

# Instructional Framework

## Film and TV Production

50.0602.00

This Instructional Framework identifies, explains, and expands the content of the standards/measurement criteria, and, as well, guides the development of multiple-choice items for the Technical Skills Assessment. This document corresponds with the Technical Standards reviewed on May 27, 2025.



### Domain 1: Production Skills

#### Instructional Time: 50 - 60%

#### STANDARD 8.0 PERFORM PRE-PRODUCTION TASKS

8.1 Identify pre-production elements and considerations for different projects (i.e., purpose, target audience, delivery method, logistics, budget, schedule, scope, risk management, collaboration strategies, legal considerations, etc.)	<ul style="list-style-type: none"><li>● Brainstorm</li><li>● Goal setting/objective</li><li>● Vision statement</li><li>● Log line</li><li>● Treatment (film)</li><li>● Proposal</li><li>● Pitch/pitch deck</li><li>● Action plan</li><li>● Run down</li><li>● Shot list</li><li>● Storyboard</li><li>● Target audience</li><li>● Deliverables</li><li>● Pre-visualization/animatic</li></ul>
8.2 Examine the project and scope (i.e., equipment, location, budget, schedule, logistical requirements, etc.)	<ul style="list-style-type: none"><li>● Risk assessment</li><li>● Feasibility study</li><li>● Stakeholders</li><li>● Project timeline/schedule</li></ul>
8.3 Identify equipment based on project needs	<ul style="list-style-type: none"><li>● Equipment list</li><li>● Wiring schematic</li><li>● Rental house</li></ul>
8.4 Identify location needs (i.e., reference photographs and video, lighting and sound, power requirements, etc.)	<ul style="list-style-type: none"><li>● Permits or permissions</li><li>● Site survey (light and sound)</li></ul>

8.5 Identify required permissions and permits to film on private and public properties	<ul style="list-style-type: none"> <li>● Permits or permissions</li> </ul>
8.6 Assemble cast and crew according to project needs	<ul style="list-style-type: none"> <li>● Casting call</li> <li>● Call sheet</li> </ul>
8.7 Discuss industry standard forms (i.e., contracts, release forms, production forms, production insurance forms, etc.)	<ul style="list-style-type: none"> <li>● Release forms <ul style="list-style-type: none"> <li>○ Talent release</li> <li>○ Minor release</li> <li>○ Material release</li> <li>○ Non-Disclosure Agreement (NDA)</li> </ul> </li> <li>● Production forms</li> <li>● Production insurance form</li> <li>● Safety waiver</li> <li>● Work-for-hire agreement</li> </ul>
<b>STANDARD 9.0 PERFORM PRODUCTION TASKS</b>	
9.1 Identify production elements and considerations for different projects (i.e., on-set, in studio, live productions, etc.)	<ul style="list-style-type: none"> <li>● Broadcast/stream</li> <li>● Short film/feature</li> <li>● Podcast</li> <li>● Single camera</li> <li>● Camera blocking</li> <li>● Call time</li> <li>● Coverage</li> <li>● Crew call</li> <li>● On-set protocol</li> <li>● Production design</li> <li>● Production schedule</li> <li>● Run-through</li> <li>● Safety briefing</li> <li>● Set etiquette</li> <li>● Setup</li> <li>● Strike (tear down)</li> <li>● Technical rehearsal</li> </ul>
9.2 Identify and perform director duties (e.g., working with talent, disseminating commands and information to cast and crew, and execute creative vision, demonstrating leadership and decision-making skills, resolving conflicts, and employing effective communication and collaboration techniques)	<ul style="list-style-type: none"> <li>● Standard set protocol <ul style="list-style-type: none"> <li>○ “Quiet on set,” “Action,” etc.</li> </ul> </li> <li>● Countdowns</li> <li>● Broadcast/camera cues</li> </ul>

