

GLOSSARY OF TERMS

ADVERTISING & ENTERTAINMENT

Second Edition

November 2015

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GLOSSARY OF TERMS

Advertising & Entertainment

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NOTE: *This glossary of commonly used terms and their meaning in the Advertising & Entertainment industries is for your personal reference. Numerous experts at The TEAM Companies have contributed to the creation and verification of its content. In some instances, additional details and clarifications of certain terms were culled from research of online and print resources. While every effort has been made to ensure the accuracy of the information, other meanings or interpretations of these terms may also be in use.*

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PAYROLL & PRODUCTION ACCOUNTING TERMS

ABOVE-THE-LINE:

In the media production world, Above-the-line expenditures refers to the individuals who guide, influence and add to the creative direction and voice of a commercial, TV show or film. These individuals include directors, actors, writers and producers. This term is also used to reference the associated expenditures and compensation for these individuals. The term has its origin in the traditional budget formats of media production which group these related costs above a line on the budget. Typically these costs are often not subject to the same “mark ups” as below the line costs.

BATCHING:

Batching is a generic term referring to the collection and organization of data for processing. In payroll, batching is the process where the payroll invoices that are verified and approved are processed for payment. Once batched, the checks are issued, and payroll taxes, union benefits contributions and workers’ compensation payments are ledgered and queued for payment.

BELOW-THE-LINE:

Below-the-line refers to the crew people engaged in the production of a commercial, music video, film or TV show. In the context of budgeting, below-the-line refers to expenditures for production payroll for elements such as props, wardrobe, location fees and kit rentals.

BUY-OUT:

In relation to the hiring process of non-union performers, a true Buy-Out means a negotiated one-time payment for both the session (day or days of work) and unlimited use of the person’s likeness and/or performance in perpetuity. This term is often used in reference to a single payment or one-time fee that covers the session (day or days of work) as well as defined or limited use during a set time-frame, in certain media and/or territories. True buy-outs for unlimited use in perpetuity seldom happen.

This term is also used in reference to the purchase of usage rights for images, audio or video clips, music, artworks, iconic buildings, etc. As with talent “Buy-Outs” it sometimes means unlimited usage rights in all media, and all territories in perpetuity, or it may be used to mean a defined or limited set of usage rights.

CHART OF ACCOUNTS:

In production accounting, a chart of accounts (COA) is a list of accounts used by a production to define each class of items for which money or the equivalent is spent or received. It is used to organize the finances of the production and to segregate expenditures, revenue, assets and liabilities in order to give interested parties and better understanding of the financial health of the entity. Chart of Accounts is a sub-ledger within a company’s General Ledger Chart of Accounts.



PAYROLL & PRODUCTION ACCOUNTING TERMS

COMPLETION REPORT:

A summary report that includes all of the final pertinent information related to an advertising project including version names and the identifiers/I.D. numbers, final cast list, and license information for music and images. In advertising, this term is often used to refer to the Final Cast List.

COSTING/ACTUALIZING:

The process of comparing the estimated line-item costs of a project against the actual costs of that project. Accounting usually uses the term “costing”, but “actualizing” is often used in the video/film production world for the same analysis.

EDIT:

The ad & entertainment industries consider an edit to be a correction or modification made to print, video, film and audio media. In crew payroll an Edit refers to a report provided for first review of payroll expenditures for a particular project. In talent payroll it refers to the creation of an additional version of a commercial which may trigger its own stream of talent payments. See also “Edit” on page 15 in the Production & Editorial Terms section.

EMPLOYEE & INDEPENDENT CONTRACTOR:

See definitions under the “*Labor Law, Trade Union & Association Terms*” section.

EOR:

The term EOR stands for *Employer of Record* and refers to the company that is reported as the “employer” for taxation and workers compensation insurance purposes. This is separate from who controls the hiring, firing or the work of the employees. EOR is often, though erroneously, used to refer to a specific type of payroll provider that acts as a co-employer by paying the employee and withholding and remitting taxes under its (the payroll company’s) FEIN.

EORs come in many formats:

Administrative Employer of Record (AEOR): An AEOR is not involved in the hiring and firing of an employee nor does it instruct the employee as to their job function and duties. AEORs generally administer the payroll of temporary, project oriented workers. TEAM acts as an AEOR for its clients and is considered a co-employer.

PEO: A Professional Employer Organization (PEO) (sometimes called Employee Leasing) provides human resources and administrative services to client companies. The PEO becomes the Employer of Record and services usually include employee benefits administration, recruiting, training, providing workers’ compensation coverage and payroll. Employees’ day to day activities are managed directly by the client company. The PEO/Client Company relationship is considered a co-employer or joint employer relationship.



PAYROLL & PRODUCTION ACCOUNTING TERMS

PSP: Payroll Service Providers provide payroll services (calculating and remitting payroll taxes, issuing payments, etc.) on behalf of client companies, but file all payroll reporting under the client company's FEIN. Paychex and ADP are examples of Payroll Service Providers.

Temporary Staffing Company: These companies provide temporary staff to client companies. They handle all aspects of the employer-employee relationship. Client companies only manage day to day work supervision, though they may still be considered co-employer. In this case the temp service is the EOR.

ESTIMATE NUMBER:

Talent estimates are created to predict what a job, a portion of a job or a variety of jobs will cost. Estimate numbers are used to track the progress of the cost – sometimes separating Session fees from Residuals or they are sometimes used for quarterly or annual budgets and may cross over many jobs.

FEE:

What an employee (e.g., actor) or a vendor (e.g., payroll company) charges for their services.

FINAL CAST LIST:

The final cast list identifies each principal performer who remains in the final cut of a commercial, video, film or TV show. Some final cast lists may include downgraded or outgraded performers to identify those in the cast who must be sent notifications and any applicable payments.

HOURS TO GROSS:

The calculation of gross pay based on hours worked, consistent with wage and hour regulations and the union agreement applicable to a given employee. This term is also used to describe a feature in some payroll software systems that does these calculations automatically.

INTERFACE:

Term used to identify the delivery method of data from one system to another. In payroll, interfaces are used to transfer payroll invoice data into a Client's accounting system.

JOB NUMBER:

Tracking number assigned to a new creative project handled within a production company or ad agency. As new jobs are opened they are given a number (alpha/numeric) for internal filing and accounting purposes. This number will appear on all documents and elements related to the overall job.

MEAL PENALTIES:

A penalty paid by the producer for failure to provide meals or meal breaks as specified by the employee's (crew member, performer, musician) union agreement, state law or by an agreement with the employee.



PAYROLL & PRODUCTION ACCOUNTING TERMS

PAYROLL FRINGE RATE:

The employer payroll tax (FICA, Medicare, FUTA & SUI) and insurance (Workers Comp) costs associated with compensation. Where union contracts apply, this may include the union pension, health and welfare costs. The term “rate” is sometimes interchanged with the term “fee”, but the two terms have distinct meanings when used in the context of “payroll rates”, which separates tax and insurance costs from the payroll company’s “fee”.

