On-line access to contract ordering information, terms and conditions, up-to-date pricing, and the option to create an electronic delivery order are available through GSA Advantage®, a menu-driven database system. The INTERNET address GSA Advantage® is: GSAAAdvantage.gov.

Jessica Stuart Media Inc. dba Long Story Short Media
Federal Supply Service
Multiple Award Schedule
Federal Supply Group: Professional Services
Contract number: 47QRAA20D006U
Contract period: May 29, 2020 through May 28, 2025
Business size: Small Business
Business type: Woman Owned Business, Small Disadvantaged Business

Address: 2830 Georgia Ave N.W. Washington, DC 20001
Phone: 202-507-8419
Website: www.lssmedia.com
Contracting Administrator: Jessica Stuart, jessica@lssmedia.com

For more information on ordering from Federal Supply Schedules go to the GSA Schedules page at GSA.gov.

Price list current as of Modification #PA-0002 effective August 3, 2020.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUR LONG STORY SHORT</td>
<td>3</td>
</tr>
<tr>
<td>CUSTOMER INFORMATION</td>
<td>4</td>
</tr>
<tr>
<td>PRICING</td>
<td>7</td>
</tr>
<tr>
<td>LABOR CATEGORY DESCRIPTIONS</td>
<td>9</td>
</tr>
<tr>
<td>ODC SUPPORT PRODUCTS DESCRIPTIONS</td>
<td>15</td>
</tr>
</tbody>
</table>
OUR LONG STORY SHORT

A pioneer in the short-form video space, Long Story Short Media (LSS) has been telling award-winning stories with impact for more than a decade.

We are a brick-and-mortar production company with:

- Offices in Washington, DC, and Minneapolis, MN,
- Experience filming in more than 40 states and more than 40 countries.
- Elite expertise producing for television, events, digital and podcast.
- A trusted network of crews across the U.S. and globe.
- More than 40 awards spanning the industry, including an Emmy Award nomination, Jackson Wild Nomination, and multiple Webby Awards for innovative short-form digital campaigns.

Long Story Short Media (LSS Media) is an award-winning creative services agency and full-service production company.

We specialize in storytelling for clients including multinational technology and Fortune 500 companies, NGOs, non-profits, philanthropic foundations, major television networks, government partners, media outlets and many others.

We are cross-platform. From day one, we ensure our production work can transition across the content landscape, and the right moments meet the intended audiences wherever they’re watching or listening.

We’re team players. At our core, we’re problem solvers, helping you accomplish your goals as a one-stop shop or by supporting your internal teams.

We are certified as a woman-owned small business by the Women’s Business Enterprise National Council (WBENC).
CUSTOMER INFORMATION

1a. Table of Awarded Special Item Number(s):

<table>
<thead>
<tr>
<th>SIN</th>
<th>SIN Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>512110</td>
<td>Video/Film production</td>
</tr>
<tr>
<td>541810ODC</td>
<td>Other Direct Costs for Marketing and Public Relations Services</td>
</tr>
<tr>
<td>OLM</td>
<td>Order Level Materials</td>
</tr>
</tbody>
</table>

1b. Identification of the lowest priced model number and lowest unit price for that model for each special item number awarded in the contract. N/A - Services

1c. Labor Category Descriptions and Hourly Rates - See Price List and Labor Category Descriptions

2. Maximum Order: $1,000,000.00

3. Minimum Order: $100.00

4. Geographic Coverage (delivery Area): Worldwide

5. Point(s) of production (city, county, and state or foreign country): Same as company address, Washington DC

6. Discount from list prices or statement of net price: Government Net Prices (discounts already deducted)

7. Quantity discounts: 1% for task orders between $100,000.00 and $250,000.00; and 2% for task orders between $250,000.00 and $500,000.00; and 3% for task orders over $500,000.00

8. Prompt payment terms: Information for Ordering Offices: Prompt payment terms cannot be negotiated out of the contractual agreement in exchange for other concessions. Net 30 days.
9. Foreign items (list items by country of origin): Not applicable

10a. Time of Delivery (Contractor insert number of days): To Be Determined at the Task Order level.

10b. Expedited Delivery: To Be Determined at the Task Order level.

10c. Overnight and 2-day delivery. Contact the contractor for expedited delivery.

