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TERMINOLOGY STANDARDISATION: SUCCESS OR FAILURE? A STUDY OF THE TERMINOLOGY OF CINEMATOGRAPHY

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I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of MA in Applied Languages is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work

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CONTENTS

SECTION		PAGE
1	INTRODUCTION	1
2	CINEMATOGRAPHY	4
2 1	Introduction	5
2 2	History of Cinema	5
2 2 1	Photography	6
2 2 2	Eadweard Muybridge (1830-1904)	7
2 2 3	Etienne-Jules Marey (1830-1904)	9
2 2 4	George W Eastman	12
2 2 5	Thomas Alva Edison (1847-1931) & William Kennedy Laurie Dickson (1860-1937)	13
2 2 6	The Lumière Brothers	17
2 3	Cinema in the Twentieth Century	22
2 3 1	Production - France	23
2 3 1 1	Georges Méliès (1861-1938)	24
2 3 1 2	Charles Pathé (1863-1957)	25
2 3 1 3	Leon Gaumont	26
2 3 2	Production - United States	27
2 4	Cinema Technology	28
2 4 1	Sound	28
2 4 2	Colour	28
2 4 3	Filmstock	29
2 4 3 1	Composition	29
2 4 3 2	Edge Numbers	30
2 4 4	Cameras and Picture Recording	31
2 4 4 1	Picture Recording	33

SECTION		PAGE
2 4 5	Film Development and Duplication	33
2 5	Conclusion	35
2 6	Glossary	36
3	TERMINOLOGY	39
3 1	Introduction	40
3 2	What is terminology?	40
3 3	Why is terminology work important?	42
3 4	History of Terminology	44
3 4 1	Eugen Wuster, the General Theory of Terminology & the Vienna School of Terminology	45
3 4 2	The Prague School of Terminology	46
3 4 3	The Soviet School and the KNTT	47
3 5	Theory of Terminology	48
3 5 1	Concept	48
3 5 2	Term	48
3 5 2 1	Monosemy, Polysemy, Synonymy and Equivalence	49
3 6	Term Formation	50
3 7	Terminology Records	52
3 7 1	Terminological Record Sheets	53
3 7 2	Glossaries/International Standards	56
3 7 3	Terminological Data Banks	56
3 8	Language Planning & Terminology Standardisation	57
3 8 1	Language Planning	57
3 8 2	Terminology Standardisation	59
3 9	Terminology Today	59
3 9 1	Terminology Work in Ireland	60
3 9 1 1	International Translation and Publishing	60

SECTION		PAGE
3912	An Buanchoiste Tearmaiochta	62
3913	Fiontar	64
392	Terminology Work in the United Kingdom - British Standards Institute (BSI)	65
393	Terminology Work in French-speaking Countries	67
3931	Terminology Work in Canada	67
39311	Office de la Langue Française and the BTQ	67
39312	GIRSTERM	68
39313	TERMIUM	68
3932	Terminology Work in France	69
39321	AFNOR	71
394	Infoterm	73
310	Terminologists	74
311	Conclusion	74
4	STANDARDISATION	76
41	Introduction	77
42	International Organisation for Standardisation (ISO)	77
421	ISO TC/37 "Terminology (Principles and Co-ordination)	79
43	ISO and Terminology Standardisation	81
44	Who uses standards?	82
45	Post-Standardisation - Dissemination of Information	83
46	Terminology Work in the Field of Cinematography	87
461	Infoterm and Cinematography	87
462	TERMIUM and Cinematography	87
463	AFNOR and Cinematography	88
464	BSI and Cinematography	88
465	Dictionaries	89

SECTION		PAGE
4 7	Conclusion	89
5	SURVEY ANALYSIS	91
5 1	Introduction	92
5 2	Survey - Introduction	92
5 3	ISO TC 36 - Cinematography	93
5 4 1	Survey 1 - ISO Standardised Terminology	95
5 4 2	Survey 2 - Non-Standardised Terminology	97
5.5	Glossary - Chapter 2	99
5 6	ISO - British or American English?	100
5 7	To standardise or not to standardise?	101
5 8	Conclusion	104
6	CONCLUSION	106
7	BIBLIOGRAPHY	110
8	APPENDICES	118
8 1	Introduction	119
A	Appendix A	A.1
A 1	Filmstock types and formats	A 3
A 2	Composition of filmstock	A.7
A 3	Edge numbers	A 8
B	Appendix B	B 1
B 1	Page from ISO Cinematography Glossary	B 3
B 2	Infoterm and TermNet	B 4

SECTION		PAGE
C	Appendix C	C 1
C 1	Infoterm - bibliography	C 3
C 2	Canadian Translation Bureau - bibliography	C 4
C.3	AFNOR - bibliography	C 6
C 4	BSI - bibliography	C 8
C.5	BSI/ISO - bibliography	C 16
C 6	Technical Dictionaries	C 30
D	Appendix D	D 1
D 1	List of Cinematography Books and Periodicals	D 3
D.2	Survey 1 - ISO Standardised Terminology-Results	D 4
D.3	Survey 2 - Non-standardised Terminology-Results	D 39

Abstract

The thesis entitled Terminology Standardisation Success or Failure? A study of the terminology of cinematography is a study of terminology work and, in particular, the work being carried out by the International Organisation for Standardisation (ISO) The main aim of this thesis is to determine whether or not standardised vocabulary is used by people working in the field of cinematography The thesis tries to ascertain whether or not standardisation organisations disseminate information on their standards by investigating whether professional cinematographers are aware that some or all of the specialised terminology they use is the subject of standardisation, and that glossaries containing vocabulary relevant to their work are published

The thesis contains six chapters, a bibliography and an appendix

Chapter 2 is an introduction to the field of cinematography

Chapter 3 gives a brief history of terminology, talks about the theory of terminology, language planning and standardisation, term formation and terminology in the world today

Chapter 4 talks in detail about terminology standardisation and the work of ISO in particular It gives information on the history and principal activities of ISO and ISO TC 37 "Terminology (Principles and Co-ordination)" Chapter 4 also discusses the standardisation of cinematography terminology

Chapter 5 discusses whether the terminology work being carried out in the world today is successful I compiled two questionnaires containing standardised (from ISO 4246 Cinematography - Vocabulary) and non-standardised cinematography vocabulary These were completed by people working in the cinema industry in Ireland and Great Britain, and the results analysed to prove whether or not cinematographers actually use the standardised vocabulary. The results of this survey also enable us to see whether subject specialists are actually aware of the terminology work being carried out in their field and of the existence of such glossaries

Chapter 6 is a conclusion to the thesis

The appendix contains documents referred to in the different chapters

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1 INTRODUCTION

This thesis is a study of terminology work and, in particular, the work being carried out by the International Organisation for Standardisation (ISO) The main aim of this thesis is to establish the success of standardisation work by determining whether or not the vocabulary standardised by standardisation organisations is that which is actually used by people working in special subject fields For the purpose of this thesis I have chosen the terminology of cinematography I will try to ascertain whether or not standardisation organisations disseminate information on their standards To do this, I will investigate whether professional cinematographers are aware that some or all of the specialised terminology they use is the subject of standardisation, and that glossaries containing vocabulary relevant to their work are available in published form

Chapter 1 is an introduction to the thesis

Chapter 2 provides an introduction to the field of cinematography and talks about the history of cinematography, the inventors of cmematography and the rapid changes which have taken place in the industry in the twentieth century I chose cinematography as it is a field in which I am interested and I felt it would be interesting to see how much work is being done in standardising cinematography terminology I also felt that it was appropriate to choose an industry which was celebrating its one hundredth anniversary in the year in which I started my research, 1995 This chapter also gives an introduction to the technical aspects of cinematography

In this chapter French-language cinematography terms are presented in italics and English-language cinematography terms are indicated with single quotation marks and are explained in the glossary at the end of the

chapter This glossary is meant in particular as an aid to the reader who is unfamiliar with the field of cinematography I shall also refer to these English-language cinematography terms in Chapter 5

Chapter 3 provides an introduction to terminology It starts with an explanation of the word terminology It continues with a brief history of terminology, talks about the theory of terminology, language planning and standardisation, term formation and terminology in the world today

Chapter 4 deals with terminology standardisation It starts by giving a brief introduction to the International Organisation for Standardisation (ISO) and ISO TC 37 "Terminology (Principles and Co-ordination)" This chapter also discusses ISO and their attitude towards terminology standardisation, and deals with the way in which standardisation organisations inform people on the existence of terminology standards There is a short section on the standardisation of cinematography vocabulary

Chapter 5 is the most important chapter in the thesis as it is the chapter in which I establish whether or not the work being carried out by standardisation organisations is successful It is an analysis of two questionnaires containing standardised and non-standardised cinematography vocabulary which were completed by cmematographers from Ireland and Great Britain The results enable us to establish whether or not the standardised vocabulary is used in the industry, and whether the non-standardised vocabulary used should perhaps be included in a standard The chapter also discusses ISO's preference for British English or American English terminology, and talks about how organisations decide whether or not a term should be standardised

2 CINEMATOGRAPHY

2 1 Introduction

In 1995 we celebrated the 100th anniversary of an art form which had become one of the world's largest industries in the twentieth century - cinematography In this chapter I shall introduce cinematography and the people involved in the establishment of this new art form I shall also talk about the rapid changes which have taken place in the industry in the twentieth century, and finally provide a brief introduction to the technical aspects of cinematography A glossary of the technical terms used, and indicated in the text by single quotation marks, is contained at the end of the chapter

Cinematography is defined as 'the art or science of cinema photography' (The New Penguin English Dictionary, 1986 160) The word is of Greek origin It is composed of the words *kinêma* meaning movement and *graphein* meaning to write The word is derived from the French form, *cinématographe*, which was used for the first time in a patent taken out by Léon Bouly on 12 February 1892 for what he described as 'un appareil photographique instantane pour l'obtention automatique et sans interruption d'une série de clichés analytiques du mouvement' (Boussinot, 1980 182)

The same term was also used by the Lumiere brothers for their invention in 1895 They were apparently unaware that the same term had already been used by Bouly

2 2 History of Cinema

For thousands of years man has tried to depict movement by using series of drawings to portray the different stages in a typical movement Examples

of this can be traced back to ancient Greek and Egyptian art and are also seen in old Indian and Cambodian temples The actual projection of movement can be attributed to shadow puppets, which were often used by holy men to illustrate their teachings It can also be attributed to the magic lantern, invented by Roger Bacon in the 13th century His invention was perfected after the French revolution by Belgian physician Etienne-Gaspard Robertson, who patented his 'phantascope' in 1799 It was

> capable d'assurer la projection d'une vue sur un ecran transparent en modifiant le grandissement sans alterer la mise au point ( ) Ainsi les spectateurs avaient l'illusion de voir les sujets se rapprocher ou s'éloigner, et cet effet fut utilisé pour projeter de façon animée les fameuses danses macabres que le moyen âge avait vulgarisées (Mitry, 1967 23)

2 2 1 Photography

The principle of photography has been known for over a thousand years and the 'camera obscura' (literally dark room), the forerunner of modern cameras, was described by Leonardo da Vinci (1452-1519) It was

> 'a dark chamber or room with a hole (later a lens) in one wall through which images of objects outside the room were projected on the opposite wall' (Encyclopedia Britannica Vol 25, 1988 770)

The world's first ever photograph is attributed to Joseph-Nicéphore Niepce (1765-1833), a French lithographer In April 1816 he succeeded in fixing an image on paper sensitised with silver chloride However he was only partially able to fix the image He decided to use different materials and in 1822, as the following quotation tells us, he succeeded in fixing dark room images after a pose of twelve hours using a lithographic ink known as Judean bitumen and a copper plate coated in a mixture of oils

> Il employait comme surface sensible une plaque de cuivre argentée enduite d'un vernis compose d'un mélange d'huile, de pétrole et d'essence de lavande Sous l'action de la lumiere, le bitume devenait insoluble dans les liquides et le metal etait mis a nu devant les parties correspondant aux ombres du modèle La plaque devait être exposée aux rayons lumineux pendant plusieurs heures et, en l'examinant sous l'incidence convenable, on apercevait les blancs du modele representes par une couche grisâtre de bitume oxyde tandis que les noirs étaient formes par l'argent bruni, mis a nu par le dissolvant (Mitry, 1967 31)

By 1826 he had developed a camera and used it to take the world's first photograph

Niepce decided to continue developing his system and in December 1829, in order to gain capital, he joined up with Louis-Jacques Mande Daguerre, who had also been trying to fix darkroom images Together they worked on a new process which was to become known as the *daguerréotypie* which was developed by Daguerre and Isidore Niepce after the death of Joseph-Nicephore in 1833

The development of still photography led to an interest in motion picture photography At the beginning of the nineteenth century it was recognised that if a person was shown a series of pictures in quick succession they would not see them as separate images but as a changing pattern If the pictures shown represented the successive stages of an action they would give the appearance of that action as a continuous movement This idea was used by many people as a basis for the invention of various devices e g 'Phenakistiscope', 'Stroboscope', 'Choreutoscope', 'Zoetrope', 'Praxinoscope'

2 2 2 Eadweard Muybridge (1830-1904)

The oldest recorded attempt at motion picture photography is attributed to Eadweard Muybridge Born Edward James Muggeridge on 9 April 1830 in

Kingston-Upon-Thames in England he moved to the USA where he worked as a representative for British publishers He developed an interest in photography after a meeting with Silas Selleck, a New York photographer He abandoned the world of literature for the world of photography in 1867 when he moved to San Francisco and joined forces with Selleck In 1872 he was employed by Leland Standford, a former State governor and race horse fanatic Standford wished to send photographs of his best horses in action to his friends and asked Muybridge if this would be possible Standford also wanted Muybridge to prove that at a particular moment when a horse is trotting all four legs are off the ground simultaneously At the beginning of April Muybridge succeeded in taking a photograph of Occident, Standford's best horse, in full action The photograph was not perfect but of a sufficiently good quality to give a recognisable silhouette of the animal

Due to personal problems (he was accused of having killed his wife's lover) Muybridge left the US to travel in Mexico and Central America Here he took publicity photographs for Union Pacific Railroad, a company which was owned by Standford In 1877 he returned to the US and resumed his experiments on motion photography In 1878 he used a series of twenty-four cameras in a row to record the position of a horse's feet during a race The cameras were activated by the horse which tripped a wire as it ran by In his patent Muybridge explained his aim

> Le principal but de mon invention est de prendre des photographies de chevaux en train de courir, en vue de déterminer les positions respectives de leurs membres aux différentes allures (Deslandes, 1966 93)

Using this system he proved Standford's theory on the position of horses' feet while running

Muybridge had originally used a device known as the 'zoogyroscope' to project his photographs However he changed over to the *praxinoscope a projections*, the invention of a Frenchman, Emile Reynaud, which he later developed into a 'zoopraxinoscope', a lantern which projected images in rapid succession onto a screen from photographs printed on a rotating glass disc, producing the illusion of moving pictures

A series of Muybridge's photographs were published in France on 14 December 1878 and they attracted the attention of Etienne-Jules Marey Marey had been experimenting with the use of a single camera for recording motion and with the use of a continuous strip of photographic paper which would enable a series of pictures to be taken on one reel Marey contacted Standford who sent Muybridge to Europe in 1881 where he met up with Marey in Paris

From 1884 to 1887 Muybridge photographed various activities of human figures, clothed and naked In 1887 he published these photographs in a book entitled Animal Locomotion, an Electro-Photographic Investigation of Consecutive Phases of Animal Movement

2 2.3 Etienne-Jules Marey (1830-1904)

Etienne-Jules Marey, a French physiologist, was born on 5 March 1830 He specialised in the study of movement and in a process known as chronophotography In his book entitled La Chronophotographie he wrote about his use of photography to study the position of a horse's feet while trotting and galloping

> Depuis plusieurs années j'etudiais par des procédes mecaniques les allures d'un cheval au trot et au galop, en inscrivant automatiquement le temps que dure l'appui pris sur le sol par chacun des pieds de l'animal ( ) Je demontrais ainsi que le cheval au galop s'appuie sur *un* pied, puis sur trois, puis sur deux, puis sur *un* Le colonel Duhousset voulut bien m'établir des figures representant les attitudes du cheval déduites de cette chronographie Ces images parvinrent sous les yeux d'un riche Americain M Leland Stanford, ancien gouverneur de la Californie, qui eut peine à croire a certains resultats, par exemple au fait de la station momentanee du quadrupède sur un seul pied d'avant, pour verifier mon observation, il demanda à M, Muybridge, photographe de San Francisco, d'instituer photographiquement une contre-expérience (quoted in Mitry, 1967 40)

After seeing Muybridge's photographs Marey decided to resume his work He was interested in recording free movements and wrote of his intention to build a gun-like device which would enable him to follow the movement of a bird in flight 'Je conçus le projet de construire un appareil en forme de fusil permettant de viser et de suivre dans l'espace un oiseau qui vole ' (quoted in Mitry, 1967 41)

He obtained his first results in 1882 The images were very small and due to their size and quality Marey found it difficult to enlarge them However it can be said that he had succeeded in taking the world's first cinematography shots

By 1887 the use of celluloid films in photography was widespread and Marey decided to use them as their length would enable him to record a greater number of and larger images In order to do this he had to modify his *chronophotographe a plaque fixe*, the device he had been using to record his images On 15 October 1888 he recorded his first images using the new device, a *chronophotographe a pellicule* which used celluloid film After making a number of small adjustments to the system Marey obtained, in 1889, what can be regarded as the world's first ever reels of

cinematography film He patented the *chronophotographe à pellicule* in 1890

However, Marey's system was still not perfect Perforated films had not yet been manufactured The movement of the film was therefore irregular and the images were not filmed at a constant speed In 1899 he wrote that, in order to obtain a better quality image, he had to cut the original film and paste the images at equal distances on another reel

> En 1893 je me servis de bandes de pellicules transparentes sur lesquelles j'avais obtenu l'analyse du mouvement Je les fis passer dans un chronophotographe projecteur J'obtenais avec de très nombreuses images partielles des projections très nettes et très completes, mais le mouvement était assez compliqué et l'appareil assez bruyant Et surtout les impressions de la pellicule négative n'ayant pas été reçues à des intervalles égaux, elles donnaient, a la projection, des images très sautillantes Pour obtenir des projections satisfaisantes, il fallait decouper les images multiples et les coller bien équidistantes sur une bande de caoutchouc (quoted in Mitry, 1967 42)

Although Marey was able to record images his system did not allow him to project his films This did not seem to worry him however as he was interested in the analysis and not in the synthesis of the image His aim in inventing the *chronophotographe* was to study movement - 'faciliter les études de la locomotion de l'homme et des animaux' (quoted in Mitry, 1967 42)

The inability to project the recorded images is the reason why the invention of cinematography as we know it today cannot be attributed to Marey

2 2 4 George W Eastman

George W Eastman, born in Waterville, New York, on 12 July 1854, started his career as a bank clerk He developed an interest in photography after being advised to try out a camera during his holidays At that time the photographic process was long and complicated as it involved spreading a chemical 'emulsion' on a glass plate in a dark area, onto which the image had to be exposed before the emulsion dried Eastman decided to experiment and, in collaboration with Henry Alva Strong, began manufacturing 'dry plates' in 1880 They continued their work and set up the Eastman Dry Plate and Film Company in 1884 with the engmeer William H Walker

They launched their first Kodak camera in 1888 It was a 'simple, hand-held box camera containing a 100-exposure roll of paper stripping film' (Encyclopedia Britannica Vol 4, 1988 339)

The name Kodak was chosen as it was onomatopoeic with the sound made by the trigger mechanism of the apparatus

In order to develop the film the entire camera had to be sent back to the manufacturer, who reloaded the camera with a new film In 1889 Eastman introduced transparent or celluloid film and a year later the Brownie was put on the market It was 'a simple box camera with a removable film container, so that the whole unit no longer needed to be sent back to the plant' (Encyclopedia Britannica Vol 4, 1988 339)

The Eastman Kodak company still exists today and is one of the leading companies in the photographic industry It was the first company to make home movie equipment, instamatic and disc cameras and it also

manufactures an extensive range of photographic equipment for the film industry

2 2.5 Thomas Alva Edison (1847-1931) & William Kennedy Laurie Dickson (1860-1937)

> L'apparition du Kinetoscope et son exploitation auprès du grand public marquent le tournant décisif de l'histoire du cinematographe, non seulement il était désormais prouvé que l'on pouvait maintenant obtenir sur le plan pratique des images animées - ce dont on avait douté pendant très longtemps - mais surtout démontré qu'elles pouvaient rapporter de l'argent (Brian Coe quoted in Deslandes, 1966 213)

The invention of the 'Kinetoscope' is described above as a turning point in the history of cinema, as it proved that motion photography was possible Thomas A Edison, the inventor of this device, was born on 11 February 1847 in Milan, Ohio At the age of 12 he went to work for the US rail company and was later employed as a telegraph operator In 1868 he became a free-lance inventor and took out his first patent for the Edison Universal Stock Printer, which is still used on the Wall Street Stock Exchange today In 1871 he perfected the telegraph, he then invented the typewriter, and in 1878 he invented the telephone In 1877 and 1878 he had patented the phonograph, a talking machine It was 'an early device for recording or reproducing sound in which a stylus cuts or follows a groove on a cylinder' (The New Penguin English Dictionary, 1986 685)

or

> un lourd cylindre de metal, mû à la main et recouvert d'une feuille de papier d'étain ou venaient se graver les paroles criées dans un cornet muni d'un diaphragme et d'une aiguille On reproduisait le son en tournant egalement l'appareil à la main (Mitry, 1967 46)

In 1876 he moved his laboratory to Menlo Park, New Jersey, and in 1887 he moved his workshop to West Orange where he built the Edison Laboratory

In 1888 Edison met Eadweard Muybridge who had come to West Orange in order to give a talk on his system of photography Muybridge visited the laboratory and discussed the possibility of combining his invention with Edison's phonograph Edison decided that it must be possible to invent a device which would be able to record and project movement and sound simultaneously

> L'idée me vint qu'il devait être possible de realiser un appareil qui serait pour les yeux ce que le phonographe était pour les oreilles et que, par une combinaison des deux, il serait possible d'enregistrer et de reproduire le mouvement et le son (Mitry, 1967 55)

William Kennedy Laurie Dickson was born of Scottish parents on 3 August 1860 in Minnihic-sur-Rance, France His family emigrated to the United States where he met Edison who, in 1881, employed him at Edison Illuminating Co Edison soon recognised Dickson's talent and put him in charge of the laboratory in West Orange

On instruction from Edison, Dickson set about making an optical phonograph The first results obtained using the device were disastrous and after failing to make any significant improvements they abandoned the project They set about constructing a camera which resembled Marey's *chronophotographe a pellicule* Edison was the first person to recognise the advantages of celluloid film, which would enable an unlimited number of positive reels to be produced from one negative reel

> C'est un des mérites d'Edison d'avoir compris les avantages que presentait la pellicule en celluloid Car seule une pellicule pouvait permettre l'établissement immediat d'un negatif transparent, qui servirait de matrice pour le tirage illimite des bandes positives (Mitry, 1967 56)

At the beginning of 1889 Edison asked John C Carbutt, a manufacturer of cellulose materials, to supply him with celluloid films These films did not resemble the films we know today - they were thicker and quite rigid. This

rigidity enabled Edison to cut out a type of rack along the bottom of the film in which cogwheels could be engaged Using this system the film could be moved along from left to right Edison and Dickson had just invented the world's first perforated film, which revolutionised the worlds of still and motion photography

> Ce jour-là, dit Georges Sadoul, il créa le film cinématograhique sous une forme exactement semblable à celle qu'il conserve encore aujourd'hui La perforation, ajoute-t-il, ce dispositif en apparence insignifiant, faisait accomplir à l'invention de la photographie animée un progres immense et dont les conséquences furent quasi sans limites La paternité du film, cette pellicule transparente et perforee, doit être, d'une façon indiscutable, attribuée à Edison La preuve en est qu'après plus d'un demi-siècle écoulé le nombre des perforations et leur disposition, le format des images et de la pellicule sont restés, à quelques insignifiantes modifications près, tels qu'ils furent fixés en 1889 dans la chambre no 5 de West Orange (Mitry, 1967 35-36)

Dickson completed the design of the 'kinetograph', a motion picture camera, and the kinetoscope, a projector, and when Edison returned from a trip to Europe and visited the laboratory on 6 October 1889 he was greeted with an image of Dickson on a screen, saluting him with his hat and expressing the hope that Edison was happy with the 'kinephonograph' Their first film had been projected and it was a talking film

In May 1891 Edison demonstrated the system for the first time in public and it caused a sensation He patented the system on 31 July 1891 under the name kinetoscope It was essentially an apparatus for showing moving pictures to one person at a time in the form of a peep-show cabinet

Dickson shot films in the studio in West Orange However he noticed that there was not enough light and they decided to build a new studio It was finished in February 1893 and known as the Black Maria, the world's first cinematography studio

In 1894 Edison exhibited the Kinetoscope at the Chicago Exposition, and in the same year he set up a company to sell the rights to businessmen who wanted to use the system to open peep-show parlours

Dickson left West Orange on 2 April 1895 to work independently

From the beginning of 1896 Edison thought about increasing the production of films and he employed people to film spectacular films as well as comic sketches etc By this time the Black Maria studio was already considered as particularly primitive and it was also quite far from New York Edison therefore set up a studio on the roof of a building in New York, and The Edison Film Company

The invention of cinema is often attributed to Edison However as Mitry tells us, Edison took something which had already been invented and adapted it to suit his needs 'Mais ici, comme dans presque toutes les autres combinaisons, Edison n'a fait qu'utiliser une découverte, lui donner une application plus pratique' (1967 57)

Edison's inventions were improvements on devices which already existed and it must be said that in reality the kinetograph was almost entirely the work of Dickson

By the turn of the century the Black Maria Studio had produced 5000 short films In 1903 Edwin S Porter, hired by Edison as an electrician and a handyman in 1899, became the first cinematographer to gain recognition as an artist when he photographed The Great Train Robbery, regarded as the world's first successful fiction film Porter was the first cinematographer who used different camera movements, parallel scenes,

double exposures and combined live action with projected backgrounds He also used titles between scenes to tell the audience what was happening

2 2 6 The Lumière Brothers

Vincent Pinel, who wrote Le Siècle du Cinema in 1994, tells us that Louis Lumière was an inventor, an industrialist and the eternal student

