



Subject: The DoD Visual Information (VI) Production Awards

1. The purpose of this message is to invite entries in the 2010-2011 Department of Defense VI Production Awards competition. To be eligible for the competition, productions must:

- A. Have been completed between January 1, 2010 and December 31, 2011.
- B. Have been produced by or for an authorized DoD VI activity possessing a Defense Visual Information Activity Number (DVIAN).
- C. Meet the definition of "production" at para 3 below. Be available for DoD wide distribution as "defense inventory productions" and be assigned a valid production identification number (PIN).
- D. Have been cleared for public release. (All VIPA winners must be eligible to be broadcast on AFN and Pentagon Channel.)

2. The VI production awards are an initiative of the assistant Secretary of Defense for Public Affairs (ASD (PA)). Their purpose is to recognize outstanding productions created within the Department of Defense, thereby enhancing the value and professionalism of the DoD Production program. ASD(PA) currently confers these awards once every twenty-four months.

3. For the purpose of the VI production awards, a "DoD Production" is defined as "a complete linear presentation, sequenced according to a plan or script, which is created from original or stock motion or still images, with or without sound, for the purpose of conveying information to, or communicating with, an individual or audience." Productions are typically distributed on DVD, CD-ROM, or via the web.

4. There are five competition categories. Productions will compete within these categories:

- A. Training -- productions designed to create or build physical or mental skills or influence values.
- 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. Documentaries - productions that present facts about people, places or things of contemporary interest or historical significance.
- E. All others - productions that do not fit in categories A- D.

5. Awards will be presented according to the following scheme:

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- A. The three highest scoring entries in each category, A-D, will be Declared the first, second and third place winners in their categories.
 - B. The single highest scoring entry in categories A-D will additionally be declared the DoD Production of the Year.
 - C. In category E up to three Creativity Awards may be presented.
 - D. Up to three Special Mention awards may be presented across all five categories.
 - E. Two trophies will be presented for each winning entry: one to the producing Office of Primary Responsibility (OPR), and one to the producing VI activity.
 - F. First place trophies and trophies for the production of the year will be presented at the Defense Information School on May 4, 2012 by the ASD(PA) or his/her representative to representatives of the winning OPR's and production activities.
 - G. All other trophies will be conveyed to the DoD components for presentation to the winning OPR's and production activities.
6. A panel of professionals from local and national organizations will meet during the last week in March 2012 to review and score the entries. These judges will make all rule interpretations and their determinations will be final. They will judge the entries on the following weighted criteria, in descending order of importance:
- A. Achievement of stated purpose
 - B. Appropriate use of medium
 - C. Creativity and originality
 - D. Production value (example: editing, lighting, writing, composition, etc.)
7. Each DoD component may submit a maximum of two (2) entries per category A-E for competition in the VIPA program. Organizations below component level may not submit entries directly. A production may be entered by a component in only one category. That category should be selected by the entering component based on either the production's purpose or its subject matter. 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."
8. A component's entries must:
- A. Be submitted as a package, at one time.
 - B. Be accompanied by a memorandum, signed by a responsible individual at the component headquarters level, indicating by production title and

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one of the five competition categories that these are the component's entries in the 2010-2011 DoD Production Awards competition.

C. Be in DVD or CD-ROM format and submitted in two copies.

D. Arrive at Defense Information School, ATTN: Robert M. Hood, Competitions Coordinator, 6500 Mapes Rd, Ste. 5620, Ft. Meade, MD 20755-5620, no later than noon on Friday, February 17, 2012.

E. Include a copy of the original DD Form 1995 for each production entered. The DD Form 1995 must be complete through Section III (Production Data).

F. Include for each entry submitted one Nomination Form containing the information listed in (1) through (13) below. Submit both a paper and an electronic copy (word format) of the form. This form is available at the Defense Information School home page at:
http://www.dinfos.osd.mil/events/VI_Production/VIP_Production.htm .

(1) Category entered (training, recruitment, internal/public Information, documentaries, or all others)

(2) Entering component (e.g., Army, Navy, DLA)

(3) Entering component's point of contact (name, address, telephone, email)

(4) Production title

(5) Production Identification Number (PIN) or local identification number

(6) Running time

(7) Format submitted

(8) Purpose (see note 1 below)

(9) Intended audience (see note 2 below)

(10) Presentation scenario (see note 3 below)

(11) Date production was completed

(12) Status of clearance for public release

(13) The producing production activities:

- Name
- Point of contact
- Mailing address
- Telephone number(s)
- Email address
- DVIAN

(14) The producing OPR's:

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- Name
- Point of contact
- Mailing address
- Telephone number(s)
- Email address

Note 1:

Instructions for "purpose": explain what the OPR intended to accomplish by creating or acquiring the production. If the OPR intended to change or influence something (an attitude or value, knowledge, skill, etc.) consider stating purpose in terms of the OPR's desired end state.

Examples:

1. "...to inspire outstanding high school students to apply for admission to the US Naval Academy."
2. "...to make high school students aware of career opportunities available to graduates of the US Air Force Academy."
3. "...to reduce motor vehicle accidents involving army personnel."
4. "...to create awareness among Marines of the Corps' Motor Vehicle Accident Reduction Program."

Note 2:

Instructions for "intended audience": describe the audience the OPR had in mind when the production was created.

Examples:

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

Note 3:

Instructions for "presentation scenario": describe the context in which the OPR intended that the production be employed. Questions that should be answered:

1. In what setting(s) did the OPR intend that the production be viewed? (e.g. classrooms, operational environments, unit common areas, auditoriums, offices?)
2. Would it be viewed: On an individual basis, in small groups, by large numbers of viewers simultaneously?
3. 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?)

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4. What method of delivery did the OPR have in mind? (Closed-circuit TV, large-screen projector, roll-about VCR and TV, or video wall?)
 5. Did the OPR intend that viewing be augmented by or supplement instructor-led training or discussion?
 6. Was viewing meant to be accompanied by something? (Reading a manual, reviewing a checklist, practice, or a brochure?) Alternatively, did the OPR intend that viewing would be a complete, stand-alone communication experience, by itself capable of achieving the OPR's purpose?
9. POC for this program is Mr. Rob Hood, (301)677-3212, DSN: 622-3212, Email: Rob.Hood@dinfos.dma.mil. General questions regarding entry procedures or problems can be emailed to: DINFOSVIPA@dinfos.dma.mil.