10d. Urgent Requirements. Contact the contractor for rush requirements.

11. F.O.B Point(s): Destination

12a. Ordering Address:
   Same As Contractor Office
   Jessica Stuart Media Inc. dba Long Story Short Media
   2830 Georgia Ave NW
   Washington, DC 20001
   Tel: 202-507-8419

12b. Ordering procedures: For supplies and services, the ordering procedures, information on Blanket Purchase Agreements (BPA’s) are found in Federal Acquisition Regulation (FAR) 8.405-3.

13. Payment address(es):
   Jessica Stuart Media Inc. dba Long Story Short Media
   2830 Georgia Ave NW
   Washington, DC 20001

14. Warranty provision: N/A

15. Export Packing Charges (if applicable): N/A

16. Terms and conditions of rental, maintenance, and repair (if applicable): N/A

17. Terms and conditions of installation (if applicable): N/A

18a. Terms and conditions of repair parts indicating date of parts price lists and any discounts from list prices (if applicable): N/A
18b. Terms and conditions for any other services: N/A

19. List of Service and distribution points (if applicable): N/A

20. List of Participating dealers (if applicable): N/A

21. Preventive maintenance (if applicable): N/A

22a. Special attributes such as environmental attributes (e.g., recycled content, energy efficiency, and/or reduced pollutants). N/A

22b. Section 508 Compliance for EIT: N/A

23. Data Universal Numbering System (DUNS) number: 828275938

24. Notification regarding registration in System for Award Management (SAM) database.
   We are Registered in the System for Award Management (SAM) database - Jessica Stuart Media Inc. dba Long Story Short Media
## Pricing

<table>
<thead>
<tr>
<th>Service Pricing</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Producer</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Senior Producer</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Producer</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Media Manager</td>
<td>Domestic / Contractor Facility</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Domestic / Both Contractor or Customer Facility</td>
</tr>
<tr>
<td>Senior Editor</td>
<td>Domestic / Contractor Facility</td>
</tr>
<tr>
<td>Junior Editor</td>
<td>Domestic / Contractor Facility</td>
</tr>
<tr>
<td>Graphic Designer</td>
<td>Domestic / Contractor Facility</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ODC Labor/Service</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Director of Photography</td>
<td>$100.76/hour</td>
</tr>
<tr>
<td>Camera Operator</td>
<td>$85.64/hour</td>
</tr>
<tr>
<td>Color Correction</td>
<td>$201.51/hour</td>
</tr>
<tr>
<td>Post Audio Mix</td>
<td>$251.89/hour</td>
</tr>
<tr>
<td>Audio Engineer/Audio</td>
<td>$85.64/hour</td>
</tr>
<tr>
<td>Grip</td>
<td>$70.53/hour</td>
</tr>
<tr>
<td>Gaffer</td>
<td>$80.60/hour</td>
</tr>
<tr>
<td>Lighting Director</td>
<td>$100.76/hour</td>
</tr>
<tr>
<td>Makeup/Hair Stylist</td>
<td>*$856.42/day</td>
</tr>
<tr>
<td>Teleprompter with Operator</td>
<td>*$906.80/day</td>
</tr>
<tr>
<td>Teleprompter w/o Operator</td>
<td>*$403.02/day</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ODC/Equipment &amp; Expenses</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera: C300, FS7 or similar</td>
<td>*$705.29/day</td>
</tr>
<tr>
<td>Camera: 5D Mark III or similar</td>
<td>*$503.78/day</td>
</tr>
<tr>
<td>Audio Field Kit</td>
<td>*$277.08/day</td>
</tr>
<tr>
<td>Lens Package</td>
<td>*$403.02/day</td>
</tr>
<tr>
<td>Monitor</td>
<td>*$151.13/day</td>
</tr>
<tr>
<td>Basic Light Kit</td>
<td>*$151.13/day</td>
</tr>
<tr>
<td>Specialty Lights (HMI,KINO)</td>
<td>*$400.02/day</td>
</tr>
<tr>
<td>3 Ton Lighting and Grip Truck</td>
<td>*$2,518.89/day</td>
</tr>
<tr>
<td>Hard Drive/Media Card</td>
<td>*$100.76/day</td>
</tr>
<tr>
<td>Production Insurance</td>
<td>*$302.27/day</td>
</tr>
<tr>
<td>Eye Direct</td>
<td>*$377.83/day</td>
</tr>
<tr>
<td>Service</td>
<td>Rate</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Zacuto Rail System</td>
<td>$176.32/day</td>
</tr>
<tr>
<td>Seamless/Green Screen</td>
<td>$251.89/day</td>
</tr>
<tr>
<td>Media Storage</td>
<td>$125.94/project</td>
</tr>
<tr>
<td>Media Storage 4K</td>
<td>$251.89/project</td>
</tr>
<tr>
<td>Transcription</td>
<td>$2.52/word</td>
</tr>
<tr>
<td>Transcription (Spanish)</td>
<td>$3.98/minute</td>
</tr>
<tr>
<td>Translation</td>
<td>$0.18/word</td>
</tr>
<tr>
<td>Music Rights and Selection</td>
<td>$1007.56/project (in perpetuity)</td>
</tr>
<tr>
<td>Drone</td>
<td>$251.89/day</td>
</tr>
<tr>
<td>Osmo/Stabilizer</td>
<td>$201.51/day</td>
</tr>
<tr>
<td>Voice Over</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Stock Footage</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Subtitles</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Closed Captioning</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Broadcast Music/Paid To Post</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Permits</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Location Rental</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Location Expenses</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Set Design</td>
<td>TBD per project</td>
</tr>
<tr>
<td>Shipping</td>
<td>TBD per project</td>
</tr>
</tbody>
</table>