> Louis Lumière - et sans doute ce facteur le dessert-il auprès de certains - est tout le contraire du créateur maudit c'est un inventeur heureux double d'un industriel aise et, selon sa propre formule, "un vieil étudiant qui s'est follement amusé toute sa vie à travailler (Pinel, 1994 36)

Whilst Edison was demonstrating his Kinetoscope in Chicago in 1894, Louis Lumière was completing his invention of a combined camera and projector

Auguste and Louis Lumière were born in Besançon, France, on 19 October 1862 and 5 October 1864 respectively Their father, Antoine, was a photographer in Besançon and in 1870 the family moved to Lyons Both brothers were interested in the field of science and Auguste obtained a diploma in chemistry while Louis qualified with a diploma in physics Louis worked in his father's laboratory from the age of 16 At first he tried to perfect the photographic development process and he quickly succeeded in producing photographic plates Antoine decided to set up a company to manufacture these plates and opened a factory with four employees - himself, his wife and their two sons Their factory was successful and they quickly employed other workers By 1882 Louis had created a new type of plate The patents for these plates were in the two brother's names However, Auguste had contributed neither to the invention, manufacture nor the marketing of the plates

There are contradicting reports on how Louis Lumière became interested in developing a device which would later become known as the *cinématographe* He claims that he was unaware of the work being carried out by Edison and Marey at the time

> Je ne me suis inspiré d'aucun appareil existant pour réaliser le cinematographe A l'époque (1894), j'ignorais les travaux de Marey D'autre part aucun Kinétoscope n'est jamais entré dans l'usine Lumière Je n'ai jamais vu, en nature, l'intérieur d'un Kinétoscope Edison (Deslandes, 1966 214)

However most reports claim that Antoine Lumière was invited to Paris to a viewing of Thomas Edison's Kinetoscope in 1894 He returned to the factory and showed a piece of the film he had seen to Louis who decided that it would be interesting to be able to project the images on a screen and, with the help of his brother, he set about trying to find a solution They saw that it would be impossible to transform Edison's Kinestoscope into a projector and they also saw the drawbacks of Marey's *chronophotographe* They therefore decided to combine the two devices However there was still one problem They had to find a way to ensure that the film would be passed through the camera in a such a way that each image would be exposed for exactly the same length of time The following quote from Auguste Lumiere describes how his brother found the solution one night as he lay awake

> Dans les courts loisirs que nous laissait la conduite de notre entreprise, nous avions abordé ce problème, et j'avais de mon côte fait construire un dispositif dont je ne me rappelle plus le principe, lorsqu'un certain matin, vers la fin de 1894, je me rendis dans la chambre de mon frère qui, un peu souffrant, avait dû rester alite Il m'apprit que, ne dormant pas, il avait dans le calme de la nuit, précisé les conditions à remplir pour atteindre le but cherche et imagine un mecanisme capable de satisfaire ces conditions Il consistait, m'exphqua-t-il, à imprimer à un cadre porte-griffes un mouvement produit par un mecanisme analogue, comme fonctionnement, à un pied-de-biche de machine à coudre les griffes s'enfonçant, au sommet de la course, dans des perforations pratiquées sur les bords de la pellicule, pour entraîner celle-ci, et se retirant au bas de cette course, laissant alors la pellicule immobile pendant la remontée du système d'entraînement Ce fut une révélation, et je compris aussitôt que je n'avais qu'à abandonner la solution précaire à laquelle j'avais songé Mon frère, en une nuit, venait d'mventer le cinématographe (Mitry, 1967 71)

Thus, the mechanism basically consisted in what is now known as a 'pulldown claw', which was controlled by a presser foot (also used in sewing machines) The claws were inserted into the 'perforations' along the edge of the film, and moved it through the camera at a constant speed The patent for the invention on 13 February 1895 was in the two brothers' names Louis chose the term *cinématographe* for his new invention, apparently unaware of the fact that Léon Bouly had chosen the same term for a device which he had patented in 1892

Eugene Moisson, head mechanic at the Lumière factory, was put m charge of developing a prototype. Several adjustments had to be made and after trying out several types of film, including Eastman's celluloid film, they decided to use a cellulose material manufactured by a French company, Planchon They punched the perforations in the material themselves

Once the camera had been perfected the Lumières employed Jules Carpentier, a well-known manufacturer of optical and photographic equipment, to produce the camera It was first patented in February 1895 as an 'appareil servant a l'obtention et a la vision des épreuves chronophotographiques' (Mitry, 1967 72)

The Lumières described the device as follows

> On sait que les épreuves chronophotographiques donnent l'illusion du mouvement par la succession rapide, sous les yeux de l'observateur, d'une serie de photographies tirées a intervalles rapprochés d'objets ou de personnes en mouvement Notre invention consiste en un nouvel appareil servant à l'obtention et a la vision de ces epreuves Le mécanisme essentiel de cet appareil a pour caractère d'agir par intermittence sur un ruban régulièrement perfore, de manière à lui imprimer des déplacements successifs, séparés par des temps de repos, pendant lesquels s'opère soit l'impression, soit la vision des épreuves Les clichés sont obtenus sur un ruban de papier sensible transparent ou, mieux, de pellicule sensible perforée sur ses bords ( ) Le mécanisme qui vient d'être d'ecrit peut être utilisé soit dans le même appareil, soit dans des appareils spéciaux, et servir

1) A l'obtention des images négatives ou clichés par la pose directe des scènes a reproduire
2) Au tirage des épreuves positives
3) A la vision directe des photographies en mouvement
(Mitry, 1967 72)

Their invention was a device which used a mechanism to record images on a perforated film moving at a constant speed This mechanism could also be used in devices for producing positives and to project the recorded images So Lumiere never actually claimed the actual invention of cinema as Thomas Edison reminds us

> Certains journalistes, qui ne connaissent rien à la question, donnent au public l'impression que Lumière prétend être l'inventeur original de l'appareil de photographies animées Mais, malheureusement pour eux, Lumière n'a jamais rien prétendu de pareil (quoted in Mitry, 1967.72)

A lot of historians have named Louis Lumière as the inventor of cmematography However, as we have seen, he never claimed to be so and was rather the inventor of a device called the *cinématographe*, a device incontestably superior to those of his competitors, and combining different aspects of other devices created by other researchers

Whilst Jules Carpentier was ensuring the manufacture of this new invention Louis Lumière was shooting films which were to be used to show how the *cinématographe* worked The first film, La Sortie des Ouvriers de l'Usine Lumière, was shown to a private audience on 22 March 1895 at a conference given by Louis Lumière and organised by the Societé d'Encouragement a l'Industrie Nationale in Paris On 10 and 12 June Louis also showed some of his films during the Congrès des Sociétes Françaises de Photographies in Lyons On 10 November they were shown at the Association Belge de Photographie in Brussels and at the Sorbonne on 16 November

The Lumières choose the Salon Indien in the cellar of the Grand Cafe on the Boulevard des Capucines in Paris for their first public showing on 28 December 1895 Journalists present described the new invention as something which reproduced nature perfectly

> Quand on se trouve en face de ces tableaux en mouvement, on se demande s'il n'y a pas d'hallucination et si on est simple spectateur ou acteur dans ces scènes étonnantes de realisme On distingue tous les détails les vagues de la mer qui viennent se briser sur la plage, le frémissement des feuilles sous l'action du vent, etc Il faudrait citer tous ces petits tableaux de genre qui excitent à juste titre la curiosité des Parisiens C'est la Nature prise sur le fait Tout cela vit, marche, court, voilà de véritables portraits vivants ( ) Des forgerons qui semblaient en chair et en os se livrèrent ensuite à leur metier On voyait le fer rougir au feu, s'allonger au fur et à mesure qu'ils le battaient, produire quand ils le plongeaient dans l'eau un nuage de vapeur qui s'élevait lentement dans l'air et qu'un coup de vent venait chasser tout à coup C'était, selon le mot de Fontenelle, la nature même, prise sur le fait
> (quoted in Mitry, 1967 75)

Clement Maurice, the organiser of the showing, told of the success of this new invention At first he did not believe that it would be successful However after a number of weeks he had to employ people to supervise the crowds of people queuing outside to see the films In the following quote he explains how the takings increased from 33 francs on the first day to up to 2 500 francs three weeks later He also explains how the owner of the Grand Cafe, who did not believe that they would be successful, preferred to rent his basement to them for 30 francs per day rather than twenty per cent of the profits

> Nous avions ouvert cette salle au Grand Café avec M Lumière père, loin de nous douter du succès rapide des démonstrations La salle contenait à peine une centaine de personnes Le prix était d'un franc La première journée j'ai fait une recette de 33 francs Mais le succès fut si rapide que, trois semaines après, les entrees se chiffraient par deux mille et deux mille cinq cents par jour sans aucune réclame dans les journaux La projection durait environ vingt minutes La salle était aussitôt vidée et de nouveau remplie ( ) Le proprietaire du Grand Café, M Volpini, avec lequel nous avions passé un bail d'un an pour son sous-sol, avait prefere, aux vingt pour cent de la recette que nous avions offerts, trente francs par jour de loyer Celui-là non plus n'avait guère confiance dans la reussite de l'affaire Et pourtant . (quoted in Mitry, 1967 75)

Despite the success of his invention Louis Lumière did not believe that it had a future He therefore decided to take advantage of the success of his invention as quickly as possible and between March and October 1896 he spent his time touring the capital cities of the world demonstrating his invention and shooting new films. During this time he also opened a school for cameraman-projectionists, people who would travel abroad to give demonstrations of the device and at the same time film documentaries He wanted to retire as a director and resume his career as a researcher and industrialist However he wanted to ensure that there were enough qualified people to continue demonstrating the cinematographe and filming documentaries He warned the trainees that his invention was a curiosity which would quickly lose its popularity 'Vous savez, ce n'est pas une situation d'avenir que nous vous offrons, c'est plutôt un métier de forain Cela peut durer six mois, une année, peut-être, peut-être moins ' (quoted in Mitry, 1967 85)

The *cinématographe* was shown in New York in 1896 and its commercial success persuaded Edison to develop a similar system The Lumiere brothers also recognised the advantages of some of Edison's inventions and made changes to the *cinématographe* so that it could use Kinetoscope films One could almost attribute the invention of cinematography to an unknown alliance between Edison and the Lumières

2 3 Cinema in the Twentieth Century

Since the beginning of the twentieth century cinema has developed into one of the world's largest industries It has become regarded as an art in itself and has been adopted by countries all over the world

In the early years the industry was dominated by the French However French cinema went into a decline during World War 1 American studios learned to adapt the successful European methods and they conquered both the American and world markets Film companies set up in Hollywood, a small town of 200 habitants, 20 km from Los Angeles Hollywood is regarded today as the Mecca of world cinema

The invention of television had a negative impact on cinema and led to a decrease in the number of cinema goers Cinemas closed down, the demand for films decreased and small studios were forced to close down or were bought by larger studios or firms involved in television The industry was also affected as the standard of living improved and people started to spend their money on other items such as foreign travel and motor cars

In recent years the film industry has regained its popularity Cinema is the dominant form of mass entertainment throughout the world It is also an important medium of propaganda and used for educational and instructional purposes

2 3 1 Production - France

Although the film industry is dominated by the Americans one cannot talk about film production without talking about the French, who were the first to base an industry on the production and sale of films

2 3 1.1 Georges Méliès (1861-1938)

The first person to found an industry based on the production and sale of films was Georges Mélies He states 'J'ai lancé le cinéma dans sa voie theâtrale spectaculaire' (quoted in Haustrate, 1984 14)

While others were busy making profits from the manufacture and sale of cameras and projectors he decided to produce and sell films

Méliès had been invited to the Lumières famous first showing in the Grand Café In his memoirs he talks about this showing and expresses the astonishment of those present

> Nous nous trouvions, les autres invités et moi, en présence d'un petit écran semblable à ceux qui nous servaient pour les projections Molteni et, au bout de quelques instants, une photographie immobile représentant la place Bellecour à Lyons apparut en projection Un peu surpris, j'eus a peine le temps de dire à mon voisin - C'est pour des projections qu'on nous dérange J'en fais depuis dix ans Je terminais à peine cette phrase qu'un cheval traînant un camion se mit en marche vers nous, suivi d'autres voitures, puis des passants, en un mot toute l'animation de la rue A ce spectacle nous restâmes bouche bée, frappés de stupeur, surpris au-delà de toute expression ( ) A la fin de la representation, c'était du délire et chacun se demandait comment on avait pu obtenir un pareil resultat (quoted m Mitry, 1967 74)

Melies approached the Lumières in order to buy one of their marvellous inventions However they refused, saying they did not believe that the invention had a future In reality they wanted to keep the device to themselves Melies contacted an English optician, William Paul, who manufactured a similar device Once in possession of the device and a stock of celluloid film he started to shoot films He set up the first French production company, Star Film, opening offices in Paris and financing himself However his career ended in financial failure in 1912 His attempts to conquer the American market had failed and his ways of working had become old-fashioned

Mélies is still regarded as the person to whom we owe most of the cinematography techniques which are still in use today Between 1895 and 1914 he made approximately 400 films, one of which, Le Voyage dans la Lune (1902), is regarded as being the first film of commercial value

Other people soon realised the benefits of producing and selling films They realised that the market for projectors and cameras was somewhat limited, whereas the market for films was endless Among these were Charles Pathé and Leon Gaumont

2 3 1 2 Charles Pathé (1863-1957)

Charles Pathé had bought one of Edison's phonographs and started exhibiting it at fairs in 1894 On seeing the success of the devices he decided that it would be more profitable to sell them and after borrowing money from his brothers he opened Pathe Frères in 1895 His aim was to sell to fairground entertainers who had undertaken to exploit this talking machine He soon became interested in the Kinetoscope but was reluctant to deal with Edison's agent as the device was quite expensive An intermediary put him in touch with a London manufacturer, Robert-William Paul, who offered to manufacture similar machines for half the price

The Compagnie générale des phonographes, cinématographes et appareils de precision Pathé Frères was soon set up in association with another Frenchman, Grivolas The company built a small factory to manufacture and record cylinders and to manufacture phonographs They expanded and quickly monopolised all aspects of cinematography, manufacturing cameras, projectors and filmstock as well as developing and processing

equipment They built factories for processing film, were involved in the distribution and projection of films and also set up a studio to shoot and develop films

Pathé bought the rights for the Lumières *cinématographe* when their company ceased to carry out activity in the area of film in 1902

At a time when the French could no longer keep up with their American counterparts the Pathe company was bought by the Kodak company and their French subsidiary is still known as Kodak-Pathé today

2 3 1 3 Léon Gaumont

In 1892 Léon Gaumont bought a photography shop He became interested in cinema and transformed his shop into the Société Léon Gaumont in April 1895 with financial aid from family and friends However he did not have enough capital to compete with the rapidly growing industry His bank, La Banque Suisse et Française, agreed to back him and in 1905 the company became known as the Société Anonyme des Etablissements Gaumont A studio and a processing and developing factory were built and the workshops for the manufacture of equipment were extended The company went from strength to strength and soon became recognised as Pathé's main competitor The Gaumont studio, built in 1905 in La Villette, was the biggest in Europe and when three new sound stages were added in 1908 it became the largest in the world and remained so until 1914 The Gaumont catalogue in 1906 described the studio as a theatre with the most modern facilities which would enable the company to produce a large variety of films

> Le théâtre que nous venons de construire sur des données absolument neuves nous permettra d'établir, outre des scènes comiques et de genre, des pièces à grand spectacle d'un intérêt toujours croissant, grâce au machinisme tout a fait moderne et aux dimensions colossales de la scene (quoted in Mitry, 1967 155)

The Gaumont company is still involved in the production and projection of films in the world today

2.3 2 Production - United States

We have already seen that Thomas Edison was the first American to become involved in the production of films

William Dickson was also interested in film production After leaving Edison's laboratory and going independent in 1895 he invented a device known as the 'biograph' which was similar to the Lumières *cinématographe* The biograph was very successful and Dickson undertook to produce a number of small comic sketches These films could be used in the biograph and also in a device known as the 'mutoscope' The company soon became known as the American Biograph and was considered as Edison's most important rival until 1908

The third most important American production company was the Vitagraph Company, set up in February 1899 by William T Rock (marketing etc), John Stuart Blackton (production) and Albert E Smith (technical equipment)

The most important American companies involved in film production and distribution today are Columbia, Metro Golden Meyer, Paramount, 20th Century Fox, United Artists and Warner Bros

2 4 Cinema Technology

As the century progressed so too did the development in cinema technology Sound was introduced in the 1920's, followed by the introduction of colour at the beginning of the 1930's Companies competed with each other to manufacture the best equipment Cinematographers also competed with each other to produce high quality films using different techniques, e g different shots and camera angles There were also developments in the processing and projection aspects of the industry.

2 4.1 Sound

Thomas Edison worked, unsuccessfully, on combining moving pictures with sound In the 1920s there were advances in sound reproduction, and attempts to combine moving pictures and sound continued The first attempts used separate picture and sound records However this proved to be extremely inconvenient In 1928 the first talking films were introduced, and the system used recorded the sound and picture on the same filmstock This affected all aspects of the motion picture industry Filmstock had to be adapted to leave room for the sound record This became known as the sound track area 'Film speed' also had to be increased to enable high sound frequencies to be obtained The speed chosen then has remained the standard ever since Cases also had to be found for cameras to prevent the sound of the camera from being recorded Since the beginning of the 1930s, studios have produced sound films only

2 4 2 Colour

The Technicolor company had been working on a system of colour cinematography since 1919 and by 1933 their system was available on a

commercial basis The term Technicolor has become synonymous with colour motion pictures

In 1950 Kodak introduced its first Eastman 'colour negative' motion picture film Since then the quality of film has improved greatly Improvements in aspects such as 'film speed', 'grain', image sharpness and colour have been made, and film manufacturers continue to improve their filmstock The principal manufacturers of filmstock today are Kodak, Agfa and Fuji

2.4 3 Filmstock

One of the most important items used by a cinematographer is the filmstock It is available in a variety of types and formats (See Appendix A 1) Existing types of filmstocks include colour negative, 'colour reversal' and black & white

Thomas Edison introduced a 35mm film with four perforations on each side of each picture image It was standardised in 1929 by the American Academy of Motion Picture Art and Sciences and has remained the standard ever since Other common formats are 8mm and 16mm The standardisation of film size has enabled international exchange

2 4 3 1 Composition

The most frequently used filmstock in the film industry today is colour negative film It is made up of a series of transparent layers (See Appendix A 2) The emulsion is composed of photo-sensitive silver halides which are placed in a gelatine layer Each layer also incorporates 'dye couplers' The top layer of the emulsion is sensitive to blue hght The

second principal layer is a yellow light filter The third layer is sensitive to green light and the fourth, next to the 'film base', is sensitive to red light

The film base is usually made of either cellulose triacetate or cellulose acetate Both are tough, translucent and colourless and do not respond to the chemicals used in the developing process. They are also relatively inflammable

The film is topped by a layer which protects the other layers from becoming damaged and behind it is an antihalation backing which protects the filmstock against abrasion and scratching as it passes through the camera It also prevents light from being reflected off the camera and back into the film

It is quite simple to distinguish the emulsion side of the film from the base as the emulsion is a matt surface while the base is gloss

2 4 3.2 Edge numbers

All filmstocks have standardised information printed along one edge of the film outside the perforations The information gives the 'key number', the film type identification number, the film identification code and the manufacturer's identification code A smaller set of numbers also gives the manufacturer's code, the master roll number, the emulsion number, the product number and the manufacturer's name (See Appendix A 3)

2 4 4 Cameras and Picture Recording

The camera is the most important instrument used in motion picture photography and it is evident that the quality of the picture will often depend on the quality of the camera It is not always the most modern cameras which are of the highest quality In his book entitled Hands-On Manual for Cinematographers David Samuelson (1994) writes that he recently saw a pre-1920 camera being used at the Disney studio in Hollywood

A motion picture camera has five essential features

1) The lens system

A camera lens has three main functions Firstly, it focuses an image onto the filmstock This happens as light from the scene passes through the lens Secondly the lens controls the amount of light reaching the emulsion, by the movement of an 'iris' situated inside the lens The size of the iris can be adjusted manually by the camera operator Each lens has a different 'aperture' size Each lens also has a 'stop number' which indicates the amount of light passed by the lens Finally a lens determines the 'field of view' This depends on the 'focal length', which is different for each lens

There are many different types of lenses - anamorphic, fixed focal length, macro, telephoto, wide angle, zoom The important characteristics of a lens are the aperture, 'f-number' and 't-stop' A lens is generally classified according to its focal length

2) The camera body

This is the part of the camera in which the film strip is moved and positioned for the exposure of each 'frame' A camera body is composed of

the following basic components - a pulldown claw, 'gate', aperture, 'shutter', viewfinder The camera mechanism has a dual function Since cinematography is based on the exposure of a series of still pictures, the film in the aperture must remain stationary in order for the filmstock to be exposed However it must also move in order to bring the next frame into position This 'intermittent' movement is ensured by the camera mechanism A shutter closes in order to prevent light from the lens reaching the film while it is moving It then opens while the film is stationary to allow the light to form an image on the film The length of time during which the film must remain stationary is known as the exposition time

3) The magazine

This is the part of the camera which holds the filmstock before and after it passes through the camera body The unexposed film is fed into the camera from the feed roll in the magazine and the exposed film is returned to a take-up roll after it has passed through the camera

4) The drive motor

This motor provides the power required for the passage of the film through the camera body

5) The viewfinder

The camera operator looks through the viewfinder to observe the action being recorded so that he can direct the movements of the 'camera mounting' and adjust the lens focus setting as required

There are three basic types of camera - 35mm, 16 mm and 8 mm

2 4 4 1 Picture Recording

Light falls on the filmstock as it passes through the camera body As described previously the filmstock is composed of a gelatine emulsion containing minute grains of light-sensitve silver compounds, usually silver bromide, or other halides The amount of light falling on the film produces invisible changes in the exposed silver compound grains and the image formed at this stage is known as the latent (or 'hidden') image In order to make the latent image visible, the emulsion must be treated with chemicals which cause the exposed grains of silver halides to be changed to grains of metallic silver, leaving the unexposed grains unaltered This takes place during the film processing stage

2 4 5 Film Development and Duplication

The following diagram briefly summarises the stages between film recording and film projection

Camera Film
|
'negative' processed
|
rush 'print' made and examined
|
print edited into rough cut of whole production
|
fine cut print made
|
corresponding negative footage graded and printed
|
'answer print' approved by producer
|
'release prints' distributed to cinemas

(Kodak Motion Picture and Television Products Division, 1995 3)

The following steps describe the process used to develop colour negative film

1) The film is put into a special solution which dissolves away the 'anti-halation backing'

2) Chemicals are used to convert the latent images formed on the layers of silver halide crystals into metallic silver At the same time a coloured image is formed

3) The film is then passed through a stop bath

4) This is followed by a wash, to stop the developer and to wash away the chemicals

5) The film is run through a bleaching bath to return the metallic silver back to silver halide

6) It is then put into warm water,

7) a fix bath

8) and thoroughly washed to remove all the chemicals, leaving just the dye images

9) Finally a stabiliser bath ensures a permanent image

10) The filmstock is dried in a dust free cabinet

The entire development process is carried out at a very high temperature (38°-42°C) and takes approximately twenty minutes A single processing machine can process 6000 ft of film per hour

After the negative has been processed certain frames are selected, and an initial print is made This print is used for 'dailies' or 'rushes' and then becomes the 'cutting copy' Very often the same print goes on to be used for sound matching and dubbing purposes

When the film has been edited and recorded, the negative is matched to the cutting print and neg cut The final timing process then takes place Once the timing has been agreed upon one or more 'Intermediate Positives' (IP) are made From this 'Intermediate Negatives' (IN) are made All release

prints are made from IN negatives and the film you see in the cinema will be at least four generations old Original negatives of feature films are usually stored in special temperature- and humidity-controlled vaults to preserve their dye images

2 5 Conclusion

Over the past one hundred years the cinema industry has come a long way from the first showing of the Lumieres' film in the Grand Cafe in Paris Developments in cinema technology have enabled us to progress from watching silent black-and-white films to Technicolor films with Dolby stereo sound As those people in 1895 were astonished by what they saw on screen we too are still amazed by the versatility of the film industry and the ability of cinematographers to adapt the latest technologies to enhance their work Despite recent developments in other areas the cinema industry is growing continuously and this is reflected not only in the increasing number of cinema theatres being opened throughout the world but also in the salaries demanded by professionals working in the field It is also shown by the fact that the terminology of cinematography is, as I shall show in chapter 4, the subject of standardisation

2.6 Glossary

As stated in the introduction to this thesis this glossary is meant in particular as an aid to the reader who is unfamiliar with the field of cinematography It contains the cinematographic terms indicated by single quotation marks in the text These terms will also be referred to in Chapter 5, Section 5 5, which looks at the number of these terms which are contained in ISO 4246 Cinematography - Vocabulary

answer print
the first print of a completed film received back from the laboratory, which includes the sound track (Dalton[1], 1996)

anti-halation backing
a coating on the back of filmstock which protects it from abrasion as it passes through the camera It also prevents light from being reflected off the camera onto the film (Dalton[1], 1996)

aperture
an opening in a camera lens which controls the amount of light passing through (Dalton[1], 1996)

camera mounting
a device upon which a camera rests to ensure that it is in a fixed position during filming (Dalton[1], 1996)

camera obscura
a darkened chamber or small building in which images of outside objectrs are projected onto a flat sufrace by a convex lens in an aperture (Collins English Dictionary, 1995 232)

colour negative
also colour film Film carrying one or more emulsions which, during processing yield dye images, repreducing the brightness and colour value of a scene. (ISO 4246, 1994 12)

colour reversal
(colour) film designed so that, after processing, a positive or an original image is obtained instead of an opposite such as a negative (ISO 4246, 1994 47)

coupler
a chemical incorporated in the emulsion of colour film stocks which produces a dye image associated with the developed silver image (Happé, 1975 356)

cutting copy
the first print made immediately after processing (Dalton[1], 1996)

dailies
the print of the material shot on the previous day (Bernstein, 1994 303)

dry plate
photographic glass plate coated with a gelatine emulsion of silver bromide It could be stored until exposure, and after exposure it could be brought back to a darkroom for development at leisure (Encyclopaedia Britannica Vol III, 1988 680)

dye coupler
see coupler (Dalton[1], 1996)

emulsion
the light-sensitive layer in filmstock in which the image is formed (Dalton[1], 1996)

field of view
the amount of subject area the lens sees (Bernstein, 1994 44)

film base
a transparent support on which the light-sensitive emulsions are coated (Dalton[1], 1996)

film speed
speed at which film travels past the gate in a camera body (Dalton[1], 1996)

f-number
the size of the opening of the diaphragm of a lens, expressed as a fraction of the focal length (Dalton[1], 1996)

focal length
the distance from the centre of the lens to the point at which an image is formed when the lens is focused at infinity (Dalton[1], 1996)

frame
an individual image on a film strip (Dalton[1], 1996)

gate
the part of the camera which holds the filmstock in position as it is being exposed to light (Dalton[1], 1996)

grain
the small globules of silver halide within a film emulsion that are exposed to light and create the image on film (Browne[1], 1992 88)

intermediate negative
also internegative A negative film prepared from a positive print It is a copy of the camera original and used for creating more copies (Dalton[1], 1996)

intermediate positive
also interpositive A positive film created from the original camera negative (Dalton[1], 1996)

intermittent
the movement of the filmstock through the camera It is held for a moment in order to be exposed and then moved on in order to allow the next frame to be exposed (Dalton[1], 1996)

iris
an opening in the lens which controls the amount of light entering the camera (Dalton[1], 1996)

key number
a filmstock identification number (Dalton[1], 1996)

mutoscope
an apparatus for exhibiting a scene recorded by the mutograph (an apparatus for taking a series of photos of objects in motion), which may be seen by looking through an aperture and turning a handle at the side of the instrument (The Oxford English Dictionary Vol 6, 1933 801)

negative
filmstock which records an image when it is exposed to light The recorded image is inverted (Dalton, 1996)

perforations
holes punched along the edge of a strip of film They are used to keep the filmstock in position in the camera and to pass it through the camera (Dalton[1], 1996)

print
a positive copy of a film or piece of film (Dalton[1], 1996)

pulldown claw
a device in a camera body which pulls the film through by engaging a 'claw' in the film perforations (Dalton[1], 1996)

release print
the print of a film which is used for distribution (Dalton[1], 1996)

rushes
see dailies (Dalton[1], 1996)

shutter
a device in a camera which opens to allow light in to focus an image, and which closes to prevent light from entering (Dalton[1], 1996)

stop number
see t-stop (Dalton[1], 1996)

t-stop
the setting on the lens that indicates the actual amount of light transmitted throughout the lens (Elkins, 1991 121)

1 Definitions adapted from a range of sources

3 TERMINOLOGY

3 1 Introduction

Terminology is a field which is constantly developing and increasingly arousing the interest of people from different cultural and professional backgrounds This chapter aims to describe the field of terminology in such a way that the uninitiated reader will have a basic understanding of the discipline and be curious to find out more It will start by defining the word terminology and will then continue with a brief history of terminology, and a discussion of the theory of terminology, language planning and standardisation, term formation, and terminology in the world today

3 2 What is terminology?

