

## II. BID FORM GLOSSARY

### 1000 PREP

- 1010. Dailies Logging:** The time spent screening, selecting and logging all material at the beginning of a project.
- 1020. Dailies Digitizing:** The time spent loading (digitizing) the selected material onto the hard drives of a computer based editing system.
- 1030. Negative Prep:** The time spent creating scene logs of the project and matching back to the original camera negative in preparation for negative cutting.
- 1040. Negative Cutting:** The time spent cutting the original camera negative and assembling select scenes.
- 1050. EDL Prep:** Preparation of an EDL (edit decision list) prior to audio, film-to-tape and on-line edit sessions.
- 1060. Graphics Design Prep:** The time spent by artists to explore a variety of design ideas. Gathering elements and creating elements to be used in the design process.
- 1070. Mix/Sound Design Prep:** Loading and organizing all sound elements prior to the mix.

### 2000 OFF LINE

- 2010. Off-Line Edit:** Use of time code based system to edit the rough cut from selected material.
- 2020. Off-Line Graphics:** Creation of titles, backgrounds and animations in advance of the edit session, using a relatively low-cost computer graphics system.
- 2030. High Res Reconforming:** Re-digitizing select footage into the computer based editing system at the best possible resolution. Typically for presentations.
- 2040. Rough Cut Cassettes:** Cassettes of rough cuts made at the conclusion of an off-line session for agency and client review.
- 2050. Hard Drive Rental:** Rental of hard drives which store media for a project, over and above the standard room complement, or when a project is prolonged beyond its original schedule.
- 2060. Backup/Restore:** Saving rough cut logs, project files and EDL's (Edit Decision Lists) to removable media (floppy disks, Zip disks). Restoring those files to the computer based editing system and redigitizing footage for the project.
- 2070. Off-Line Work Material:** Cassettes used during the editing process for archiving purposes.

### 3000 GRAPHICS

- 3010. Graphics Designer Fee:** Fees for the initial design exploration and treatments.
- 3020. Producer's Fee:** Fee for the services of the graphics producer.
- 3030. Storyboards:** Cost to design and create storyboards of a graphic design, type design or special effect.
- 3040. Mac Graphics:** Graphics work created on a Macintosh graphics platform.
- 3050. Digital Load/Prep:** Loading material into a graphics workstation in preparation for a graphics session.
- 3060. Graphic Artist:** Fee for the services of the graphic artist.
- 3070. Rendering:** Time required for a computer system to digitally process effects so that they may be played back in real time.
- 3080. Digital Graphics/2D:** Two dimensional (2D) graphics or effects created on a graphics workstation.
- 3090. Digital Graphics/3D:** Three dimensional (3D) graphics or effects created on a graphics workstation.

- 3100. Digital Graphics/Compositing:** Graphics and effects created with multiple layers.
- 3110. Digital Graphics/Type Design:** Graphics and effects created through type design and type treatment.
- 3120. Archiving:** Saving all elements of a graphics session onto removable media for storage and backup. The session can be reloaded at a later date from the archived material.
- 3130. Facility Overtime:** Cost premium of utilizing a facility after its normal business hours, e.g. after 6pm on weekdays, weekends and holidays.
- 3140. Off-Line Graphics:** Rough design of graphics and effects treatments prior to final execution.

### 4000 AUDIO

- 4010. Narration Record:** Recording an announcer in a sound studio.
- 4020. Dialog Replacement:** Re-recording synchronous dialog for a scene (or scenes) because of impairment of the original recording or need for a new voice.
- 4030. Music (Stock/Original):** The cost of licensing music on a non-exclusive basis (stock), or the cost of creating, composing and recording music (original) usually on an exclusive basis. Licensing fees, residuals, transfers and search costs are included when applicable.
- 4040. Sound Effects:** Cost of purchasing pre-recorded sound effects and/or creating custom sound effects.
- 4050. Digital Editing:** Use of a digital audio work station to edit and place narration, dialog, music and sound effects in preparation for a sound design session or mix.
- 4060. Sound Design:** Usually a creative fee and hourly studio rate for the creation of a variety of sound elements.
- 4070. Transfer & Stock:** Cost to transfer media or data from one format to another, including the cost of the media.
- 4080. Visual Coded Cassettes:** Video cassettes of the project usually with visual time code. Typically required for music, narration recording, sound design and mixing sessions.
- 4090. Prelay/Archiving:** Digitizing media/data into a digital audio work station prior to a session (prelay), or saving media/data from a digital audio work station to removable media after a session (archiving).
- 4100. Scratch Record/Mix:** Recording, balancing, equalization and mixing of preliminary (scratch) tracks at the roughcut stage.
- 4110. Final Mix:** Recording, balancing, equalization and mixing of final tracks at the finishing stage.
- 4120. Audio Relay (Retrack):** Synchronously re-recording an audio track onto a videotape. Typically in the rough-cut stage when a new track is supplied or a new scratch mix is done for presentation, and in the finishing stage when the track is mixed or re-mixed after the picture is finished.
- 4130. Satellite/Digital Transmission:** Satellite or digital line services required to record in one studio while simultaneously monitoring and recording the session in another studio. Usually includes the cost of both studios and the digital transmission time.
- 4140. Facility Overtime:** Cost premium of utilizing a facility after its normal business hours, e.g. after 6pm on weekdays, weekends, holidays.

### 5000 FINISHING

- 5010. Film to Tape w/ Color Correction:** Broadcast quality transfer of film to videotape on a telecine machine with scene to scene color correction capabilities.
- 5020. Still Store:** A digital recording system which can capture, store and display high quality still frames for reference during film to tape color correction.
- 5030. Steady Gate/EPR/RTS:** A mechanical and/or electronic system that eliminates gate weave, the normal movement of film as it