PER DIEM:

A daily allowance for expenses, such as meals, given to employees who are working on location. Per Diems are not taxable as compensation if they are within the limits set by the federal government on a locality by locality basis. Amounts in excess of the federal allowances are taxable as compensation.

P.O. NUMBER:

Purchase Order numbers are opened to track a purchase/specific transaction. A P.O. number is an internal accounting reference and are the placeholder to be filled by the vendor invoices.

SCALE +10:

This is a description of compensation provided to a performer where their wages are based on the hourly wage scale as outlined in the performer’s applicable union agreement plus an additional 10% to cover the fee due the performer’s agent. (The practice of paying an additional percentage to cover the agent fee is also done with non-union performers, but this term is not used since there is no ‘scale’ rate for non-union talent).

TALENT ADVICE:

In the world of payroll a Talent Advice is a report generated, usually by the advertiser or ad agency, to instruct the payroll company to process a residual payment to the eligible principle performers in a commercial. The Talent Advice identifies the commercial and cast and indicates the use (where the commercial is going to air or exhibit) that is to be paid. The Talent Advice is also used for session payments and applies to extras as well as principal performers in this instance.

TALENT ESTIMATE:

This is an estimate of session and residual costs for principal and extra performers. Session estimates are based on production parameters including the number of principal and extra performers, number of days of work, number of commercials to be produced and any special circumstances such as stunts, night or weekend shooting, location shooting and travel. Residuals estimates are for principal performers only and based on the media plan/distribution of a project. Some estimates are done just to determine residuals costs on a project.



DIGITAL, SOCIAL & NEW MEDIA
CONTENT & PROMOTIONS TERMS

CONTEST:

Competition, usually for a prize, where a skill is involved, there is a clear set of criteria that must be met and judging is used. When used for marketing purposes, contests involve more stringent guidelines than sweepstakes.

FILE TRANSFER PROTOCOL (FTP):

File Transfer Protocol is a common way to transfer files from one computer to another via the internet, phone or TCP/IP based network. FTP sites are often set up by companies (i.e. an editorial or digital effects company) to transfer large files to clients (an ad agency).

HASHTAG:

A hashtag is a number symbol (#) used to label keywords in a tweet. The name "hashtag" was coined in a blog post in reference to Twitter Groupings, and combines the word "hash" (another name for the number symbol) and "tag," since it is used to tag certain words. In order to tag a keyword in a Twitter post, simply type the hashtag symbol (#) immediately before the word and it will make the Tweet searchable based on the hashtagged word. Clicking on the hashtagged word will return other Tweets that have hashtagged the same word. Hashtags are used in other Social Media to return search results as well.

HTML (HYPER TEXT MARK-UP LANGUAGE):

HTML is the main coding language for creating web pages and other information that can be displayed in a web browser.

HYPERLINK:

A hyperlink, or link, is a reference to data that the reader can directly follow, or that is followed automatically. Commonly found in email or on websites and displayed as a pasted in web address in color, oftentimes also bolded or underlined, when clicked, the hyperlink will connect to another web page or document that the user can view in the browser.

MEME:

A meme is a concept or behavior that spreads from person to person within a culture. Examples of memes include beliefs, fashions, stories, and phrases. An Internet meme is an activity, concept, catchphrase or piece of media which spreads, often as mimicry, from person to person via the Internet. An Internet meme may take the form of an image, hyperlink, video, picture, website, or hashtag. The term originated in evolutionary biology. A characteristic of an internet or cyber meme is that it may morph or be digitally altered or manipulated as it spreads.

SWEEPSTAKES:

Competition, usually for a prize, solely based on chance. No skill is needed and nothing is judged.



DIGITAL, SOCIAL & NEW MEDIA
CONTENT & PROMOTIONS TERMS

USER GENERATED MATERIAL/CONTENT: (UGC)

UGC is any form of content such as blogs, wikis, discussion forums, posts, chats, tweets, podcasting, pins, digital images, video, audio files, and other forms of media that is created by an average user of an online system or service, often made available via social media Web sites.



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

AAAA (4A's):

The *American Association of Advertising Agencies* is a U.S. trade association whose membership is comprised of advertising agencies of all sizes. The 4A's counsels members and shares insights on management and agency operations. It also works as a dynamic force with government, lobbying groups, and other trade associations.

ACTRA:

The *Alliance of Canadian Cinema, Television and Radio Artists* is the Canadian union having jurisdiction over TV and Radio performers in projects produced in Canada.

AFM:

The *American Federation of Musicians* is the union having jurisdiction over musicians, arrangers, and copyists of music produced for Film, Television Programming, Advertising, & Sound recordings.

AICE:

The *Association of Independent Creative Editors* is an international association which represents the interests of independent creative editorial companies and their editors who edit over 85% of the commercials in the U.S. and Canada. The organization establishes best business practices, facilitates dialogues with advertising agencies and advertisers to address key issues, and educates the ad community on important factors impacting the ever-changing post production process.

AICP:

The *Association of Independent Commercial Producers* represents advertising production companies (General members) and suppliers to the ad production process (Associate members) on U.S. business, governmental and labor matters. The AICP works to establish best business practices for producing commercials and other types of ads, it lobbies local and state governments on issues that impact its members and it represents its members in labor negotiations with the DGA, IATSE and TEAMSTERS on the commercial labor contracts.

AMP:

The *Association of Music Producers* was formed to address the common goals and concerns of those who make the music primarily (though not exclusively) in advertising. A U.S. organization, AMP focuses on business matters such as music production guidelines, composer royalties and Rights Agreements.

AMPTP:

Alliance of Motion Picture and Television Producers is a U.S. trade association that represents the interests of film and television studios and production companies when negotiating nearly all of the entertainment industry union and guild agreements. It is the entertainment industry's official collective bargaining representative.



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

ANA:

The *Association of National Advertisers* is a U.S. trade organization that represents the interests of nearly 500 companies. The ANA helps shape best practices and manage marketing industry business & government affairs initiatives.

COMMON LAW EMPLOYER:

An individual or entity that hires a person under an expressed, or implied, contract of hire and has the right to control the details of that person's work performance and is the recipient of the economic benefit of the employee's work.

COLLECTIVE BARGAINING:

A process of negotiating compensation, workplace conditions and rules between employees and an employer or group of employers. The interests of the employees are commonly presented by representatives of a trade union to which the employees belong.

COPYRIGHT:

This is the exclusive legal protection of the rights in and to original works to reproduce, adapt, copy, publish, distribute, perform or display to the public a book, musical recording, graphic design, lyrics, product design, advertisement, etc., for a certain period of time set by law and recognized by international treaties. In most of the world, this period is 50 or 70 years after the death of the author, or 50 – 95 years from the date of publication. The copyright may be held by the originator or creator or creators of the work or it may be held by an entity to whom the copyright has been licensed or sold.