We cannot start talking about terminology without first talking about language The main purpose of language is communication and we can differentiate between language for general purposes (LGP) and language for special purposes (LSP) LGP refers to everyday language, both written and spoken, whereas LSP refers to the language used in certain situations to ensure communication in relation to a specific specialised subject i e technical vocabulary LSP may be acquired consciously/subconsciously by the user i e people working in the field of cinematography would acquire relevant specialised terminolgy during their professional training or in the workplace

Terminology is regarded as being a part of LSP But what exactly is terminology? The word was historically used to refer to a technical vocabulary Nowadays there are several possible meanings Juan Sager (1990 2) describes terminology as

> the study of and the field of activity concerned with the collection, description, processing and presentation of terms i e lexical items belonging to specialised areas of usage of one or more languages

Robert Dubuc (1980 14) uses a similar definition saying that terminology is

> l'art de reperer, d'analyser et, au besoin, de creer le vocabulaire pour une technique donnée dans une situation concrete de fonctionnement de façon à repondre aux besoins d'expression de l'usager

According to Eugen Wuster (quoted in Rondeau, 1981 57-58) the word 'terminology' has three meanings

1. Le systeme de notions et de termes d'un domaine specialisé quelconque, , un ensemble de termes accompagnés des sens qui leur sont attribués

2. L'etude scientifique de la terminologie d'un domaine specialisé donné, dans une langue donnée Il s'agit, autrement dit, de la lexicologie spécialisee de ce domaine

3. L'etude scientifique générale de la terminologie ou l'étude scientifique fondamentale de la terminologie

In COTSOWES Recommendations for Terminology Work (1990 1) we are told that

> terminology is first of all the vocabulary of LSP (language for special purposes, also known as special language) but also the study of the concepts and terms of specialised vocabularies (terminology science) and terminological working methods

We can summarise these definitions and say that terminology is the collection, analysis, creation and presentation of a set of the specialised terms used in a specific field I believe this summary to be accurate However, I feel that it is important to remember that terminology is a science which has many different branches. Therefore terminologists are not always involved in all aspects of the work and certain aspects are accorded more importance than others The level of importance accorded to the different branches depends on the specific needs of the individual or organisation carrying out work in the field of terminology

One might often be led to beheve that terminology work inevitably leads to standardisation, in particular due to the fact that the themes of terminology and standardisation often go hand in hand, not only in books on the subjects, but also in universities and other institutions where courses are taught in this field However this is not always the case Many terminologists are more interested in the collection of terms in order to provide glossaries for use by translators etc , than in standardisation

I am, however, interested in standardisation, and the presentation of a set of standardised specialised terms, and will discuss these in Section 3 8 2 and in Chapters 4 and 5 I shall study whether people are aware of the terminology standardisation work being carried out by organisations such as ISO, and try to determine the need for internationally standardised terminologies

3 3 Why is terminology work important?

Terminology work is carried out principally in the fields of technology and the natural sciences and it is the industrial revolution and subsequent technological development which have led to the need for terminology and standardised terminologies Terminology work is important as it ensures communication between people who speak different languages and who work in the same field

According to Dubuc (1981) terminology work can be divided into two parts Firstly, the terms which are important in a specific field are gathered, and the underlying concepts are defined and classified, often in a glossary Secondly, the use of these terms is supervised, as the use of certain terms is prescribed and the use of others is prohibited i e standardisation

Alain Rey (1995 97) tells us that terminology work must satisfy three needs Firstly there is a need for 'systematic description of sets of terms' Secondly terminologies are needed in order to inform and educate people on a certain subject field Finally there is a need for terminology work as each language requires standardisation

Rey continues that these needs are influenced by the fact that people working in a certain field, whether they are 'theorists' or 'practitioners' need to be aware of the developments in their field and consequently need to be kept informed of the new concepts, terms and the modifications to existing terms

Hutcheson (1994) tells us that terminology work is also extremely important for translators and interpreters Firstly, they can use approved terminology standards when looking for equivalent terms in different languages without worrying that they may not have exactly the right term or that the term they choose is no longer in use Secondly, they save time on research which means 'lower costs, greater profits, increased productivity and faster turnover' (Hutcheson, 1994 12) Thirdly, the possibility of errors is reduced, especially if several translators are working together on the same text, and finally the use of internationally standardised terminologies improves the quality of communication between national and international organisations

In my own opinion, Hutcheson's views on the importance of international standards for translators and interpreters are correct I agree that they could be extremely useful However, I believe that the majority of translators' do not use these standards and that Hutcheson's views of the translators working methods are very idealistic. Firstly, these standards

are not readily accessible, as is often the case with specialised dictionaries Secondly, the glossaries are often quite expensive and a translator working on a freelance basis, translating material on a wide range of subjects would not find it financially viable to purchase the glossaries Finally, and as will be seen in Section 3 9 1 1 from the example of ITP (International Translation and Publishing), translators often use specialised glossaries provided by organisations involved in collecting terminology and publishing glossaries These glossaries are not necessarily standardised, but rather contain the terminology preferred within the specific industry

3 4 History of Terminology

Plato's Cratylus (ca 384 B C) can be considered to be the Western World's first basic text on terminology The oldest technical dictionaries date back to the ninth and tenth centuries They dealt with the fields of medicine and botany and were in Greek, Syrian, Arabic, Indian, Persian or Berber In the Middle Ages there was a lot of reflection on language and its relation to objects and thought However it was only after the Renaissance that the idea of developing terminology emerged In 1735, Linneaus, a Swedish biologist, created a system of 'terms' derived from Latin while working on the classification of plants In 1749, Buffon was conscious of the need to develop terminology when he stated

> The first task to be undertaken when one embarks on elucidating the history (i e the systematic and specific description) of an animal is the critical examination of the nomenclature, to unravel thoroughly the different names that have been given in all languages and at different times (quoted in Rey, 1995 12)

At around the same time, Diderot, in his Encyclopédie, talked about terminologies, in particular the problem of the relationship between concepts and words He wrote

> the language of crafts is grossly inadequate for two reasons the scarcity of suitable words and the abundance of synonyms ( ) In the language of crafts, a hammer pincers, an auger, a shovel, etc have almost as many names as there are crafts (translated by Sager in Rey, 1995 14)

It was from the second half of the 18th century that the word 'terminology' gained acceptance Alain Rey (1995 15) tells us that the noun 'Terminologie' appeared for the first time in German in the writings of Professor Christian Gottfried Schutz (1747-1832) and that the adjective 'terminologisch' dates from 1788 It was not until 1801 that the word started to be used in English and French In the beginning it was used in a derogatory sense, often to refer to a group of difficult, obscure and useless words The notion of the scientific study of terms had existed since the second half of the eighteenth century but had not been given a name It was not until the middle of this century that 'terminology' took on the sense we use today

3 4 1 Eugen Wuster, the General Theory of Terminology & the Vienna School of Terminology

Eugen Wuster, an Austrian engineer who subscribed to the linguistic theories of de Saussure and the Prague School, graduated in electrical engineering from the Technical University of Berlin, Charlottenburg, and in 1931 he was awarded a doctor's degree at the University of Stuttgart His dissertation was entitled Internationale Sprachnormung in der Technik, besonders in der Elektrotechnik (International language standardisation in technology, particularly in electro-technical engineering) and it presented a theory of terminology for the first time His dissertation was the basis for the General Theory of Terminology which he described himself as 'an interdisciplinary field of linguistics, logic, ontology,

information science and individual subject fields ' (Felber, 1981 70) The most important aspect of Wuster's theory is the idea that terminology work starts from concepts, not from terms It deals with concepts, the nature of concepts, the creation of concepts, the characteristics of concepts, the relationships between concepts, the linking of concepts, systems of concepts, the definition, the term (nature, structure, formation)

As a result of Wuster's work ISA TC 37 "Terminology" was founded in 1936 His work also inspired the foundation of the Soviet School of Terminology Wuster's research also gave rise to the establishment of a private research institute in Wieselburg, and the Vienna School of Terminology was founded on the basis of his work

Between 1972 and 1974 Wuster gave a course entitled Einfuhrung in die Allgemeine Terminologielehre und Terminologische Lexikographie (Introduction to the General Theory of Terminology and Terminological Lexicography) in the Department of General Applied Linguistics at the University of Vienna, and a manuscript on the course was published after his death in 1979

3 4 2 The Prague School of Terminology

The theory of the Prague School of Terminology is based on the work of de Saussure and stresses the functional aspect of language The Prague School starts by distinguishing four functional styles of language - the professional, aesthetic, journalistic and conversational styles The following is a summary of their areas of interest

1 Emphasis on standardisation

2 Analysis of scientific and technical texts

3 Application of naming principles including the theory of word formation

4 Application of the logical principles for the classification of concepts and terms

5 Application of methodology of language culture

3 4 3 The Soviet School and the KNTT

The Soviet School of Terminology, influenced by Wuster, was founded by Lotte and Caplygin They set up a commission for Technical Terminology, which later became the Committee for Scientific and Technical Terminology (KNTT) of the Academy of Science of the USSR Their aims were

1 To elaborate a theory of scientific and technical terminology with a view to laying down the principles for the construction of technical terms and for the establishment of concept and term systems

2 To prepare draft standards, listings of terms and letter symbols, and to compile collections of recommended terms

3 To prepare guidelines on how to apply terminology and construct new terms

4 To carry out work aimed at the standardisation and the establishment of systems of Russian terms and letters symbols in the principal disciplines of technology

5 To introduce scientists and engineers to the methods to be applied to the regulation of Russian technical terminology

3 5 Theory of Terminology

Although there are different theories of terminology today they all accord great importance to the concept and the term

3 5 1 The Concept

ISO/R 1087 (1990 1) defines the concept as

> a unit of thought constituted through abstraction on the basis of properties common to a set of objects Concepts are not bound to particular languages They are, however, influenced by the social or cultural background

Felber (1983 4) tells us that terminology work is based on

> concepts that refer to objects of the inner or outer world Individual objects can be as concrete as a table or as abstract as the pain one perceives Concepts can refer not only to things and events but also to properties and relations A concept, however, is only a mental construction derived from objects In order to communicate that mental construction, a symbol is assigned to the concept that represents it, usually a term in technical communication

This perception of concepts is in line with Picht's view when he says that 'each time a new object is discovered or created, a new concept comes into existence'

Based on these three definitions of concepts I conclude that a concept is a mental representation of an abstract or a concrete object, designated by a symbol which is usually a term or a word

3 5 2 The Term

ISO/R 1087 (1990 5) defines a term as the 'designation of a defined concept in a special language by a linguistic expression '

It is quite difficult to differentiate between a term and a word, but it is agreed in theory that a term has a specialised meaning in a particular subject field A term is LSP I agree with Maurais when he says that 'the boundary between LSP and common vocabulary is blurred' (1993 118) He also says that

> In theory there is a difference between technical vocabularies (LSP) and the stratum of the lexicon which pertains to the general language However in practice the boundary is not so clear since many words which are originally coined as technical terms cross this boundary and enter into daily use The haziness of this boundary is an important factor for the theory of language planning Terms that are quite acceptable when their use is limited to the communicative needs of specialists and technicians may create problems when they become part of the vocabulary of the man in the street (Maurais, 1993 117)

According to Sager (1990 19) a term and a word can be distinguished as follows

> The lexicon of a special subject language reflects the organisational characteristics of the discipline by tending to provide as many lexical units as there are concepts conventionally established in the subspace and by restricting the reference of each such lexical unit to a well-defined region Besides containing a large number of items which are endowed with the property of a special reference the lexicon of a special language also contains items of general reference which do not usually seem to be specific to any discipline or disciplines and whose referential properties are uniformly vague or generalised The items which are characterised by special reference within a discipline are the 'terms' of that discipline, and collectively they form its 'terminology', those which function in general reference over a variety of sublanguages are simply called 'words' and their totality the 'vocabulary'

3.5 2 1 Monosemy, Polysemy, Synonymy and Equivalence

Terms may be intralingually monosemous, polysemous, synonymous and they may have interlingual equivalents.

A term is monosemous when it designates one concept only, e g the term 'adventure film' in cinematography

> Polysemy occurs when a term denotes two or more distinct concepts which are related in some respects, although they do not necessarily belong to the same system of concepts (Picht, 1985 98-99)

An example of polysemy is the word 'bridge' which may be used in dentistry, to describe the part of a musical instrument or to describe the structure we use when crossing a river etc (example taken from ISO, 1990 5)

Synonymy is where two or more terms from the same language designate exactly the same concept, e g looping, ADR, automated dialogue replacement (terms from cinematography) This is an example of full synonymy It may be due to the application of the term in different professional spheres and also to regional differences There are two other types of synonymy - quasi-synonymy and pseudo-synonymy Quasi-synonymy occurs when terms are so similar that people confuse them e g relation - relationship Pseudo-synonymy occurs when a person uses terms which they believe to be synonymous e g elasticity - plasticity

Dubuc (1980 37) describes equivalence between concepts in different languages as "une identité à peu pres complète des contenus sémantiques a l'intérieur d'un même domaine d'application" He believes that it is quite often impossible to find exact equivalents and says that very often equivalents only cover part of the concept of the equivalent in the source language In order to establish equivalence it is absolutely necessary to analyse the context of the term in the source language

3 6 Term Formation

Terminologists often have to create new terms According to Sager (1989) there are two types of term formation - primary term formation and secondary term formation Primary term formation occurs when a new

concept is formed A term must be found to describe this new concept Primary term formation is monolingual Secondary term formation occurs when the concept is already known In this case there is always a linguistic precedent, an existing term which may be kept as the standard, or a new term may be created during the standardisation process Secondary term formation may be intralingual or interlingual

Sager (1989) tells us that term formation must be justified Certain guidelines must also be followed to ensure that the new term follows the patterns of the language i e the new term must be morphologically, phonetically and orthographically similar to other terms in the same language These guidelines are often set by national and international standardisation organisations Picht (1985 114-116) gives the following characteristics for new terms

1 The term must be well motivated i e self-evident, logical and, to a high degree, self-explanatory
2 The term should be systematic
3 The formation of the term must be m accordance with the syntactic rules of the language
4 The term must be potentially productive of derivations
5 The term must avoid pleonasm
6 The term should not contain superfluous elements
7 The term should be as short as possible without adversely affecting its clarity
8 The term should preferably not have synonymous, homonymous nor polysemous terms
9 The term should preferably not present orthographical or morphological variations.

In my opinion these recommendations for the creation of terms apply for the ideal term and unfortunately very few ideal terms exist We can take the first recommendation as an example The motivation of a term will differ according to the user A term may be self-explanatory to one person and totally incomprehensible to another This will of course depend on the person's personal knowledge and education

According to Picht the term should be as short as possible However, in my opinion, certain languages tend to favour the use of compounding m term formation, e g German This may not present problems for native speakers of the language It may however cause problems for people seeking equivalences who have to break the term into different components, each of which defines a concept If the person is unfamiliar with one or more of these concept s/he will have to decipher the meaning before eventually putting them together to find an equivalent term in their own language

Picht also states that the term should not have synonyms This is probably not a problem at the stage when a new term is being formed for a new concept However, in the case of secondary term formation where there are already existing terms for a concept, the newly created and standardised term may not be favoured by specialists working within the subject field who will continue to use their own preferred terms, thereby promoting the use of synonymous terms

3 7 Terminology Records

How do terminologists record their findings and how are the results of their research made available for consultation by the public? Firstly, terminologists compile record sheets, terminological records of the data

they collect This data may then be published in the form of a standardised glossary or vocabulary The records may also be stored on-line in terminological data banks

3 7 1 Terminological Record Sheets

A very important part of a terminologist's work involves compiling terminological records Dubuc (1980 43) describes a terminological record sheet as

> 'un document qui contient, sous une forme facilement accessible et repérable, des renseignements permettant d'identifier le contenu notionnel d'un terme et d'en attester l'usage en vue de répondre aux besoins d'expression de l'usager'

As Dubuc implies it is imperative that the layout of a worksheet is such that the required information can be retrieved in a minimum amount of time and that the information given corresponds to that required by the user

Fig 1 (page 54) shows the structure of the unilingual record sheet chosen by Dubuc (1980 44-45) and Fig 2 (page 54) shows Dubuc's (1980 48) representation of a bilingual record sheet Fig 3 (page 55) is an example of a unilingual record sheet as seen by Picht (1985 168)

We can conclude, from the information in these figures, and from COTSOWES (1990), that a basic terminological record sheet should contain the following data elements for a concept

- term + linguistic information (gender, number etc)
- subject field
- definition(s) and source
- contextual fragments and source
- synonyms
- remarks/notes

splice	MATEL 174	57		N
—— is the editing term meaning to join together two pieces of film so that one follows the other The splice is done at the frame line Patch is another term for splice, but not in general usage				
editing				
film editing television	patch (not usual)			

Fig 1

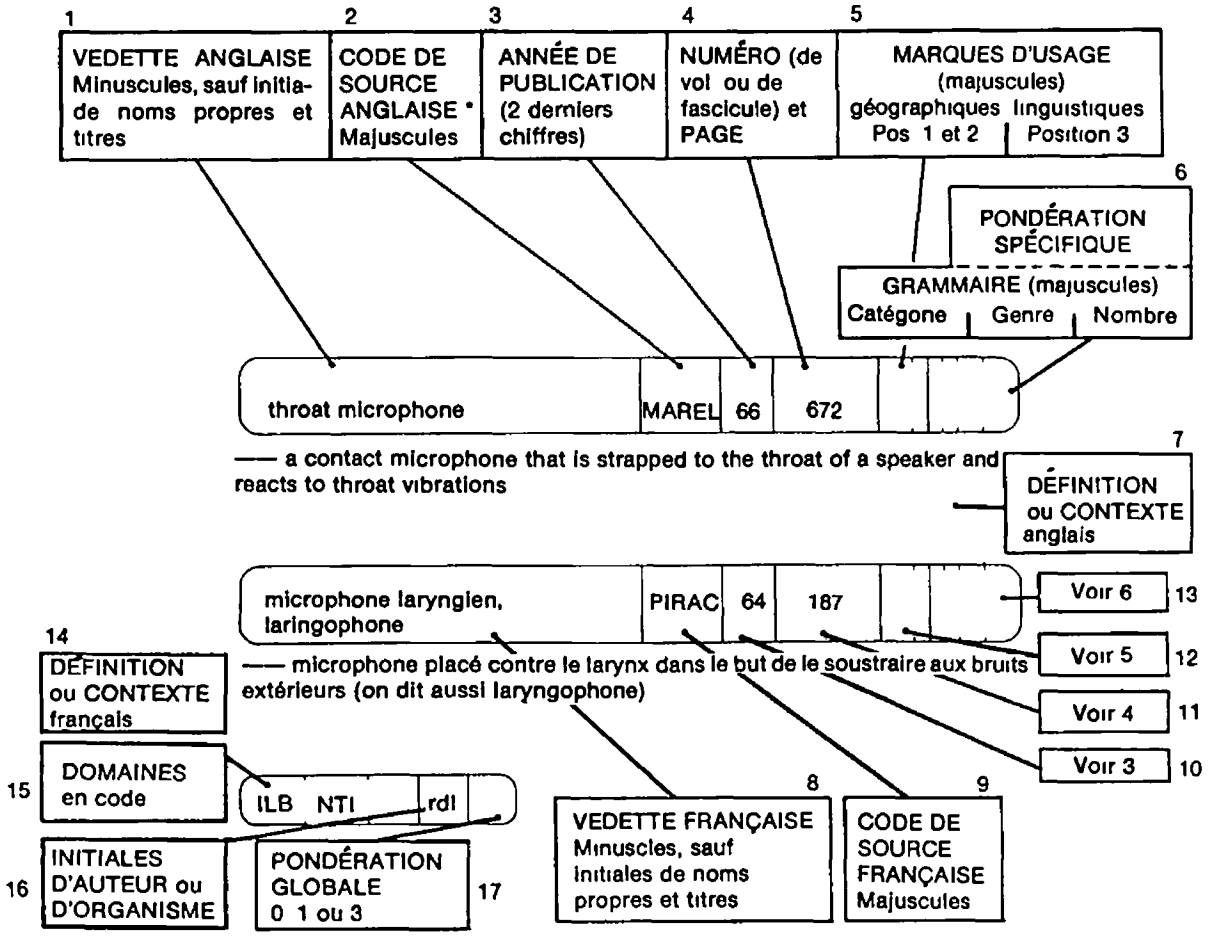

Fig 2

project		language
term + ling information		subfield
source		notation
definition(s)	author + date	source
contextual fragments		
remarks		

Fig 3

Any additional information, e g foreign language equivalents, illustrations, contained in a terminological record will depend on the requirements of the user and the people targeted by the terminologist

I stated that terminological record sheets *should* contain certain information We shall see if this really is the case in Section 3 9 2 1 3 when I talk about TERMIUM, the Canadian term bank, and terminology management systems used by terminologists working in Ireland

3 7 2 Glossaries/International Standards

National and international standardisation organisations very often publish their terminology standards in the form of a glossary These glossaries contain records, which contain appropriate terms, the definition of a concept, and other information In these glossaries the term is usually placed in front of the concept definition This enables terminologists to arrange the records in an easily accessible alphabetical order (See Appendix B 1 for an example of a page taken from ISO's cinematography glossary)

3 7 3 Terminological Data Banks

A terminological data bank is a computerised collection of record sheets containing terminological information on a concept in one or more languages The development of term banks started in the 1960s There are different types of term banks and the type of system used depends on the needs of the user group Efforts are made to ensure co-ordination between different term banks to enable the exchange of data

Large international organisations have set up terminological data banks within their translation services e g TEAM (Siemens), EURODICAUTOM (Commission of the European Communities) Other data banks were set up in line with language planning and the development in terminologies in the language in a particular country e g Banque de Terminologie de Quebec (BTQ) Term banks were also set up with the purpose of carrying out research in the field of terminology and data banks, while others were set up by standardisation authorities to hold all their standardised vocabularies In recent years there has been an increase in the number of in-house terminological data banks which have been set up by different organisations to cater to their own specific needs An example of this is Fiontar, in Dublin City University, which will be described in Section 3913

3 8 Language Planning & Terminology Standardisation

A language cannot survive without evolving Language planning and standardisation are essential to ensure both the survival and the development of all languages Language planning occurs in both LGP and LSP, whereas terminology standardisation is solely carried out in LSPs I am in complete agreement with Maurais when he states that

> Work in terminology can be carried out almost in isolation or without being part of a language planning project but the opposite is not true It is impossible to promote the status of a given language when this language does not possess the necessary internal linguistic resources hence the inevitability of corpus planning, a key component of which is terminology (1993 122)

3 8.1 Language Planning

Language planning occurs when language policies are formulated and implemented to purify, revive, reform, standardise and modernise

languages Language planning is usually carried out by state-sponsored bodies

France can be taken as an example of a country where language purification occurs In France today there is a tendency among young people to use English words on a regular basis as they speak e g walkman, weekend, sandwich The aim of the Academie Française, the Conseil International de la Langue Française (CILF) and other similar institutions is to ensure that French words are adopted to replace the borrowings from other languages However, it must be said, that this work often goes unheeded by the general public who continue to use their preferred foreign-language term, and are often unaware that an equivalent French term exists

