



Post Production

BID FORM GLOSSARY

1000 Prep

1010 File Conversion/Transcoding

The conversion or transcoding of media files, typically from the camera's file format to the format required for the non-linear editing system.

1020 Pre-Edit Color Correction

The color correction of certain camera file formats (Cineon, .r3d) prior to editing.

1030 LUT Creation

The creation of a LUT for a given set of camera media. Certain cameras record data in 4:4:4 RGB with logarithmic color space. They need a conversion file or Look up Table (LUT) to be read correctly on edit systems. An LUT can be provided by the production company or director of photography or created by the post house.

1040 Ingest Media from Files

Transferring media files, typically from hard drives, to the non-linear editing system or file server in preparation for editing.

1050 Ingest Media from Tape

Digitizing and transferring selected media from tape to the hard drives of the non-linear editing system in preparation for editing.

1060 Dailies Logging

Screening all material at the beginning of a project while selecting and logging the preferred material for use in the edit.

1070 Color Grading/Telecine Prep

The creation of an EDL (or XML) of the approved edit in order to match back to the raw (original) media in preparation for transfer and color grading.

1080 File Preparation for Color Grading

The creation of digital files of the approved cut(s) for the final color grading session. Applies to certain file-based formats.

1090 Negative Cutting

Physically cutting negative and splicing together select scenes in preparation for Telecine/Color Grading.

1100 EDL Prep

Preparing an edit decision list, prior to audio and online edit sessions.

1110 Graphics Design Prep

formerly AICE



Post Production

Preparing elements for the graphics designer.

1120 Mix/Sound Design Prep

Loading and organizing all audio elements prior to the mix.

2000 Off Line

2010 Off-Line Edit Suite, Bay or Room

A dedicated room equipped with a non-linear or time-code-based editing system and essential support equipment where the creative, off-line editing takes place.

2020 Remote Off-Line Edit Suite, Bay or Room

Rental of an Off-Line Edit Suite, Bay or Room in a location other than the editorial company's home office.

2030 Off-Line Graphics

The time spent creating titles, backgrounds, graphic and animation elements for the offline edit. Off-Line graphics may not be of sufficient quality for the on-line finish.

2040 High Resolution

Re-conforming The time spent to re-digitize media at the highest possible resolution on a computer based edit system. Typically for final conform.

2050 Rough Cut Review Material

The materials used in the off-line edit session to create rough cut review media for the agency and their clients, including DVDs, Blu Ray discs, data DVDs and CDs.

2060 Hard Drive Rental or Purchase

The rental or purchase cost of additional hard drives for media storage when capacity beyond the standard room complement is required or when media must be moved and stored because an edit is prolonged beyond its original schedule.

2070 Data Backup/Restore

The process of backing up all of a project's files on hard drives, tape or other data storage media and the process of restoring the project's files and media to the edit system's hard drive(s).

2080 Off-Line Work Material

Materials generated during the editing process for archiving purposes.

2090 File Creation & Posting

The creation of rough cut media files requested by the agency and/or client and posting those files to a dedicated ftp server for downloading and screening.



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3000 Graphics/Video Effects

3010 Graphic Development

The exploration and development of initial graphic design ideas.

3020 Producer's Fee

The fee for a graphics producer.

3030 Storyboards

The creation of a storyboard to outline graphic designs and/or special effects.

3040 Mac Graphics

Work created on a Macintosh workstation.

3050 Digital Load/Prep

The time spent loading and organizing all graphics elements into the workstation prior to the session.

3060 Graphic Designer

The fee for the graphic designer, artist or workstation operator.

3070 Rendering

The computer processing time required to generate a sequence or effect so it can be played back in real time.

3080 Digital Graphics/2D

The creation of graphics or effects with a 2D perspective.

3090 Digital Graphics/3D

The creation of graphics or effects with a 3D perspective.

3100 Digital Graphics/Compositing

The creation of graphics or effects with multiple layers.

3110 Digital Graphics/Type Design



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The creation of graphics or effects from type elements.

3130 Archiving

Saving all project data and media from the session for safe keeping and for use at a later date.

3140 Facility Overtime

The premium cost of utilizing a facility during off-hours such as after the normal end-of-day, on weekends and holidays.

4000 Audio

4010 Voice Over Record

Recording an announcer in a sound studio.

4020 Dialog Replacement

Re-recording synchronous dialogue for a scene where the original recording was impaired or the voice of the actor needs to be changed.

4030 Music (Stock/Original)

The cost of licensing stock music, usually on a non-exclusive basis; the cost of composing and recording original music, usually on an exclusive basis. Licensing fees, residuals, transfers or search costs will be included where applicable.

4040 Sound Effects

The purchase or licensing of pre-recorded sound effects or creating custom sound effects.

4050 Digital Editing

Use of a digital audio workstation to edit and line up dialog, narration, music and sound effects tracks in preparation for a sound design session or a mix.

4060 Sound Design

The creation and editing of the sound elements to create a unique audio environment. Usually a creative fee and hourly studio rates are included.

4070 Transfer & Stock

Transfer time and/or stock used to move media or data from one format to another.

4080 Visually Coded Media



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The preparation of media with visual code (e.g. time code) often required for music sessions, narration recording, sound design sessions or mixing.

4090 Pre-load/Archiving

Pre-loading and/or archiving media or data to or from a digital multi-track audio system before or after a sound design or mix session.

4100 Scratch Record/Mix

Recording a temporary voice over and balancing and equalizing multiple preliminary tracks for presentation at the rough-cut stage.