<p>9.3 Describe how individual crew members work with talent (e.g., rehearsing, blocking, stunt safety and performance, lighting and filming/shooting)</p>	<ul style="list-style-type: none"> <li>● Tech rehearsal</li> <li>● Feedback</li> </ul>
<p>9.4 Identify and perform the duties of each production role (i.e., camera operator, sound operator, grip, gaffer, on-air talent, etc.)</p>	<ul style="list-style-type: none"> <li>● Responsibilities for each role</li> <li>● Broadcast <ul style="list-style-type: none"> <li>○ Director</li> <li>○ Floor manager</li> <li>○ Technical director</li> <li>○ Sound tech</li> <li>○ Teleprompter operator</li> <li>○ On-screen talent</li> <li>○ Multimedia journalist (MMJ)</li> </ul> </li> <li>● Film <ul style="list-style-type: none"> <li>○ Producer</li> <li>○ Director</li> <li>○ Assistant Director (AD)</li> <li>○ Boom operator</li> <li>○ Costume/wardrobe designer</li> <li>○ Hair and makeup artist</li> <li>○ Production assistant</li> <li>○ Script supervisor</li> <li>○ Visual effects supervisor (VFX)</li> <li>○ Sound engineer</li> <li>○ Cinematographer/Director of Photography (DP)</li> <li>○ Camera operator</li> <li>○ Digital Intermediate Technician (DIT)</li> </ul> </li> </ul>
<p>9.5 Demonstrate basic lighting techniques (i.e., three-point, natural, artificial, reflectors, etc.)</p>	<ul style="list-style-type: none"> <li>● Soft light</li> <li>● Hard light</li> <li>● Motivated light</li> <li>● Temperature (warm/cool lighting)</li> <li>● Highlights and shadows</li> <li>● Equipment selection (grey card, gels, flags, etc.)</li> </ul>
<p>9.6 Demonstrate audio recording techniques for the project (i.e., room tone, levels, etc.)</p>	<ul style="list-style-type: none"> <li>● Natural sound/ambient sound</li> <li>● Audio capture devices</li> <li>● Microphone selection and placement <ul style="list-style-type: none"> <li>○ Condenser</li> <li>○ Dynamic</li> <li>○ Shotgun</li> </ul> </li> <li>● Phantom power (+48V)</li> </ul>

	<ul style="list-style-type: none"> <li>● Mixing <ul style="list-style-type: none"> <li>○ Equalizer (EQ) filter</li> <li>○ Clipping</li> <li>○ Gain</li> <li>○ Unity</li> <li>○ Compression</li> <li>○ Noise floor</li> </ul> </li> <li>● Monitor mix</li> </ul>
<p>9.7 Explain the need to reflect, revise, and refine production decisions</p>	<ul style="list-style-type: none"> <li>● Feedback <ul style="list-style-type: none"> <li>○ Client/stakeholder</li> <li>○ Project objectives</li> </ul> </li> <li>● Iteration</li> <li>● Retake/reshoot</li> <li>● Dailies</li> </ul>
<p><b>STANDARD 10.0 PERFORM POST-PRODUCTION TASKS</b></p>	
<p>10.1 Identify post-production elements and considerations for different projects [i.e., mixing, color correction, special effects, editing, Compression Decompression Algorithms (CODECs), etc.]</p>	<ul style="list-style-type: none"> <li>● Deliverable format</li> <li>● H.264</li> <li>● Apple ProRes</li> <li>● .mp4</li> <li>● .avi</li> <li>● .mov</li> <li>● LUT (Lookup Table)</li> <li>● Proxy files</li> </ul>
<p>10.2 Import and organize digital assets to create an efficient workflow (i.e., file naming, bin management, assembling, reviewing, sharing, backup strategies, metadata tagging, etc.)</p>	<ul style="list-style-type: none"> <li>● File management <ul style="list-style-type: none"> <li>○ “Project Folder”/subfolder/bin</li> <li>○ Filenames/labeling</li> <li>○ File location/path</li> </ul> </li> <li>● Download</li> <li>● Capture</li> <li>● Removable storage device <ul style="list-style-type: none"> <li>○ Sd card</li> <li>○ External drive</li> <li>○ Solid State Drive (SSD)</li> <li>○ Server/cloud storage</li> </ul> </li> <li>● Auto-save</li> <li>● Backup</li> <li>● Cloud sync</li> <li>● Data wrangling</li> <li>● Logging clips</li> </ul>