* Day rate is based on a 10 hour workday portal to portal.
LABOR CATEGORY DESCRIPTIONS

LSS Media has submitted a list of all offered labor categories, which matches all offered labor categories identified in the Price Proposal List Template, and provides a detailed position description for each labor category. Descriptions include functional responsibilities, minimum years of experience, minimum educational/degree requirements, and any applicable training or certification requirements. If standard practice is to substitute experience for education, LSS Media has explained the methodology in use.

LSS Media acknowledges that using personnel to perform work under an awarded Schedule labor category that do not meet the qualifications (or the agreed upon Schedule-level substitutions) outlined in the position descriptions would **NOT** be in compliance with the terms and conditions of any resultant Schedule contract. Work performed by these individuals is considered to be unqualified labor and the Government will seek payment of a contract debt. Offeror also acknowledges the agreed upon labor category qualifications at the Schedule level cannot be waived by the Ordering Agency at the Blanket Purchase Agreement (BPA) or Task Order level.

**Executive Producer**

The Executive Producer is responsible for creative execution and approval of all LSS Media creative content. The Executive Producer is the primary client contact for all existing and future contacts. Producers, Project Leads, Media Manager, Director of Operations, and all LSS Media full time staff report directly to Executive Producer.

The Executive Producer is also the President and Owner of LSS Media.

- **Minimum Education or Certification Level:** Bachelors Degree
- **Preferred Education or Certification Level:** None
- **Substitution of experience for education:** None
- **Minimum Years of Experience:** 15 years of Network/National/International television, video, or event production experience.
- **Preferred Years of Experience:** 20 years

**Senior Producer**
The Senior Producer reports directly to the Executive Producer and is the senior most producer involved in a production. They possess extensive knowledge of the pre-, field and post-production process. They demonstrate proficiency with editing and provide input to enhance creative during pre-production meetings with account teams and clients. The Senior Producer works on development, pre-production, production, and post-production at the direction of the Executive Producer. They are responsible for overseeing the budgetary information and work with the Executive Producer to oversee the creative vision of a production. The Senior Producer works with the Producer to manage all aspects of a shoot or production including but not limited to casting, scheduling, and planning of a shoot and managing all aspects during post-production and editing in accordance with the needs and vision of the Executive Producer and/or client.

The Senior Producer is also responsible for updating and maintaining the LSS Media calendar and all project files and final deliverables, and for updating the Executive Producer on the status of each project on weekly basis.