COVERED WORK:

Is an aspect of the *jurisdiction* of a union agreement and refers to the type of work, job description and title that a particular union covers on a project produced by a signatory of that union or union agreement.

DGA:

Directors Guild of America is a craft union that has jurisdiction over Directors, Assistant Directors, Stage Managers (TV), Unit Production Managers, and other select crew roles in most Film, Television, News, Documentary and Commercial projects. *Always consult the union's agreements for specifics.*

DMCA (DIGITAL MILLENNIUM COPYRIGHT ACT):

The DMCA criminalizes production and dissemination of technology, devices, or services intended to circumvent measures that control access to copyrighted works (e.g., Napster). It also criminalizes the act of circumventing an access control, whether or not there is actual infringement of copyright itself. In addition, the DMCA heightens the penalties for copyright infringement on the Internet and requires websites and other internet service providers to remove an image or piece of content believed to be infringing on a copyright once these sites and providers have been notified by the copyright holder. The DMCA also added language making distributors of TV shows and feature films responsible for residuals to talent [SAG-AFTRA, WGA and DGA] if that distributor makes a profit from the product.



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

EMPLOYEE*:

The definition of “employee” is like an opinion, everybody has one. According to Black’s Law Dictionary, a Common Law Employee is a person who works in the service of another person under an express or implied contract of hire, under which the employer has the right to control the details of the work performance.

Another key definition to know is from the IRS, which states: “Under common-law rules, anyone who performs services for you is your employee *if you can control what will be done and how it will be done*. This is so even when you give the employee freedom of action. *What matters is that you have the right to control the details of how the services are performed.*”

In print, live action, and live performance productions the crew, performers and models are told where to be, what time to arrive and when they are dismissed. Those basic criteria result in the classification of those job categories as an employee and, therefore, their compensation is subject to payroll taxes.

****See additional information under Independent Contractor* (asterisk) footnote.***

ERISA:

The Employee Retirement Income Security Act (ERISA) is a federal law that sets minimum standards for pension plans in private industry. It requires plans to regularly provide participants with information about the plan including information about plan features and funding; sets minimum standards for participation, vesting, benefit accrual and funding; requires accountability of plan fiduciaries; and gives participants the right to sue for benefits and breaches of fiduciary duty. The law also gives power to the federal government to mandate contribution increases, lower payouts, and change the qualification criteria in order to insure the Fund’s solvency.

FAVORED NATIONS:

See “Most Favored Nations” below.

FCC (FEDERAL COMMUNICATIONS COMMISSION):

The **Federal Communications Commission** is an independent agency of the United States government, created by Congressional legislation to regulate interstate communications by radio, television, wire, satellite, and cable in all 50 states, the District of Columbia and U.S. territories. The FCC also regulates broadband internet access service, and most recently has established rules for Net Neutrality (see Net Neutrality definition).

FTC (FEDERAL TRADE COMMISSION):

The Federal Trade Commission (FTC) plays a unique role in enforcing well-established standards ensuring that consumers can make informed purchase and use decisions about products and services based on truthful, non-misleading advertising claims while encouraging competition. The FTC uses its enforcement powers and consumer and industry outreach to create a climate for preventing deceptive advertising.



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

IATSE:

International Association of Theatrical Stage Employees is a labor union that represents a majority of the below-the-line crew members (including camera, electric, props, wardrobe, & make-up departments) working in films, TV shows, Commercials and live theater. *Consult the agreements for specifics regarding locals and what is covered in specific geographic areas.*

INDEPENDENT CONTRACTOR*:

An independent contractor is an unincorporated business. The definition of an independent contractor varies depending on the government agency making the evaluation. There are at least three different tests used by the federal and state authorities. The tests overlap to a degree, but they can come to different conclusions based on specific circumstances.

The areas of test overlap are:

- 1) *Behavioral*: Does the company control or have the right to control, what the worker does or how the worker does his/her job?
- 2) *Financial*: Are the business aspects of the worker's job controlled by the payer (including how the worker is paid, whether expenses are reimbursed, and who provides tools/supplies, etc..)?
- 3) *Relationship Type*: Are there written contracts or employee-type benefits (i.e. Pension Plan, Insurance, Vacation Pay, etc..)? Will the relationship continue? Is the work performed a key aspect of the business?

****The employee and independent contractor definitions are simplifications of very complex issues. These issues include different government agencies having different tests to determine who is an employee.***

For example, California's Department of Labor specifically points out that while the CA tax authorities may consider a worker to be an Independent Contractor, they may determine that the person is an employee with regards to wage and hour regulations.

In addition, the TV Commercial/Corporate Video industries have specific IRS guidelines. While consistent with what is noted above, they require a far more detailed evaluation. Please consult a labor expert (e.g. attorney or payroll company) for help in determining proper classification.

INTELLECTUAL PROPERTY:

Property such as an idea, invention, music, literature, artistic works, phrases, symbols, designs or process that derives from the work of the mind or intellect. It is also a term used to reference an application, right, or registration relating to the idea, invention or process.

JPC:

The *Joint Policy Committee* of the ANA and 4A's is made up of member representatives from both the advertisers (corporate marketing) and ad agencies and is the body that collectively bargains with SAG-AFTRA and AFM on the labor agreements that impact the advertising community.



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

MINOR:

Anyone under a certain age as defined in the state where the youth is working (under 18 years of age in most states). In the context of payroll & employment on a film/TV/Commercial project, child performer laws typically regulate working conditions such as how long the minors can work and during what hours of the day, what type of supervision is required while they are working, under what circumstances the employer is required to provide tuition, etc..

Some states require the employer and/or minor to have a permit specific to the minor working in entertainment. Also, some states, CA & NY in particular, require that the employer remit a percentage of the minor's wages to a minor trust account such as the "Coogan Trust Account" in California.

MOST FAVORED NATIONS (MFN):

In international economic relations "**most favored nations**" is a status or level of treatment given by one nation to another. The term means that a country that has been accorded MFN status may not be treated less advantageously than any other country with MFN status by the promising country. When applying this concept to contract negotiations in the entertainment and advertising industry, it means that a person or entity in a certain category (actor, master rights holder of a song, etc.) must be given the same deal as the most favored person or entity in that category as part of that particular project.

MPAA:

Motion Picture Association of America is a trade association that represents the interests of the six major U.S. motion picture studios (Disney, Warner Brothers, Fox, Universal Studios, Paramount Pictures, & MGM) primarily through lobbying efforts. The MPAA initiated the rating system. Copyright infringement is among the key issues it is currently addressing.

NET NEUTRALITY:

The position that whoever provides internet service (such as Comcast, AT&T, Verizon) should allow access to all content and applications regardless of the source and without favoring (through prioritization & faster speeds) or blocking particular products or websites.

