milli-meters. Each film format/gauge can be utilized in different ways, allowing for different aspect ratios to be extracted from the shot footage.

Frame Count - This is a count of the actual frames scanned on our Arri Scan. It is used to provide accurate billing information.

Frame Rate - refers to the number of individual frames or images that are displayed per second of film or TV display. Normal capture frame rate is 24fps and normal motion is achieved when the capture frame rate matches the projection frame rate (eg. 24/24)

Frame io - We use this quick and easily accessible screener service to provide H264 viewers. We send our clients a link to join the service and view their files, where they can add comments, share and download if required.

FACT

In 2019, Cinelab London provided Film & Digital services on 600+ multi-award-winning Commercials fior the world's leading Brands, Agencies and Production Companies.

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F

FTP – File Transfer Protocol - a secure means of delivering files electronically. Here at Cinelab London we use Sohonet Filerunner for our electronic deliveries.

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H

Handles - These are extra frames (typically 7) added to the start and end of the exact frames required for each shot on the EDL. They are added for safety incase a shot needs to be 'slipped' a few frames back or forward.

G
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J

HDR – High Dynamic Range - the ability to capture all the information from the lightest and darkest areas of the image.

K
L

K

Keycode - A physical number printed onto the edge of negative film at manufacture. They occur every foot and are used to identify each frame, there is also a machine readable barcode that is read by the scanners. The "Dot/Zero" frame identifies the start of each foot. These numbers were traditionally used for physical negative cutting but have now been superseded by Time-Code in the D.I. environment.

M
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L

Lab Roll (LR) - After processing, camera rolls are joined together to create a larger (maximum 2000ft) reel or Lab Roll. Each LR is given a unique number, which is used to name its file when scanned.

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T

Log - Basically, negative film is scanned with a logarithmic gamma characteristic. This ensures that all available detail is captured, and provides a flat washed out image, which is subsequently graded to the desired effect.

U
V
W

O

Over-Scan - Over scanning reveals the frame bar between frames and a small (10%) area of image from the frames before and after the main frame.

X
Y
Z

FACT

In 2019, Cinelab London provided a range of Film and Digital services on twelve major Feature Films.

P

Pull Processing - This can be used either for creative or corrective purposes. If the film is accidently overexposed, for example by 1 stop, the film can be pulled 1 stop to effectively bring the exposure back to normal. Pull processing can also be used as a creative tool to, decrease grain, contrast and saturation.

Push Processing - This can be used either for creative or corrective purposes. If the film is accidently underexposed, for example by 1 stop, the film can be pushed 1 stop to effectively bring the exposure back to normal. Push processing can also be used as a creative tool to, increase grain, contrast and saturation.

[Cinelab London offers Push/Pull processing up to +/- 2 Stops.]

Punch Hole - This is a physical hole made at the start and end of each LR. It identifies the exact start and finish frame for the Time-Code. Feature films often request that the Punch-Hole is on the "Dot/Zero" Key-code frame.

S

Scanners - A film scanner is a technical specialist device used to scan original film for storage as high-resolution digital files.

Arri -   This provides the best scans for negatives, it is slow (4fps @ 2K and 1fps@4K) but typically used for select take scans for on-line.

Scanity -Scanity is typically used for scan once approach on larger commercials projects, particularly if there are significant VFX requirements from the start. This is the only scanner realistically fast enough to scan rushes at 4K (15fps). It is HDR and has Infrared option also.

Spirit - If you are likely to go straight to on-line then Spirit 4K (2k or 4K scans) is great for a cost-effective scan once approach with full flexibility to grade however you need without having to go back to the film.

See our **FAQs** on Scanning details and the main differences.

T

Technical non-clipping grade - Each shot is fully graded to achieve the best possible look. However, no clipping of the highlights, or crushing of the black areas is permitted in order to preserve all available information whilst providing a pleasant image to view, edit, work with, and retain latitude for further grading.

FACT   In 2019, Cinelab London (the only lab in the world processing all colour negative motion picture film formats) developed 6 million feet of film!

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Time-Code (TC) - This is a count of the film represented as Hour:Minute:Second:Frames and typically runs at 24,25.23.976fps (i.e; 01:28:12:22). The TC will follow the Lab Roll up to LR020 then revert back to 1Hr for LR021.

Transfer Speed - The standard for playback in the UK is 25 frames per second (fps) and in the US it's 30fps. This is important to get right, because once you've shot something in one format, transcoding to the another will degrade your image and take up a lot of valuable time. If you're planning on delivering to a broadcaster or making a DVD, make sure it's the right frame rate for your country. If you're delivering online, platforms like YouTube accept both, but make sure you maintain consistency for the duration of your shoot. Normal capture frame rate is 24 fps and normal motion is achieved when the capture frame rate matches the projection frame rate, so 24fps/24fps.

Transfer Aspect Ratio - Choosing your aspect ratio is a key element in determining your film's composition and mood.
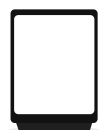
SUPPORTING ALL FILMMAKERS
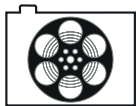
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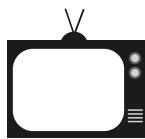
EPISODIC TV

FEATURE FILMS

MUSIC VIDEOS

COMMERCIALS

Please email **enquiries@cinelab.london** if you have any questions or you can call us on **0044 1753 501500**. We are here to help!

FACT

In 2019, Cinelab London, provided a range of Film & Digital services on 200+ Music Videos featuring the world's biggest artists as well as newcomers.

CINELAB
LONDON

SUPPORTING ALL FILMMAKERS

For more information on Cinelab London and the services we offer please contact us

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