Minimum Education or Certification Level: Bachelors degree
Preferred Education or Certification Level: None
Substitution of experience for education: None
Minimum Years of Experience: 12 years
Preferred Years of Experience: None

**Producer**

Producers possess a solid knowledge of the pre-, field and post-production process. They demonstrate proficiency with scripting and editing and provide input to enhance creative during pre-production meetings with account teams and clients. The Producer works on development, pre-production, production, and post-production at the direction of the Executive Producer and Senior Producer. The Producer is responsible for being the Project Leader on most projects. This includes writing scripts, drafting proposals, organizing shoot logistics, negotiating and hiring all local crew, arranging travel, renting equipment, obtaining required releases, supervising editing, being the liaison with the Media Manager throughout production and post production, as well as interacting with the Client on script and other content related issues for each project at the direction of the Executive Producer.

The Producer is responsible for working within both the final schedule and budget of each assigned project. The Producer works from both the office and on-location depending on the needs of the project. The Producer is also responsible for updating and maintaining the LSS Media calendar and all project files and final deliverables at the direction of the Executive Producer, and is required to update the Executive Producer and Senior Producer on the status of each project on a weekly basis.

Minimum Education or Certification Level: Bachelors Degree
Associate Producer

The Associate Producer reports directly to the Producers and Executive Producer. He/She conducts research, drafts proposals, and helps with scripting during project development and pre-production at the direction of the Executive Producer. The Associate Producer also assists the Producer with all pre-production and production logistics including travel arrangements. The Associate Producer supports the Producer and Media Manager while on location with all elements of production. In addition, the Associate Producer also assists the Media Manager, Producer throughout post-production by researching and obtaining music rights and clearances, managing media, finding and purchasing stock footage, updating and managing project files, transcription, scripting, and research. The Associate Producer also runs errands and coordinates shipping and messengers at the direction of the Producer or Media Manager.

The Associate Producer is in charge of coordinating shoots, schedules and booking crews, and coordinating crew, talent and equipment for shoots. He/she provides input during pre-production meetings with account teams and clients, and should have excellent organizational skills.

Minimum Education or Certification Level: Bachelors Degree
Preferred Education or Certification Level: None
Substitution of experience for education: None
Minimum Years of Experience: 3 years
Preferred Years of Experience: 5 years

Media Manager

Media Management is performed by the Media Manager who reports directly to the Executive Producer. The Media Manager is responsible for overseeing all LSS Media digital and editing equipment and software. The Media Manager researches and orders all new equipment for LSS Media as well as repairs any faulty LSS Media owned equipment in the office or while on location. The Media Manager also consults on all development proposals and on-going projects for media management needs. He/she manages and oversees the maintenance of all LSS Media digital media storage and is responsible for
output and delivery of final masters/deliverables to the Client. The Media Manager is responsible for the
back-up and storage of raw files and edited pieces.

Minimum Education or Certification Level: Associates Degree in Technical Production
Preferred Education or Certification Level: Bachelors Degree
Substitution of experience for education: None
Minimum Years of Experience: 2 years
Preferred Years of Experience: 5 years

Production Manager

The Production Manager is responsible for delivering projects on time and on budget by overseeing the
workflow of pre, field and post production. The Production Manager procures crews, and creates and
distributes production schedules in conjunction with the Producer. The Production Manager oversees
vendor contracts as well as manages travel arrangements. The Production Manager additionally works
alongside the Executive Producer for client management.

Minimum Education or Certification Level: Bachelor’s Degree
Preferred Education or Certification Level: None
Substitution of experience for education: None
Minimum Years of Experience: 2 years
Preferred Years of Experience: 5 years

Production Assistant

The Production Assistant helps the production team with all aspects of pre-production, production, and
post production including researching content, photos, and archive footage, assisting with content
development, topical research and data collection, assisting with pre-production logistics including
interviews, stock footage/photographs and music search, assisting on field shoots as needed and
available, logging and transcribing interviews and b-roll, assisting in creating social media content;
developing blogosphere clout (starting with LSS Media blog, Facebook, Twitter, Instagram, and other
platforms), learning how to operate office, field production, and post-production equipment as available
including Mac computers, Microsoft Office, Adobe Production Suite, cameras, lighting, set dressing, audio
set up, assisting with scheduling and reception, and various other duties as assigned.