P&W/P&H:

"Pension & Welfare" (aka: Pension & Health) is the amount that is paid into a designated fund or funds in addition to the fee/salary paid to a union employee. The amount of the P&W payment made by the employer is negotiated during the collective bargaining process and is usually a percentage of the compensation, or an amount per hour or per day or a combination. The funds are associated with the applicable union, but under federal law are administered independent of that union. {See ERISA definition}



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

PUBLIC DOMAIN:

In copyright law, public domain refers to literary or creative works over which the creator no longer has the right to restrict or receive royalties for the work's use. Duration of copyright varies by country. In the US, the duration of copyright is the life of the creator plus 70 years after the creator's death, or a finite period, usually 95 years from date of publication, for anonymous or corporate creations. Once in the public domain, the work can be freely copied or otherwise used by the public. It is important to note that while the original work may be in the public domain, a recreation of that work may not be.

SAG-AFTRA:

This U.S. trade union has jurisdiction of actors, singers, dancers & stunt & other performers in films, broadcast & cable TV programming, advertising (except for print), corporate videos, internet & mobile content.

SAG-AFTRA RULE ONE & GLOBAL RULE ONE:

"Rule One" states that SAG-AFTRA members are prohibited from working within the union's jurisdiction for a non-signatory. SAG-AFTRA has also instructed its union members, through "Global Rule One" to insist on getting a SAG-AFTRA contract even if working outside of the U.S. which is subsequently outside of the union's jurisdiction.

STUDIO ZONE (aka: Thirty Mile Zone):

The Studio Zone is the area within a radius of a specified geographic location in film and video production which unions use to determine rates and work rules (including travel requirements) for their members. Each union's studio zones may vary. The SAG-AFTRA and IATSE studio zone in LA is a 30 mile radius from the intersection of W. Beverly Blvd. and N. La Cienega. The SAG-AFTRA Studio Zone in New York is an 8 mile radius from Columbus Circle. The IATSE NY Studio Zone in New York is a 25 mile radius from Columbus Circle. (FYI: The gossip website TMZ's name is a nod to these zones)

TAFT HARTLEY:

The TAFT-HARTLY ACT is a law that limits certain powers of labor unions, such as requiring an employee to join the union as a condition of employment. Though applicable to all labor unions, in the entertainment and advertising industries Taft-Hartley is most commonly referred to when hiring non-union performers for a SAG/AFTRA union project. In such instances, after being hired on their first union project the talent can work on as many union projects as they wish within a 30 day period without joining the union. After that 30 day period, they must join the union before they can work on any other union projects. The term Taft-Hartley is also used to describe the form when reporting the hiring of a non-union member.

TEAMSTERS:

The reach of this labor union is long across many industries, but in TV, Film and Commercial production worlds the Teamsters represent drivers, location managers & scouts, and casting directors. There are exceptions to what positions are covered depending on geographic areas. *Consult the agreements for specific details.*



LEGAL, TRADE UNION & TRADE ASSOCIATION TERMS

TRADEMARK:

A distinctive recognizable sign, design, picture, emblem, logo or wording (or combination) affixed to goods for sale to identify products or services of a particular source and to distinguish them from goods sold or made by others. An individual, business or any other legal entity can own a trademark. Owners register the mark to establish their exclusive right to it and trademarks can be licensed by the trademark owner.

UDA/UNION DES ARTISTES

Canadian union having jurisdiction over French-Canadian performers in radio and TV projects produced in Canada.

UNION/GUILD/FEDERATION:

They are now all considered a union, which is an organization of workers banded together for common employment goals. However, historically a guild was a union of Artisans (i.e. Actors, Writers) and a federation was a collection of unions linked by common interests (i.e. Music).

UNION JURISDICTION:

Unions in the visual media industry assert jurisdiction by the type of work performed, within specific geographic limits. Employers who wish to hire union members doing that type of work in that area must sign the applicable union contract (become a “signatory”). Once signed, all personnel hired by a signatory within the union’s jurisdiction, whether or not they are union members, must work under the union’s rules and regulations. Union members are generally prohibited from working for a non-signatory within the union’s jurisdiction.

WGA:

Writer’s Guild of America is a craft union that has jurisdiction over writers for most television and film projects as well as some news, radio and on-line projects.

WTPA (WAGE THEFT PROTECTION (California)/PREVENTION (New York & Washington D.C.) ACT):

WTPA legislation created new, detailed disclosure requirements that employers must provide to newly hired employees. Details of these laws vary by locality, but essentially these acts require employers to provide to each newly hired employee a written notice stating the employee's rate(s) of pay, the basis for the pay (hour, shift, day, week, salary, etc.), any allowances claimed as part of the employee's wages, the payday, and the name and address of the employer at the time of hiring. The laws are designed to document the terms under which the employee is hired in case there is a dispute regarding proper payment of the employee under wage and hour regulations.



TALENT TERMS

ALLOWABLE LIFT:

An edit of a commercial making it shorter or longer, with audio re-recorded for timing and synchronization only. Under the SAG-AFTRA Commercials Contract, up to two (2) such edits (the second requiring payment of an additional session fee) may air along with the original spot and all are treated as one spot for talent use payments.

BUY-OUT:

See "Buy-Out" on page 3 in the Payroll & Production Accounting Terms Section.

CAST CLEARANCE:

See Station 12.

DOWNGRADE:

To downgrade a principal performer, a written notice and a downgrade fee, equivalent to a session fee, is required. A downgrade can only be done if the performer's face can no longer be seen in the final broadcast spot. The talent's classification is considered a downgraded principal. The classification does not change to "extra".

EXCLUSIVITY:

Performer guarantees he/she will not accept work for a competing production while being paid a 'holding fee' for that spot. Advertisers may buy additional exclusivity by paying more than scale.

EXTRA:

An extra is anyone used for atmosphere on a set and not filling requirements of being a Principal, but can be hired for a specific purpose (i.e. body double). An extra does not get paid residuals.

FAVORED NATIONS:

This term is no longer in the SAG-AFTRA agreements, but agents often use it in negotiations. It is a negotiation point that a certain performer will not receive any less favorable terms than any other performer in the production. This negotiation position is also used outside of the performance realm by any party who may have a high degree of leverage in a negotiation (such as a major client to a supplier).

HOLDING FEE:

A holding fee holds the talent exclusive to the advertiser's product and retains the advertiser's right to air the spot. It is paid to on and off camera (voice over) principal performers only, but is generally not paid to soloists*, character voices, group singers or musicians. Additionally, holding fees are not paid for radio commercials. These fees can be credited against many use payments (network use, wild spot use).

*Soloists will get a holding fee if they negotiated with the advertiser exclusively.



TALENT TERMS

INTEGRATION:

In terms of talent, integration is associated with extra buyouts. When footage with extra performers is lifted into another spot(s), a one-time fee is due equivalent to the extra's session fee. There is no fee associated with subsequent lifts/edits. "Integration" can also apply to the repurposing of footage into a new project.

LIFT FEE:

This is a historical practice that has never been required by the SAG-AFTRA Commercials Contract. A lift fee is paid in lieu of a session fee when footage is lifted from one commercial to another during the editing process to create a new commercial.