	<ul style="list-style-type: none"> <li>● Version control</li> <li>● Watch folder</li> </ul>
10.3 Evaluate if captured footage meets project goals, and if not, plan and execute a reshoot	<ul style="list-style-type: none"> <li>● Screening</li> <li>● Target audience</li> <li>● Dailies</li> </ul>
10.4 Identify the stages of editing (e.g., logging, first assembly, rough cut, fine cut, picture lock, and sound lock)	<ul style="list-style-type: none"> <li>● Final cut</li> <li>● Director's cut</li> <li>● Cutting room</li> <li>● Selects</li> <li>● Timecode</li> <li>● Offline edit</li> <li>● Online edit</li> </ul>
10.5 Demonstrate editing techniques using industry standard software (e.g., cuts, trims, color correction, cropping, audio leveling, timing and pacing, key framing, chroma key, transitions, compositing, continuity, and fades)	<ul style="list-style-type: none"> <li>● J-cut</li> <li>● L-cut</li> <li>● Keyboard shortcuts</li> <li>● Editing tools <ul style="list-style-type: none"> <li>○ Ripple</li> <li>○ Cut tool</li> <li>○ Arrows</li> <li>○ Razor</li> <li>○ Trim</li> <li>○ Slip</li> <li>○ Slide</li> <li>○ Roll</li> <li>○ Selection tool</li> <li>○ Pen</li> <li>○ Hand</li> <li>○ Text</li> <li>○ Zoom, etc.</li> </ul> </li> <li>● Adjustment layer</li> <li>● Montage</li> <li>● Markers</li> </ul>
10.6 Ensure the proper use of safe zone areas and aspect ratios for product delivery	<ul style="list-style-type: none"> <li>● Action safe zone</li> <li>● Title safe zone</li> <li>● Aspect ratios <ul style="list-style-type: none"> <li>○ 16 x 9</li> <li>○ 1.85:1</li> <li>○ 1.33:1</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ 2.35:1</li> </ul>
10.7 Discuss how to integrate legally approved, ethically sourced audio into a project (i.e., music, voice-overs, etc.)	<ul style="list-style-type: none"> <li>● Royalty-free music</li> <li>● Creative Commons</li> <li>● Fair Use</li> <li>● Copyright</li> <li>● Licensing</li> <li>● Attribution</li> </ul>
10.8 Create artistic expression through the implementation of sound elements [e.g., Foley, Audio Dialogue Replacement (ADR), sound effects, soundtrack, natural (NAT) sound, and voiceover]	<ul style="list-style-type: none"> <li>● Audio compression</li> <li>● Equalizer (EQ) filter</li> <li>● Decibel (dB)</li> <li>● Room tone</li> <li>● Digital Audio Workstation (DAW)</li> <li>● Export/mixdown</li> </ul>
10.9 Determine effective titles, text, and graphics (i.e., guidelines for typography, color schemes, layout consistency, audience engagement, accessibility, etc.)	<ul style="list-style-type: none"> <li>● Safe zone</li> <li>● Typography <ul style="list-style-type: none"> <li>○ Size</li> <li>○ Kerning</li> <li>○ Line height</li> <li>○ Tracking</li> <li>○ Leading</li> </ul> </li> <li>● Lower thirds</li> <li>● Readability/read time</li> <li>● Motion graphics (crawl, scroll, etc.)</li> </ul>
10.10 Revise a project based on feedback	<ul style="list-style-type: none"> <li>● Screening</li> <li>● Focus group/test audience</li> <li>● Client/stakeholder</li> <li>● Target audience</li> </ul>
10.11 Render a product for distribution	<ul style="list-style-type: none"> <li>● Export/format</li> <li>● Share</li> <li>● Compression</li> <li>● Upload</li> <li>● Archive/backup</li> <li>● Digital Cinema Package (DCP)</li> </ul>

## Domain 2: Story Development

Instructional Time: 15 - 20%

### STANDARD 4.0 DEVELOP A STORY AND SCRIPT

4.1 Explain types of writing styles and their applications (e.g., expository, creative, copywriting, interactive, descriptive, persuasive, and narrative)

- Genres (satirical, drama, comedy, etc.)
- Conversational
- Informative
- Screenwriting
- AV scripts

4.2 Explain different types of storytelling (e.g., narrative and journalistic) and delivery methods (e.g., oral, written, visual, and digital)

- Linear
- Nonlinear
  - Flashback/flash forward
  - Parallel
  - Circular narrative
- Journalism
  - Inverted pyramid
  - Fact vs. opinion
  - Primary/secondary sources
  - Feature story
- Story structure
  - 3-Act Structure
  - Hero's Journey
  - Plot
  - Inciting Incident
  - Rising Action
  - Climax
  - Resolution
  - Narrative Arc
  - Theme
- Exposition
- Genre
- Documentary vs. narrative

4.3 Differentiate among types of conflict (i.e., person vs. self, person vs. person, person vs. environment, person vs. institution, person vs. society, person vs. fate, etc.)

- Internal vs. external
- Person vs. self
- Person vs. person
- Person vs. environment
- Person vs. supernatural, etc.

