



## DIGITAL CINEMA PRODUCTION



### PURPOSE

To evaluate each competitor's preparation for employment and to recognize outstanding students for excellence and professionalism in the development, pre-production, production, and post-production of a short film.

### ELIGIBILITY (TEAM OF TWO)

Open to a team of two active NYS SkillsUSA members enrolled in a program with filmmaking/video production as the occupational objective.

### CLOTHING REQUIREMENTS

#### NYS SkillsUSA Business Professional

- White polo shirt (plain or with SkillsUSA or SkillsUSA NY monogram) or White dress shirt with plain black tie with no pattern or a SkillsUSA black tie, or business like white collarless shirt or white shirt with small plain collar.
- Black dress slacks (accompanied by black dress socks or black or skin-tone seamless hose) or Black leather shoes that are not backless or open toe
- Note: Contestants must wear their contest clothing to the contest orientation meeting. Also bring #2 pencil, resume, and safety assurance form.

## EQUIPMENT AND MATERIALS

1. Supplied by competitor:
  - a. USB thumb drive with self-addressed envelope if you want it returned
  - b. DSLR or video cameras
  - c. Up to two computers to be used for editing and music composition
  - d. Two 6' multiple-outlet surge protectors
  - e. Copyright-free music or licensed music (must bring proof of license for each song or sound effect used)
  - f. Optional equipment that may be used
    - 1.) Audio
      - a.) Boom pole for microphones
      - b.) Wireless microphones
      - c.) Lavalier microphones
      - d.) Multiple microphones
      - e.) Shotgun microphone
      - f.) Portable mixer
    - 2.) Lighting
      - a.) Reflectors
      - b.) Camera-mounted lighting
      - c.) Handheld lighting units
      - d.) Hot lights (on stands)
      - e.) LED lights (on stands)
    - 3.) Camera
      - a.) DSLR that shoots video
      - b.) Video camera
      - c.) Cellphone camera
      - d.) 16x9 format
    - 4.) Production equipment
      - a.) Mono or tripods
      - b.) Steadicam-type system
      - c.) Sliders
      - d.) Body mount straps
      - e.) Drones
      - f.) Dolly
      - g.) Jib or crane
2. All competitors must create a one-page resume. See “Resume Requirement” below for guidelines.

Note: Computers must be preloaded with fully licensed editing software and competitors must have administrative rights to the computers to implement changes if required. All software should be pre-installed and tested prior to arriving at the competition to ensure the system has permission settings to connect to the internet outside of the school’s network. Internet access may be predominately available only on a 5GHz band. Please ensure your device for the competition can connect to a 5GHz band or, if applicable, bring an appropriate 5GHz adaptor.

### RESUME REQUIREMENT

Competitors must create a one-page resume to submit at orientation.

## **DEVICES**

Cell phones or other electronic devices not approved by the NYS Chairperson will be collected by the contest chair during the competition. Chairpersons will announce their acceptance by listing it on their standard or at the orientation meeting. In case of emergencies advisors should allow the competitors to take their phones to the contest areas.

If the competitor uses their device in a manner which compromises the integrity of the competition, the competitor's score may be penalized.

## **SCOPE OF THE COMPETITION**

The competition is defined by the current industry technical standards. The films will be shot, edited, and uploaded prior to the state convention. During the state convention, there will be additional competition activities outlined upon arrival at states. Additionally, while at the convention, the films will be screened and will be followed by a short Q&A with the filmmakers. Using this format, all the filmmakers will be able to see the work of their fellow filmmakers, which will allow them to be inspired by their peers.

The details of the competition are as follows:

### **THE PROMPT**

The prompt will be designed in such a way that will not only make it very difficult to cheat but will push the filmmakers to emulate the best filmmakers in the world. In the prompt there will be a specific genre or style assigned (e.g., drama, comedy, thriller, romance, film noir, spaghetti western, etc.) and a filmmaker to emulate, which could be a renowned director, cinematographer, screenwriter, production designer, editor, or others.

### **THE JUDGING**

The films will be judged in five areas of competency: directing, writing, editing, cinematography and acting. Each of the different areas of competency will encompass all the standards of competencies based on industry standards. Details of the judging are outlined further in the "Skill Performance" section, #7.

