

DEPARTMENT OF DEFENSE (DoD)

Visual Information Production Awards (VIPA)



STANDARD OPERATING PROCEDURE

2015

(COMPETITION YEAR)

1. VIPA Eligibility:

A. VI productions must be completed between January 1, 2015, and December 31, 2015.

B. Entries must have been produced in accordance with DoD Instruction 5040.07 "Visual Information (VI) Productions." U.S. Coast Guard VI productions may be nominated provided they meet all the criteria established by this SOP. In general this requires that productions:

- 1) Were produced by or for an authorized VI activity possessing a Defense Visual Information Activity Number (DVIAN).
- 2) Meet the definition of a "VI production" at Para. 3 below.
- 3) Have been assigned a valid production identification number (PIN).
- 4) All required VI record documentation has been made available to DIMOC for DoD-wide distribution as a "Defense Inventory Production" (e.g. the Production folder containing the DD1995, Script(s), Contract(s), Legal Review, etc.).

2. The VIPA program enhances the value and professionalism of the DoD VI Production program by recognizing the best VI productions supporting the official communication requirements of a Military Component or subordinate organization. It operates under the aegis of the Office of the Assistant to the Secretary of Defense for Public Affairs and is administered by the Defense Information School as part of a portfolio of annual recognition programs known as the Communicators of Excellence Awards. The purpose of VIPA is to recognize outstanding productions created for the Department which purposely achieve a component's communication goal. The ATSD(PA) confers these awards on an annual basis. The official rules for the VIPA program are established by the Defense Production Management Group, a VI governance and advisory body described in DoDI 5040.07, Enclosure 3.

3. A "VI Production" is defined as "an official organizational video communication created or acquired at any level within the DoD Components. A VI production includes process components such as script, talent, pre-production, production and post-production. VI productions are life-cycle-managed and are produced by authorized VI activities." (DoDI 5040.07, Page 34)

4. Productions will compete within these four categories:
 - A. Training and Education -- productions designed to create or build physical or mental skills, influence values, or increase knowledge, skills and abilities.
 - B. Recruitment -- productions designed to persuade individuals to enlist or re-enlist in the armed forces, to join a specific unit, or to pursue a specific occupational specialty.
 - C. Internal/public information -- productions designed to inform, rather than to train, persuade or document.
 - D. Documentary -- productions that present facts about people, places or things of contemporary or historical significance.

5. Awards will be presented according to the following scheme:
 - A. The three highest scoring entries in each category will be declared the first, second and third place winners in their categories. Judges reserve the right award fewer than three places by unanimous vote.
 - B. The single overall highest scoring entry across all categories will additionally be declared the DoD Production of the Year.
 - C. Two plaques will be presented for each winning entry: one to the producing VI activity and one to the requesting/producing Office of Primary Responsibility (OPR).
 - D. All plaques and certificates will be conveyed to the DoD components for presentation to the winning OPRs and production activities.

6. A judging panel of media professionals will meet during March 2016 to review and score the entries. These judges will make all rule interpretations and their determinations will be final. They will judge each entry on the following weighted criteria:
 - A. Achievement of stated purpose (50%): Based on the VIPA submission form supplied, Judges will consider how the OPR intended to inform, change behavior, or influence attitudes and how effectively the finished production achieves the stated communication goal.
 - B. Creativity and originality (25%) Judges will consider the degree to which the overall production employs novel or original approaches to getting intended messages across and/or uses new and creative ways to communicate with otherwise standard program formats.
 - C. Production value (25%) Judges will rate how the combined production elements of lighting, sound, editing, cinematography, acting, direction and effects compares to professional standards for commercial film and television.

7. Each DoD component may submit a maximum of three (3) entries per category for competition in the VIPA program.
8. Entries sent directly to DINFOS by units or individuals without being first vetted and approved by their component-level VI management office will be disqualified from competition.
9. The Military Component VI Management Offices must review, approve and submit to DINFOS their nominated VI productions to ensure all competing productions represent the best of their military Service for 2015. A VI production may be entered by a component in only one category. That category must be identified in the entry form based on the production's purpose or its subject matter, or both. For example, a documentary that is intended to produce a training effect may be entered in either the documentary or training category. But, if entered in the training category, it will be judged on how well it trains, not on how well it "presents facts about people, places or things of contemporary interest or historical significance."
10. Each individual VI Production entered for VIPA judging must:
 - A. Be submitted as part of a nomination package from the component-level to DINFOS, at one time. NOTE: Electronic submission means is not available at the time of publication for this SOP. However, if/when such means becomes available, DINFOS will notify Component VI management offices how to make electronic submissions to VIPA.
 - B. Arrive at the Defense Information School, ATTN: Competitions Coordinator, 6500 Mapes Rd, Ft. Meade, MD, 20755-5620, no later than 26 February 2016.
 - C. Be submitted on two duplicate DVDs or CD-ROMs containing the following mandatory files:
 - 1) The full-length production sent in the highest quality resolution available using a file format that can be easily played on a Windows-based computer.
 - a) Preferred file formats are .MOV or .MP4 (MPEG-4) using a non-proprietary codec. H.264 is a highly compatible, non-proprietary codec that yields good image quality and small file sizes.