<p>4.4 Explain different types of script formats (i.e., news rundown, screenplay, stage play script, documentary script, T-form, beat sheet, etc.)</p>	<ul style="list-style-type: none"> <li>● News rundown</li> <li>● Screenplay</li> <li>● T-form</li> <li>● Treatment</li> <li>● Shooting script</li> <li>● Sides (actor's lines)</li> </ul>
<p>4.5 Define and explain the benefits of storyboarding as a tool to help filmmakers and animators visualize how a scene will unfold, making it easier to plan the flow of action and camera work, enhance team communication, prevent errors, and manage resources efficiently</p>	<ul style="list-style-type: none"> <li>● Shot types</li> <li>● Camera paths</li> <li>● Simple direction</li> <li>● Story analysis</li> <li>● Motion arrows</li> </ul>
<p>4.6 Describe elements of effective interviewing skills (e.g., research, preparation, clear communication, active listening, asking insightful questions, creating a comfortable environment, and providing feedback)</p>	<ul style="list-style-type: none"> <li>● Multiple sources</li> <li>● Open-ended questions</li> <li>● Official sources</li> <li>● Follow-up questions <ul style="list-style-type: none"> <li>○ "Anything else you'd like to add?"</li> </ul> </li> <li>● Appropriate language</li> <li>● Pre-interview</li> <li>● Prepare the interviewee</li> <li>● Interview closure</li> </ul>
<p>4.7 Describe proper script formatting (i.e., font selection and size, margins, line spacing, capitalization, scene descriptions, location headings, character headings, dialogue, page numbers, title page formatting, etc.)</p>	<ul style="list-style-type: none"> <li>● T-form script (2-column/AV script)</li> <li>● Screenplay [American Film Institute (AFI)] Style <ul style="list-style-type: none"> <li>○ Action Line</li> <li>○ Character Name</li> <li>○ Dialogue</li> <li>○ Fade In</li> <li>○ INT/EXT</li> <li>○ Parenthetical</li> <li>○ Scene Header/Slug Line</li> </ul> </li> </ul>
<p>4.8 Describe the process of generating a storyboard and shot list for each scene (i.e., screenplay markup, aspect ratio determination, subject sketches, background drawings, motion arrows, camera movement, shot numbers, lighting notes, sound design elements, character blocking, etc.)</p>	<ul style="list-style-type: none"> <li>● Animatics</li> <li>● Digital storyboards</li> </ul>
<p>4.9 Develop a detailed production schedule and budget (i.e., script breakdown, production timeline, resource allocation, cost estimation,</p>	<ul style="list-style-type: none"> <li>● Above the line</li> <li>● Below the line</li> <li>● Call sheet</li> </ul>

<p>contingency planning, use of budgeting and scheduling software to ensure efficient use of time and financial resources, etc.)</p>	<ul style="list-style-type: none"> <li>● Rate sheet</li> <li>● Shot schedule</li> <li>● Talent, equipment, location fees</li> </ul>
<p><b>STANDARD 5.0 APPLY CINEMATOGRAPHY TECHNIQUES</b></p>	
<p>5.1 Explain how delivery format (e.g., oral, written, visual, and digital) influences storytelling (i.e., audience engagement, message clarity, emotional impact, etc.)</p>	<ul style="list-style-type: none"> <li>● Target audience</li> <li>● Vertical vs. horizontal</li> <li>● Linear vs. nonlinear</li> <li>● Cross platform</li> </ul>
<p>5.2 Distinguish between primary and secondary visual sources (i.e., primary footage, B-roll, lower thirds, character generators, graphic overlays, etc.)</p>	<ul style="list-style-type: none"> <li>● Alpha channel</li> <li>● Burn-ins</li> <li>● Compositing</li> </ul>
<p>5.3 Apply compositional techniques with a camera (e.g., rule of thirds, leading lines, framing, balance, continuity, background, foreground, headroom, lead room, and depth of field, symmetry, and negative space)</p>	<ul style="list-style-type: none"> <li>● Rule of thirds</li> <li>● Headroom</li> <li>● Lead room</li> <li>● Depth</li> <li>● Eye line</li> </ul>
<p>5.4 Investigate manual camera settings for creativity (e.g., shutter speeds, ISO, aperture, color temperature, frame rate, white balance, and focus modes)</p>	<ul style="list-style-type: none"> <li>● Shutter speeds</li> <li>● ISO/gain</li> <li>● Aperture/iris</li> <li>● White balance</li> <li>● Frame rate</li> <li>● Manual focus</li> <li>● Banding</li> <li>● Digital noise</li> </ul>
<p>5.5 Demonstrate fundamental shot types and angles [e.g., establishing, long, wide, full, medium, close-up, extreme close-up, three-quarter, over-the-shoulder, two-shot, three-shot, group, insert, master, cutaway, bird's-eye, high angle, low angle, Dutch angle, point-of-view (POV) shots, and reaction shots]</p>	<ul style="list-style-type: none"> <li>● 180-degree rule</li> <li>● A-roll</li> <li>● B-roll</li> </ul>
<p>5.6 Explain and demonstrate fundamental dynamic shot types to enhance visual storytelling (i.e., dolly, dolly zoom, truck, tracking, rack-focus, jib, parallax, reverse angle, pan, tilt, zoom, crane shots, handheld shots, whip pans, etc.)</p>	<ul style="list-style-type: none"> <li>● Dolly</li> <li>● Zoom</li> <li>● Tracking</li> <li>● Boom/pedestal</li> <li>● Steadicam</li> <li>● Gimbal</li> </ul>