MASTER SERVICES AGREEMENT:

Also referred to as a *Multiple Service Agreement, Multi-Service Agreement, MSA, or Personal Service Agreement*. Though master services agreements exist in many industries, in advertising and entertainment it is often used in relation to performers or other creative contributors to a commercial or entertainment content. While the performer may be hired for a primary purpose (spokesman in a television commercial) the agreement covers the terms and conditions for additional related work and use (i.e. personal appearances, behind the scenes interviews, print shoots, etc.)

MAXIMUM PERIOD OF USE (MPU):

A commercial may be aired for 21 consecutive months starting with the session date of the earliest principal performer. So, accounting for production and editorial time, the spot will air for less than 21 months. If there is a desire to continue to use the spot after that 21 month period, rates must be renegotiated with principals provided that the performer has notified the agency of their request to renegotiate within a 60-120 day window prior to the end of the maximum use date (this 60-120 day window is known as the "renegotiating period"). If no notice is given by the performer, the ad agency may reinstate the commercial at the original rate for another 21 months, but in no case shall the performer be paid less than current scale wages.

OFF-CAMERA PRINCIPAL:

Narrators, Voice-Over performers, puppeteers and singers

ON-CAMERA PRINCIPAL (Featured Performer):

Anyone whose face is recognizable, is in the foreground, and in commercials they would also interact with the product and/or react to an off-camera message. Also included in this category are stunt performers, pilots, dancers, & singers.

In advertising, the Principal Performer is hired as a Featured Performer. Principal Performers receive compensation for use of their likeness and/or performance as part of their implied product endorsement.



TALENT TERMS

OUTGRADE:

To eliminate a performer completely from a commercial. Performer must be notified within 60 days, but in no event later than 15 days after first use. Otherwise, they will be paid as a principal until such written notice is given.

PILOT (in relation to being a performer):

A captain and his co-pilot if one is required for special skills and are in control of a moving aircraft which is seen on camera.

PUPPETEER:

Person who is off-camera and who manipulates a puppet/marionette by hand, string or stick. Since their "character" is on-camera even though the human is never seen they are considered an on-camera Principal, therefore they receive residuals for use at the on-camera rate.

RE-CLASSIFY:

If an on-Camera principal's face can no longer be seen in a commercial, but his/her voice remains in the spot you may, with proper notice, re-classify the performer to off-camera and pay residuals at the lower rate.

RESIDUALS:

The payment to above the line creative contributors (director, writers, actors, etc..) on a project for the continued use of that project after the initial production (session). Who receives residuals and the parameters of those payments depend on the type of project (i.e. TV show or commercial), where it is shown and for how long.

SESSION:

When working with performers (actors, musicians), "session" is the term that applies to the time actually worked by the performers. It is usually used when referencing union performers who also are compensated for the use of their performance in terms of 'residuals'.

SESSION FEE:

Payment to performers on camera per 8-hour day of production or per commercial (whichever is greater). This fee may also include overtime, wardrobe fittings, rehearsal, travel, night or weekend premiums or other miscellaneous charges. Payment to performers off camera known as a voice over is based on a two hour work day, or per commercial (whichever is greater). The session fee is also considered the first Holding Fee paid on a spot.

STATION 12:

Also called "Cast Clearance". This term refers to the verification process to determine employment eligibility. Employment eligibility is based on a member's "good standing" with the union, which primarily means that their dues are paid to date. The term "Station 12", while commonly used, is a historic reference to where one had to call to get cast clearance. "Station 12" is not found in the labor agreement.

**TALENT TERMS****STUNT PERSON:**

Professional whose skill and training enable him/her to perform hazardous action sequences safely.

TALENT AGENT:

The agent's primary focus is to obtain employment and negotiate contracts for their clients. They are generally licensed with the state as "employment agencies" and limited to charging 10% commission of their client's income.

TALENT MANAGER:

A talent manager is an individual or company who guides the professional career of artists in the entertainment industry. The manager usually does not directly obtain work for the client, but may assist a talent agent in doing so. The talent manager is not licensed by the state and charges between 10% and 15% of the artist's income.

The term "Talent Management" is also a widely used term in the world of human resources to refer to the process of developing and integrating new workers, developing and retaining current workers, and attracting highly skilled workers to work for a company.

UPGRADE:

To upgrade a performer to a higher status (e.g., from extra to principal). This term is also used with regard to payments, e.g., upgrade from 12 units to 27 on a wild spot cycle, etc.)



PRINT TERMS

PRINT:

“Print” is a broad term referring to what is traditionally known as the ‘print industry’ including paper-based publications like newspapers and magazines. The term is also used for advertising within those publications as well as for stand-alone paper-based advertising such as flyers, inserts and mailers. It is also short for ‘print production’ in the context of photo shoots. However, now that working across all media is commonplace, it is important to note that in some parts of the content creation world, “Print photo shoot” and “Still photo shoot” have distinct meanings. See “*Stills/Still Photography*” in this glossary (below).

“Print” is also a term used in filmmaking to indicate which “take” of the filming (digital or film) of a sequence is to be marked as one of the selected takes to be considered for use during editing. The term in this context, originates from shooting on negative film and requiring positive prints to be made of the selected takes available for editing.

STILLS/STILL PHOTOGRAPHY:

These terms are often used interchangeably with “print” or “print shoot” when referencing a photo shoot for the print industry. However, it is important to note that when shooting still photography on the set of a unionized live-action production (Commercial, TV show) for behind-the-scenes and/or cast photos, this still photography work is covered under the IATSE union agreement and requires the hiring of a local 600 still photographer.



PRODUCTION & EDITORIAL TERMS

Please Note: *Not all roles and terms are outlined in this glossary due to space and the fact that some (e.g., “Make-Up Artist”) are self-explanatory.*

ABOVE THE LINE:

See “Above the Line” on page 3 in the Payroll & Production Accounting Section).

A.D:

The “AD” or Assistant Director is the time manager and overall traffic cop for the director of a Film/TV/Commercial project. A 1st A.D. manages the logistics of the project. A 2nd A.D. is the 1st A.D.’s right hand person and is most often the crew member assigned to handle talent contracts and payroll documentation.

BELOW THE LINE:

See “Below the Line” on page 3 in the Payroll & Production Accounting Section).

BOX/KIT RENTAL:

This is a fee paid to a crew member for the use of his/her personal tools equipment or other specialized item(s) used on the production.

CRAFT SERVICE(S):

“Craft Service(s)” is a somewhat misused term. In the context of non-union production, it generally refers to the person responsible for maintaining the refreshment table, which will typically include coffee, beverages and snacks for the crew and other personnel.

The misuse of the term occurs on productions covered by union agreements, as the IATSE agreements have a covered job category called *Craft Service*. In this context, Craft Service’s role is to literally service the crafts, (i.e., Grips, Gaffers, Propmen, etc.). These responsibilities may include refreshments for the crew, but also include things like sweeping the stage and other general labor responsibilities. It is not this person’s role to supply refreshments to clients or other non-crew personnel. A problem occurs when the person maintaining the general refreshment table is given the title of Craft Service on call sheets or other production documents. Upon union audit, anyone with the title of “*Craft Service*” is considered to be working in a union position and the producer would be charged as such.