According to Rey (1995 176) "Standardisation can sometimes be the genuine result of language planning" An example of this is when a regional language or a dialect is chosen as the main language and its use is encouraged This came about in Norway in the 1800's Norway was then a Danish colony and various forms of the Danish and Norwegian languages were used in different regions and in different contexts e g Danish was used in the theatre, Danish "pronounced in the Norwegian manner" (Rey, 1995 176) was used in education, and Norwegian was spoken in the rural areas In the late 1800's two languages were defined - a national language, and a state language

> Finally, in 1934, to standardise these two languages an Orthographic Commission was set up , and later, in 1951, a Language Council to promote the harmonisation of the two written languages on the basis of popular Norwegian usage This led, in 1956, to the creation of a common norm (Rey, 1995 177)

3 8 2 Terminology Standardisation

Terminology standardisation can be described as the compilation of terminologies and the recommendation of their use It is a very important aspect of language planning especially in countries where a language is being reformed or standardised In such countries the main aspect of terminology work will be the creation of terms, as the language will not have developed in line with technological developments in other countries An example of this is the Irish language, which will be discussed Section 3912

Terminology standardisation is also very important in countries where there is a rapid development in technology and in the natural sciences The principal aim of terminology work in this case is to ensure communication between people working in special subject fields According to Rousseau (1991 3) terminology standardisation is necessary to avoid what he calls the "babelisation terminologique" which occurs in many fields He says that this is occurring because there is an increase in the number of concepts which have to be named and also because there is an increase in the number of places where terminology work is taking place

3 9 Terminology Today

There is an increasing awareness of the need for terminology work in the world today This is not only amongst terminologists and language specialists but also among experts working in different special subject fields The most prominent international organisations involved in terminology work today are the International Organisation for Standardisation (ISO), which will be discussed in Chapter 4, and Infoterm

Terminology work is also carried out by companies who specialise in publishing glossaries, and in recent years there has been an increase in the number of in-house term banks created to cater for the needs of the particular company

3 9 1 Terminology Work in Ireland

In recent years there has been a great development in terminology work in Ireland However much of this work appears to be done on an in-house basis by the translation departments in large companies or by government agencies, and there is very little exchange of information between these groups I am going to talk briefly about three organisations currently involved in terminology work in Ireland - ITP, An Buanchoiste Tearmaiochta and Fiontar

3 9 1.1 International Translation and Publishing

International Translation and Publishing (ITP) is a Dublin-based company which is involved in collecting terminology and publishing glossaries for use by translators ITP are involved solely in the collection of computer terminology, specifically terminology dealing with computer packages They work mainly in English, French, Italian, German, Spanish and Dutch but also carry out work in some Eastern European and Asian languages

ITP use Multi-Term, a terminology management system, to store their information This system enables the terminologists to choose their own criteria for the term bank In Section 3 7 on terminology records I mentioned that, theoretically, the basic information given in terminological records is the term, grammatical information, synonyms,

contextual fragments etc ITP tend only to store the term, foreign language equivalent(s) and occasionally a contextual fragment on their system This could be put down to the fact that the terminologists do not have enough time to research each term, thereby providing a more detailed record for each term I believe that it could prove that the theorist's view of a terminological record sheet is very idealistic and that in reality people are interested in records which give the most important information, i e term, equivalent, context, in a concise, easily accessible document However we shall see in Section 3 9 3 1 3 that the ideal record does indeed exist

As I mentioned at the beginning of this section ITP collect terminology They are not involved in standardisation, nor do they refer to official standards when choosing their terms They prefer to refer to existing documentation on computers and choose as their preferred terms those used by people working in the industry rather than those set down by standardisation organisations

The glossaries sent out to translators by ITP are usually in electronic form However they may be sent out as a Word or Excel document ITP's Multi-Term system is only accessible to people working within the company The system currently contains over 180,000 terms

ITP are not involved in terminology sharing However they have links with LISA (Localisation Industry Standardising Association) in Geneva and are involved in discussions currently being undertaken concerning the use of the Internet for terminology sharing

3.9.1.2 An Buanchoiste Téarmaíochta

There are two official languages in the Republic of Ireland - Irish and English. An Buanchoiste Téarmaíochta (Permanent Terminology Committee) was set up in 1968 by the Irish government to work on the 'creation, certification, and authorisation of new terms and vocabularies relevant to various scientific subjects for use by public institutions and publishers and to produce specialised dictionaries' in the Irish language (O'Baoill, 1988:115). The committee works principally for the Department of Education and standardises the vocabulary of each subject taught in Irish secondary schools. Once An Buanchoiste Téarmaíochta has collected and standardised their vocabulary they publish dictionaries, and 18 such dictionaries are currently available.

An Buanchoiste Téarmaíochta uses a terminology management system known as CDS/ISIS to store their terminology. This system was recommended by UNESCO and has been used by An Buanchoiste Téarmaíochta since 1988. Like the Multi-Term terminology management system it enables the terminologists to create their own particular records. The term bank currently contains 15,000 terms. To date An Buanchoiste Téarmaíochta have standardised 100,000 terms and it is due to a shortage of staff that the term bank is not up to date.

The only people who have access to the term bank are the two terminologists working in An Buanchoiste Téarmaíochta. However, like ITP, they are also considering the possibility of putting their term bank on the Internet where it could be accessed by the general public.

An Buanchoiste Téarmaíochta also provide a service to private and state bodies who approach them requesting information on Irish terminology.

For example, they recently provided a glossary of Irish terms to Telecom Eireann, the Irish national telecommunications company, for use by their staff

An Buanchoiste Téarmaíochta is also involved in term formation However they do not inform people of the existence of these new terms It is up to users of the language to obtain the dictionaries published and to discover the new terms themselves

An Buanchoiste Téarmaíochta adhere to the following guidelines set out by O'Baoill (1988 116) in his article entitled Language planning in Ireland standardisation in Irish

> 1) As far as is possible, there should be a one-to-one correspondence between a concept and the term used to signify that concept
>
> 2) Terms already in use are not to be changed or dispensed with without good reason
>
> 3) A correspondence should exist between related terms on both a morphological and a semantic level
>
> 4) All terms are to have a precise form and meaning and ambiguity is to be avoided
>
> 5) The use of the selected term must be applicable to other areas or related disciplines In terms of its structure it should be possible to transform a noun into a verb or an adjective, and is should be possible to use it as a constituent in a compound word
>
> 6) All new terms must conform to the orthographical and grammatical conventions used in Irish and their pronunciation must conform to the phonological and phonetic patterns of Irish

An Buanchoiste Tearmaiochta work in collaboration with the Translation Section of Dail Éireann, the Irish parliament As Irish is an official language in the country all official government documents must be available in the language Irish is also a treaty language of the European Union Therefore European Treaties have to be translated into Irish and this is done by two members of the Translation Section of Dáil Éireann who are based in Brussels An Buanchoiste Téarmaíochta advise the Translation

Section on the use of certain terms. However the Translation Section may not always be able to adopt this term. For example, if the Translation Section has used a different term for the same concept in a legal document they must continue to use this term. In this case An Buanchoiste Téarmaíochta may change their term and adopt that chosen by the Translation Section. However this is not always the case and in some instances two or three different terms may exist for the same concept.

3.9.1.3 Fiontar

In 1993 a business degree programme which is taught through the medium of Irish was set up at Dublin City University (DCU). The programme is managed by Fiontar (the Irish word for enterprise), which also has a terminology department which was initially set up with the aim of creating a multi-lingual term bank. To date, the terminology department has been involved in servicing the terminology needs of the lecturere and students. The terminology is taken from the fields of computers, finance, mathematics, and other domains of immediate relevance to business.

The students and lecturers have on-line access to the terminology. They are also provided with printed glossaries and have shown a preference for using these glossaries. The data base is, apparently, not user friendly.

The terminology department currently uses the terminology management system CDS/ISIS to store information. However they find this system to be unsatisfactory as it only enables them to search and print specific information. They are currently considering changing to a system which would enable them to browse through the data. Their system currently holds about 5,500 terms.

The terminology department of Fiontar is also involved in term creation However it does not standardise its own terms This work is carried out by An Buanchoiste Tearmaiochta Representatives from Fiontar, terminologists and subject experts, and An Buanchoiste Téarmaiochta meet regularly to discuss new terms and the final choice of a new term is made by An Buanchoiste Tearmaíochta

It is often the case that lecturers use non-standardised terminology In this case, Fiontar recommends the use of the standardised terms However, the standardised terms are not imposed on the lecturers and the final decision lies with themselves

Apart from exchanging information with An Buanchoiste Tearmaíochta, Fiontar also exchanges information with a term bank based on the Isle of Skye

3 9 2 Terminology work in the United Kingdom - British Standards Institute (BSI)

In 1901 the Engineering Standards Committee was set up in the United Kingdom by the professional engineering bodies It became the British Engineering Standards Association in 1918 and became known as the British Standards Institution (BSI) in 1931 It is an independent non-profit organisation whose aims are

> a) to coordinate the efforts of producers and users for the improvement, standardisation and simplification of materials, products and processes so as to simplify production and distribution, and to eliminate the national waste of time and material involved in the production of an unnecessary variety of patterns and sizes of articles for one and the same purpose,

b) to set up standards of quality for goods and services, and prepare and promote the general adoption of British Standards and schedules in connection therewith and from time to time to revise, alter and amend such standards and schedules as experience and circumstances may require,

c) to register, in the name of the Institution, marks of all descriptions, and to prove and affix or license the affixing of such marks or other proof, letter, name, description or device,

d) to take such action as may appear desirable or necessary to protect the objects or interests of the Institution (BSI, 1997 Part 2, 2)

BSI defines the aims of standardisation as

the benefits of improvement in

a) the quality of goods and services, i e their fitness for purpose

b) the quality of life, i e health, safety and the environment

c) efficient use of resources,

d) conditions for trade (BSI, 1997 Part 1, 2)

It describes various types of standards

such as vocabularies (formerly known in BSI as glossaries), methods, specifications and codes of practice, guides or recommendations ( ) The contents of any type of standard can be subdivided into normative (i e standardising) elements and other elements which are purely informative, and are distinguished by context and wording (BS 0, 1997 Part 1, 1)

BSI plays an active role in international standardisation and represents the United Kingdom in ISO BSI states that

the primary aim of UK participation in international standards work is to prepare an international standard which meets national needs and can be adopted as a British standard (BS 0, 1997 Part 2, 23)

The work of BSI in the adoption of international standards and its work in the field of cinematography will be discussed in Chapter 4, Section 4 6 4

3 9 3 Terminology Work in French-speaking Countries

There is a great deal of interest in terminology work in French-speaking countries and, in particular, in Canada and in France

3 9 3 1 Terminology Work in Canada

Canada is the best example of a French-speaking country where there is a great emphasis on terminology work This has come about as a result of the Chartre de la Langue Française, a charter adopted by the Canadian government in 1977 to promote the use of French in Québec, to ensure the survival of the French language in North America and to ensure that French is the common language of the population of Quebec

Public and private companies work together in Canada in the field of terminology Many companies have terminology departments which develop glossaries of the vocabulary used in their field of expertise Each of these companies uses the same terminological principles and methods, which enables the exchange of information

3 9 3 1 1 Office de la Langue Française and the BTQ

The Office de la langue française (OLF) was set up in 1961 by the Canadian government to "revitalize the low prestige variety of Quebec French by bringing it more in line with the international variety of French " (Hamers & Hummel, 1994 133) Its main aims were redefined under the Chartre de la langue française as

1) To define and conduct Quebec policy on linguistics research and terminology

2) To ensure that the French language becomes, as soon as possible, the language of communication, work, commerce and business in the civil administration and business firms (Rousseau, 1993 36)

The OLF had created the Banque de terminologie du Quebec (BTQ) m 1973 in the hope that it would play a role in establishing French 'as the working language of companies and to ensure the quality of the French language in Quebec' (Williams, 1992 6) BTQ currently contains over one million terminological records, covering a wide range of subject fields People may access the BTQ by becoming subscribers, or they may simply ring the terminology bank's telephone service to ask language- and terminology-related questions

The OLF is also a standardising body

3 9 3 1 2 GIRSTERM

At the beginning of the 1970's GIRSTERM (Groupe interdisciplinaire de recherche scientifique et appliquee en terminologie) was established to resolve the principal terminological problems in the French language in Canada It is based m Universite Laval in Quebec City and is still very involved in terminology work today

3 9 3 1 3 TERMIUM

TERMIUM, the Canadian government's linguistic data bank, was created in 1975 at the University of Montreal It contains over 3 million English and French terms and proper names In October 1995 it counted 1,030,168 terminology records, 163,971 proper names records, 9,725 translation

problems records and 62,986 documentary records The terminology records contain terms with the same meaning in English and French, accompanied by definitions or contextual fragments These terms cover a wide range of subjects including administration, law and justice, informatics, medicine, humanities and social sciences, sports The proper names records contain the most common types of proper names including place names, names of organisations, committees and programs The translation records deal with translation-related problems such as phraseology, proverbs and sayings, and finally, the documentary records contain a bibliography of the documents consulted during the preparation of TERMIUM records

Many Canadian state bodies and private corporations have online access to TERMIUM TERMIUM has been available on CD-ROM since 1993 and can be purchased by the general public The main users of TERMIUM are translators, revisors and writers, while the main clients are the Canadian federal and provincial governments, municipalities, national and international organisations, teaching institutions and companies

In Section 3 7 on terminological records I spoke about the information ideally contained in terminological records As you will see in Fig 4 (page 70) TERMIUM's terminological records appear to qualify as an ideal record as it consists mainly of the subject field, English and French terms, English and French definitions and contexts and sources

3 9.3 2 Terminology work in France

Joly (1989) discusses the development in terminology work in France and French-speaking countries He tells us that terminology work has been

SUBJECT FIELD(S)	DOMAINE(S)
Management Operations	Opérations de la gestion
EN	**FR**
empowerment*a,b*CORRECT	habilitation*e,f,g*CORRECT,FÉM empouvoirement*c*ÉVITER, MASC
DEF*The act by which an employee is given the necessary freedom to make full use of his knowledge, energies and judgement to provide better service *c	DEF*Action d'accorder aux employés une certaine liberté d action qui leur permettra d utiliser pleinement leurs connaissances, leur énergie et leurs compétences afin d'offrir un meilleur service *c
EX*The award-winning STEP program found that empowerment encourages initiative, makes workers' jobs more enjoyable and gives both managers and employees more bottom-line accountability *d	OBS*Le terme «habilitation» n'est plus réservé au domaine juridique En effet, on le retrouve de plus en plus dans des ouvrages de promotion de la santé, de gestion et de psychologie ainsi que dans des documents administratifs et informatiques, etc *c
SOURCES	OBS*Le terme «responsabilisation» n'a pas été retenu, car il traduit déjà «accountability» *c
a*RADIC*1987***639 b*WEBIN*1981***744 c*4JEU*1993 d*CBT-62*1990***52E e*LAROG*1982***5100 f*TLFRA*1971*5**626 g*COBC-6F*1992***12	
DATA COLLECTION / FONDS Terminology / Terminologie FILE / FICHIER Master File / Fichier-maître	
DATE 1993 1 29 RECORD ID / NUMÉRO MATRICULE 1334456	

5 octobre 1995

Fig 4

carried out in France since before WW2 when the Comité d'étude des termes médicaux français and the Comité d'étude des termes techniques were created. In the 1960s the government set up a system whereby each Ministry would have its own terminology commission in charge of finding French terms to replace the Anglo-Saxon words which had crept into the language. The first recommendations were published on 18 January 1973.

However, according to Joly, of the 600 terms which were published the only ones which were actually put into use were those which concerned the field of computing and he claims that only one of these still remains in use today, i.e. the word *logiciel* instead of 'software'. Other laws have been passed in France over the past twenty years concerning terminology. However there seems to be a lack of interest in the field, despite the existence of the Academie Française and the work carried out by them. This is probably due to the fact that unlike the French language in Canada the language is not under threat from another more powerful language.

3.9.3.2.1 AFNOR

AFNOR (l'Association Française de Normalisation), the French standardisation organisation, was created in 1926. Its mains aims are to

> - animer et coordonner le système qui élabore les normes françaises et qui suit les travaux européens et internationaux,
>
> - représenter et défendre les intérêts français dans toutes les instances de normalisation,
>
> - donner un statut officiel aux normes,
>
> - promouvoir et faciliter l'utilisation des normes dans le tissu économique national,
>
> - développer enfin la certification des produits et services avec la marque NF, marque nationale de conformité aux normes. (AFNOR, 1996:5)

Thus it is involved in standardising, and promoting the use of these standards, on both a national and an international level

AFNOR is a government organisation and is controlled by the French Ministry of Industry AFNOR is also a member body of ISO

There is coordination between AFNOR's standardisation offices, (known as Bureaux de Normalisation, or BN), subject field experts and a government delegate who supervises the application of standards and the work being carried out by other French standardisation bodies, e g CEF (Comité electrotechnique français)

In 1995 AFNOR published 1,735 standards, 26% of which were French standards, 64% of which were European standards and 10% of which were international standards These standards are grouped mto the following categories

> Les normes fondamentales
> Elles portent sur la terminologie, la metrologie, les conventions diverses comme les signes, les symboles,
>
> Les normes de specifications
> Essentiellement europeennes, elles définissent les caracteristiques des produits et leurs seuils minimums de performances, elles permettent l'assemblage de produits et l'echange d'informations
>
> Les normes de methodes d'essai et d'analyse
> Ces normes surtout internationales mesurent les caracteristiques et les performances d'un produit
>
> Les normes d'organisation et de service
> Elles portent sur la description exacte des differentes fonctions d'une entreprise Elles s'interessent a la liaison de ces fonctions entre elles, ainsi qu'à la modelisation des activités de service (AFNOR, 1996 11)

They are therefore involved in the standardisation of terminology, products and services

3 9.4 Infoterm

We cannot talk about terminology in the world today without mentioning Infoterm, the International Information Centre for Terminology It was created in 1971, within the framework of UNISIST, a UNESCO intergovernmental program that 'encourages and guides voluntary co-operation in the exchange of scientific and technical information at the national, regional and international levels' (Felber, 1983 47) Infoterm is affiliated to the Osterreichisches Normungsinstitut (Austrian Standards Institute) It is a centre for information and documentation and is also involved in standardisation, research and training Its main aim is the world-wide co-ordination of terminological activities In 1975, at the First Infoterm Symposium in Vienna, a need was expressed for closer international co-operation in terminology, and as a result TermNet (Terminology Network) was set up It is 'a set of programs for the development of international co-operation in terminology' (Felber, 1983 47) and is intended to encourage

> 1) co-operation with respect to the foundation of terminology work, that is, the development of terminology science, or principles and methods, and of terminology training,
>
> 2) co-operation in the preparation of terminologies, that is, division of labour among competent scientific, technical, and professional organisations with respect to the preparation of terminologies and co-operation in recording terminology data for machine processing,
>
> 3) co-operation in the documentation of terminology, that is, division of labour with respect to the collection and analysis of terminological literature and recording of bibliographic and factographic data in machine-readable form (Felber, 1983 51)

Appendix B 2 gives a description of the main activities of Infoterm and TermNet

3 10 Terminologists

The basic research in terminology was started and is still carried out by subject specialists However there is currently a tendency for language specialists to be involved in terminology work These terminologists familiarise themselve with the special subject field and/or work in close collaboration with a subject specialist

What are the requirements which must be met by a good terminologist? A terminologist needs a near-perfect knowledge of LGP in order to be able to distinguish what might be considered as LSP in the subject field concerned A terminologist must be very familiar with the subject field and with the documentation on the subject in order to be able to distinguish the terms which are essential for communication between people working in the field If the terminologist is dealing with equivalences s/he must also have an explicit knowledge of the foreign languages with which s/he is working in order to understand all the nuances of the languages The terminologist must then be able to carry out in-depth terminological analysis, identifying terms and concepts, solving problems of synonymy and homonymy etc

3 11 Conclusion

As we have seen, languages are constantly developing and will continue to do so, perhaps now more than ever due to the political and social changes which are taking place in many countries throughout the world There is a great need for terminology work and this terminology work must be carried out at national and international levels with the highest level of cooperation between terminologists

The result of terminology work is very often standardisation and to date there has been a lot of success in conceptual analysis, the designation of terms etc One of the aims of standardisation is to transmit these standardised terms to the prospective users and the success of the terminologist's work can then be determined by the acceptance or rejection of these terms Unfortunately, the existence of terminology standards is not always known by professionals working in the special subject field (See Chapter 5) They are therefore unfamiliar with the terms they should officially adopt or discard Standardisation organisations have successfully developed methods for ensuring communication between people working in the same subject fields i e terminology standardisation They now need to develop methods to ensure communication between themselves and the people working in each of the subject fields so that their standards will be implemented Is it not true to say that terminology work does not serve a purpose if results are not manifested in the workplace?

4 STANDARDISATION

4 1 Introduction

This chapter talks about terminology standardisation as it is in the world today, and the International Organisation for Standardisation (ISO) in particular It starts by introducing ISO, giving information on its history and principal activities, and information on ISO TC 37 "Terminology (Principles and Co-ordination)" This chapter also discusses ISO and its attitude towards terminology standardisation It also deals with the way in which standardisation organisations disseminate information on their standards Section 4 6 discusses the interest shown today in the standardisation of cinematography vocabulary

4 2 International Organisation for Standardisation (ISO)

As we have already seen in Chapter 3, Section 3 4 1, Eugen Wuster published his doctoral thesis Internationale Sprachnormung in der Technik, besonders in der Elektrotechnik (International language standardisation in technology, particularly in electro-technical engineering) in 1931 This work which presented a theory of terminology for the first time was translated into Russian and led the Soviets to request the International Federation of the National Standardising Associations to establish a permanent committee on terminology ISA 37 "Terminology" was set up in 1936 at a meeting in Budapest Work was interrupted during the war and resumed in 1946 when the ISA was replaced by the International Organisation for Standardisation (ISO), which was established in Geneva ISO is a non-governmental organisation whose mission is

> to promote the development of standardisation and related activities in the world with a view to facilitating the international exchange of goods and services, and to developing co-operation in the spheres of intellectual, scientific, technological and economic activity (ISO, 1994.3).

ISO has three official languages - English, French and Russian

ISO relies on the co-operation of national standardisation bodies, who are either member bodies, observer members or subscriber members of the organisation According to ISO documentation the member bodies have four principal tasks

> - informing potentially interested parties in their country of relevant international standardisation opportunities and initiatives
>
> - organising so that a concerted view of the country's interests is presented during international negotiations leading to standards agreements
>
> - ensuring that a secretariat is provided for those ISO technical committees and subcommittees in which the country has an interest
>
> - providing their country's share of financial support for the central operations of ISO, through payment of membership dues (ISO, 1994 6)

In January 1996 ISO was made up of 118 national standards bodies, 85 of which are member bodies, 24 are correspondent members and 9 are subscriber members (ISO, 1996 1) Ireland is a member country and is represented by the National Standards Authority of Ireland (NSAI) National standardisation organisations are represented in ISO's technical committees (TC), which elaborate standards Members of international organisations may also be represented on TCs ISO currently has 2,856 technical bodies comprising 185 TCs, 611 subcommittees (SC), 2,022 working groups (WG) and 38 ad hoc study groups By the end of 1995 ISO had published 10,189 international standards and work was being carried out on another 7,176

ISO is involved m standardisation in all fields, except the field of electrical and electronic engineering Standardisation in this field is carried out by a

joint ISO/IEC (International Electrotechnical Committee) technical committee, JTC 1.

ISO is involved in the following types of standardisation:

- basic standards
- terminology standards
- testing standards
- product standards
- process standards
- service standards
- interface standards
- standards on data.

Terminology standardisation is further divided into two categories

- the standardisation of terminologies resulting in the publication of a standard (often in the form of a glossary)
- the standardisation of terminological principles and methods.

4.2.1 ISO TC/37 "Terminology (Principles and Co-ordination)

ISO technical committees usually work on solving international technological problems. However ISO TC/37, created in 1952 to ensure the co-ordination of terminological work within ISO, is principally involved in standardising methods for creating, compiling and co-ordinating terminologies. The committee liaises with other ISO committees and also with the International Electrotechnical Committee (IEC). The Secretariat of ISO TC/37 has been held by the Austrian Standards Institute (ON - Österreichisches Normungsinstitut) in Vienna since its creation.

By 1973 ISO TC/37 had published seven documents (recommendations and standards) under the following four categories

- Terminology - Vocabulary (ISO/R 1084)
- Work methods (ISO/R 919)
- Naming Principles (ISO/R 704, R 860)
- Layout of classified vocabularies (ISO 1951, R 639, R 1149)

These documents have been revised several times and many other documents have been published or are being prepared for publication

In January 1996 TC/37 had 19 participating member countries and 34 observer member countries (ISO, 1996a 34) Ireland is an observer member ISO TC/37 is composed of an advisory group (AG) and three subcommittees (SG) each of which has three or four working groups (WG)

The following was the structure of TC/37 in January 1996

Ref	Secretariat	Committee Structure
AG	-	Advisory group
SC 1	GOST R (Russia)	Principles of terminology
WG 1	PKN (Poland)	Documentation in terminology
WG 2	SIS (Sweden)	Vocabulary of terminology
WG 3	ANSI (USA)	Principles, methods and concept systems
SC 2	SCC (Canada)	Layout of vocabularies
WG 1	ANSI (USA)	Joint TC 37/SC 2-TC 46/SC 4 WG ISO 639 Code for the representation of names of languages
WG 2	ON (Austria)	Descriptive terminology - Principles and methods

Ref	Secretariat	Committee Structure
WG 3	NSF (Norway)	Alphabetic ordering of multilingual alphanumeric data in languages using the Latin alphabet
WG	DIN (Germany)	Code for the representation of names of languages - Alpha-2 code
SC 3	DIN (Germany)	Computational aids in terminology
WG 1	ANSI (USA)	Data elements
WG 2	DIN (Germany)	Vocabulary
WG 3	ON (Austria)	SGML applications

4 3 ISO and Terminology Standardisation

Terminology standardisation, as we have seen in Chapter 3, Section 3 8 2, involves the collection, creation and subsequent standardisation of terms belonging to specific subject fields It is carried out in developed and underdeveloped countries throughout the world and is important as it ensures communication between people working in special subject fields, who speak the same or different languages

I feel that it is important to look at a standardisation body's attitude towards terminology standardisation, and the following is my interpretation of ISO's attitude towards terminological standardisation

As I explained in Section 4 2 ISO is an organisation which is involved in several types of standardisation, and terminology standardisation is only a very minor part of the work they carry out In this context I think that it is also important to remember that ISO 'has a technological rather than a linguistic or lexicographic background' (Riggs, 1989 92), and I believe that

this is reflected in the documentation they provide which gives general information on the organisation

ISO - Compatible technology worldwide is a document which provides information on standardisation and the work being carried out by ISO It defines standards as

> documented agreements containing technical specifications or other precise criteria to be used consistently as rules, guidelines, or definitions of characteristics, to ensure that materials, products, processes and services are fit for their purpose (ISO, 1994 2)

In my opinion terminology standards do not fit into this definition It would appear from the above that as a standardisation organisation with a technological background, ISO is more concerned with testing standards, product standards, service standards than with terminology and this and may explain why, as we shall see in Chapter 5, their work in the field of terminological standardisation is, to a certain degree, unsuccessful

I had hoped to gain more insight into ISO's principles and guidelines regarding terminology standardisation by consulting ISO/IEC Directives, Parts 2 and 3 Unfortunately I was unable to obtain copies of these documents in spite of repeated efforts to obtain them

4 4 Who uses standards?