## Domain 3: Media Industry and Professionalism

Instructional Time: 10 - 15%

### STANDARD 1.0 ANALYZE THE COMMUNICATIONS MEDIA TECHNOLOGIES INDUSTRY, ITS BUSINESS PRACTICES, AND ROLE IN THE ECONOMY

<p>1.1 Investigate the evolution of the Communications Media Technologies industry [e.g., development of written communication and the printing press, telecommunications era, rise of broadcasting, digital revolution, social media and mobile apps, emerging technologies (i.e., virtual reality, advanced video conferencing, AI-powered communication tools, etc.), streaming services, creator economy, quantum computing, generative AI, etc.]</p>	<ul style="list-style-type: none"> <li>● Technology             <ul style="list-style-type: none"> <li>○ Black and white/color</li> <li>○ Film/digital</li> <li>○ SD, HD, UHD</li> <li>○ Recorded, live, streamed, on demand</li> </ul> </li> <li>● “Horse in Motion”</li> </ul>
<p>1.2 Describe the impact of the Communications Media Technologies industry on society, marketing practices, and economics.</p>	<ul style="list-style-type: none"> <li>● Pros and cons of social media</li> <li>● Inform</li> <li>● Educate</li> <li>● Entertain</li> <li>● Persuade</li> <li>● Streaming/on-demand</li> </ul>
<p>1.3 Explore ways to inspire creativity, make a business competitive and profitable, attract top talent, boost employee morale, expand global reach, improve adaptability, promote personal growth, etc.)</p>	<ul style="list-style-type: none"> <li>● Authentic storytelling</li> <li>● Brand identity</li> <li>● Creative collaboration</li> <li>● Creative risk</li> <li>● Ethical storytelling</li> <li>● Industry disruption</li> <li>● Innovation</li> <li>● Storytelling strategy</li> <li>● Team dynamics</li> </ul>
<p>1.4 Analyze customer service practices appropriate for the Communications Media Technologies industry (i.e., building strong relationships with customers, actively listening to customer needs and providing feedback, communicating effectively, developing and adhering to customer service standards, resolving disputes promptly and efficiently, etc.)</p>	<ul style="list-style-type: none"> <li>● Respectful interactions</li> <li>● Clear communication skills</li> <li>● Project knowledge</li> <li>● Problem-solving skills</li> <li>● Positive attitude</li> <li>● Patience</li> <li>● Impartiality</li> <li>● Embracing constructive feedback</li> </ul>
<p>1.5 Examine time management practices appropriate to the Communications Media Technologies industry (i.e., strategic planning,</p>	<ul style="list-style-type: none"> <li>● Deadlines</li> <li>● Product vs. perfection</li> </ul>

<p>prioritizing tasks and projects, enhancing productivity through efficient workflow, achieving goals and meeting deadlines, implementing time-tracking tools and software, managing remote and distributed teams effectively, continuous improvement through feedback and training, etc.)</p>	<ul style="list-style-type: none"> <li>● Production timeline</li> <li>● Turnaround</li> </ul>
<p>1.6 Identify professions that comprise the Communications Media Technologies industry (i.e., animation, filmmaking, broadcasting, graphic design, music and audio production, photography, printing, publishing, news analysis and reporting, etc.)</p>	<ul style="list-style-type: none"> <li>● Traditional vs. non-traditional</li> <li>● Gig economy</li> <li>● Content creator</li> <li>● Influencer</li> <li>● Podcaster</li> </ul>
<p>1.7 Explore how skills and knowledge acquired in the Film and TV Production program can be applied to various career clusters</p>	<ul style="list-style-type: none"> <li>● Respectful interactions</li> <li>● Clear communication skills</li> <li>● Project knowledge</li> <li>● Problem-solving skills</li> <li>● Positive attitude</li> <li>● Listening skills</li> <li>● Patience</li> <li>● Collaboration/teamwork</li> <li>● Time management</li> <li>● Technical skills</li> <li>● Marketing skills</li> </ul>
<p>1.8 Comply with OSHA and other safety standards and regulations in the workplace (i.e., conducting risk assessments, providing safety equipment, offering proper safety training, maintaining detailed records, implementing fall prevention procedures, ensuring fire safety protocols, handling and storing hazardous materials, adhering to electrical shock standards, addressing ergonomic risks, following safety guidelines for transporting personnel and equipment, etc.)</p>	<ul style="list-style-type: none"> <li>● Occupational Safety and Health Administration (OSHA) guidelines</li> <li>● Safety positions on set [Health &amp; Safety Coordinator (HSC), Armorer, etc.]</li> </ul>
<p><b>STANDARD 2.0 ANALYZE LEGAL AND ETHICAL ISSUES RELATED TO THE COMMUNICATIONS MEDIA TECHNOLOGIES INDUSTRY</b></p>	
<p>2.1 Explain copyright, intellectual property, proprietary rights, plagiarism, software licensure, Creative Commons license, patent and trademark law, trade secrets, digital rights management (DRM), open-source licensing, public domain, and the fair use doctrine</p>	<ul style="list-style-type: none"> <li>● Royalties</li> <li>● Attribution</li> <li>● Artificial Intelligence</li> </ul>
<p>2.2 Discuss consequences when violating copyright, privacy, and data security laws (i.e., monetary penalties, prison, injunctions, financial restitution, loss of distribution, reputational damage, legal fees,</p>	<ul style="list-style-type: none"> <li>● Indemnities</li> <li>● Non-Disclosure Agreement (NDA)</li> <li>● Breach of contract</li> <li>● Cease and desist</li> </ul>