Minimum Education or Certification Level: Associates Degree
Preferred Education or Certification Level: None
Substitution of experience for education: None
Minimum Years of Experience: 0-1 Years
Preferred Years of Experience: 1 Year

**Senior Editor**

The Editor reports directly to the Executive Producer and/or senior most producer assigned to the job. The Editor is responsible for editing all original and acquired footage and media, and must communicate directly regarding workflow, time management and editorial decisions. Additionally, the Editor is responsible for notifying the Executive Producer or senior most producer on the job if there is a risk the project will lead into overtime and/or if any aspect of the work is beyond the standard responsibilities including transcoding and syncing. The Editor must work directly with the Media Manager on formats, delivery, and all other technical details that arise pertaining to the media. The Editor is also responsible for communicating with the Executive Producer regarding all stock footage, still photos, graphics, and music utilized. The Editor must have experience and working knowledge of technical video editing equipment operations. The Editor provides a full range of services as an editor, integrates graphics, music and other sound elements along with visuals. The Editor works with Premiere, Final Cut, and/or avid edit systems. The Editor organizes, modifies, and completes finished material for client approval by editing the visual elements of the film or video into a rough cut, then a final cut with final sound and color editing.

Minimum Education or Certification Level: Associates Degree
Preferred Education or Certification Level: Bachelors Degree
Substitution of experience for education: 8 years experience equates to a BA/BS
Minimum Years of Experience: 5 years
Preferred Years of Experience: None

**Junior Editor**

The Junior Editor is an editor with less than 3 years of professional experience and reports to the Editor, Media Manager or Producer. The Junior Editor edits string outs or short pieces that do not require significant editing experience, and also provides cut-downs for social media or makes small changes to final pieces for redistribution.

Minimum Education or Certification Level: Associates
Preferred Education or Certification Level: Bachelors
Substitution of experience for education: 2 Years
Minimum Years of Experience: 1 Year
Preferred Years of Experience: 2 Years
**Graphic Designer**

The Graphic Designer is responsible for designing and animating graphics for video, print, and web (2D and 3D) deliverables. He/she provides the art direction and motion graphic design associated with the final production and provides concepts and finished designs that match the client and producers visions and adhere to client brand standards. The Graphic Designer will modify or animate stills, logos, graphics and other assets provided by the client and according to client need, and will work with editors and producers to resolve technical and/or design issues.

- **Minimum Education or Certification Level:** Bachelors Degree
- **Preferred Education or Certification Level:** None
- **Substitution of experience for education:** 8 years experience equates to a BA/BS
- **Minimum Years of Experience:** 3 years
- **Preferred Years of Experience:** None

**Director of Photography**

The Director of Photography (in-house) is in charge over the camera crew and is responsible for making decisions regarding the artistic direction of the piece as well as any related technical decisions. The Director of Photography selects the camera, film, stock, lenses, filters, etc., in accordance with the vision of the Executive Producer, Producer and/or client. The Director of Photography is the lead on all photography components of the film, including costumes, hair and makeup, framing, and lighting.

- **Minimum Education or Certification Level:** Associates Degree
- **Preferred Education or Certification Level:** Bachelors
- **Substitution of experience for education:** 15 years of experience equates to a BA/BS
- **Minimum Years of Experience:** 10 years
- **Preferred Years of Experience:** None
**ODC SUPPORT PRODUCTS DESCRIPTIONS**

**Director of Photography**
The Director of Photography is in charge of the camera crew and is responsible for making decisions regarding the artistic direction of the piece as well as any related technical decisions. The Director of Photography selects the camera, lenses, filters, etc., in accordance with the vision of the Executive Producer, Producer and/or client.

**Camera Operator**
The Camera Operator is responsible for camera set up and operation in both field and studio settings; creative understanding of shot composition, moves, pans, tilts, zooms and white balance. The Camera Operator must have working knowledge of audio inputs and monitoring. The Camera Operator is responsible for ensuring successful capture of all elements including interviews and b-roll, and must be able to work quickly following the direction of the Director of Photography and Producers.

**Color Correction**
Color Correct services resolve any differences in color from clip to clip in a video piece in order to streamline the final product. Color Correction can be used to establish mood and messaging in a film or video piece.

**Post Audio Mix**
Post Audio Mix is the process of streamlining audio levels as well as adding sound design by adding in audio where needed in post production. This occurs during the final finishing of a video deliverable.