Dubuc (1980 74-75) states that

> Le succes de la normalisation, qu'elle soit executoire ou de conseil, depend dans une large mesure du crédit que les usagers accordent à l'organisme normalisateur

In brief, standardisation is successful if users of the terminology are aware of the work being carried out by standardisation bodies Who are the

potential users of these terminology standards, and for whom are they meant?

> Originally a standard, whether or not a terminology standard, is meant for the professionals in a specific field (manufacturers, engineers, merchants, technical advisers, and so forth) and for the working public (businesses, industries, governments, and so on) However, another category of users is growing in importance with the proliferation of mass media, we might classify them as the "language service industry " Such an industry comprises translators, proofreaders, writers, editors, terminologists, journalists, interpreters, word processors, teachers of language for special purposes, and other language specialists The volume of scientific and technical documents liable to be submitted to some form of linguistic processing is increasing grammatically and correct terminolgies must be provided to those people working on scientific and technical messages (STMs)
> (Duquet-Picard, 1983 96-97)

For the purpose of this thesis I have chosen to concentrate on the professionals working in the field of cinematography, rather than translators and writers I feel that we can measure the use of the terminology more effectively by dealing with people who use it on a daily basis, rather than those who may only deal with the terminology occasionally We shall see in Chapter 5 that a number of people working in the field of cinematography in Ireland and Great Britain are not aware of the existence of such standards So once ISO have standardised terminology how do they inform people of the existence of these standards?

4 5 Post-Standardisation - Dissemination of Information

As already stated in Chapter 3, terminology standardisation can be described as the deliberate formation of terminologies and the recommendation of their use In my opinion 'recommendation of their use' imphes the way in which information on the standardised terminologies is disseminated to specialists working in the specific fields

Nakos (1983 41) defines the main purpose of terminological standardisation, which, in her opinion, is twofold

> I (a) to *choose* an expression among *already existing* expressions used to designate an already existing concept, (b) to choose among *suggested* expressions designed to *name* a concept or to *eliminate* already existing expressions that are linguistically unsatisfactory, for example, they are ill-formed
>
> II Terminological standardisation also aims at *promoting the use* of a single expression to designate a concept, and this even if no other expression is used to represent the same concept

It is the second point which interests me as I believe that 'promoting the use' of standardised terminologies implies recommending their use and disseminating information This leads us to a series of questions concerning the way in which standardisation organisations inform people of the existence of standardised terminologies Do they make a conscious effort to contact national and international special subject field organisations and tell them of the existence of such terminologies? Do they then advise them to use this terminology to designate concepts within their subject field which may have been formerly designated by other terms? Or, in the case of ISO, is it perhaps up to the member body of the organisation in each country (the NSAI in Ireland) to inform people of the existence of this standardised terminology?

Felber (1983 49) tells us that 'Infoterm disseminates information on terminological publications from all over the world ' At first this may lead us to believe that Infoterm regularly tell national and international special subject organisations of the existence of technical vocabularies which have been published on their field, or that a conference which may be of interest to them is to be held However, we learn that this information is 'disseminated either in answer to queries directed to Infoterm or in the form of publications, such as periodicals and in-house documents ' This leads me to understand that the information is made available to people who

already have contacts with Infoterm, i e standardisation authorities, term banks, universities, terminologists, or people who take it upon themselves to contact Infoterm for specific information In my own opinion this group of people would consist of language specialists, e g translators, rather than subject specialists

I contacted ISO, requesting information on the way in which they disseminate information and did not receive a reply I therefore contacted the NSAI (National Standards Authority of Ireland), a member body of ISO, in order to discern whether or not it is the member body in each country which is responsible for informing people of the existence of such standards They replied that they hold information on all standards and regularly publish a bulletin containing information on new standards and the work being carried out both nationally and internationally in the field of standardisation However, like Infoterm, they do not have a system whereby they contact subject field representatives informing them of the existence of new standards In 1994, when ISO published ISO 4246 Cinematography -Vocabulary, people working in the cinema industry in Ireland would not have been informed that a glossary of recommended terms existed in their field It would therefore have been up to representatives of the industry to approach NSAI or ISO for relevant information

This information was confirmed by Carl Girod, Chairman of TC 36, the ISO committee which compiled ISO 4246 Cinematography -Vocabulary I had the opportunity to ask him how information on new standards is disseminated and whether this is ensured by TC 37 and Infoterm He replied that "each member body of the ISO publicises (or is supposed to) the

documents In the U S , ANSI publishes a document, "Standards Action" biweekly ISO pubhshes a monthly magazine "

Duquet-Picard (1983 96) states that 'if terminology standards can be considered as the logical result of the standardisation process, it cannot be denied that they are far from being sufficiently publicised ' I am in total agreement with this statement and am surprised to see that people have been aware of this problem for over ten years and that the situation has remained unchanged

Duquet-Picard goes on to say that

> The terminologist or any other language expert wishing to refer to a terminology standard will not have an easy task in findmg such a document, at least in university libraries as we know them Indeed, it may be possible, with either great devotion or mulelike stubbornness, for the terminologists to discover a technical standard, as far as terminology standards are concerned, however, it is almost impossible to find anything It can thus be assumed that the distribution of terminology standards leaves much to be desired It is hkely that subject specialists know and receive standards pertaining to their speciality, but where the language experts are concerned, the problem is different and should be resolved (1983 97)

However, as I stated in Section 4 3 and will show in Chapter 5, even subject specialists are unaware of the standardisation of the terminology 'pertaining to their speciality'

Dubuc (1980 74-75) also talks about the dissemination of information and states that

> Les organismes normalisateurs ne peuvent esperer voir leurs decisions entérinees par l'usage s'ils ne disposent pas de moyens de pression puissants sur les usagers-clés - medias, publicité, enseignement, corps publics - ou s'ils ne possèdent pas eux-mêmes des moyens de diffusion à la mesure de l'influence qu'ils veulent exercer

It seems obvious that ISO does not have any influence on 'key users', nor does it have a 'means of distribution worthy of the influence they wish to exercise' (Translated by Duquet-Picard, 1983 103) It is perhaps important

to point out at this stage that even if ISO did have a better system for informing people of the existence of its terminology standards these standards are voluntary, i e it is left up to potential users to decide whether or not they will adopt them ISO standards are not law and people cannot therefore be forced to use them

4 6 Terminology work in the field of cinematography

The following is a brief outline of the work being carried out by organisations other than ISO in the area of cinematography terminology It appears that terminologists today have very little interest in collecting and standardising cmematography vocabulary

4 6 1 Infoterm and Cinematography

Infoterm do not at present do any research in the field of cinematography terminology and the list of bibliographical references of standardised and non-standardised vocabularies in the field of cinema which they provide contains works which are quite dated (Appendix C 1)

4 6 2 TERMIUM and Cinematography

The Terminology Documentation Centre of the Translation Bureau of the Canadian government has never published a vocabulary of cinematography, and does not plan to do so in the future The centre's terminology data bank, TERMIUM, does not cover the field of cinematography, and holdings on the subject are also quite dated (Appendix C 2)

4 6 3 AFNOR and Cinematography

AFNOR (Association Française de Normalisation) have published standards in the field of cinematography (Appendix C 3) However it appears that their standards concern equipment, dimensions and types, rather than actual vocabulary used in the field The standards are also quite old, the majority of them dating from the 1960's

4 6 4 BSI and Cinematography

BSI has published a substantial set of standards in the field of cinematography (Appendix C 4) These standards also concern the technical aspects of the industry However they are quite recent and it would appear that they are revised frequently, in line with BSI guidelines which states that standards should be reviewed at least every five years I was informed by BSI that all of the British Standards in the area of cinematography are adopted ISO standards

As you can see in Appendix C 5 BSI has adopted a number of ISO cinematography standards as British standards, including ISO 4246 Cinematography - Vocabulary This is in line with BS 0 1997 which states that

> Standardisation relies increasingly on international agreement British Standards are derived from any one of the following sources a) ISO and IEC In general it is BSI policy to derive British Standards from international agreements reached through collaboration within these international organisations (BS 0, 1997 Part 1, 4)

I conclude that BSI has not itself compiled a British standard on cinematography vocabulary as the United Kingdom is a member of ISO TC 36 and the existence of such a British standard would go against the following principle

> Whenever practicable, duplication of effort should be avoided by national standards bodies contributing to international or regional standardisation rather than developing separate national standards. (BS 0, 1997: Part 1, 3)

4.6.5 Dictionaries

There are very few existing dictionaries which deal specifically with technical cinematography vocabulary. Many cinema dictionaries contain information on directors and actors, rather than the technical aspects of the industry. A list of some of the dictionaries dealing purely with the technical aspects are listed in Appendix C.6.

4.7 Conclusion

This chapter studied terminology standardisation, in particular the work carried out by ISO and its attitude towards terminology standardisation. I believe that I have succeeded in showing that ISO appears to be more concerned with product standards, service standards etc. than with terminology standards and that this is reflected in its work. As we shall see in Chapter 5 its standards contain terms which are not used by subject specialists and do not contain certain terms which could possibly be standardised. We shall also see in Chapter 5 that many subject specialists are completely oblivious to the fact that the terminology of their field is being standardised and that they are supposed to favour certain terminology.

It is important to remember that people working in the field of terminology over ten years ago recognised that terminology standards were not available and used as they should be. Was this message passed on to standardisation organisations at the time and perhaps ignored?

In 1983 Duquet-Picard stated that

> 'if standardisers wish to see a widespread use of standards, or at least hope that people other than subject specialists become acquainted with standards, the actual means of distribution will have to be rethought' (1983 101)

I believe that this still applies and organisations like ISO need to rethink their methods of informing subject specialists on the existence of recommended vocabularies dealing with their fields They need to approach subject specialists rather than waiting for these specialists to approach them

I believe that the following quote is extremely relevant to terminological standardisation 'The publication of a standard is of little value in itself, it is its application which is important' (Sanders quoted by Duquet-Picard, 1983 100) It is clear that standardisation organisations need to put more thought into their methods of disseminating information We should not have to wait another ten years before subject specialists become aware of the existence of terminology standards and put the work of terminologists to good use

5 SURVEY ANALYSIS

5 1 Introduction

This chapter is an analysis of two questionnaires containing standardised and non-standardised cinematography vocabulary which I compiled using terms contained in ISO 4246 Cinematography - Vocabulary and terms which appeared in special subject books and periodicals The questionnaires were completed by cinematographers from Ireland and Great Britain The aim of this work is to discern whether specialists working in the field of cinematography actually use the standardised terminology The results of the survey will also show whether or not cinematographers use vocabulary which has not been included in the official ISO standard This chapter will also discuss ISO's preference for British or American English terminology and talk about how standardisation organisations decide whether or not a term should be standardised

5 2 Survey - Introduction

I considered different ways of studying whether the vocabulary contained in ISO 4246 Cinematography - Vocabulary, an ISO standard published in 1994, is known and used by professionals working in the field of cinematography The best solution appeared to consist of compiling a questionnaire of the standardised vocabulary which would be completed by cinematographers I compiled a second questionnaire of vocabulary collected on reading specialised books and periodicals on the subject (See list in Appendix D 1), and chose the terms which appeared most frequently, in order to compare cinematographers use of standardised vocabulary with non-standardised vocabulary, i e vocabulary not contained in ISO glossary,

I then contacted people working in the field of cinematography in order to obtain their agreement to complete the questionnaires This is the stage at

which I ran into difficulties Over a six-month period I contacted people working in the cinema industry in Ireland, Great Britain and the United States Unfortunately a large number of the people did not reply to my request Any replies I received were positive and I finally sent out approximately 25 copies of each questionnaire A large number of these were sent to the American Society of Cinematographers, whose administrative assistant kindly agreed to distribute a large number of copies to members of the organisation Unfortunately I have not received any completed copies of these questionnaires A small number of copies sent to other organisations or individuals were not returned either, and due to these difficulties my results are based on 8 completed copies of Survey 1 and 7 completed copies of Survey 2 This may appear to be a very small number of questionnaires on which to base my conclusions However at this point I must state that due to the overwhelming similarity of replies I feel that the results would be similar even if a larger number of questionnaires had been used

The questionnaires were completed by 9 people, 6 of whom completed both questionnaires, and whose occupations include the following - Producer/Director, Production Designer, Lighting Cameraman, Film Editor, Post-Production Facilities Director and Cinematographer For practical purposes I shall refer to these people as cinematographers throughout the rest of the chapter

5 3 ISO TC 36 - Cinematography

While I was compiling the questionnaires I contacted ISO to try and obtain precise information on TC 36 - Cinematography, the committee who prepared the vocabulary I had hoped to discover whether the committee

was composed of terminologists, subject specialists or both I was interested in finding out the scope of their subject and the origins of the native English speakers working on the project This last point interested me as the ISO standard gives no indication as to whether there is a preference for British English or American English terms

Unfortunately ISO never replied to my query However I discovered on the ISO web site that TC 36 is currently chaired by Mr Carl V Girod, Director of Engineering at the Society of Motion Picture & Television Engineers (SMPTE) in New York The Secretariat of TC 36 is held by the American National Standards Institute (ANSI) The scope of TC 36 is the

> Standardisation of definitions, dimensions, methods of measurement and test, and performance characteristics relating to materials and apparatus used in silent and sound motion picture photography, in sound recording and reproduction related thereto, in the installation and characteristics of projection and sound reproduction equipment, in laboratory work, and in standards relating to sound and picture films used in television (ISO, 1997)

The participating members in TC 36 represent ISO member bodies from 9 countries - Belgium, China, Czech Republic, France, Germany, Japan, Russian Federation, the United Kingdom and the United States

I contacted Mr Girod by email who informed me that "the experts working on documents are usually technical people, not creative cinematographers Often they represent manufacturers - Eastman Kodak, Fuji, Agfa-Gavaert, Dolby, Panavision etc " I asked Mr Girod whether there are language specialists on TC 36 or whether the linguistic input also comes from technical people Mr Girod replied that "the content comes from the technical people subject to editorial review by the ISO Central Secretariat Staff"

I shall talk more about ISO's preference for British or American English in Section 5 6

5 4 1 Survey 1 - ISO Standardised Terminology

Survey 1 contains 532 standardised terms taken from ISO 4246 Cinematography - Vocabulary, published in 1994 as a revised edition of the glossary published by ISO in 1984 As can be seen from the questionnaire (Appendix D 2) I asked two questions about each term I enquired whether the cinematographer knew the term and secondly, whether he used it This was to ensure that the cinematographer would not incorrectly admit to using the term when, in fact, he is familiar with it but does not use it

The following is an analysis of what I consider to be the most important aspects of the survey, i e the number of terms known and used by the cinematographers, and the number of terms unknown and not used by each of the eight cinematographers who completed the questionnaire The terms 'not used' includes, of course, the terms unknown by the cinematographers, but also those terms which are familiar to them, but which they do not use

Survey 1

Terms	No	%	Terms	No	%
Known by 8	178	33 5%	Used by 8	62	11 7%
Known by 7	86	16 2%	Used by 7	80	15%
Known by 6	61	11 5%	Used by 6	58	10 9%
Known by 5	51	9 6%	Used by 5	55	10 3%
Known by 4	42	7 9%	Used by 4	56	10 5%
Known by 3	42	7 9%	Used by 3	58	10 9%
Known by 2	23	4 3%	Used by 2	57	10 7%
Known by 1	33	6 2%	Used by 1	49	9 2%
Unknown by 8	16	3%	Not used by 8	57	10 7%
Total	532	100%	Total	532	100%

From this information we can conclude that the relevance of a number of the terms included in the standard is questionable For example, over 10% of the terms (57) contained in the standard are not used by any of the cinematographers, and 16 of these terms are even completely unknown to all eight of the cinematographers

The results also show that only one-third of the terms (178) are known by all eight cinematographers, and only 11 7% (62) of the terms are actually used by all eight It is therefore obvious that the standard contains quite a large number of terms which are related to the field but which are no longer used by professionals working in the field For example, 376 terms are known by 5 or more of the cinematographers However, only 255 terms are used by 5 or more of the cinematographers

The survey also shows that over 40%, quite a significant number, of the terms are used by less than half of the cinematographers

I would like to point out at this stage that it may seem strange that, in certain cases, the number of terms used is greater than the number of terms known, e g 42 terms are known by four cinematograhers, whereas 56 terms are used by four of the cinematographers This can be explained in the following way 178 terms are known by eight of the cinematographers, whereas only 62 terms are used by all eight of the cinematographers There are therefore 116 of the 178 terms which are not used by all eight of the cinematograhers Some of these terms, however, may be used by four or five of the cinematographers For example, if 14 of these terms are used by four of the cinematographers this would bring the number of terms used by four cinematographers up to 56 terms, presuming that all 42 terms known by four cinematographers are also used by all four

The results of the survey are therefore the general results and not the results which would have been obtained if I had decided to analyse the survey term by term

5 4 2 Survey 2 - Non-Standardised Terminology

Survey 2 (Appendix D 3) contains 425 non-standardised terms, i e cinematography terms not contained in ISO 4246 I compiled this questionnaire on the basis of cinematography terminology contained in books and periodicals dealing with the subject field I am by no means an expert on the field of cinematography, and it was therefore a possibility that the terms chosen were no longer used in the field However I used recent publications and was confident that the terms chosen should still be used

The analysis of Survey 2 revealed some interesting information

Survey 2

Terms	No	%	Terms	No	%
Known by 7	140	32 9%	Used by 7	69	16 2%
Known by 6	66	15 5%	Used by 6	64	15%
Known by 5	55	12 9%	Used by 5	58	13 6%
Known by 4	59	13 9%	Used by 4	49	11 5%
Known by 3	34	8%	Used by 3	66	15 5%
Known by 2	37	8 7%	Used by 2	56	13 2%
Known by 1	20	4 7%	Used by 1	42	9 9%
Unknown by 7	14	3 3%	Not used by 7	21	4 9%
Total	425	100%	Total	425	100%

From this we can see that all seven of the cinematographers who completed the questionnaire knew one-third of the terms I can therefore conclude that all of these terms could be listed in a standard On the other hand we

see that of these 140 terms only 69 are used by all seven of the cinematographers It would seem therefore that at least these 69 terms, which account for 16 2% of the total number of terms, could be listed in a standard

If we look at the number of terms used by four or more of the cinematographers we see that this amounts to over 55% of the total (240 terms) It would also seem therefore that these terms could possibly be added to a standard, as they are used by over 50% of the people questioned I would therefore suggest that certain terms, e g those used by four, five or six of the cmematographers, could be standardised

It is also interesting to see that over 75% (320) of the terms contained in this questionnaire are known by four or more of the cinematographers who completed the questionnaire It is important to remember that these are terms which were not included in the ISO standard, and I believe that it proves without doubt that ISO 4246 Cinematography - Vocabulary is incomplete The standard contains standardised terms which do not appear to be used by subject specialists and does not contain certain terms which are apparently used in the field This may be due, in part, to the composition of TC 36, which, as shown in Section 5 3, appears to be composed mainly of representatives of the manufacturers of cinematographic equipment and not creative cinematographers

I also believe that the results of both these surveys prove that the work carried out by ISO is insufficiently recognised by cinematographers, and as stated in Chapter 4, Section 4 5, I believe that this is due to the failure of the standardisation organisation to ensure the dissemination of information on its standards

At this point it might be interesting to point out that the cinematographers who completed the questionnaires were also asked to answer the following question

> Are you aware of the fact that there are both national and international organisations who standardise cinematography vocabulary and who publish glossaries containing this standardised terminology?
>
> Yes ☐ No ☐

Each of the people who completed the questionnaires gave a negative answer to this question Therefore there is obviously a large number of people working in the field of cinematography who are totally unaware of the fact that there is work being carried out in the field of cinematography terminology and that there are sets of standardised terms which they are supposed to use in preference to others I believe that this shows that ISO and other standardisation organisations need to improve their system of disseminating information on existing terminology standards

5 5 Glossary - Chapter 2

At this point it may be interesting to look at the terms which appeared in Chapter 2 and which are contained in the glossary at the end of the chapter, and see whether or not they are listed in ISO 4246 Cinematography - Vocabulary There are 36 terms listed in the glossary on pages 36 and 37 As three of these terms are synonyms for other terms appearing in the glossary I shall say that there are 33 concepts m the glossary, 16 of which are listed m the ISO standard, 12 in Survey 2, and the remaining 5 terms in neither of these

5 6 ISO - British or American English?

As I pointed out in Chapter 4, Section 4 4, the users of terminology standards can range from subject specialists to language specialists i e translators, writers, teachers, etc I believe it is important for language specialists to know whether the terminologists who prepared the standard have opted to use British English or American English terms This may be especially important for non-native speakers of English who may wish, for one reason or another, to use terms which are specifically British or American On looking through ISO 4246 Cinematography - Vocabulary I therefore asked myself if it was clear whether ISO prefers British English or American English terms, as this is not actually specified in the standard

As I mentioned in Section 5 3 I had the opportunity to question the chairman of TC 36 on various aspects of ISO terminology standardisation He informed me that ISO uses British rather than American English I therefore asked him why there are terms in ISO 4246 Cinematography - Vocabulary which are labelled GB and US He replied that "the term 'slate' is used in the US, the term 'number board' is used in Great Britain Both terms are linked and defined in an effort to serve the industry" This must therefore also be the case for the term *hi-hat* which is labelled US in the standard The GB equivalent given is *top hat*

This explanation however does not clarify why there are a number of other terms which are labelled GB and are not linked to a US equivalent If ISO uses British English this labelling should not be necessary, in particular as this is an international standard, thereby implying that the vocabulary in it should be considered to be international, and used by speakers of both British English and American English

It may be possible that the fact that the secretariat for TC 36 is situated in the United States may have had an influence on the standard, in that, despite ISO conventions, certain American English terms have been included This idea could be supported by the fact that one of the cinematographers who completed Surveys 1 and 2 pointed out certain terms in Survey 1 which he himself considered to be American e g *check print, dailies,* and *film noise* On examination of all the completed surveys I noticed that the suggested preferred UK terms given by this cinematographer, and which were also contained in the Surveys, were also preferred over the US term by the other cinematographers

I conclude that although ISO uses, in principle, British English, this does not always exclude the use of American English I see no reason why this should not be the case but feel that GB and US terms should be more explicitly signalled in ISO standards and perhaps also justified in the foreword to the standard ISO must not forget that the people using these standards are not always specialists in the field, nor are they native English speakers

5 7 To standardise or not to standardise?