To avoid this, the person maintaining the refreshment table should be called Client Services or Production Assistant. They should not be delivering refreshments to the crew and “Snack PA” is not a title that should be used.

D.I.T. (DIGITAL IMAGING TECHNICIAN):

A Digital Imaging Technician (DIT) works in collaboration with the Director of Photography (DP) on work flow, signal integrity and image manipulation to achieve the highest image quality image out of the digital motion picture camera.

D.P. (DIRECTOR OF PHOTOGRAPHY):

Director of Photography (AKA: Cinematographer) is the head of the camera department. It is his/her job to capture the photographic impression of the directors' vision.



PRODUCTION & EDITORIAL TERMS

EDIT:

A correction or modification made to print, video, film and audio media. See also “Edit” on page 4 in the Payroll & Production Accounting Terms Section.

FINISHING HOUSE:

A term used to describe a facility that handles adding non-creative components to a project, such as closed captioning, pricing and disclaimers, during the overall post-production workflow.

GAFFER:

The chief electrician (lighting guy) on a film/TV/Commercial production

GRIP:

Technicians who rig lighting equipment, push camera dollies, and handle other tasks related to the equipment on a film/TV/Commercial production

HERO:

In terms of filming or photography, the “hero” refers to the item that is chosen to be featured in the print or video shoot. The hero product, for example, would be the item with packaging in premier condition or otherwise accomplishing the desired look. Could also be the featured or main character role (i.e., the protagonist) in the production.

LIFT:

This term can have a few meanings in the entertainment and advertising worlds. In editing live action, it is when you remove a specific portion of audio & video leaving a gap. In advertising it can also mean a shorter version of a commercial, not containing any new footage. This term is also used to refer to lifting footage or an audio track from one commercial to another, when nothing new is actually shot or recorded.

MASTER:

The final version of a video (commercial or otherwise) that is used for dubbing.

P.A. (PRODUCTION ASSISTANT):

Production Assistant is an entry level position on a film/TV/Commercial production. They may be assigned to assist specific departments or assist the A.D. with logistics issues. In broadcast TV, the title describes a significantly different control room function.

POST-PRODUCTION:

Technically this covers work done on a film, TV show, commercial or any recorded project after the main work (principal photography, taping or session) is complete. This term can get confusing in advertising as it is used by creative editorial companies to describe their editorial work, digital design, visual effects or other contribution that contributes to the creative style of the project. It is also used by distribution companies and other facilities who handle adding non-creative driven elements to a project after production, such as closed captioning, pricing, and disclaimers. This work is also referred to as *finishing*.



PRODUCTION & EDITORIAL TERMS

PRE-MEDIA:

A term used in the design and publishing industries for the processes and procedures that occur between the conception of original artwork and the manufacturing of final output channel. This can range from color correcting a photograph to placing audio effects on a song file to preparing a PDF for printing. The ultimate objective of Pre-Media is that assets and processes should be designed to be 'media neutral' right up until the communication is rendered for output. This means that it will not matter whether you have a Mac or a PC, or if you are putting together a print ad, a large format poster, a website, or an email blast – Pre-Media assets should be able to be re-purposed to suit all of these media channels.

PRINT:

When used in filmmaking "Print" indicates which "take" of the filming (digital or film) of a sequence is to be marked as one of the selected takes to be considered for use during editing. The term in this context, originates from shooting on negative film and requiring positive prints to be made of the selected takes available for editing.

PROPS:

Refers to property or objects used by actors during a performance. Since it is used by the actor, it is usually moveable, portable or even edible.

SET DRESSING:

Refers to the décor and elements used on a set that lend to the look, feel and authenticity of the space in which the actors perform (aka: the set). Set dressing is usually not physically used by the actor in the performance

STILLS:

Stills are single frame images as opposed to live action/motion pictures. When shooting still photography on the set of a unionized live-action production (Commercial, TV show, film) for behind-the-scenes and/or cast photos, this still photography work is covered under the IATSE union agreement and requires the hiring of a local 600 still photographer.

STUDIO ZONE (aka: Thirty Mile Zone):

The Los Angeles studio zone is the area within a 30-mile (50 km) radius from a specific geographic location in key film/video production centers (i.e. The intersection of W. Beverly Blvd and N. La Cienega in LA) which unions use to determine rates and work rules (including travel requirements) for their members. Other Studio Zones vary by locality and applicable union contract. The gossip website TMZ's name is a nod to this area.

VISUAL EFFECTS (VFX)

Visual Effects is the process of creating and/or manipulating imagery outside via a computer.

WARDROBE (aka COSTUMES):

What the talent wears when being photographed.



PRODUCTION & EDITORIAL TERMS

WARDROBE DEPARTMENT:

On non-union productions (commercials, independent films) this department usually consists of a Wardrobe Stylist and their assistants. Their job is to acquire the wardrobe that has the look and feel desired by the director and help fit/dress the actors and manage the care of the clothing on set.

On larger union productions, such as feature films, the wardrobe stylist role is the responsibility of the Costume Designer. Wardrobe Assistants and a Seamstress dress the actors and maintain the wardrobe/costumes.

For commercial producers signed to the Local 829 agreement in NY a Costume Designer/Stylist handles the design and/or shopping for the wardrobe. Members of Local 764 Wardrobe Attendants handle the dressing of the actors and maintenance of the wardrobe.

Outside NY or if not signed to Local 829, Wardrobe Stylists are non-union and limited to the role of shopping/selecting wardrobe for the talent to wear.



MUSIC & SOUND TERMS

ADR:

Additional (or Automatic) Dialogue Replacement, which is sometimes called “looping”. This is done most often to replace a portion of previously recorded dialogue which is of poor quality with re-recorded dialogue by the same performer.

A&R (Artist & Repertoire also Artists and Repertoire):

The individuals at a record label who find and nurture new talent and work closely with the artists.

AGENT (MUSIC):

The music agent is different than a film/TV agent for an actor. The music agent’s role is to book live appearances. They might also be involved in TV appearances and tour sponsorships, but rarely are they involved in such things as music recording, songwriting or merchandising.

ARRANGER:

The person who arranges a Composition for timing and synchronization such as having the melody match visual scenes, choreography or on-air performances.

BUSINESS MANAGER:

The business manager handles the artist’s money. They collect and invest it. The business manager pays the artist’s bills and makes sure taxes are appropriately filed.

COMPOSER: Writer/Creator of the Musical Composition; person who writes original music or musical arrangement also known as the composition.

CONTRACTOR: (aka Orchestrator Manager)

The Contractor manages the details of hiring musicians for a session including handling the preparation of the AFM report forms. A separate contractor may manage the details for any vocalists for that same session, including handling the AFTRA contracts for those vocalists.