- b) To prevent issues that have occurred in previous competitions, please ensure that all videos are completely checked for quality and consistency. Productions exceeding 10 minutes in length can be prone to “audio drift” and productions that incorporate footage of rapid movement (camera movement or subject movement) can be harder to cleanly encode and may present digital tearing or pixilation.
- 2) An electronic version of the completed DD Form 1995 for the production entered. The DD Form 1995 must be complete through Section III (Production Data). Adobe PDF format preferred.
 - 3) An electronic copy of the component headquarters nomination memorandum, signed by a responsible individual, indicating the production titles and the designated competition categories for all component entries in the 2015 DoD VI Production Awards competition. Adobe PDF format preferred.
 - 4) An electronic version of the completed VIPA Nomination Form that is typed, clean and easily readable. Use of hand-written submission forms may disqualify your entry from consideration by the judges. Nomination forms are available on the DINFOS web site under the Awards & Competitions page: <http://www.dinfos.dma.mil/> Nominations forms must contain the information listed in (a) through (m) below.
 - a) Category entered (training & education, recruitment, internal/public information, or documentary).
 - b) Entering component (Army, Navy, DLA, etc.).
 - c) Entering component's point of contact (name, full mailing address, telephone, email address).
 - d) Production title.
 - e) PIN.
 - f) Running time.
 - g) File Format submitted.
 - h) Purpose (see Note 1 below).

- i) Intended audience (see Note 2 below).
- j) Presentation scenario (see Note 3 below).
- k) Date production was completed.
- l) Status of clearance for public release.
- m) The producing production activity's:
 - 1. Name.
 - 2. Point of contact.
 - 3. Mailing address.
 - 4. Telephone number(s).
 - 5. Email address.
 - 6. DVIAN.
- n) The producing OPR's:
 - 1. Name.
 - 2. Point of contact.
 - 3. Mailing address.
 - 4. Telephone number(s.)
 - 5. Email address.

Note 1:

Instructions for "Purpose": It is crucially important that this section contain clear and compelling language describing exactly what the OPR intended to accomplish by creating or acquiring the production. REMINDER: achievement of the stated desired result counts for 50% of your score! Your entry form must clearly articulate the unique communication goal that required the audiovisual medium to achieve that result. Carefully analyze how the OPR intended to inform, change behavior, or influence attitudes and clearly state the purpose in terms of the OPR's desired end state. Failure to clearly state the desired communication goal will result in lower scores for your production.

Examples:

- i. "...to inspire outstanding high school students to apply for admission to the US Naval Academy."
- ii. "...to make high school students aware of career opportunities available to graduates of the US Air Force Academy."
- iii. "...to reduce motor vehicle accidents involving Army personnel."
- iv. "...to increase awareness among Marines of the Corps' Motorcycle Accident Reduction Program."

Note 2:

Instructions for "Intended Audience": Describe the target audience the OPR had in mind when the production was created. That is, who was the production designed to influence or inform?

Examples:

- i. "DoD civilians eligible for Thrift Savings Plan participation."
- ii. "Marines on orders to 29 Palms Marine Corps Base."
- iii. "Students in MOS 31S, Satellite-Communications Systems Operator-Maintainer training."

Note 3:

Instructions for "Presentation Scenario": Describe the context as it relates to the OPR's communication strategy for specifically how the VI production would be employed.

The following questions should be answered:

- i. In what setting(s) did the OPR intend for the production be viewed? Some examples include classrooms, facilitated group discussions, operational environments, unit common areas, auditoriums, on-line, or offices.
- ii. Would it be viewed on an individual basis, in small groups, or by large numbers of viewers simultaneously?
- iii. Over how long a period of time did the OPR intend that the production remain in active use (e.g. only during one specific week, for approximately 2 years, subject to periodic review, indefinitely)?

- iv. What method of delivery did the OPR have in mind (e.g. closed-circuit TV, large-screen projector, video wall, or computer screen/web delivery)?
- v. Did the OPR intend that viewing be augmented by or supplement instructor-led training, discussion or other media/reading material?

11. Points of Contact

- A. Questions regarding this instruction can be addressed to the following personnel:

Competitions Coordinator –
dma.meade.dinfos.list.competitions-coordinator@mail.mil or
call commercial at (301) 677-4364, DSN: 622-4364.