Another interesting question which arises from this analysis is why ISO prefer one term over another? How do they decide what to standardise and what not to standardise? Unfortunately ISO, documentation does not provide answers to these questions When I asked Carl Girod how it is decided which terms go into a standard entitled Vocabulary compared to a standard which may contain specific technical information he replied that "the Working Group prepares the document which is circulated to all participating members for comment"

We could perhaps look at some remarks made by Duquet-Picard and see whether they might still apply today

> Terms of dubious linguistic quality are sometimes preferred by standardisers to more correct terms for the sole reason that they have a linguistic form similar to those that exist in other languages for the same concept (1983 100)

It would be possible to look at the terms from Survey 1 (analysed in Chapter 5, Section 5 2 1) which are not used by any of the cinematographers and compare them to the French language equivalents to see if Duquet-Picard's theory may apply

English term	French equivalent
accent	accent
additive printing tape	bande de tirage additif
bilateral sound track	piste photographique symetrique
cheek*	joue
companding noise reduction	réduction de bruit
continuous-motion projector	projecteur à defilement continu
cross-modulation distortion	distorsion d'intermodulation
cross-modulation test	essai d'intermodulation
deanamorphotic printing	tirage par desanamorphose
diffuse transmission density	densite diffuse de la transmission
dowser	coupe-flux
dual bilateral*	double élongation
Dubray-Howell perforation*	perforation Dubray-Howell
duo-bilateral*	duo bilateral
film patch	pièce collee
film phonograph	phonographe cinématographique
fringe	décrochage
guided edge	bord guidé (du film)
H & D curve	courbe sensitometrique
holdback sprocket	debiteur de sortie
image picture test	test mage
imbibition printing	tirage par imbibition
intermittent shoe	presseur intermittent
intermittent sprocket	tambour de croix de Malte

English term	French equivalent
light valve	modulateur de lumiere
long pitch	pas long
lower magazine	carter recepteur
monopack	film multicouche
multi-frequency test film	film test multifrequences
negative timing	étalonnage du négatif
ninety-six Hz flutter	fluctuations de vitesse à 96 Hz
noise reduction shutters	masque de réduction de bruit
optical azimuth*	azimut optique
pan master from colour	master noir et blanc
penthouse*	carter de tête de lecture
pink noise test film	film d'essai de bruit rose
pre-filter*	prefiltrage
pre-scoring	preenregistrement musique
reproducing slit*	fente de lecture
slit	fente de lecture
slit loss	perte de fente (son optique)
slitting	coupe
snake track	<<snaketrack>>
sprocket drum printer	tireuse continue
squeeze track	piste compressée
steel film*	pellicule d'acier
stem*	éléments son
subtitle negative	négatif sous-titres
subtitle roll	bande sous-titres
subtractive printing band*	bande de tirage soustractif
synchrometer	synchroniseuse
travel ghost	filage
type A image orientation*	orientation des images type A
type B image orientation*	orientation des images type B
type DH perforation*	perforation type DH
type N perforation*	perforation type N
type P perforation*	perforation type P

(The terms marked * are those which were neither known nor used by all eight of the cinematographers who completed the survey)

I believe that we can see from this list that a large number of the terms are similar and, in many cases, the equivalents appear to be direct translations It must perhaps be pointed out however that we have no information regarding the preferred French-language terms Therefore it is possible that these terms are also not used by French-language cinematographers

5 8 Conclusion

My aim in this chapter was to determine whether professionals working in the field of cinematography use standardised terminology, and whether certain non-standardised terms should be listed in official standards Survey 1 showed us that there are a large number of terms contained in ISO 4246 Cinematography - Vocabulary, (10 7%), which are not used by cinematographers, and that there are even a number of the terms which they do not even know (3%) The results also showed that there is quite a large number of the terms which are used by less than half of the cinematographers, and their inclusion in the standard could be questioned Survey 2 enabled us to see that there are quite a number of terms which could be listed in an official standard, as the questionnaire contains terms both known and used by each of the 7 cinematographers who completed the survey If we count the number of terms used by 50% or more of these cinematographers this would amount to 320 terms

In this chapter I also discussed the use of British English or American English in ISO standards In principle ISO uses British English However I have shown that ISO 4246 Cinematography - Vocabulary contains both British and American English The use of both is not justified and is not always signalled This should be done, in particular for non-subject specialists and also for non-native speakers of English who may wish to use

the terms but will not know if they are using a British term or an American term

I believe that the results obtained in this chapter prove that the work carried out by ISO in the area of terminology standardisation could be improved As stated in Chapter 4, Section 4 3, I believe that they are more concerned with product standards, service standards etc and that this is reflected in their work I also believe that they need to improve their system of informing subject specialists on the existence of such standards If cinematographers were aware of the existence of such standardised terminology they might make an effort to use it Moreover, if cinematographers were more familiar with the work of standardisation organisations there might be closer collaboration between terminologists and subject specialists which could lead to the publication of standards containing the terminology which is actually used in special subject fields

6 CONCLUSION

In this thesis I tried to measure the degree of success of the work being carried out by standardisation organisations, ISO in particular, by trying to establish whether standardisation organisations do actually succeed in informing people of the existence of terminology standards, and whether the terminology used by subject field specialists is that which has been standardised I did this by studying the terminology of cinematography The invention of cinematography has been attributed to Auguste and Louis Lumiere, who showed their first film in the Grand Cafe in Paris in 1895 Over the past one hundred years the cinema industry has developed into one of the world's largest industries, an industry which caters for people of different cultures and from all social backgrounds

It is clear that there is a constant need for terminology work to be carried out at national and international levels in order to ensure communication between subject specialists Standardisation is a very important aspect of this terminology work, which includes the collection and creation of terms and the recommendation of their use However this thesis has shown that the terminology work being carried out by standardisation organisations can be improved

On analysis of the two questionnaires containing standardised and non-standardised cinematography vocabulary I have established that professionals working in special subject fields are unaware of the work being carried out by standardisation organisations, as each of the cmematographers who completed the questionnaires was unaware that ISO publishes standards containing cinematography terminology I believe that one of the reasons for this is that standardisation organisations are more concerned with product standards, service standards etc., and that they actually place less emphasis on terminology standardisation than they

lead us to believe They need to rethink the way in which they disseminate information on their terminology standards If professionals working in special subject fields are unaware of the existence of standardised vocabulary and the fact that they should use this recommended terminology then the work of the standardisation organisations has been in vain Standardisation organisations need to approach subject specialists rather than wait for these specialists to approach them

It is also evident from the results of the surveys that official standards contain terms which are not used by subject specialists and do not contain certain terms which could possibly be standardised For example, 10 7% of the terms contained in Survey 1 are not used by cinematographers, and there are a number of the terms which they do not even know A large number of the terms in Survey 2 could be listed in a vocabulary standard, as 320 of the terms are used by 50% or more of these cmematographers

This thesis has also shown that people working in the field of terminology have been aware for quite a long time that terminology standards are not available and used as they should be Why then have standardisation organisations not taken a closer look at their work and developed a system to ensure that their work does not go unnoticed by professionals working in special subject fields?

The field of terminology is one which is constantly developing and it shall continue to do so as long as there are new developments in technology, and as long as there is a need for language planning and standardisation in both developed and underdeveloped countries As we saw in Chapter 2 there has been a great development in the cinema industry over the past one hundred years, and Chapter 3 showed that there has also been an

increased interest in the field of terminology, particularly since the publication of Eugen Wuster's doctoral dissertation in 1931 Standardisation organisations are working to ensure communication between people all over the world, to ensure that every country has an equal opportunity to grow and prosper However I succeeded in showing that the terminology work carried out by these organisations has not yet been perfected I believe that the most important work which needs to be done by these organisations consists in improving their system of informing subject specialists on the existence of terminology standards There is also a need for closer collaboration between subject specialists and terminologists in order to ensure that the vocabulary which is standardised is that which is actually used by professionals working in special subject fields

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8 APPENDICES

8.1 INTRODUCTION

8.1 Introduction

This appendix contains documents referred to in Chapters 2, 3, 4 and 5 of the thesis. Each document has been added to provide extra information on the topics discussed in each of the chapters. The appendix to Chapter 5 contains copies of the questionnaires on cinematography terminology which I compiled. As explained in the thesis these questionnaires consist of standardised and non-standardised terminology, and were completed by a number of cinematographers from Ireland and Great Britain. The results obtained on analysis of the completed questionnaires are also contained in the appendix.

APPENDIX A

In Chapter 2, Section 2 4 I spoke briefly about cinema technology and I have included some diagrams and extra information in this appendix which will give you a better understanding of some of the technical aspects of cinematography

A 1 Filmstock types and formats

These four pages accompany Chapter 2, Section 2 4 3, and give examples of some of the types and formats of filmstock available today

A 2 Composition of filmstock

The composition of filmstock is described in Chapter 2, Section 2 4 3 1 This appendix us a description of the structure of filmstock, as given by Kodak

A 3 Edge numbers

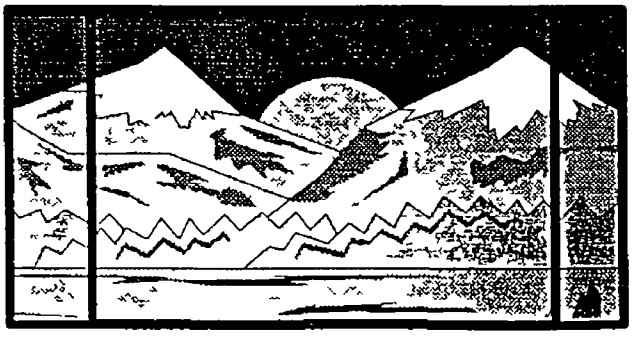
In Chapter 2, Section 2 4 3 2 I talked about the standardised information which is printed along the edge of filmstock A description of these edge numbers and the information they contain is given in this appendix

PANAVISION 35 mm SPHERICAL FORMATS

1.85:1

1.66:1

1.33/1.78:1 HDTV



PANAVISION®

PANAVISION WIDE SCREEN FORMATS

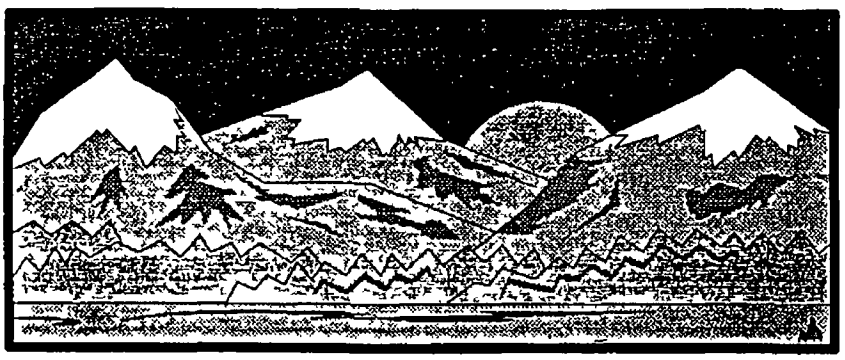
ULTRA PANAVISION 70

ANAMORPHIC 65mm

2.75:1

PANAVISION

ANAMORPHIC 35mm.



2.40:1

SUPER PANAVISION 70

SPHERICAL 65mm.

2.20:1

PANAVISION®

–AVAILABLE SIZES AND FORMATS–

Fujicolor Negative Film F-Series

	Type No			Exposure Index	
	35mm	16mm	65mm	Tungsten	Daylight
F-500	8571	8671	8771	500	320 (FUJI LBA-12 or KODAK No 85)
F-250	8551	8651	8751	250	160 (FUJI LBA-12 or KODAK No 85)
F-125	8531	8631	8731	125	80 (FUJI LBA-12 or KODAK No 85)
F-250D	8561	8661	8761	64 (FUJI LBB-12 or KODAK No 80A)	250
F-64D	8521	8621	8721	16 (FUJI LBB-12 or KODAK No. 80A)	64

Process with ECN 2 processing conditions and formulas (Persulfate ferricyanide or PDTA-ferric bleach)

65mm	*305m (1 000 ft)	65 x 75mm core	
35mm	*30.5m (100 ft)	Camera spool	
	61m (200 ft)	35 x 50mm core	
	122m (400 ft)	〃	
	305m (1 000 ft)	〃	
	610m (2 000 ft)	35 x 75mm core	
16mm	30.5m (100 ft)	Camera spool	1R (B winding) and 2R
	61m (200 ft)	〃	〃
	122m (400 ft)	16 x 50mm core	〃
	*366m (1,200 ft) x 2 rolls	16 x 75mm core	〃

*Please check with your distributor regarding availability of film.

Fujicolor Intermediate Film FCI

Process with ECN 2 processing conditions and formulas. (Persulfate ferricyanide or PDTA-ferric bleach)

65mm	8702 (TAC) 4702 (PET)	*305m (1 000 ft)	65 x 75mm core	polyester base also available
35mm	8502 (TAC) 4502 (PET)	305m (1 000 ft)	35 x 50mm core	〃
		610m (2 000 ft)	35 x 75mm core	〃
16mm	8602	305m (1 000 ft) x 2 rolls	16 x 50mm core	1R (B winding) and 2R
		610m (2 000 ft) 〃	16 x 75mm core	〃

*Please check with your distributor regarding availability of film

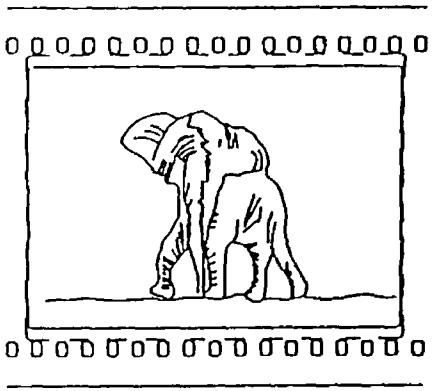
Fujicolor Positive Film FCP

Process with ECP 2B processing conditions and formulas. (Persulfate or ferricyanide bleach)

70mm	3718 (PET) 8816 (TAC)	610m (2 000 ft)	70 x 75mm core	polyester base also available
		762m (3 000 ft)	〃	〃
35mm	3518 (PET) 8816 (TAC)	305m (1 000 ft)	35 x 50mm core	
		610m (2 000 ft)	35 x 75mm core	polyester base also available
		915m (3 000 ft)	〃	
		1 220m (4 000 ft) box bin	〃	Polyester base
		1 830m (6 000 ft) 〃	〃	Polyester base
16mm	3618 (PET) 8826 (TAC)	610m (2 000 ft) x 2 rolls	16 x 75mm core	1R (A and B winding) and 2R
		915m (3 000 ft) 〃	〃	〃

Please check with your distributor regarding availability of film

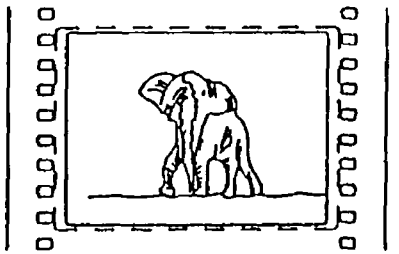
FILM FORMATS



IMAX

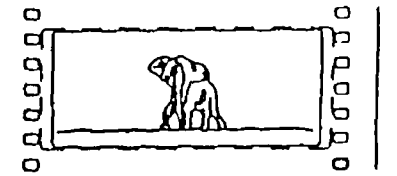
70mm 15 PERF

C A 2 072 X 2 772 = 5.74 SQ"
P A 1 910 X 2 740 = 5.23 SQ"



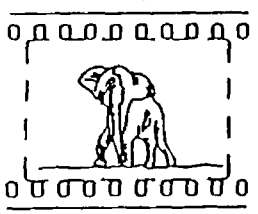
70mm 8 PERF

C A : 1 485 X 2.072 = 3 08 SQ"
P.A : 1 417 X 1 912 = 2 71 SQ"



STANDARD 70mm

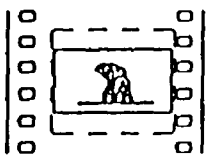
C A : 906 X 2 072 = 1 88 SQ"
P.A . 870 X 1 910 = 1 66 SQ"



VISTAVISION

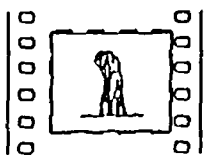
8 PERF 35mm

C A 991 X 1 405=1 47 SQ"



1.85 35mm

C A : .735 X .868 = 64 SQ"
P A : 446 X .825 = .37 SQ"

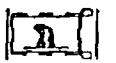


35mm ANAMORPHIC

C.A.: .735 x .868 = .64 SQ"
P.A.: .700 X .839 = .59 SQ"

STANDARD 16mm

C A : 295 X 404 = 12 SQ"
P A.: .276 X 378 = 08 SQ"



SUPER 16 1.85

C A.: .292 X 493 = 14 SQ"
P.A.: .250 X 463 = 12 SQ"

WR ESLICK 10/22/91

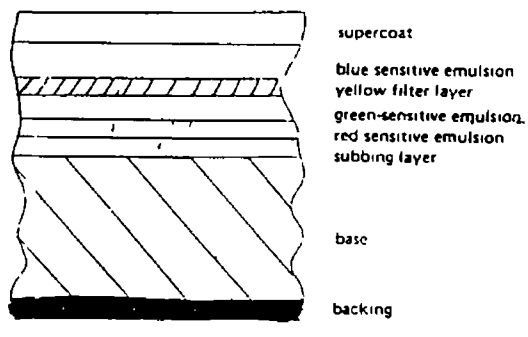
KODAK MOTION PICTURE AND TELEVISION
PRODUCTS DIVISION

MOTION PICTURE FILM MANUFACTURE

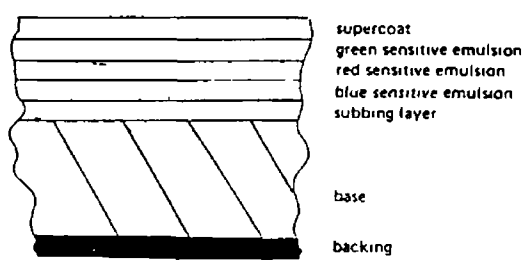
THE STRUCTURE OF PHOTOGRAPHIC FILM

Photographic film consists of a stable support base onto which is coated on the light-sensitive emulsion or base depending on the photographic and handling characteristics required

CAMERA FILM (not to scale)



PRINT FILM (not to scale)

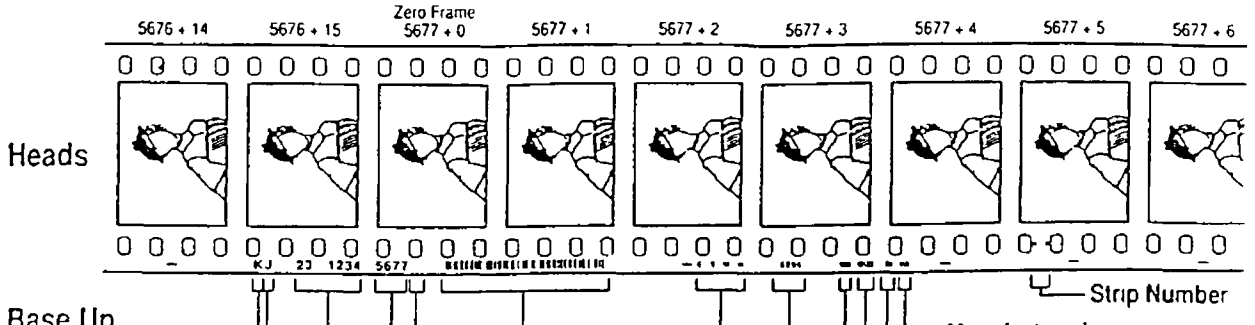


Supercoat	clear gelatin layer to protect the emulsion layers from abrasion
Emulsion	light-sensitive silver salts suspended in gelatin, plus 'couplers' which will form dyes during development
Subbing layer	special layer to provide good adhesion between base and emulsion

MPTV/1280/319-1

A 3 Edge numbers

KODAK MOTION PICTURE AND TELEVISION
PRODUCTS DIVISION



KEYKODE™ Number
Kodak's machine readable key numbers Includes 10-digit key numbe manufacturer identification code, film code, and offset in perforations

Zero-Frame Reference Mark
Dot which identifies the frame directly above as the zero frame specifi by both the human-readable key number and the machine-readable b

Key Number
Count — Four digits that increment once per foot (64 perforations)
Prefix — Six digits that identify film roll

Film Identification Code
Letter which identifies film type

	Triacetate Base	ESTAR™ Base
A	5243	SO 109/SO 420
B	5247	SO 247
C	5297	
D	5234	
E	5222	
F	5295	SO 215
G	5294	SO 185
H	5231	
J	5296	SO 290
K	5245	SO 245
M	5248	
O	5249	
R		2374
S	5272	SO 211

Manufacturer Identification Code
Letter which identifies film manufacturer
K = Eastman Kodak Company

MPTV/1280-319-11

APPENDIX B

B 1 Page from ISO cinematography glossary

As stated in Chapter 3, Section 3 7 2, national and international standardisation organisations often publish their terminology standards in the form of a glossary Appendix B 1 is an example of a page taken from ISO's cinematography glossary which shows us that, although many terminologists stress the importance of the concept in the field of terminology, in official glossaries the term is usually placed in front of the concept definition This is to enable easy access to the records, which are arranged in alphabetical order

B 2 Infoterm and TermNet

Appendix B 2 gives a description of the main activities of Infoterm and TermNet, discussed in Section 3 9 3 of the chapter The table is taken from Felber (1983 53)

215
gel
gelatin filter for set lighting units

216
ghost
travel ghost
vertically blurred image caused by improper adjustment of the shutter position with respect to film movement

217
glazing
polishing
method of removing small surface defects in the cellulose triacetate base of a film by reforming a smooth surface
cf **matting**

218
gobo
light frame (metal or wood) covered with black opaque cloth having legs to maintain it in a vertical position which is positioned to cut off unwanted beams of light

219
grading card
printing card
timing card
timing list
record of the light values (as well as the trichrome correction factors) which are used during printing

220
grading copy
SEE **check print**

221
green film
positive print freshly taken out of the developing machine and which has not been projected

222
green film
film not in humidity equilibrium with the surrounding room atmosphere which may show breathing on first projection

215
gelatine
terme designant une feuille en matiere transparente coloree, servant de filtre pour les projecteurs d eclairage de studio

216
filage
image brouillée verticalement soit en haut soit en bas, resultant d un mauvais reglage de l obturateur par rapport au mouvement du film

217
repolissage
glaçage
technique de resorption des petits defauts de surface d'un support triacetate par recreation d'une surface uniforme
cf **matage**

218
nègre
cadre léger (en bois ou en metal) tendu de tissu noir opaque pourvu de pieds pour le maintenir en position verticale, et utilise pour intercepter des faisceaux lumineux indésirables

219
fiche d'étalonnage
feuille d étalonnage
carton d'étalonnage
document consignant les valeurs de «lumiere» ainsi que les facteurs de correction trichrome devant être réalises lors du tirage, en vue d equilibrer le rendu des scenes successives

220

VOIR **copie d'essai**

221
copie fraîche
copie positive venant de sortir de la machine a developper et non encore projetee

222
copie fraîche
film qui n'est pas encore en equilibre d'humidite avec l atmosphère ambiante et peut montrer a la premiere projection, un effet de pompage

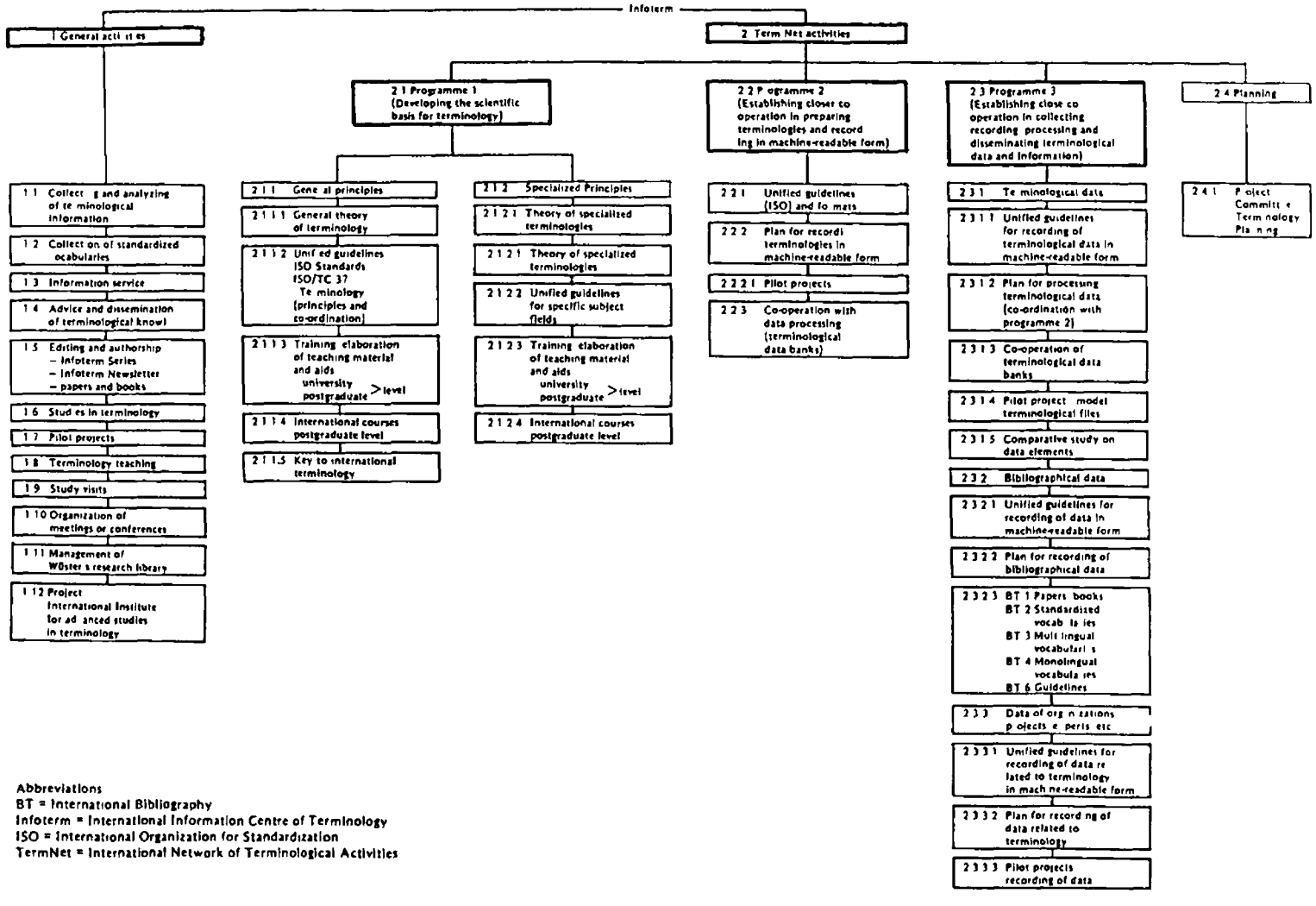


FIG 1—*A survey of the activities of Infoterm and TermNet*

APPENDIX C

C 1 Infoterm - bibliography

Appendix C 1 contains a list of the bibliographical references for standardised and non-standardised vocabularies in the field of cinema, provided by Infoterm

C 2 Canadian Translation Bureau - bibliography

This is a list of the holdings of the Terminology Documentation Centre of the Translation Bureau of the Canadian government on the vocabulary of cinematography

C 3 AFNOR - bibliography

This is a list of the French standardisation organisation's standards in the field of cmematography

C 4 BSI - bibliography

This is a list of the British Standards Institution's standards in the field of cinematography

C 5 BSI/ISO - bibliography

This is a list of the ISO cinematography standards which have been adopted by BSI as BRitish standards

C.6 Technical Dictionaries

As stated in Chapter 4, Section 4 5, there are very few existing dictionaries which deal specifically with technical cinematography vocabulary This appendix contains a list of these dictionaries

C 1 Infoterm - Bibliography

Gartenberg, J 1989 Glossary of filmographic terms Brussels FIAF

Grau, W Dictionary of photography and motion picture engineering/Worterbuch der Photo-, Film-, und Kinotechnik/Dictionnaire technique de la photographie et du cinéma Berlin-Borsigwalse Valse fur Radio-Foto-Kinotechnik

ISO 1994 Cinematography - Vocabulary/Cinématographie - Vocabulaire Geneva ISO

Reil, A 1988 Fachworterbuch Foto, Film, Fernsehen (Vocabulary of photo, film, TV) Koln

Vorontzoff, A N 1991 Dictionnaire technique anglais-français du cinéma et de la television/English-French film and television dictionary Paris Lavoisier

BIBLIOGRAPHY 16 49 08 28 MAR 1996 0
CINEMATOGRAPHY -- BIBLIOGRAPHY

Levitan, Eli L
An alphabetical guide to motion picture, television, and videotape production [by] Eli L Levitan - -- New York McGraw-Hill, [1970]

Geduld, Harry M
An illustrated glossary of film terms [by] Harry M Geduld [and] Ronald Gottesman - -- New York Holt, Rinehart and Winston, [1973]

National Film Board of Canada Official Languages Program
Glossary = [Glossaire / Official Languages Program of the] National Film Board - -- [3rd ed] -- [Ottawa] National Film Board of Canada, c1984

Mercer, John
Glossary of film terms / compiled by John Mercer James R Crocker, review panel Loren Cocking, Lee McConkey, Ken Miura, editor Timothy J Lyons, Robert W Wagner - - Rev ed - - Carbondale, Ill Journal of the University Film Association, Dept of Cinema and Photography, Southern Illinois University, c1979
- (The University Film Association monograph , no 2)

Beaver, Frank Eugene
Dictionary of film terms / Frank E Beaver -- -- New York McGraw-Hill, c1983

National Film Board of Canada Official Languages Program
Glossary = [Glossaire] / Official Languages Program of the National Film Board - - [2d rev and enl ed] - [Ottawa] Technical Services Branch, National Film Board of Canada, 1979

National Film Board of Canada Official Languages Program
Glossary = [Glossaire] / Official Languages Program of the National Film Board - - [Ottawa] National Film Board of Canada, [1975?]

