

VFX Terminology:

- **Bidding Quicktime** - A quicktime of an individual shot (or series of shots) with a visible ID that is used to determine a shot's cost.
- **Award** - When a shot is cost approved and ready to go to a vendor it is considered "Awarded" to the vendor. You might award different types of shots to different vendors based on the vendors specialty or you might award a big sequence to multiple vendors due to workload.
- **Chrome Balls** - Chrome Balls are held up in front of the camera and are reflective which allow a VFX light rigger to recreate the lighting scheme based on the visible lights. These are typically only required for comps requiring 3D work.
- **Grey Balls** - Grey Balls work similarly to Chrome Balls but are non-reflective and show how directional shadows are cast. These are typically only required for comps requiring 3D work.
- **Hero Plate** - The main plate of a shot. Typically the hero character is on this plate. Sometimes the hero plate is the only plate in a shot if it's a simple shot.
- **v0 (v Zero or Version Zero)** - A v000 is typically the hero plate given back to the VFX Editor to confirm that the vendor is working on the correct frame range of a shot and that the application of the LUT and CDL matches the dailies. It will include handles, and if the hero plate is combined with two plates, it will typically be both of those plates. If there is a speed change on the plate, it might include the speed change.
- **PreViz** - Pre Visualization - PreViz is typically done before shooting and is frequently done by a previz team, not typically the VFX Editor. It is typically crude 3D imagery with the intent of informing the production team how to shoot a VFX heavy sequence. PreViz will typically get put into a cut early on as a placeholder, cut by the editor as the cut evolves and will be replaced with the final shots later.
- **PostViz** - Post Visualization - Post Viz are temp comps, typically done by the VFX Editor or an in house post viz team. It happens after shooting as a means to quickly illustrate in a rough sense, what a shot will look like. It informs the editorial team, it is done quickly to be revised by the director until they are satisfied with the result, and it helps guide the VFX vendors.

- **Mattes** - Though mattes are a familiar concept to most, mattes as a VFX deliverable are valuable to be aware of. There are a variety of mattes, such as RGB Mattes, zDepth Mattes, etc. A matte delivered with a final VFX shot allows the colorist to color correct specific areas of a shot. A typical use of mattes would be in the case of a green screen shot: The matte will allow the colorist to color the actors separate from the replaced background. In the case of a CG character insertion, a matte would allow that CG character to be colored separate from the plate.
- **Lens Grids** - A lens grid is a chart shot with every lens used to shoot VFX plates. Lens grids are used to help the VFX artist note the individual characteristics of the lens shot so that it can be recreated digitally. Lens Grids are done per lens and serial numbers, since no two lenses (even if the same size and manufacturer) will be perfectly identical. These get pulled and sent to the VFX Vendor usually before shots are in progress, while they're still setting up the VFX Pipeline.
- **Sprites** - Sprites are a type of generic element that can be used across a scene or multiple scenes. Typically shot on a blue or green screen. As an example: If you have a scene that takes place in an airplane hanger, they might shoot a variety of airplane mechanics walking around. This gives production the freedom to shoot their actors unobstructed, but add elements that give the scene motion and life.
- **2.5 D** - 2D effects and 3D effects are fairly obvious, but 2.5 D is a technique that can be used as a more economical means to build out a big shot. By shooting multiple elements, typically sprites, those elements to be placed in 3D space on what's called a "card" and tracked to build out a shot. As they are 2D elements, you will be locked into the perspective that they were shot at, but they don't require the expense and labor that goes into building, lighting and animating 3D assets. For example, a long shot BG of a city can be an effective background that can be used in a 2.5D scenario effectively.
- **Cut Back** - When a VFX is long and derived from a single long take. It allows you to pull one long VFX shot which the vendor treats as a single shot that you cut back to at several moments.
- **Counts (or Count Sheets)** - A document that denotes the length of a VFX Shot. It will typically denote a starting frame number and denote how many frames of head handle, how many frames of cut, and how many frames of tail handles are expected back from the vendor.
- **Lineups** - A chart or document that lists how a shot is put together with its multiple elements. If you have several elements that make up one shot, using the frame numbers, you are annotating how the shots line up with each other, hence lineups.

- **FFOC** - First Frame of Cut (doesn't include head handles)
- **LFOC** - Last Frame of Cut
- **Reconcile** - I've heard the terms "Reconcile", "Differential" and "Cut Count Check" to mean the same thing: Check the entire cut to see what shots have changed, what shots have been omitted and if there are any potential new shots. This will be used to inform vendors what work can be stopped, to inform the VFX team that new work might need to be bid, and to inquire with editorial if the shot omission was intended (especially if the shot has been delivered).