operational disruptions, loss of intellectual property rights, regulatory scrutiny, employee impact, etc.)	<ul style="list-style-type: none"> <li>● Civil lawsuit</li> <li>● Criminal penalty</li> <li>● Injunction</li> <li>● Litigation</li> <li>● Sanctions</li> <li>● Terms violation</li> <li>● Loss of funding</li> </ul>
2.3 Explain the importance of fair use for individuals and businesses (e.g., intellectual property, patents, copyrights, trademarks, trade secrets, protecting ideas and concepts, encouraging responsible creativity and innovation, promoting access to information, and balancing rights with public interest)	<ul style="list-style-type: none"> <li>● Protects public access</li> </ul>
2.4 Describe common legal issues in Communications Media Technologies professions (i.e., free speech, defamation, copyright, censorship, intellectual property law, AI-generated content, privacy and data protection, licensing agreements, cybersecurity, advertising regulations, content moderation, etc.)	<ul style="list-style-type: none"> <li>● Libel</li> <li>● Privacy</li> <li>● Censorship</li> <li>● First Amendment</li> <li>● Fact-checking</li> <li>● Credibility</li> </ul>
2.5 Discuss the legal and ethical use of emerging technologies, focusing on safety, privacy, regulation, bias and fairness, transparency and accountability, data security, environmental impact, user consent, accessibility, employment impact, and cultural sensitivity (i.e., drones, helicopters, artificial intelligence, etc.)	<ul style="list-style-type: none"> <li>● Fair and balanced reporting</li> <li>● Americans with Disabilities Act (ADA)</li> <li>● Closed captioning</li> <li>● Federal Aviation Administration (FAA) Registration</li> <li>● Licensing</li> </ul>

## Domain 4: Communication and Marketing

**Instructional Time: 5 - 10%**

### **STANDARD 3.0 ANALYZE FACTORS THAT CONTRIBUTE TO PERSONAL SUCCESS IN THE COMMUNICATIONS MEDIA TECHNOLOGIES INDUSTRY**

3.1 Practice written, verbal, and nonverbal communications appropriate to the target audience and situation	<ul style="list-style-type: none"> <li>● Proofread written communication</li> <li>● Evaluate professionalism and professional language</li> <li>● Active listening</li> </ul>
3.2 Apply formatting, editing, and proofreading skills to all forms of communications	<ul style="list-style-type: none"> <li>● Spell check</li> <li>● Peer review</li> <li>● Project-specific formatting</li> <li>● Style guide</li> </ul>