Miller Tony
"Cut! Print!" the language and structure of filmmaking / by Tony Miller and Patricia George Miller - Los Angeles Ohara Publications, c1972

Laboratoires de film Québec
Terminologie du cinéma : dictionnaire français-anglais = [Film terminology : dictionary English-French] / édité par les Laboratoires de film Québec. -. -- Montréal : Les Laboratoires, [c1970].

Vorontzoff, Alexis N.
Dictionnaire technique anglais-français du cinéma et de la télévision = English-French film and television technical dictionary / Alexis N Vorontzoff. --. -- Paris : Technique et documentation-Lavoisier, c1991.

C 3 AFNOR - Bibliography (1/2)

Reference	Statut	Date	Pages	Prix H T

37 040 30 PRODUITS CHIMIQUES PHOTOGRAPHIQUES

NF T 29 001 HOM Aout 1968 5 p 140 F
PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE SULFITE DE SODIUM *(NEQ ISO 418)*

NF T 29-002 HOM Aout 1968 4 p 95 F
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PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE TETRABO RATE DE SODIUM DECAHYDRATE *(NEQ ISO 3621)*

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T 29 017 ENR Dec. 1971 4 p 95 F
PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE THIOCYA NATE DE POTASSIUM *(EQV ISO 3626)*

Référence	Statut	Date	Pages	Prix H T

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T 29-019 ENR Aout 1976 5 p 140 F
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T 29-020 ENR Dec. 1971 3 p 95 F
PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE OISULFITE DE SODIUM ANHYDRE *(EQV ISO 3627)*

T 29-021 ENR Dec 1971 4 p 95 F
PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE DISULFITE DE POTASSIUM *(NEQ ISO 3629)*

T 29-022 ENR Dec 1971 2 p 90 F
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T 29-023 ENR Déc. 1971 4 p 95 F
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T 29-024 ENR Aout 1976 4 p 95 F
PRODUITS CHIMIQUES DESTINES A LA PHOTOGRAPHIE CARBONATE DE SODIUM MONOHYDRATE *(EQV ISO 3942)*

37 060 CINEMATOGRAPHIE

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37 060 00 CINEMATOGRAPHIE ASPECTS GENERAUX

S 20-006 FD Juil 1968 11 p 180 F
CINEMATOGRAPHIE VOCABULAIRE DES TERMES UTILISES DANS LES ECHANGES INTERNATIONAUX DES PRODUCTIONS CINEMATOGRAPHI QUES

* NF EN 60598 2 9 HOM Nov 1994 20 p 180 F
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CONSTITUE PAR NF EN 60598 2 9 (C71009) JUIN 1991
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37 060 10 MATERIEL CINEMATOGRAPHIQUE

NF S 24 010 HOM Mai 1955 2 p 90 F
APPAREILLAGES 35 mm MECANISMES D ENTRAINEMENT INTERMIT TENT

NF S 24-012 HOM Mars 1958 2 p 90 F
APPAREILS DE PRISE DE VUES MONTAGE DES OBJECTIFS

NF S 24-203 HOM Nov 1960 2 p 90 F
CAMERA DE 9 5 mm IMAGES DE PRISE DE VUES

NF S 26 201 HOM Nov 1960 2 p 90 F
PROJECTEUR MUET DE 9 5 mm FENETRE DE PROJECTION

NF S 26-202 HOM Nov 1960 2 p 90 F
PROJECTEUR SONORE DE 9 5 mm FENETRE DE PROJECTION ET LEC TURE DU SON

37 060 20

Reference	Statut	Date	Pages	Prix H T
37 060 20	**FILMS ET CHARGEURS CINEMATOGRAPHIQUES**			
NF S 20-004	HOM	Juin 1967	9 p	180 F
CINEMATOGRAPHIE DEFINITIONS ET SYMBOLES DES DETERIORATIONS SUBIES PAR LES FILMS				
NF S 24-001	HOM	Janv 1987	6 p	140 F
FILMS CINEMATOGRAPHIQUES DE SECURITE SPECIFICATIONS ET METHODES D ESSAI				
S 24-013	FD	Janv 1966	1 p	90 F
FILMS CINEMATOGRAPHIQUES NOTE SUR LES VARIATIONS DE DIMENSIONS DES FILMS				
NF S 24 201	HOM	Nov 1960	1 p	90 F
FILM DE 9 5 mm DIMENSIONS DU FILM VIERGE				
NF S 24-202	HOM	Nov 1960	2 p	90 F
FILM DE 9 5 mm DIMENSIONS DU FILM VIERGE 3 X 9 5 mm EN LARGEUR 35 mm				
NF S 24-204	HOM	Nov 1960	2 p	90 F
FILM DE 9 5 mm ENREGISTREMENT PHOTOGRAPHIQUE DU SON (REDUCTION D APRES 35 mm)				
NF S 24 303	HOM	Juin 1967	2 p	90 F
DIMENSIONS DU FILM VIERGE 4 FOIS 8 mm EN LARGEUR 35 mm PERFORE 5 R (1 3 5 7 0)				
NF S 24-401	HOM	Janv 1966	2 p	90 F
FILM DE 65 mm DIMENSIONS DU FILM VIERGE *(NEQ ISO 3023)*				
NF S 24-501	HOM	Janv 1966	2 p	90 F
FILM DE 70 mm DIMENSIONS DU FILM VIERGE *(NEQ ISO 3023)*				
NF S 25-008	HOM	Dec 1960	2 p	90 F
FILM DE 35 mm MONTAGE DES COPIES D'EXPLOITATION EN 600 m				
NF S 25 103	HOM	Déc 1960	2 p	90 F
FILM DE 16 mm COLLURES SUR FILM POSITIF				
NF S 25 201	HOM	Nov 1960	2 p	90 F
FILM MUET DE 9 5 mm TIRAGE DES COPIES POUR PROJECTION				
NF S 25 202	HOM	Nov 1960	2 p	90 F
FILM SONORE DE 9 5 mm COPIES POUR PROJECTION A TRACE PHOTOGRAPHIQUE				
NF S 26-302	HOM	Nov 1960	2 p	90 F
PROJECTEUR DE 8 mm BOBINES DE PROJECTION (CONTENANCE 15 30 60 120 ml				
37 080	**MICROGRAPHIE**			
S 20-011	FD	Nov 1972	6 p	140 F
TRAITEMENT ET CONSERVATION DES MICROCOPIES GELATINO ARGENTIQUES SUR FILM DESTINEES A L ARCHIVAGE *(NEQ ISO 2803)*				
NF Z 43 005	HOM	Dec 1984	8 p	140 F
MICROGRAPHIE DENSITES VISUELLES DES MICROFORMES METHODE DE MESURAGE ET VALEURS *(NEQ ISO 8126)*				
NF Z 43 009	HOM	Dec 1988	14 p	220 F
MICROGRAPHIE MICROFORMES COM ALPHANUMERIQUES CONTROLE DE LA QUALITE				

Référence	Statut	Date	Pages	Prix H T
Z 43-010	ENR	Janv 1984	5 p	140 F
MICROGRAPHIE CONTROLE DES APPAREILS D'EXPLOITATION DE MICROFORMES DESCRIPTION ET UTILISATION DE LA MICROMIRE ISO N01 (Reproduite dans recueil(s) 3234351)				
NF Z 43-011	HOM	Dec 1990	10 p	255 F
MICROGRAPHIE CARACTERE ISO ET MIRE ISO n0 1 DESCRIPTION ET UTILISATION (Reproduite dans recueil(s) 3234351)				
NF Z 43-033	HOM	Nov 1988	24 p	255 F
MICROGRAPHIE MICROFICHES A6 DOCUMENTAIRES ET COM (Reproduite dans recueil(s) 3234351)				
Z 43-034	ENR	Déc 1982	4 p	95 F
MICROGRAPHIE DES COUPURES DE PRESSE SUR MICROFILM DE 16 mm ET SUR MICROFICHE A 6 (Reproduite dans recueil(s) 3234351)				
Z 43-051	ENR	Juin 1981	9 p	180 F
MICROGRAPHIE EN NOIR ET BLANC DES DOCUMENTS SUR FILMS DE 35 mm (Reproduite dans recueil(s) 3234351)				
NF Z 43-052	HOM	Oct 1982	9 p	180 F
MICROGRAPHIE DES DESSINS TECHNIQUES ET AUTRES DOCUMENTS DE BUREAU D ETUDES SUR FILM DE 35 mm (Reproduite dans recueil(s 3234351)				
Z 43-053	ENR	Juin 1981	4 p	9[illegible] F
MICROGRAPHIE DES PUBLICATIONS PERIODIQUES SUR FILM DE 35 mm DESTINE A L ARCHIVAGE (Reproduite dans recueil(s) 3234351)				
NF Z 43-055	HOM	Dec 1984	7 p	14[illegible] F
MICROGRAPHIE DES DESSINS TECHNIQUES DE FORMATS ALLONGES (Reproduite dans recueil(s) 3234351)				
NF Z 43-060	HOM	Juin 1990	16 p	29[illegible] F
MICROGRAPHIE MICROGRAPHIE EN NOIR ET BLANC DES DOCUMENTS SUR FILM ARGENTIQUE DE 16 mm (Reproduite dans recueil 3234351)				
Z 43-070	FD	Juin 1982	7 p	14[illegible]
MICROGRAPHIE MICROFORMES EN COULEURS (Reproduite dans recueil(s) 3234351)				
Z 43-081	ENR	Dec 1983	9 p	18[illegible]
MICROGRAPHIE CARTOUCHE POUR MICROFILM DE 16 mm TRAIT DIMENSIONS ET CONTRAINTES OPERATIONNELLES (Reproduite d[illegible]s recueil(s) 3234351)				
Z 43-082	ENR	Dec 1983	6 p	14[illegible]
MICROGRAPHIE CASSETTE POUR MICROFILM DE 16 mm TRAITE DIMENSIONS ET CONTRAINTES OPERATIONNELLES (Reproduit dans recueil(s) 3234351)				
NF Z 43-083	HOM	Oct 1987	7 p	14[illegible]
MICROGRAPHIE JAQUETTE DE MICROFILM DE FORMAT A6 JAQUETTE A CINQ COULOIRS POUR MICROFILM DE 16 mm Reproduite dans recueil(s) 3234351)				
NF Z 43-084	HOM	Janv 1984	10 p	18[illegible]
MICROGRAPHIE CARTE A FENETRE DE TYPE MECANOGRAPHIQUE POUR MICROFILM DE 35 mm *(NEQ ISO 3272/3 EQV ISO 6[illegible]-3)* (Reproduite dans recueil(s) 3234351)				
Z 43-085	EXP	Dec 1983	9 p	18[illegible]
MICROGRAPHIE CARTE A FENETRE DE FORMAT A6 POUR MICROFILM DE 35 mm (Reproduite dans recueil(s) 3234351)				
Z 43 100	FD	Dec 1987	27 p	255
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1 2 3 Next

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BS 5550 Part 2 Section 2 4 Subsection 2 4 3 1986 Cinematography 16 mm film Sound Specification for the recorded characteristic for magnetic round records on 16 mm motion picture film Price GBP7.50

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☐ Score 100% Matching *cinematographi*

Prev 1 2 3 4 5 Next

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BS 5550 Part 2 Section 2 9,Subsection 2 9 2 1980 Cinematography 16 mm film Projector spools Specification for spool
BS 5550 Part 2 Section 2 9 Subsection 2 9 2 1980 Cinematography 16 mm film Projector spools Specification for spools for 16 mm motion picture projectors (from 244 m to 610 m capacity 24 cm to 38 c
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 9 Subsection 2 9 1 1978 Cinematography 16 mm film Projector spools Specification for dimen
BS 5550 Part 2 Section 2 9 Subsection 2 9 1 1978 Cinematography 16 mm film Projector spools Specification for dimensions of spools for 16 mm motion picture projectors (up to and including 120 m ca
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 7 Subsection 2 7 2 1982 Cinematography 16 mm film Projection Specification for the perform
BS 5550 Part 2 Section 2 7 Subsection 2 7 2 1982 Cinematography 16 mm film Projection Specification for the performance of 16 mm sound film projectors Performance requirements for projectors both
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 4 Subsection 2 4 4 1980 Cinematography 16 mm film Sound Specification for positions and wi
BS 5550 Part 2 Section 2 4 Subsection 2 4 4 1980 Cinematography 16 mm film Sound Specification for positions and width dimensions of recording head gaps for two sound records on 16 mm magnetic fil
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 4 Subsection 2 4,3 1986 Cinematography 16 mm film Sound Specification for the recorded cha
BS 5550 Part 2 Section 2 4 Subsection 2 4 3 1986 Cinematography 16 mm film Sound Specification for the recorded characteristic for magnetic round records on 16 mm motion picture film Price GBP7 50
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 4 Subsection 2 4 1 1978 - Cinematography 16 mm film, Sound Specification for positions and di
BS 5550 Part 2 Section 2 4 Subsection 2 4 1 1978 Cinematography 16 mm film Sound Specification for positions and dimensions of 16 mm negative photographic sound record on 16 mm 35/16 mm and 35/32
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 2 Subsection 2 2 3 1980 - Cinematography, 16 mm film Image areas Specification for positions
BS 5550 Part 2 Section 2 2 Subsection 2 2 3 1980 Cinematography 16 mm film Image areas Specification for positions and dimensions of picture image area and photographic sound record on 16 mm motio
Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 2 Subsection 2 2 1 1978 Cinematography 16 mm film Image areas Specification for position a
BS 5550 Part 2 Section 2 2 Subsection 2 2 1 1978 Cinematography 16 mm film

Image areas Specification for position and dimensions of the image produced by 16 mm motion picture camera aperture Price

☐ Score 100% Matching *cinematograph*

BS 5550 Part 6 Section 6 1 1978 Cinematography Television usage Specification for motion picture prints and sound re

BS 5550 Part 6 Section 6 1 1978 Cinematography Television usage Specification for motion picture prints and sound records for international exchange of television programmes Price GBP13 45 to subsc

☐ Score 100% Matching *cinematograph*

BS 5550 Part 2 Section 2 1 Subsection 2 1 1 1993 Cinematography 16 mm film Raw stock Specification for the cutting

BS 5550 Part 2 Section 2 1 Subsection 2 1 1 1993 Cinematography 16 mm film Raw stock Specification for the cutting and perforating dimensions of 16 mm motion picture film and magnetic film Price G

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1 Section 1.11 Subsection 1 11 1 1979 Cinematography 8 mm film Spindles Specification for dimensions o

BS 5550 Part 1 Section 1 11 Subsection 1 11 1 1979 Cinematography 8 mm film Spindles Specification for dimensions of spindles for 8mm Type S motion picture projector spools Price GBP5 00 to subscr

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1 Section 1 6 Subsection 1 6 1 1978 Cinematography 8 mm film Splices Specification for the dimensions

BS 5550 Part 1 Section 1 6 Subsection 1 6 1 1978 Cinematography 8 mm film Splices Specification for the dimensions of cemented or welded splices on 8 mm Type S motion picture film for projector us

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1 Section 1 4 Subsection 1 4 6 1982 Cinematography 8 mm film Sound Specification for recorded characte

BS 5550 Part 1 Section 1 4 Subsection 1 4 6 1982 Cinematography 8 mm film Sound Specification for recorded characteristics for magnetic sound record on 8 mm Type S motion picture prints and full-c

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1 Section 1 4 Subsection 1 4 5 1980 Cinematography 8 mm film Sound Specification for position and widt

BS 5550 Part 1 Section 1 4 Subsection 1 4 5 1980 Cinematography 8 mm film Sound Specification for position and width dimensions of photographic sound record on 8 mm Type S motion picture prints Pr

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1 Section 1 4 Subsection 1 4 3 1978 Cinematography 8 mm film Sound Specification for location and widt

BS 5550 Part 1 Section 1 4 Subsection 1 4 3 1978 Cinematography 8 mm film Sound Specification for location and width of magnetic striping and gaps of recording and reproducing heads for magnetic s

☐ Score 100% Matching *cinematograph*

BS 5550.Part 1 Section 1 3 Subsection 1 3 3.1980 Cinematography 8mm film Camera usage Specification for claw to gat

BS 5550 Part 1 Section 1.3 Subsection 1 3 3 1980 Cinematography 8mm film Camera usage Specification for claw to-gate distance in 8 mm Type R spool loading cinematograph equipment Specifies the reg

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1.Section 1.3 Subsection 1.3 1 1978 Cinematography 8 mm film Camera usage Specification for camera usa

BS 5550 Part 1 Section 1.3 Subsection 1 3 1 1978 Cinematography 8 mm film Camera usage Specification for camera usage of 8 mm type R motion picture film Price GBP5 00 to subscribing members of BSI

☐ Score 100% Matching *cinematograph*

BS 5550 Part 1.Section 1 2 Subsection 1 2 1 1978 Cinematography 8 mm film Image areas Specification for positions a

BS 5550 Part 1 Section 1 2 Subsection 1 2 1 1978 Cinematography 8 mm film Image areas Specification for positions and dimensions of the image area produced by camera aperture and maximum projectab

C 6 Technical Dictionaries

Classon 1956 Elseviers Dictionary of TV and Video Recording Amsterdam Elseviers Publishing Co

The Dictionary of Audio-Visual Terms 1983 London Focal Press

Dictionary of Cinema, Sound and Music 1956 Amsterdam Elseviers Publishing Co

Dictionnaire Technique du Cinéma et de la TV Ang/Fr 1991 Paris Lavoisier

Gartenberg, J 1989 Glossary of Filmographic Terms Brussels FIAF

Geduld, H M , Gottesman, R 1973 An Illustrated Glossary of Film Terms New York

Pasternak, G P 1976 Dictionnaire de l'Audio-Visuel Fr/Ang Ang/Fr Paris Flammarion

Stevens, M 1993 Handbook of International Film, TV and Video Acronyms

APPENDIX D

D 1 List of Cinematography Books and Periodicals

This appendix is a list of the books and periodicals from which I took the technical vocabulary used in Survey 2

D 2 Survey 1 - ISO Standardised Terminology - Results

This is a copy of the questionnaire I compiled containing terminology from *ISO 4246 Cinematography - Vocabulary* The appendix also contains the results obtained on analysis of the questionnaires, which were completed by eight cinematographers

D 3 Survey 2 - Non-standardised Terminology - Results

This is a copy of the questionnaire I compiled containing non-standardised cinematography terminology, collected from special subject books and periodicals As in the previous section the appendix contains the results obtained on analysis of the questionnaires, which were completed by seven cinematographers

D 1 List of Cinematography Books and Periodicals

Bernstein, S 1994 *Film Production* Oxford and London Focal Press

Browne, S E 1992 *Film-Video Terms and Concepts* Oxford and London Focal Press

Daley, K 1980 *Basic Film Technique* Oxford and London Focal Press

Elkins, D E 1991 *The Camera Assistant's Manual* Oxford and London Focal Press

Fisher, B 1994 *The Moving Image* New York Eastman Kodak Company

Happé, L B 1975 *Basic Motion Picture Technology* Oxford and London Focal Press

Kodak Motion Picture and Television Products Division 1995 *The Motion Picture Industry* Hemel Hempstead Kodak

Monaco, J 1981 *How to Read a Film - The Art, Technology, Language, History, and Theory of Film and Media* Oxford Oxford University Press

Ray, S F 1992 *The Photographic Lens* Oxford and London Focal Press

Samuelson, D 1977 *Motion Picture Camera & Lighting Equipment* Oxford and London Focal Press

Samuelson, D 1984 *Motion Picture Camera Techniques* Oxford and London Focal Press

Samuelson, D 1994 *Hands-On Manual for Cinematographers* Oxford and London Focal Press

SURVEY 1

ISO CINEMATOGRAPHY TERMINOLOGY

Name _____

Occupation _____

A

A and B printing

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

academy leader

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

accent

Know it?		Use it?	
Yes	1	Yes	☐
No	7	No	8

acetate film

Know it?		Use it?	
Yes	8	Yes	4
No	☐	No	4

Action!

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

Additive lamphouse

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

additive printing

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

additive printing tape

Know it?		Use it?	
Yes	1	Yes	☐
No	7	No	8

ADR

know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

adventure film

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

advertising film

Know it?		Use it?	
Yes	8	Yes	6
No	☐	No	2

aeolight

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

aerial camera

Know it?		Use it?	
Yes	8	Yes	4
No	☐	No	4

ambient light

Know it?		Use it?	
Yes	8	Yes	7
No	☐	No	1

anamorphic attachment

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

anamorphic print

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

anamorphotic attachment

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

anamorphotic print

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

animated film

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

answer print

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

anti-flicker blade

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

aperture plate

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

aperture stop

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

arc lamphouse

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	4

aspect ratio

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

auditorium loudspeaker

Know it?		Use it?	
Yes	8	Yes	2
No	▯	No	6

automated dialogue replacement

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

A-wind

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

azimuth

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

B

baby spot

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

backdrop

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

background atmosphere

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

background music

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

background noise

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

background plate

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

background projection

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

backlight

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

balance stripe

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

barn door

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

barney

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

base

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

Bell and Howell perforation

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

bilateral sound track

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

bipack film

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

black-and-white film

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

black-and-white release print

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

blade shutter

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

blimp

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

bloop

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

blow-up printing

Know it?		Use it?	
Yes	8	Yes	7
No	[]	No	1

blue-screen process

Know it?		Use it?	
Yes	8	Yes	7
No	[]	No	1

board

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

bobbin

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

booth

Know it?		Use it?	
Yes	8	Yes	7
No	[]	No	1

booth porthole

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

breathing

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

broad

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

broad light

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

brute

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

buckle

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

butt splice

Know it?		Use it?	
Yes	7	Yes	2
No	1	No	6

buzz track

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

B-wind

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

C

camera angle

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

camera boom

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

cameraman

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

camera operator

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

camera original

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

can

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

cel

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

changeover

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

changeover cues

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

characteristic curve

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

check print

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

cheek

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

cinch marks

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

cinema

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

cinemascope perforation

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

clapboard

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

clapper

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

clapsticks

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

close-shot

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

close-up

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

cold mirror

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

colour analyser

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	4

colour balance

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

colour correction

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

colour developer

Know it?		Use it?	
Yes	8	Yes	4
No	0	No	4

colour film

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

colour print

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

colour release print

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

combined master positive

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

combined negative

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

combined print

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

companding noise reduction

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

composite duplicate negative

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

composite print

Know it?		Use it?	
Yes	7	Yes	2
No	1	No	6

console

Know it?		Use it?	
Yes	8	Yes	7
No	[illegible]	No	1

contact print

Know it?		Use it?	
Yes	8	Yes	7
No	[illegible]	No	1

continuity girl

Know it?		Use it?	
Yes	8	Yes	8
No	[illegible]	No	[illegible]

continuity shot

Know it?		Use it?	
Yes	8	Yes	7
No	[illegible]	No	1

continuous contact printer

Know it?		Use it?	
Yes	5	Yes	1
No	3	No	7

continuous loop projector

Know it?		Use it?	
Yes	8	Yes	1
No	[illegible]	No	7

continuous-motion projector

Know it?		Use it?	
Yes	6	Yes	[illegible]
No	2	No	8

contour

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

control strip

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

control tape

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

control track

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

core

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

cover shot

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

crab dolly

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

crane

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

credit titles

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

cross-modulation distortion

Know it?		Use it?	
Yes	3	Yes	▯
No	5	No	8

cross-modulation test

Know it?		Use it?	
Yes	2	Yes	▯
No	6	No	8

crossover frequency

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

crow's foot

Know it?		Use it?	
Yes	4	Yes	4
No	4	No	4

cut-in

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

cutting

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

cutting copy

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

cutting room

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

D

dailies

Know it?		Use it?	
Yes	8	Yes	4
No	▯	No	4

daylight magazine

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

deanamorphotic printing

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

densitometer

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

detection

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	6

dialogue continuity

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

dialogue track

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

diaphragm

Know it?		Use it?	
Yes	6	Yes	1
No	2	No	7

diffuse transmission density

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

direct sound positive

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

disk shutter

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

dissolve

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

distant shot

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

dolly

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

dolly shot

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

double system

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

dowser

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

dual bilateral

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

dual track

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

dub

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

dubbed version

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

dubbing

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

dubbing print

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

dubbing theatre

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

Dubray-Howell perforation

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

duo-bilateral

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

dupe

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

duplicate

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

duplicate negative

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

dye transfer printing

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

E

edge damage

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

edge guide

Know it?		Use it?	
Yes	6	Yes	2
No	3	No	6

edge notch

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

edge number

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

editing

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

editorial script

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

editorial sync

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

effects projector

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

effects track

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

emulsion number

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

end title

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

establishing shot

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

exciter lamp

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

exterior

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

F

fade-in

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

fade-out

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

fader

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

feature film

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

feed magazine

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

feed sprocket

Know it?		Use it?	
Yes	8	Yes	4
No	▯	No	4

film

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

film base

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

film blank

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

film gate

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

film noise

Know it?		Use it?	
Yes	5	Yes	1
No	3	No	7

film patch

Know it?		Use it?	
Yes	1	Yes	[illegible]
No	7	No	8

film phonograph

Know it?		Use it?	
Yes	1	Yes	[illegible]
No	7	No	8

film speed

Know it?		Use it?	
Yes	8	Yes	7
No	[illegible]	No	1

film weave

Know it?		Use it?	
Yes	5	Yes	5
No	3	No	3

fine grain print

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

fire shutter

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

first cameraman

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

first print

Know it?		Use it?	
Yes	8	Yes	5
No	[illegible]	No	3

first-run house

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

flange

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

flicker

Know it?		Use it?	
Yes	8	Yes	8
No	[illegible]	No	[illegible]