COPYIST:

The person that transcribes the arrangement, writes the notes on the music sheet and tailors the music to each instrumental part.

KEY MAN CLAUSE:

In situations where an artist’s deal is with a management company vs. an individual this stipulates that the artist’s business will be managed by the person with whom they have an established relationship (their “key man/person”). If that key person leaves, the artist has the right to end the relationship with the management company.

LYRICIST:

Person who writes the words or lyrics to music. A lyricist is often referred to as a songwriter, though “songwriter” can also be used when referencing a composer.



MUSIC & SOUND TERMS

MASTER:

In music, this term refers to the Final or finished recorded version of a musical composition.

MASTER LICENSE AGREEMENT (aka: MASTER RECORDING LICENSE AGREEMENT):

The record label owns the recording of a song and that recording is called a Master. The Master License Agreement is an agreement generated for the licensing a master recording. It is also important to note that publishing rights and permission from the artist must also be obtained to use the recording.

MASTER RIGHTS:

The permission associated with the final (master) recording of a piece of music. Typically the owner of the master rights is a record label.

MULTI-TRACKING (aka: Multi-Track):

Re-recording over the original track or adding additional track, electronically or mechanically, containing the same material as recorded on the original track. This effect makes a few performers sound like many more.

MUSIC ARRANGEMENT:

To change/adapt an existing piece of music (composition) for vocals and/or various instruments or combination of such. A Music Arrangement is the blueprint of the song inclusive of the intonation, hook, verse, chorus, bridge and solos. It may differ from the original work by means of re-harmonization, melodic phrasing, orchestration, or development of the formal structure. How the songs recorded by the cast of the TV series *Glee* differed from the original recordings is a good example of music arrangement.

MUSICAL PREP (aka: MUSICAL PREPARATION):

Act of rewriting a composition so that it can be reproduced as choreographed sound. Compositions are written for timing and instrumentation.

ORCHESTRATOR:

The person who arranges a Composition based on instrumentation.

OVERDUBBING:

The process of laying a new soundtrack over an old one, involving studio, singing or vocal work.

P.R.O:

Performing Rights Organizations, also known as Publishing Rights Organizations. There are three in the U.S: ASCAP, BMI, & SESAC. These organizations obtain the share of income due to songwriters and composers when their music is played in a broadcast medium or live performance.



MUSIC & SOUND TERMS

PAY OR PLAY:

This is an option in an agreement with an artist for a particular performance or deliverable (i.e. a record) that gives the record label or other hiring entity the right to either pay for the performance (or deliverable) or pay the artist, but cancel the performance or production of the record. Either way, the artist gets paid.

PERSONAL MANAGER:

This is the point person on the musical artist's team. The personal manager guides the artist on major career decisions including choosing a business manager and producer as well as what record label to sign with. The personal manager also works closely with an artists' publicist and tour manager to assure everything runs smoothly.

PRODUCER (MUSIC):

In music, the producer acts as a director of sorts. He/she brings the creative product to a deliverable form (a record). The producer selects songs and arrangements and guides the vocal sound of the recordings. The producer may sometimes also handle the administration and logistics of the process such as booking the studio, hiring the musicians, and managing the budget.

PUBLIC DOMAIN:

In Music, as in other situations where property or intellectual property rights apply, this is the term used when the work is considered to be public property. The original writer/composer and any subsequent owners or copyright holders no longer have ownership and have no rights to license the music. Public Domain may pertain to the music (i.e., the composition), but not the specific recording unless the recording is very old and the copyright has lapsed or expired as well. If the music is in the public domain, but the recording that you want is not, you will still have to license the rights to the specific recording.

PUBLISHER:

The music publisher is the entity that owns the rights, either as developer or purchaser, in and to the published music or song. The publisher's work is protected under U.S. Copyright law.

ROYALTY:

In music, it is the sum of money paid to a composer for each public performance of a copyright work. Royalties are also paid to authors for each book that is sold or to investors for use of their patent.

ROYALTY STREAMS:

Details the types of different royalties within the artist deal and how they are calculated. For every master there are 2 types of royalties. Artist Royalties and Mechanical Royalties (writer/publisher). In addition to those two, there are also Performance Royalties which are paid from the PRO (Performance Rights Organizations which are collected from broadcasting on radio, etc.) There are internet/new media royalties.



MUSIC & SOUND TERMS

SAMPLING:

Extracting fragments from existing recordings and incorporating them into new music works. It is important to note that any licensed use of a recording that uses sampling requires the licensee to obtain permission to use the sampled song for the new use. If permission is granted, the license is for that particular use by the licensee. If a third party wishes to license the recording that contains the sample, that third party must also obtain permission from the original rights holders of the sampled song (which may or may not be the original master recording). **For example**, *Fall Out Boy's* song "Centuries" uses samples from *Suzanne Vega's* "Tom's Diner". *Fall Out Boy* had to obtain permission to use that "Tom's Diner" sampling. If a third party wanted to use "Centuries", they would have to obtain all applicable rights to that song as well as all applicable rights to "Tom's Diner".

SINGER:

The person who has performed the music or lyrics by singing. This person may not necessarily be the royalty artist or musician. The three categories of singer as defined by SAG/AFTRA and are under SAG/AFTRA jurisdiction. These categories are: Soloists, Duo and Group Singers

SUNSET CLAUSE:

This clause ends an obligation, such as the payment of commissions, based on a set of agreed upon criteria (e.g., payment of commissions on records recorded and released only during the time the manager was under contract with the artist). This term is also used in many ways outside of the music industry, but the basic meaning of ending an obligation remains the same.

SWEETENING:

This is the addition of a new or variant sound track over the original track. When tying this process to talent/singer payments, it requires that an additional 100% of the session fee be paid for solo/duo singers. Sweetening is included in the multi-tracking payment for group singers.

SYNC (SYNCHRONIZATION) RIGHTS:

The permissions associated with the composition of a piece of music and synchronizing an image or content, such as an advertising message, with that published musical composition. There can be several parties involved as one person may have composed the music while another wrote the lyrics. It's not unusual for these rights to be owned by a third party that did not directly contribute to the creation of the composition or lyrics such as an estate, a relative, or someone willing to purchase the rights from the original composer/lyricist.

TOUR MANAGER:

This person manages the logistics for, and personnel on, concert tours.



RIGHTS LICENSING & PERMISSIONS MANAGEMENT TERMS

ASSUMPTION AGREEMENT:

Sharing similar functions as a Transfer of Rights (see below), Assumption Agreements are usually used in respect of film projects to transfer all of the rights and responsibilities for residual and profit sharing payments that become due and payable to actors, directors, writers, composers and anyone else entitled to those payments from the filmmaker to the party who has acquired the film and will likely be in control of its distribution and tracking its profits.

NEW USE:

New Use can apply to any project where the creative contributions on that project (i.e. actors, singers or musicians) are members of industry trade unions. "New Use" occurs when a project, such as a :30 spot, is originally produced under a particular agreement (in this case, the commercials contract). Then, it later becomes an element in a project that is produced under a different contract (i.e. showing that commercial on the TV screen in a sitcom produced under the Network Code agreement).