<p>3.3 Explain the importance of using industry terminology in communications (i.e., demonstrates expertise, boosts professional credibility, enhances collaboration and training, reduces misunderstandings, enhances client relationships, etc.)</p>	<ul style="list-style-type: none"> <li>● Industry jargon</li> </ul>
<p>3.4 Identify and practice interpersonal communication skills (i.e., active listening, empathy, body language, openness, negotiation, problem-solving, conflict resolution, assertiveness, positive attitude, collaboration, adaptability, etc.)</p>	<ul style="list-style-type: none"> <li>● Situational appropriate communication</li> <li>● Non-verbal cues</li> <li>● Global awareness</li> <li>● Audience consideration</li> </ul>
<p>3.5 Identify standards and practices for dressing professionally and appropriately for the workplace</p>	<ul style="list-style-type: none"> <li>● Company dress code</li> <li>● Business formal</li> <li>● Business professional</li> <li>● Business casual</li> <li>● Personal hygiene</li> </ul>
<p>3.6 Explore tools and techniques used to enter and advance within the Communications Media Technologies industry (i.e., networking, job boards, resumes, reels, physical and digital portfolios, mentorship, industry certifications, continuous learning through workshops and online courses, etc.)</p>	<ul style="list-style-type: none"> <li>● Social media</li> <li>● Internship</li> <li>● Multitasking</li> <li>● Education</li> <li>● Adaptability</li> </ul>
<p>3.7 Describe a professional portfolio that summarizes skills, experience, and accomplishments and showcases various work samples (i.e., photos, graphics, writings, testimonials, interactive elements, etc.) across multiple platforms (i.e., websites, blogs, landing pages, PDFs, videos, slideshows, etc.)</p>	<ul style="list-style-type: none"> <li>● Demo reel</li> <li>● Highlight reel</li> <li>● Portfolio (binder, online, digital, etc.)</li> <li>● Personal Electronic Press Kit (EPK)</li> <li>● Personal brand marketing and graphic design/presentation</li> </ul>
<p><b>STANDARD 11.0 DELIVER, MARKET, AND DISTRIBUTE PROJECT</b></p>	
<p>11.1 Develop a marketing plan for a project (e.g., include target audiences, objectives, key messages, marketing channels, budget, promotional strategies, marketing activities, performance metrics, and results)</p>	<ul style="list-style-type: none"> <li>● Demographics</li> <li>● Call to action</li> <li>● Campaign</li> <li>● Cross-promotion</li> <li>● Distribution strategy</li> <li>● Promotional material</li> <li>● Return on investment (ROI)</li> <li>● Tagline</li> <li>● Viral marketing</li> </ul>
<p>11.2 Identify marketing channels (i.e., social media, email campaigns, traditional media, etc.)</p>	<ul style="list-style-type: none"> <li>● Networking</li> <li>● Conventional</li> <li>● Trailer</li> </ul>

	<ul style="list-style-type: none"> <li>● Unconventional media</li> </ul>
11.3 Export and exhibit the project in accordance with marketing and distribution decisions	<ul style="list-style-type: none"> <li>● Screening</li> <li>● Self-distribution</li> <li>● Digital Cinema Package (DCP)</li> <li>● Film festivals</li> <li>● Streaming</li> <li>● Social media</li> </ul>
11.4 Evaluate effectiveness of project delivery, marketing, and distribution	<ul style="list-style-type: none"> <li>● Focus group</li> <li>● Audience engagement</li> <li>● Box office/views/ratings</li> </ul>

## Domain 5: Roles and Technology

Instructional Time: 5 - 10%

### STANDARD 6.0 DETERMINE ROLES AND RESPONSIBILITIES FOR CAST AND CREW

6.1 Describe the purpose and format of a project (i.e., end state, personal and team benefits, goals, action plan, stakeholder involvement, risk management, evaluation metrics, etc.)	<ul style="list-style-type: none"> <li>● Call to action <ul style="list-style-type: none"> <li>○ Inform</li> <li>○ Entertain</li> <li>○ Change opinion</li> <li>○ Change behavior</li> <li>○ Influence</li> </ul> </li> </ul>
6.2 Identify the hierarchy of the production crew and their responsibilities (i.e., Executive Producer, Producer, Director, Line Producer, Assistant Director, Production Designer, Field Producer, Camera Operator, Key Grip, Sound Mixer, Editor, etc.)	<ul style="list-style-type: none"> <li>● Freelance vs contract</li> <li>● Above the line</li> <li>● Below the line</li> </ul>
6.3 Identify the cast or talent and their responsibilities in the production (i.e., actors, singers, dancers, musicians, models, voice actors, stunt performers, extras, etc.)	<ul style="list-style-type: none"> <li>● Responsibilities for each role</li> <li>● Film roles listed in the measurement criteria</li> <li>● Anchors</li> <li>● Meteorologist</li> <li>● Reporters (sports, field, etc.)</li> </ul>
6.4 Explain production protocols (i.e., on-set, off-set, on-location, remote, etc.)	<ul style="list-style-type: none"> <li>● Call time</li> <li>● Crew call</li> <li>● First positions</li> <li>● Holding area</li> <li>● Set etiquette</li> </ul>