**Audio Engineer/Audio**
The Audio Engineer is responsible for sound during filming and managing all related sound equipment in the field or studio. The Audio Engineer must set up sound/audio before the start of production work and work with the Camera Operator during production to record and mix sound. He/she may place wireless microphones on interview subjects or manage hand-held microphones and boom microphones. The Audio Engineer is responsible for sound quality for interviews and b-roll in multiple filming environments. The Audio Engineer supports the Director of Photography or Camera Operator to mix sound levels. He/she must be familiar with a variety of equipment and be able to manage multiple sound inputs. The Audio Engineer is also responsible for audio back up to an mp4 or similar recording mechanism.

**Grip**
The Grip works with the Executive Producer, Director of Photography, Production Manager and Producer and is responsible for supporting overall lighting and audio aspects of film/video production. He/she configures dolly, track and other equipment to help set up and to achieve desired lighting effects and camera positions. The Grip may assist both the Lighting Director and Gaffer in lighting, rigging, set
construction and other miscellaneous production tasks. He/she maintains grip equipment and inventories during breakdown.

**Gaffer**
The Gaffer is responsible for creative and technical aspects of lighting including managing lighting and associated resources such as lighting instruments and electrical equipment under the direction of the Director of Photography and/or Lighting Director.

**Lighting Director**
The Lighting Director acts as the lighting crew chief at corresponding events and is in charge of design, setup and operation of theatrical lighting systems. In a studio production, the Lighting Director is responsible for designing lighting schemes and for hanging, focusing, and operating all lighting equipment in the studio. In a field environment, the Lighting Director is responsible for scouting the location, establishing a lighting plan, and working with a lighting equipment rental company to obtain rental equipment, coordinating the delivery of the equipment to the location, supervising grips, and lighting each scene. He/she has expert knowledge of leading conventional, intelligent, and digital lighting fixtures and their intended applications.

**Makeup/ Hair Stylist**
The Makeup Artist and/or Hair Stylist ensures that models, performers, presenters, talent, interviewees and others have suitable make-up and hairstyles before they appear in front of the cameras, and interprets the make-up requirements of clients to produce both a creative and technically accurate visual representation. This may involve very basic make-up for a presenter or more complex scenarios with specific wardrobes, etc.

**Teleprompter W/ Operator**
A teleprompter with the operator is a display device that prompts the person speaking with an electronic visual text of a speech or script. The operator monitors and customizes the speed and pace of the text to fit the on camera talent's needs. The screen is in front of, and usually below, the lens of a professional video camera, and the words on the screen are reflected to the eyes of the presenter using a sheet of clear glass. These display devices enable a presenter to read from a prepared script or speech while maintaining eye contact with the camera at all times.

**Camera: C300, FS7 or similar**
Professional cameras, such as the Canon C300 or Sony FS7 are utilized during production to ensure highest quality deliverable.

**Camera: 5D Mark III or similar**
A common brand of professional, high quality camera for video recording and photography.
**Audio Field Kit**
The Audio Field Kit is an equipment package used by Audio Engineers to record audio outside of a recording studio. It can be used to record both natural and human-produced sounds and voices. The kit usually contains an audio mixer, microphones and a boom.

**Lens Package**
When filming, there is typically a need for multiple types of lenses (wide angle, multiple focal lengths). The director of photography or camera operator determines the types of lenses that will be required for the specifications of the shoot.

**Monitor**
A camera monitor is a monitor that attaches externally to a camera to aid with photography and cinematography. Monitors are used by the crew and client to view what is being recorded on set.

**Basic Light Kit**
The basic light kit includes all standard lighting typically required in one day of filming. Lighting needs vary from project to project. If specialty lighting (HMI, KINO lighting) is needed they are a separate package.

**Specialty Lights**
Specialty lights are used when the project requires a very specific look and feel that cannot be accomplished with the basic lighting kit. Specialty lights are also used in larger productions or larger filming areas that need to be lighted seamlessly and simultaneously.

**3 Ton Lighting/Grip Truck (includes labor)**
Grip trucks are specialized trucks used to carry film production gear, and include all required lighting equipment needed for any production. The 3 ton Lighting/Grip truck includes all lighting and lighting accessories including but not limited to stands, stand accessories, apple boxes, sandbags and furniture pads, clamps and clips, expendables and other production supplies. Labor required to manage, load and unload all equipment is included in the 3 Ton Light/Grip Truck.