RE-USE:

This is another term with multiple meanings in the advertising and entertainment worlds. It can be another name for Residuals, but it can also mean the re-use of clips from the original production and putting them into a different project produced under the same union agreement as the original project. It is important to know the context with which this term is used.

TERRITORY:

In the context of music and licensing, it refers to the geographic areas in which you will be using the licensed music (i.e. North America, World Wide, etc.). However, this term is also used when obtaining permissions for licensing images and negotiating performer payment.

TRANSFER OF RIGHTS:

In advertising this term is most often associated with moving the responsibilities of ongoing talent payments under the SAG-AFTRA commercial contract from one business entity to another. If a third-party signatory (a party other than the advertiser, agency or production company) lends their signatory status to a project, they then require that someone else (usually the party in control of the when, where and for how long the advertising asset is distributed in the media) assume the rights and responsibilities of paying the talent beyond the session work (i.e., for residuals). In other SAG-AFTRA contracts, this same function is served by an *Assumption Agreement*.

WORK FOR HIRE:

Under copyright regulations, a work-for-hire is the exception to the rule that a person who creates a piece of work is the author and owns the rights in and to that work. Work for Hire in the advertising & entertainment industries means that the person contributing to the creation of a project, whether it be a broadcast commercial, print ad, or web video does not retain the rights to that work. The rights to that work rest with the entity that hired them.



MEDIA & DISTRIBUTION TERMS

AD-ID[®] :

AD-ID[®] is an identification system for commercials replacing ISCI as of 2013. Advertisers/ad agencies with existing ISCI codes have been grandfathered in. Clients without assigned ISCI prefixes must start fresh with the AD-ID[®] system as required under the SAG-AFTRA Commercials Contract. There is a cost involved in getting AD-ID[®] commercial codes assigned.

ASSET:

In the context of entertainment and advertising properties, an asset is a finished project and its completed versions. *An element can be an asset depending on the situation.* (For Example: A fully produced piece of music may be the music house's asset, but when they license it to an ad agency to be played in a commercial, that music becomes an element of that commercial).

CLEARANCE:

In the ad world, Clearance is the process of getting the script, storyboard and edited versions of an ad cleared by a network or cable station's Standards & Practices department (aka: Network Censors). In addition to regulations governing things like Testimonials, each network and channel has its own parameters of what they consider acceptable for 'air' on their network/station.

CLOSED-CAPTIONING:

The text version of the audio portion of televised program or commercial for the hard of hearing community -- also closed captioned is now required for all programming over 5 minutes in length. It is also required for ALL content when broadcast in Canada.

DAM:

Digital Asset Management is the process of managing of the ingestion, annotation, cataloguing, storage, retrieval and distribution of digital assets. Digital copies of photographs, animations, videos and music are samples of digital asset management for media (aka: Media Asset Management – MAM).

DAM SYSTEM:

Computer software and hardware that aids in the process of managing digital assets.

DISTRIBUTION:

In advertising, it refers to the process of sending the finished advertising asset to the media channels designated by the media buy for that particular advertisement and would cover both long and short form content.

ELEMENT:

In the context of entertainment and advertising projects, an element is a portion or piece of a completed project (asset). An element can be human (an actor in a spot), visual (a licensed image from a stock-image library) or audio (such as music).



MEDIA & DISTRIBUTION TERMS

GRP:

Gross Ratings Point is used to measure the size of audience reached by a specific media schedule. It is based on the percent (%) of the audience reached times the frequency the audience sees the ad (reach X frequency).

ISCI CODE:

Stands for *Industry Standard Coding Identification*. Regulated by the 4A's, ISCI codes identify commercials by advertiser or agency, and avoid duplication of non-standard codes. The codes are made up of four letters (advertiser prefix) and four numbers. Some advertiser prefixes might only be two or three letters. The other letters and numbers are coded by the agency at their discretion. ISCI codes can be designated to represent year, length, product, brand, etc. (see AD-ID[®]).

MEDIA:

This refers to communication channels through which advertising, entertainment and news are disseminated. These outlets include television, radio, internet, billboards, magazines, newspapers, narrow-cast video monitors in stores and airports, etc.

MEDIA BUY:

A media buy is the purchase of advertising space in a media venue. Print ads in newspapers, 30 second spots on prime-time television, banner ads on websites -- each can be considered a media buy. A buy can be broad, such as a spot airing any time during a day-part on a network or it can be detailed, such as the spot at a specific time during a specific show. Some even get as detailed as the placement location within a 'pod' of commercials playing in a particular program.

MEDIA PLAN:

A media plan is designed for an advertiser to garner the highest GRPs and TRPs. The planner uses information about media outlets (networks, cable channels, magazines, etc..) including demographics that outlet attracts, and they will create a plan broken out into day-parts and by network/cable/local media & print. A plan does not provide specifics such as a particular TV show. Once the "plan" is signed off on by the client, then the media team buys the media. It is in the buy when the details of a network, program & 'pod' location come into play.

METADATA:

The term refers to data about data. It can be used in a number of ways, but in the context of media an example would be a digital image (photo) that may include information about how large the picture is, the color depth, the image resolution, when the image was created, and the type of camera and lens was used.

ROTATION:

When advertisers have multiple commercials that they want to run, a "rotation" pattern is assigned. Generally speaking, it gives a percentage of the media buy to each commercial. If a brand has three different spots they want to run, a rotation pattern might be 33%/33%/34% giving each commercial the same amount of media exposure. Another example might be 50%/25%/25%.



MEDIA & DISTRIBUTION TERMS

TRP:

Target Rating Points are the gross rating points delivered by a media vehicle to a particular target audience.

TRAFFIC/TRAFFICKING:

In advertising, Trafficking ads is the process of sending commercials (taped or electronic) and corresponding scheduling instructions to various media outlets based on an advertiser's media buy. On the media outlet side, the same term refers to the setting up ads in an ad server based on a media plan, so that when an ad request is made to the ad server, the correct ad will be returned and played based on the information in the ad identifier.

URL:

Uniform Resource Locator, also known as web address, it is the specific character string that constitutes a reference to a resource. Web browser addresses are the most common and familiar usage, the URL of a web page is displayed at the top of the web page inside an address bar.

VEIL CODE:

Stands for Video Encoded Invisible Light and is a type of digital watermark (see "Watermark").

WATERMARK:

This is used for tracking purposes and is employed by many advertisers and agencies to match the media buy with the actual broadcast of their content. It is estimated that 10-20% of all television commercials are either not played in their entirety or not broadcast at the designated time. In order to track the broadcast of their spots and receive "make goods" from the stations for not airing as planned - an invisible audio signal is placed onto the existing spot. When the commercial airs, the released signal is then tracked by one of the three watermarking companies: Kantar Media Services (BVS/Veil), Sigma Nielsen (Spottrac) and/or Teletrax.



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