4110 Final Mix

The balance and equalization of all the final tracks: voice over, dialog, music and effects. Often includes recording the final voice over.

4120 Audio Relay (Re-track)

Synchronously re-recording an audio track either at the rough-cut stage, when a new track is supplied or a new mix is done for presentation, or at the finishing stage, when a project is mixed (or remixed) after the initial on-line conform.

4130 Digital Patch/Remote Studio

Use of a satellite or digital line to record a voice in one studio while simultaneously monitoring and recording it in another studio. Usually includes the cost of both studios and transmission charges, unless otherwise noted in the estimate.

4140 Facility Overtime

The premium cost to utilize a facility during off-hours. For example, after 6pm, on weekends, holidays, etc.



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5000 Finishing

5010 Color Grading/Film to Tape Transfer

The cost to color grade (color correct) and visually balance a project, scene-to-scene. May include repositioning, selective correction within a frame and the scanning or transfer of film or negative to digital media or videotape in preparation for the Final Edit.

5020 Pre Load/Scanning

The preparation and ingesting of material into the color grading or scanning system in preparation for the Color Grading/Film to Tape Transfer process.

5030 Film Cleaning

Cleaning loose dust and dirt from the negative before the film-to-tape scan or transfer.

5050 Tape-To-Tape Color Correction

Scene-to-scene color corrections (color grading) from a videotape source and record the revised media back to videotape or other media.

5060 Final Edit

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Conforming of final color-corrected material to match the rough cut created in the offline edit session. Slates, graphics, titles and visual effects are typically added in the Final Edit.

5070 HD Up-Res/Downconvert

The creation of a high definition (HD) version of a project from standard definition (SD) media or the creation of a standard definition (SD) version of a project from high definition (HD) media.

5080 Additional Machines

The use of additional VTR's in an edit session.

5090 Motion Control Animation Stand

The cost to use a computer-controlled animation stand to create repeatable dynamic moves on live objects or still images.

5100 Tape Stock & Reels

Tape stock, reels and boxes used in the editing, finishing and furnishing processes.

5110 Generic Master

First generation master which is complete except for titles or logos. For use when multiple versions are anticipated.

5120 Edited Master

Completed master with color bars, slate and tone, titles and logos ready for air.

5130 Protection Master

A copy of the Edited Master with identical time code from which dubs are made.

5140 Dubs/Duplicates

Copies of the finished Edited Master.

5150 Archiving

Archiving media/data after a session.

5160 Uncompressed Files

The creation of final uncompressed file deliverables.

5170 Compressed File Dubs

The creation of compressed file duplicates such as Quick Times, .mv files, etc.



Post Production

6000 Miscellaneous

6010 Storage Devices

Hard drives, disks, data tapes, etc. used to store protection copies of the camera original, transcoded or intermediate media and data files.

6020 Archiving/LTO

The preparation and duplication of all of the project's media and data to hard drives and/or LTO tape for long term archiving and storage.

formerly AICE



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6030 Archive Storage Devices

Hard drives, disks, data tapes, etc. used for long term media and data storage.

6040 Tape-To-Film Transfer

The transfer of videotape media to motion picture film. Includes film stock, processing and printing.

6050 Standards Conversion

Transferring and converting media from one broadcast format to another (NTSC, PAL, SECAM, etc.).

6060 Stock Footage

Licensing existing footage usually on a non-exclusive basis. includes search fees, lab and/or session costs, stock and license fees.

6070 Satellite/Digital Transmission

The use of a satellite or digital line to send broadcast quality material between two locations.

6080 Data Transmission Charge

Transmitting computer data between two locations.

6090 Delivery & Messengers

Local deliveries or messenger services directly related to a specific job.

6100 Shipping

Shipping any material, locally or long distance, directly related to a specific job.

6110 Inventory/Packing

Inventoried and packing of all the material for a job in preparation for shipping to storage.

6120 Shipping to Storage

Shipping all inventoried material on a job to client's specified storage facility.

6130 Travel

Costs incurred when an editor and/or assistant travels to a location for work (airline, train, etc.)

6140 Hotel/Per Diem

The allowance for hotel accommodations and daily expenses when the editor and/or assistant is on location.

6150 Editorial Supplies

Cans, boxes, cartons and other supplies required for the job.

6160 Equipment Rental

formerly AICE



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Rental of additional equipment specifically for the project.

6170 Working Meals

Meals provided to clients and staff when work extends through a mealtime period.



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8000 Labor

8010 Pre-Production

A fee for the time spent by the editor during pre-production, usually on jobs which require complex planning and/or effects.

8020 Editor Labor

The hour or daily labor rate for the editor.

8030 Editor OT/Weekend

The hourly or daily labor rate for the editor when he/she is required to work weekends, holidays, or after normal work hours.

8040 Assistant Labor

The hourly or daily rate for the assistant editor's services. These services may include some of the following aspects of the job: receiving and organizing all the material during the course of the job, coordinating all necessary facility times, managing the movement of various materials to and from the agency, client, music houses, etc., and preparing materials for sessions.

8050 Assistant OT/Weekend

The hourly or daily labor rate for the assistant editor when required to work weekends, holidays, or after normal work hours.

8060 Session Supervisory Fee

The hourly rate for supervising sessions, usually during the completion process, such as color grading, audio mixing and finishing.

8070 Producer/Coordinator

The cost for an editorial and post production producer and/or coordinator to manage the job.