**Hard Drive/Media Card**
Hard drives and media cards are external devices used to record and store footage captured.

**Production Insurance**
Production insurance is insurance purchased by clients to protect themselves, the production company and/or the project from any liabilities. Long Story Short Media requires all clients purchase production insurance per project.
**Eyedirect**
The eyedirect is a mechanism that is mounted to the camera that aids producers and camera operators when interviewing a subject. The eyedirect is a mirror that is attached to the front of the camera, is transparent on one side and mirrored on the other. It's used so the interviewee can maintain eye contact with the person that is interviewing them, while looking at the camera simultaneously.

**Zacuto Rail System**
Equipment to connect the camera to a tripod.

**Seamless/Green Screen**
Green screens are used as backdrops in photography/videography that replaces a solid-colored background from behind the subject of a photo (or video) with a new different background image you choose. A seamless also provides a large, smooth, non reflective backdrop that comes in different colors.

**Media Storage**
Once filming is completed, all files and footage need to be safely stored and backed up for editing. The costs associated with storing footage in our in house system as well as organizing and archiving files for possible later use is media storage.

**Media Storage 4K**
Media Storage 4K is the storage and archival of larger media files that occur when shooting in 4K resolution.

**Transcription**
Transcription is the process of turning an audio file into text. This can be done with a software or a transcriptionist. Transcription of audio files is needed for a successful edit in post production.

**Transcription (Spanish)**
Transcription (Spanish) is the process of turning an audio file spoken in Spanish into text. This requires a transcriptionist that can understand, read and write in Spanish.

**Translation**
Translation is the process of translating words or text from one language to another. This often occurs when audio files are transcribed in native languages, and then need to be translated into English or vis a versa.

**Music Rights and Selection**
Music rights and selection is the process of selecting appropriate & creative music for a piece and making sure permissions and rights to use any copyrighted music has been secured. It is intended to make sure that any owners of copyrighted music are compensated for certain uses of their work.
**Drone**
A drone is an aircraft without a human pilot on board. Drones are remote controlled by a drone operator. Drones are typically used in filming to capture aerial footage, large landscapes or scenes from above, and fast and fluid motion from versatile angles.

**Osmo/Stabilizer**
An osmo/stabilizer is a handheld camera/camcorder, capable of shooting 4K, that is designed to help record videos, take photos and keep the camera flat no matter how much movement the operator is doing.

**Voice Over/Voice Over Artist**
Voiceover artists provide the voice for animated films, television shows and characters, narrate documentaries, and do voice overs in television, radio commercials and videos.

**Stock Footage**
Stock footage are library pictures, film or other video footage that can be used again in other pieces of work. It allows production teams to create full pieces without having to shoot completely new material. Stock footage images may have appeared in previous productions but may also be outtakes or footage shot for previous productions and not used.

**Subtitles**
Subtitles are text derived from either a transcript or screenplay of the dialog or commentary in films, television programs, or videos and are usually displayed at the bottom of the screen. Subtitles assume that an audience can hear the audio, but need the text as well.

**Closed Captioning**
Closed Captioning text derived from either a transcript or screenplay of the dialog or commentary in films, television programs, or videos and are usually displayed at the bottom of the screen.

**Broadcast Music/Paid to Post**
Broadcast music/paid to post are additional fees incurred for the use of music and music rights depending on whether the body of work is being broadcasted and/or a sponsored post on any digital platform. A sponsored post is a post to any community-driven notification-oriented website which is explicitly sponsored as an advertisement by a particular company in order to draw a large amount of popularity through user promotion.

**Permits**
Permits/permissions are often required when filming in a variety of locations across the country. Costs vary depending on location and rules and regulations.
**Location Rental**
This a fee paid to use certain locations and spaces to film from the owners of those spaces.

**Location Expenses**
Location Expenses may include, but not limited to, location insurance, shipping, location meals, catering and craft service, courier, ground transportation, parking, location rental fee, in-house location staff, telephone, internet connection, printing and photocopies, office supplies, props, and makeup supplies.

**Set Design**
Set design may include, but not limited to, a set designer or decorator, set design assistant or set dressing assistant, truck rental, furniture rental, prop/rental purchase, location rental, plant or flower purchase, storage space rental, location fee, load in/load out labor costs. May include hair stylist and makeup artist if packaged.

**Shipping**
Shipping expenses may include but not limited to shipping hard drives, props, equipment, release forms, production binders, signage, staging.