## **THE COMPETITION**

To increase the focus on the core filmmaking competencies, the competition will be divided into five portions: development, pre-production, production, post-production, and a written exam that will assess knowledge from the standards and competencies. The final deliverable of the competition that will be judged will be a short film (up to five minutes including the credits). The short film will be developed, filmed, and edited during the predetermined timeline of the competition which will be given prior to the commencement of the competition. The development, pre-production, production, and post-production portions of the competition will be completed and turned in before the NYS SkillsUSA convention. All competitors will be notified prior to the commencement of the competition wherein they will receive specific instructions as to the details and duration that will be allowed for the completion of the short film.

All screenwriting and footage must be written or filmed after the competition has begun unless otherwise specified in the prompt.

Upon arriving at states, there will be a schedule outlined wherein additional competition activities will be announced along with their required details. For this portion of the competition the student filmmakers should bring to the conference the equipment necessary to shoot, light and edit additional content. The details of what will be filmed will be outlined a week before the conference.

## **KNOWLEDGE PERFORMANCE**

All competitors are required to take the SkillsUSA professional development test at orientation.

The competition will include a written exam covering basic cinema knowledge. The team members will complete the test individually. The exam will be given online within the structure of the “Sneak on the Lot” website curriculum that will be created for the competition.

## **COMPETITION SCHEDULE**

1. The 4 phases of the filmmaking process may be drip-fed through the website to assure the filmmakers focus on each step of the process assuring more attention to the details of the process that are often skipped due to the filmmakers rushing to the production phase of the filmmaking process. These phases of the competition will all happen and be completed prior to arriving at the national convention.
2. An additional competition activity will be outlined and happen in the initial days of the national convention.
3. Q&A: After watching the team's film in a film festival setting a short 5-to-10-minute question and answer session will be conducted. Competitors will be asked about their process, methods, and techniques for making their film.

## **SKILL PERFORMANCE**

1. The competitors will submit a short film up to five minutes in duration, which will be created during the predetermined time of the competition by a team of two students. Additional students may be used as crew members and cast but they cannot fill the roles of the following: writer, director, cinematographer, producer, or editor. These roles must be fulfilled by the two competing filmmakers.
2. All footage must be shot within the timeframe of the competition unless the prompt or the focus of the competition dictates otherwise.
3. The teams may be asked to study certain filmmaking artisans (directors, writers, cinematographers, editors or other roles or styles of filmmaking) prior to the competition, wherein they will be asked to reflect the studied styles in their short videos. The filmmaker or style may also be given at the beginning of the competition and time will be allotted within the schedule of the competition for the filmmakers to do their research. All these details will be given out at the competition orientation. Orientation attendance is mandatory.
4. Participants must turn in the finished video via digital upload in the required format to be announced at orientation. The upload must be submitted to the judges by the time specified during the orientation.
5. The submission is to be a creative narrative piece. It is not in the form of a PSA, documentary, news story or promotional video.
6. The scoring rubric will include (but is not limited to and will be adjusted according to the available competition time) the following criteria:
  - a. Written exam
  - b. Writing: beat sheet, logline, synopsis, screenplay, narrative story structure.
  - c. Directing: blocking, shot list and schematics, storyboards, production design, overall creativity, and execution.
  - d. Cinematography: composition, depth of field, exposure, camera movement, coverage, lighting (set lighting & practical), use of color and leading lines.
  - e. Editing: cutting for emotion, pacing, structure, advancing the story through cutting, titles, graphics, execution of visual effects if applied, and use of score to advance the story.
  - f. Acting: performance, believability, and casting.

- g. Producing: Adherence to the prompt, organization, production audio quality, pre-production elements (call sheets, script breakdown, etc.)

## **STANDARDS AND COMPETENCIES**

### **DCP 1.0 — Apply the knowledge and skills necessary to describe the production overview**

1. Describe cinema production careers
2. Explain production overview
3. Complete program proposal and treatment for a production
4. Explain the four production steps
  - 4.1. Development
  - 4.2. Pre-production
  - 4.3. Production
  - 4.4. Post-production
5. Complete storyboards for a production
6. Define script writing guidelines
7. Explain costing out a production
8. Define world video standards
9. Define HDTV standards