	<ul style="list-style-type: none"> <li>● Strike</li> <li>● Wrap</li> </ul>
<b>STANDARD 7.0 ANALYZE EQUIPMENT, TOOLS, AND TECHNOLOGIES</b>	
<p>7.1 Explain the function and application of industry standard audio equipment and accessories (i.e., microphones, mixing boards, cabling, XLRs, audio interfaces, headphones, monitors, etc.)</p>	<ul style="list-style-type: none"> <li>● Microphones <ul style="list-style-type: none"> <li>○ Polar pattern (cardioid, omnidirectional, etc.)</li> <li>○ Condenser microphone</li> <li>○ Dynamic microphone</li> <li>○ Lavalier (Lav)</li> <li>○ Shotgun mic (boom mic)</li> <li>○ Shock mount</li> <li>○ Windscreen (dead cat)</li> <li>○ Pop filter</li> <li>○ Push-to-talk</li> <li>○ Boom stand</li> </ul> </li> <li>● Mixers <ul style="list-style-type: none"> <li>○ Field mixer/recorder</li> <li>○ Headphones</li> <li>○ High-pass filter</li> <li>○ Input gain</li> <li>○ Line level</li> <li>○ Interface</li> </ul> </li> <li>● Cables and connectivity <ul style="list-style-type: none"> <li>○ 1/4" balance/unbalanced <ul style="list-style-type: none"> <li>■ Tip-Sleeve cables (TS)</li> <li>■ Tip-Ring-Sleeve cables (TRS)</li> <li>■ Tip-Ring-Ring-Sleeve cables (TRRS)</li> </ul> </li> <li>○ 3.5mm</li> <li>○ DI box</li> <li>○ Mini XLR</li> <li>○ Snake (send/return)</li> </ul> </li> <li>● Analog</li> <li>● Digital (Dante, etc.)</li> <li>● Monitor</li> <li>● Overdub</li> </ul>
<p>7.2 Explain the function and application of industry standard lighting equipment and accessories (i.e., internal, external, three-point lighting, tungsten, fluorescent, LED, light stands, filters, diffusers, gels, barndoors, softboxes, reflectors, lighting control systems, etc.)</p>	<ul style="list-style-type: none"> <li>● Bounce boards/reflectors</li> <li>● C-stand</li> <li>● Light stand</li> <li>● Lighting cookies/gobos</li> <li>● Flags</li> </ul>

<p>7.3 Explain the types and uses of digital cameras, equipment, and accessories [i.e., DSLRs, broadcast cameras, smartphones, studio vs. Electronic News Gathering (ENG), mirrorless cameras, action cameras, lenses, tripods, monopods, gimbals, etc.]</p>	<ul style="list-style-type: none"> <li>● Steadicam</li> <li>● Neutral Density (ND) filter</li> <li>● Full-frame sensor</li> <li>● Zebra bars/lines</li> <li>● Focus assist <ul style="list-style-type: none"> <li>○ Peaking</li> </ul> </li> </ul>
<p>7.4 Identify industry standard audio editing software to meet project requirements (i.e., Avid Pro Tools, Adobe Audition, Steinberg Nuendo, Apple Logic Pro, Cubase, Reaper, Sound Forge, Audacity, GarageBand, etc.)</p>	<ul style="list-style-type: none"> <li>● Digital Audio Workstation (DAW)</li> <li>● Noise reduction</li> </ul>
<p>7.5 Identify industry standard video editing software to meet project requirements (i.e., Adobe Premiere Pro, Final Cut Pro, AVID Media Composer, DaVinci Resolve, Sony Vegas Pro, HitFilm Pro, Lightworks, MAGIX Video Pro X, Filmora, etc.)</p>	<ul style="list-style-type: none"> <li>● Nonlinear editor (NLE)</li> <li>● Non-traditional editing applications (Canva, CapCut, etc.)</li> </ul>
<p>7.6 Identify industry standard cabling, assembly, and connection types (i.e., microphone, speaker, lighting, video, rigging, multiwire, adaptors, extensions, connectors, etc.)</p>	<ul style="list-style-type: none"> <li>● Wiring schematic</li> <li>● Wireless connections</li> <li>● Patch bay</li> <li>● Connectors <ul style="list-style-type: none"> <li>○ Barrel</li> <li>○ BNC</li> <li>○ Male/female</li> </ul> </li> <li>● Cables <ul style="list-style-type: none"> <li>○ HDMI</li> <li>○ SDI</li> <li>○ USB types (A, B, C, 2.0, 3.0)</li> <li>○ RCA</li> <li>○ Coaxial</li> </ul> </li> </ul>
<p>7.7 Describe proper cable management techniques (e.g., over-under method, taping down cables, cable deployment, cable storage, and labeling for identification)</p>	<ul style="list-style-type: none"> <li>● Sandbags</li> <li>● Coiling (over-under)</li> <li>● Taping down cables</li> <li>● Cable ties</li> </ul>
<p>7.8 Describe industry standard grip and gaffing equipment (i.e., lighting and electrical supplies, rigging supplies and hardware, specialty tapes, etc.)</p>	<ul style="list-style-type: none"> <li>● Gaffer's tape (gaff)</li> <li>● Spike tape</li> <li>● Lighting grid</li> <li>● Apple box</li> </ul>

7.9 Demonstrate proper use, maintenance, and care of equipment and tools

- Cable wrapping
- Equipment cleaning and storage
- Lens cap