float

Know it?		Use it?	
Yes	4	Yes	4
No	4	No	4

fluid head

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

flutter

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	3

fog density

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

foley

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

follow focus

Know it?		Use it?	
Yes	8	Yes	8
No	[]	No	[]

footage number

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

foreign dialogue sound track

Know it?		Use it?	
Yes	7	Yes	2
No	1	No	6

foreign version release print

Know it?		Use it?	
Yes	8	Yes	3
No	[]	No	5

frame

Know it?		Use it?	
Yes	8	Yes	8
No	[]	No	[]

frame line

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

friction head

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

fringe

Know it?		Use it?	
Yes	2	Yes	[]
No	6	No	8

full coat

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

full-coated magnetic film

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

G

gaffer

Know it?		Use it?	
Yes	8	Yes	6
No	[]	No	2

gamma

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

gap loss

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

geared head

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

gel

Know it?		Use it?	
Yes	8	Yes	8
No	[]	No	[]

ghost

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

glazing

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

gobo

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

grading card

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

grading copy

Know it?		Use it?	
Yes	8	Yes	4
No	[]	No	4

green film

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

grid

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

grip

Know it?		Use it?	
Yes	8	Yes	7
No	[]	No	1

ground noise reduction

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

guided edge

Know it?		Use it?	
Yes	1	Yes	[]
No	7	No	8

guide roller

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

gyro head

Know it?		Use it?	
Yes	7	Yes	2
No	1	No	6

H

hairlight

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

halation

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

halo

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

hand camera

Know it?		Use it?	
Yes	8	Yes	6
No	[]	No	2

H & D curve

Know it?		Use it?	
Yes	2	Yes	□
No	6	No	8

head

Know it?		Use it?	
Yes	8	Yes	8
No	□	No	□

head leader

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

hi-hat

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

high-speed camera

Know it?		Use it?	
Yes	8	Yes	8
No	□	No	□

holdback sprocket

Know it?		Use it?	
Yes	1	Yes	□
No	7	No	8

hydraulic head

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

I

identification leader

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

identification trailer

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

idler roller

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

image picture test

Know it?		Use it?	
Yes	3	Yes	□
No	5	No	8

imbibition printing

Know it?		Use it?	
Yes	1	Yes	□
No	7	No	8

insert

Know it?		Use it?	
Yes	8	Yes	8
No	□	No	□

insert recording

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

insert titles

Know it?		Use it?	
Yes	8	Yes	5
No	□	No	3

intercut

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

intercutting

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

interior shot

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

intermediate

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	3

intermediate negative

Know it?		Use it?	
Yes	8	Yes	3
No	0	No	5

intermediate positive

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

intermittent motion

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

intermittent shoe

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

intermittent sprocket

Know it?		Use it?	
Yes	3	Yes	0
No	5	No	8

internegative

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

interpositive

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

J

join

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

jump cut

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

K

key light

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

key number

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

keystone

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

L

lab test

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

lace

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

lacing

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

landscape film

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

lap dissolve

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

lavender print

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

leader

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

lens turret

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

lenticular screen

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

level sync

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

library shot

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

light meter

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

light valve

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

lip sync

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

lip-sync band

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

live recording

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

load

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

location

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

long pitch

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

long shot

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

loop

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

looping

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

lower magazine

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

M

magazine

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

magazine take-up

Know it?		Use it?	
Yes	5	Yes	5
No	3	No	3

magnetic film

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

magnetic striping

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

mag-optical print

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

main and credit title

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

M & E

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

married print

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

master positive

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

master scene

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

master shot

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

matte

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

matte box

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

matting

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

mike boom

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

mixer

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

mixing

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

monopack

Know it?		Use it?	
Yes	3	Yes	▯
No	5	No	8

montage

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

Moviola

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

multi-frequency test film

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

music track

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

mute head

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

mute print

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

N

negative

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

negative cutting

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	4

negative grader

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

negative grading

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

negative perforation

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

negative-positive process

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

negative raw stock

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	3

negative timing

Know it?		Use it?	
Yes	3	Yes	0
No	5	No	8

ninety-six Hz flutter

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

nitrate film

Know it?		Use it?	
Yes	8	Yes	3
No	0	No	5

noise reduction

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

noise reduction shutters

Know it?		Use it?	
Yes	5	Yes	0
No	4	No	8

notch

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

number board

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

O

one-to-one printing

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

operative cameraman

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

optical aperture

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

optical azimuth

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

optical printing

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

optical sound

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

optical sound head

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

original negative

Know it?		Use it?	
Yes	8	Yes	5
No	▯	No	3

out takes

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

overall filter

Know it?		Use it?	
Yes	4	Yes	4
No	4	No	4

overlap splice

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

P

pad roller

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

pan head

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

pan master from colour

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

pan pot

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

pan shot

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

pearl screen

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

penthouse

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

perforation

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

perforation pitch

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

photographic sound

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

picture negative

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

pilot pin

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

pilot tone

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	3

pink noise test film

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

pitch

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

polishing

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

positive

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

positive perforation

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

positive print

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

positive raw stock

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

post-production script

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

post recording

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	3

post scoring

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

post-synchronization

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

pre-filter

Know it?		Use it?	
Yes	□	Yes	□
No	8	No	8

pre-scoring

Know it?		Use it?	
Yes	2	Yes	□
No	6	No	8

pressure pad

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

preview trailer

Know it?		Use it?	
Yes	5	Yes	2
No	3	No	6

principal light

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

print

Know it?		Use it?	
Yes	8	Yes	8
No	□	No	□

printer light

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

printer startmark

Know it?		Use it?	
Yes	5	Yes	1
No	3	No	7

printing card

Know it?		Use it?	
Yes	2	Yes	1
No	6	No	7

printing process

Know it?		Use it?	
Yes	8	Yes	7
No	□	No	1

printing tape

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

process projection

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

process shot

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	6

projection angle

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

projection booth

Know it?		Use it?	
Yes	8	Yes	7
No	□	No	1

projection box

Know it?		Use it?	
Yes	8	Yes	7
No	□	No	1

projection distance

Know it?		Use it?	
Yes	8	Yes	5
No	0	No	3

projectionist

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

projection jump

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

projection leader

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

projection port

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

property man

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

prop man

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

protection master

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

protective coating

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

protective leader

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

protective track

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

pull-down claw

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

pull-up

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

punch in

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

punch out

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

push-pull track

Know it?		Use it?	
Yes	2	Yes	2
No	6	No	6

R

rackover

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

raw stock

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

rear projection

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

rebalance

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

reduction printing

Know it?		Use it?	
Yes	7	Yes	3
No	1	No	5

reel

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

reference print

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

regeneration

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

register pin

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

release negative

Know it?		Use it?	
Yes	5	Yes	5
No	3	No	3

release print

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

reproducing slit

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

rerecording

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

rerecording room

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

retake

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

reticulation

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

reversal film

Know it?		Use it?	
Yes	8	Yes	4
No	▯	No	4

reverse action

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

rewinder

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

rock and roll

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

rolling title

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

rough cut

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

rushes

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

S

safety base

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

scanning loss

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

scenario

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

scoop

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

screen

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

screen angle

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

screen credit

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

screen luminance

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

screen mask

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

screenplay

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

screen test

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

script girl

Know it?		Use it?	
Yes	8	Yes	4
No	1	No	4

semi-close-up

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

sensitometer

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

sensitometric strip

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

separation master

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

separation negatives

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

separation printing

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

serial film

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

shoot

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

shooting script

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

short pitch

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

shoulder

Know it?		Use it?	
Yes	3	Yes	3
No	5	No	5

silent camera

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

silent print

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

single system

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

slate

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

slit

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

slit loss

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

slitting

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

slow motion

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

SMPTE leader

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

snake track

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

sound head

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

sound negative

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

sound positive

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

sound pulse

Know it?		Use it?	
Yes	5	Yes	5
No	3	No	3

sound speed

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

sound take

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

sound test

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

sound track

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

special effects

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

Speed!

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

splice

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

spool

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

spool box

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

sprocket

Know it?		Use it?	
Yes	8	Yes	6
No	0	No	2

sprocket drum printer

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

sprocket hole

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

sprocket noise

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

sprocket printer

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

squeeze track

Know it?		Use it?	
Yes	1	Yes	0
No	7	No	8

start leader

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

start mark

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

steel film

Know it?		Use it?	
Yes	0	Yes	0
No	8	No	8

stem

Know it?		Use it?	
Yes	0	Yes	0
No	8	No	8

step printer

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

stereo optical sound track

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

stock shot

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

stop motion

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

stray light

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

stripe

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

striped release print

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

subtitle

Know it?		Use it?	
Yes	8	Yes	7
No	0	No	1

subtitle cue sheet

Know it?		Use it?	
Yes	6	Yes	1
No	2	No	7

subtitle release print

Know it?		Use it?	
Yes	4	Yes	1
No	4	No	7

subtitle mate

Know it?		Use it?	
Yes	5	Yes	1
No	3	No	7

subtitle negative

Know it?		Use it?	
Yes	4	Yes	0
No	4	No	8

subtitle roll

Know it?		Use it?	
Yes	5	Yes	0
No	3	No	8

subtractive printing band

Know it?		Use it?	
Yes	0	Yes	0
No	8	No	8

subtractive process

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

sync

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

sync beep

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

synchrometer

Know it?		Use it?	
Yes	2	Yes	0
No	6	No	8

synchronism

Know it?		Use it?	
Yes	4	Yes	3
No	4	No	5

synchronization mark

Know it?		Use it?	
Yes	8	Yes	8
No	0	No	0

synchroniser

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

sync leader

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

sync pip

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

sync pop

Know it?		Use it?	
Yes	5	Yes	1
No	3	No	7

T

tail

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

tail leader

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

take-up magazine

Know it?		Use it?	
Yes	7	Yes	4
No	1	No	4

television print

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

test picture

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

test roll

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

test shot

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

textless background

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

thread

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

throw

Know it?		Use it?	
Yes	5	Yes	5
No	3	No	3

time code

Know it?		Use it?	
Yes	8	Yes	8
No	▯	No	▯

time-lapse

Know it?		Use it?	
Yes	8	Yes	7
No	▯	No	1

timer

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

timing card

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

timing list

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

timing tape

Know it?		Use it?	
Yes	3	Yes	1
No	5	No	7

title card

Know it?		Use it?	
Yes	6	Yes	2
No	2	No	7

top hat

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

trailer

Know it?		Use it?	
Yes	8	Yes	6
No	▯	No	2

travel ghost

Know it?		Use it?	
Yes	1	Yes	▯
No	7	No	8

travelling matte

Know it?		Use it?	
Yes	7	Yes	7
No	1	No	1

trial print

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

triangle

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

turret-front camera

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

type A image orientation

Know it?		Use it?	
Yes	▯	Yes	▯
No	8	No	8

type B image orientation

Know it?		Use it?	
Yes	[]	Yes	[]
No	8	No	8

type DH perforation

Know it?		Use it?	
Yes	[]	Yes	[]
No	8	No	8

type N perforation

Know it?		Use it?	
Yes	[]	Yes	[]
No	8	No	8

type P perforation

Know it?		Use it?	
Yes	[]	Yes	[]
No	8	No	8

U

universal leader

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

unmodulated sound track

Know it?		Use it?	
Yes	5	Yes	3
No	3	No	5

unsqueezing

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

V

variable-area sound track

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

variable-density sound track

Know it?		Use it?	
Yes	1	Yes	1
No	7	No	7

viewing angle of screen

Know it?		Use it?	
Yes	6	Yes	3
No	2	No	5

viewing print

Know it?		Use it?	
Yes	6	Yes	5
No	[]	No	3

W

wagon

Know it?		Use it?	
Yes	3	Yes	2
No	5	No	6

weave

Know it?		Use it?	
Yes	6	Yes	4
No	2	No	4

wet-gate printer

Know it?		Use it?	
Yes	6	Yes	6
No	2	No	2

wide-screen

Know it?		Use it?	
Yes	8	Yes	8
No	[]	No	[]

wild motor

Know it?		Use it?	
Yes	4	Yes	2
No	4	No	6

wild take

Know it?		Use it?	
Yes	6	Yes	5
No	2	No	3

wild track

Know it?		Use it?	
Yes	8	Yes	8
No	[]	No	[]

winding A

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

winding B

Know it?		Use it?	
Yes	5	Yes	4
No	3	No	4

workprint

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	3

wow

Know it?		Use it?	
Yes	7	Yes	6
No	1	No	2

SURVEY 2

NON-STANDARDISED CINEMATOGRAPHY TERMINOLOGY

Name _____

Occupation _____

A

A & B roll cutting

Know it?		Use it?	
Yes	7	Yes	3
No	☐	No	4

A or B types

Know it?		Use it?	
Yes	☐	Yes	☐
No	7	No	7

A or B wind

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

ace

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

adjustable shutter

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

aerial shot

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

afocal lens

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

anamorphic

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

anamorphic lens

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

antihalation backing

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

Anti-Newton

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

anti-reflection coating

Know it?		Use it?	
Yes	7	Yes	4
No	☐	No	3

anti-vibration camera mounting

Know it?		Use it?	
Yes	7	Yes	5
No	☐	No	2

aperture

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

aplanat

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

apochromat

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

aspheric surface

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

astigmatism

Know it?		Use it?	
Yes	3	Yes	1
No	4	No	6

autocollimator

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

B

backing

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

ballast

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

bashers

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

bath

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

bayonet mount

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

bazooka

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

beam combiner

Know it?		Use it?	
Yes	[]	Yes	[]
No	7	No	7

beam splitter

Know it?		Use it?	
Yes	4	Yes	1
No	3	No	6

bellows

Know it?		Use it?	
Yes	6	Yes	2
No	1	No	5

big close up

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

bins

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

bird's eye view

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

black dot texture screens

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

blenders

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

blonde

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

bloom

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

B-negative

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

body brace

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

boom

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	1

boom shot

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

bounce light

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	1

B reel

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

bridging shot

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

bright line viewfinder

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	6

B roll

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

butterfly

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

C

cables

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

camera clamp

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

camera log

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

camera oil

Know it?		Use it?	
Yes	4	Yes	1
No	3	No	6

camera speed checker

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

camera tape

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

car rigs

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

catoptric lens

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

CC filter

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

CP filters

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

celluloid

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

changing bag

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

cherry picker

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

circular polariser screen

Know it?		Use it?	
Yes	3	Yes	1
No	4	No	6

circular polarising filter

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

claw

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

clear (optical flat)

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

clip

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

closing down the lens

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

c-mount

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

collimator

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

colour compensating (CC)

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

coloured (camera filter)

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

colour grad filter

Know it?		Use it?	
Yes	7	Yes	6
No	□	No	1

colour reversal intermediate

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

colour reversal inter-negative

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

colour separations

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

combination filter

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

commag

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

commopt

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

compound lens

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

concave surface

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

condenser lens

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

convex lens

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

convex surface

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

continuous printing

Know it?		Use it?	
Yes	3	Yes	1
No	4	No	6

control band

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

cookie

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

counter

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

coral filter

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

coral range

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

coupled rangefinder

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

coupler

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

crane shot

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

CRI

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

crosslighting

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

cut

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

cutaway

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

cutback

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

cutter

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

cyc lights

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

D

day-for-night

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

density

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

depth of field

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

detail shot

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

deuce

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

dichroic filters

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

dichroic mirror

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

diffraction grating

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

diffraction lens

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

diffuser

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

diffusion

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

diffusion filter

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

diffusion lens

Know it?		Use it?	
Yes	6	Yes	2
No	1	No	5

dimmers

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

DIN exposure index

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

diopter

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

direct positive print

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

door mount

Know it?		Use it?	
Yes	2	Yes	[illegible]
No	5	No	7

double gauss lens

Know it?		Use it?	
Yes	1	Yes	[illegible]
No	6	No	7

double rank

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

dummy load

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

Dutch tilt shot

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

E

Eastmancolor

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

edge coding

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

80A filter

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

85 filter

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

Ektachrome

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

elevator

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

ellipsoidal light

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

ellipsoidal reflector

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

emulsion

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

emulsion speed

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

exposure

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

exposure meter

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

exposure index (EI)

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

EXR

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

extension tubes

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

extreme closeup

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

extreme long shot

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

eyebrow

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

eye-level shot

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

eyepiece covers

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

eyepiece extension

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

eyepiece heater

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

eyepiece leveler

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

F

fade

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

fall off

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

fast lens

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

field flattener

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

field lens

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

field stop

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

fill light

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

filler light

Know it?		Use it?	
Yes	7	Yes	5
No	[illegible]	No	2

film bar

Know it?		Use it?	
Yes	1	Yes	[illegible]
No	6	No	7

film gauge

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

film negative

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

filmstock

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

film strip

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

filter

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

filter pack

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

filter trays

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

fish-eye lens

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

flag

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

flare

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

flat lighting

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

FLB filter

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

FLD filter

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

flood

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

fluorescent lighting control

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

f-number

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

focal distance

Know it?		Use it?	
Yes	7	Yes	5
No	☐	No	2

focal length

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

focus

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

fog filter

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

fogging

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

fog level

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

follow shot

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

foot

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

footage number

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

format

Know it?		Use it?	
Yes	7	Yes	7
No		No	

foxhole

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

frame bar

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

frame rate

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

framing

Know it?		Use it?	
Yes	7	Yes	7
No		No	

freeze frame

Know it?		Use it?	
Yes	7	Yes	7
No		No	

French flag

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

fresnel lens

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

f-stop

Know it?		Use it?	
Yes	7	Yes	7
No		No	

f-theta lens

Know it?		Use it?	
Yes		Yes	
No	7	No	7

full shot

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

G

Galilean viewfinder

Know it?		Use it?	
Yes		Yes	
No	7	No	7

gate

Know it?		Use it?	
Yes	7	Yes	7
No		No	

gimbal

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

glass filter

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

glass shot

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

grad filter

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

grading

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

graduated (camera filter)

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

grain

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

gyrosphere

Know it?		Use it?	
Yes	0	Yes	0
No	7	No	7

H

hard lighting

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

hard matte

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

head out

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

head slate

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

helical focusing

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

helicopter mounts

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

high-angle shot

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

high key

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

highlighting

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

HMI lights

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

I

illuminant

Know it?		Use it?	
Yes	5	Yes	1
No	2	No	6

incandescent light

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

incidence exposure meter

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

inkie

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

integral tripack

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

interchangeable lens

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

inter-dupe

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

intermittent

Know it?		Use it?	
Yes	7	Yes	5
No	☐	No	2

iris

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

iris diaphragm

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

iron cross

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

J

jib

Know it?		Use it?	
Yes	7	Yes	6
No	☐	No	1

junior

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

K

Kelvin

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

kicker

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

kimwipes

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

L

LAD (laboratory aim density)

Know it?		Use it?	
Yes	1	Yes	[]
No	6	No	7

latent image

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

latitude and exposure latitude

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

lens barrel

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

lens hood

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

lens mount

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

lens shade

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

lightflex

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

limpet mount

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

liquid gate printing

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

lock off

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

long lens

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

louma camera crane

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

low-angle shot

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

low contrast filter

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

lumen

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

M

macro lens

Know it?		Use it?	
Yes	7	Yes	7
No		No	

macro zoom lens

Know it?		Use it?	
Yes	7	Yes	7
No		No	

Maltese cross

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

mask

Know it?		Use it?	
Yes	7	Yes	7
No		No	

masking

Know it?		Use it?	
Yes	7	Yes	6
No		No	1

matrix

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

matte shot

Know it?		Use it?	
Yes	7	Yes	7
No		No	

medium close-up

Know it?		Use it?	
Yes	7	Yes	7
No		No	

medium long shot

Know it?		Use it?	
Yes	7	Yes	7
No		No	

medium shot

Know it?		Use it?	
Yes	7	Yes	7
No		No	

metal halide lamp

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

mirror shot

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

mirror shutter

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

model shot

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

modulation transfer function

Know it?		Use it?	
Yes	1	Yes	
No	6	No	7

monopod

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

MOS

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

motion-controlled

Know it?		Use it?	
Yes	7	Yes	5
No	☐	No	2

motivated (shot)

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

motor cue

Know it?		Use it?	
Yes	☐	Yes	☐
No	7	No	7

moulding (modelling) light

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

multi-image lens

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

mute shot

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

N

narrow gauge film

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

net

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

neutral density

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

neutral density filter

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

Newton's rings

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

Newton viewfinder

Know it?		Use it?	
Yes	1	Yes	☐
No	6	No	7

nodal slide

Know it?		Use it?	
Yes	☐	Yes	☐
No	7	No	7

No good

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

normal lens

Know it?		Use it?	
Yes	7	Yes	7
No	☐	No	☐

O

obie light

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

oblique angle shot

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

off angle shot

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

one-light print

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

opening up a lens

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

optical effects

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

optical flats

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

orthocromatic

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

overcrank

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

over-the-shoulder shot (OVS)

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

P

pan

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

Panavision

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

panchromatic film

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

paper tape

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

parallax

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

parallax viewfinder

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

pentaprism

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

petzval lens

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

petzval surface

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

pin

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

point-of-view shot (POV)

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

polarising filter

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

pola screen

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

practical lighting

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

prime lens

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

printer point

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

printing dupe

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

projection lens

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

Pro mist

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

prompter

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

proxar

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

pull-back shot

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

pull-down

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

Q

quad rank

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

quartz lamp

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

R

rack

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

racking

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

rain deflectors

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

reaction shot

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

recans

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

reflex shutter

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

reflex viewfinder

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

registration

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

regular lens

Know it?		Use it?	
Yes	5	Yes	1
No	2	No	6

remote on/off switch

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

remote speed & footage display

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

resolution

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

reverse angle

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

reverse shot

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

reversed telephoto (retrofocus) lens

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

rim light

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

roll number

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

rotary printer

Know it?		Use it?	
Yes	2	Yes	1
No	4	No	6

rotating mirror

Know it?		Use it?	
Yes	2	Yes	1
No	4	No	6

Rotoscope

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

rubber numbers

Know it?		Use it?	
Yes	5	Yes	2
No	2	No	5

running shot

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

run out

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

S

safelight

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

safety film

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

scrims

Know it?		Use it?	
Yes	4	Yes	4
No	3	No	3

senior

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

Sepia

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

sepmag

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

sequence shot

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

seven-fifty

Know it?		Use it?	
Yes	[]	Yes	[]
No	7	No	7

short end

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

short lens

Know it?		Use it?	
Yes	6	Yes	3
No	1	No	4

shot

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

show copy/show print

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

shutter

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

silk

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

silver halides

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

single-stripe film

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

skip frame

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

sky pan

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

sliding base plate

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

snoot

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

snorkle

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

soft focus attachment

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

soft lighting

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

spherical lens

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

split reel

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

split screen

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

spoking

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

spot iris

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

spotlight

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

spot meter

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

spreader

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

spyders

Know it?		Use it?	
Yes	5	Yes	5
No	2	No	2

squeegee

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

star

Know it?		Use it?	
Yes	3	Yes	3
No	4	No	4

Steadicam

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

stock

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

stopping down the lens

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

straight cut

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

strip

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

subjective camera

Know it?		Use it?	
Yes	3	Yes	1
No	4	No	6

superachromat

Know it?		Use it?	
Yes	[illegible]	Yes	[illegible]
No	7	No	7

swish pan

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

T

tail slate

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

take

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

taking lens

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

target

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

teaser

Know it?		Use it?	
Yes	4	Yes	1
No	3	No	6

tele lens

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

telephoto lens

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

T-grain

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

thread-up

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

three-stripe film

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

through-the-lens exposure meter

Know it?		Use it?	
Yes	7	Yes	5
No	[illegible]	No	2

tie downs

Know it?		Use it?	
Yes	3	Yes	2
No	4	No	5

tilt

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

tilt plates/wedges

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

tilt shot

Know it?		Use it?	
Yes	7	Yes	5
No	[]	No	2

titan

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

T-number

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

track

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

track in

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

track shot

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

tracking shot

Know it?		Use it?	
Yes	7	Yes	7
No	[]	No	[]

tracking vehicles

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

travelling shot

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

trial composite

Know it?		Use it?	
Yes	1	Yes	[]
No	6	No	7

tricolour filter

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

tripack

Know it?		Use it?	
Yes	3	Yes	1
No	4	No	6

tripod

Know it?		Use it?	
Yes	7	Yes	6
No	[]	No	1

T-stop

Know it?		Use it?	
Yes	4	Yes	3
No	3	No	4

tungsten lighting

Know it?		Use it?	
Yes	7	Yes	6
No	[illegible]	No	1

turnover mount

Know it?		Use it?	
Yes	2	Yes	1
No	5	No	6

turret

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

two-shot

Know it?		Use it?	
Yes	7	Yes	7
No	[illegible]	No	[illegible]

U

ulcer

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

ultra contrast

Know it?		Use it?	
Yes	4	Yes	1
No	3	No	6

ultrasonic cleaner

Know it?		Use it?	
Yes	6	Yes	4
No	1	No	3

undercrank

Know it?		Use it?	
Yes	6	Yes	6
No	1	No	1

UV

Know it?		Use it?	
Yes	7	Yes	5
No	1	No	2

V

variable shutter

Know it?		Use it?	
Yes	7	Yes	5
No	[illegible]	No	2

Vari-Colour

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

varifocal lens

Know it?		Use it?	
Yes	4	Yes	2
No	3	No	5

vault

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

video tap

Know it?		Use it?	
Yes	2	Yes	2
No	5	No	5

video viewfinder

Know it?		Use it?	
Yes	7	Yes	4
No	[illegible]	No	3

viewfinder

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

W

waxing

Know it?		Use it?	
Yes	1	Yes	1
No	6	No	6

wet printing

Know it?		Use it?	
Yes	5	Yes	4
No	2	No	3

wide-angle lens

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

wide aperture

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

wipe

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

worm's eye view

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

X

xenon

Know it?		Use it?	
Yes	5	Yes	3
No	2	No	4

Z

zip pan

Know it?		Use it?	
Yes	6	Yes	5
No	1	No	2

zoom

Know it?		Use it?	
Yes	7	Yes	7
No	0	No	0

zoom lens

Know it?		Use it?	
Yes	7	Yes	6
No	0	No	1

zoom motor

know it?		Use it?	
Yes	6	Yes	5
No	1	No	2