### **DCP 2.0 — Implement the knowledge needed to develop a screenplay and pre-production**

1. Describe the process of identifying underlying rights and how to obtain them
2. Demonstrate the creation of a beat sheet
3. Demonstrate the creation of a log line
4. Demonstrate the creation of a brief synopsis
5. Demonstrate the creation of a synopsis
6. Demonstrate the creation of a treatment
7. Demonstrate the creation of a screenplay
8. Describe the elements of a screenplay
9. Describe the element of story structure
10. Demonstrate how to breakdown a script
11. Demonstrate how to schedule a script
12. Demonstrate how to hold a production meeting
13. Demonstrate how to create a call sheet
14. Demonstrate how to create a shot list & schematic
15. Describe the importance of blocking with your actors and camera
16. Demonstrate the creation of storyboards

### **DCP 3.0 — Apply the knowledge needed to describe and demonstrate lens operation and control**

1. Describe the type of lenses
2. Define various camera angles
3. Describe zoom lenses
4. Demonstrate f-stops and iris
5. Demonstrate control of depth of field
6. Illustrate focusing/follow focus/rack focus/macro focus
7. Explain the application of filters

#### **DCP 4.0 — Apply the knowledge and skills necessary to describe and demonstrate camera operation and control**

1. Define video resolution
2. Describe and demonstrate camera mounts and tripod use
3. Operate camera pan heads
4. Demonstrate basic camera moves (e.g., pan, tilt, dolly, pedestal)
5. Illustrate black balancing and white balancing
6. Describe shutter speed
7. Demonstrate exposure using f-stops
8. Explain frame rates
9. Demonstrate use of camera viewfinder

#### **DCP 5.0 — Implement the skills and knowledge needed for describing and demonstrating composition**

1. Describe leading lines
2. Demonstrate insert and cutaway shots
3. Describe static composition
4. Describe dynamic composition
5. Define single center of interest
6. Describe shifting the center of interest
7. Demonstrate leading the subject
8. Describe the Rule of Thirds
9. Define balance of mass
10. Demonstrate frame central subject matter

#### **DCP 6.0 — Apply the knowledge and skills needed to describe and demonstrate cinema lighting**

1. Describe hard and soft lighting
2. Define color temperature
3. Demonstrate intensity control through varying distance
4. Identify lighting instruments
5. Identify lighting modifiers
6. Demonstrate three-point lighting (e.g., main, fill, back light)
7. Describe lighting ratios
8. Describe back light intensity
9. Describe subject-to-background distance
10. Describe area lighting
11. Apply the uses of existing (natural) light
12. Demonstrate drawing of a light plot
13. Identify lighting controls
14. Calculate on-location power needs

#### **DCP 7.0 — Implement the skills and knowledge needed to describe and demonstrate audio**

1. Describe the frequency/loudness relationship
2. Define room tone
3. Differentiate major microphone designs
4. Describe directional characteristics

5. Define handheld and personal microphones
6. Position microphones
7. Identify audio connectors
8. Describe uses of wireless microphones
9. Describe methods of creating the stereo effect
10. Describe digital audio
11. Demonstrate operation of audio mixer controls

### **DCP 8.0 — Apply the knowledge and skills needed to describe and demonstrate video recording media**

1. Describe hard drive-based recording
2. Define solid state memory storage
3. Define digital compression
  - 3.1. Describe MPEG-2
  - 3.2. Describe MPEG-4
  - 3.3. Describe H.264
4. List professional video formats

### **DCP 9.0 — Apply the knowledge and skills needed to describe and demonstrate video editing**

1. Describe continuity editing
2. Demonstrate cutaways
3. Define relational and thematic editing
4. Demonstrate bridging jumps in action
5. Illustrate shooting angles
6. Describe or demonstrate audio continuity
7. Demonstrate operation of software-based editors
8. Explain timecode
9. Define editing with proxies

### **DCP 10.0 — Apply the knowledge and skills needed to describe and demonstrate graphics**

1. Describe titling
2. Describe character generator
3. Describe opening credit sequence
4. Describe end credit crawl

### **DCP 11.0 — Apply the knowledge and skills needed to describe and demonstrate a location scout & tech scout**

1. Discuss the potential issues with nearby potential ambient sound issues
2. Discuss power needs (Need of house power or generator power)
3. Identify bathroom availability
4. Identify lunch location or facilities
5. Identify ownership of location
6. Discuss camera and lighting placements
7. Identify production needs (hair, make-up, wardrobe, photocopies, changing rooms)
8. Identify parking needs and restrictions

## **SCREENING OF SUBMISSIONS**

Some of the submissions may be screened following the debriefing on Friday. These will be the best videos submitted but will not be presented in a way to reveal scores. Competition winners will be announced at the final awards ceremony.