2021 DLP & Lighting Seminar

Tue 09/03/2021

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Presented by Apollo Lighting Service

for Calsac

Tuesday 09/03/21

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1.   Introduction

These notes support the content provided in the seminar, to assist both experienced and new coaches with the utilisation of lighting and video for the 'lighting' items in the various Calisthenics competitions.

For those of you that have attended previous seminars, some of what we will be talking about is old news, some of it will be new and/ or updated information.

Lighting Basics are especially important for new coaches, but some experienced coaches may benefit from the refresher of the basic concepts. In this section we will explain the concept of using lighting, how multiple lighting angles give the stage depth and how different colours will give the items a different feel. We will also discuss special lighting effects and video production.

Lighting for Calisthenics will look at specific issues relating to the Royalty Theatre, including a map of the stage showing the spots etc, preparation and submission of Cue Sheets, the use of MyStage and hints on calling cues during competitions.

Also provided are

- Some photo examples of lighting effects
- Lighting hints and terminology
- Information regarding the web links to MyStage that should be used for all cue sheet & media delivery.
- Advanced video hints

2. Lighting Basics

i) One Light

Lighting is used for more than just illuminating the competitor. Lighting can be used to set a mood, make a statement, and or assist in the setting up of emotions.

It goes without saying that if you cannot see the competitor, they can't be judged, so the simplest thing we can do is shine a light on the performer. This is very useful for making a statement but has the disadvantage of it being easy to miss or lose the performer from the light. One light is also essentially one dimensional and flat so in some cases does not serve the subject's costume or character.

Here at The Royalty Theatre, we use a Spot or Shaft to provide this single direction of light, the spots have a soft edge and the shafts have a smaller diameter and a hard edge.

Figure 1

One light on a performer.

ii) Two Lights

The next option is to use 2 lights, this can be the same light used in the 1st example with the addition of another from a slightly different direction or perhaps a colour.

An extra light from a 2nd direction will remove the flatness and remove or reduce the shadows that a single light can cause.

Colour around the performer will also decrease the shadows and provide some depth.

The best examples of this in our rig are the Front of House Washes or the Par cans on FOH 1.

Figure 2

Two lights on a performer.

iii) Many Lights and Colour

The use of many lights allows for light from various angles to remove shadow, create depth and cover a larger portion of the stage. The use of colour lights, combined with white lights will create highlighted areas of stage, without shadow and with the depth of colour.

Colour is also one of the easiest ways to affect mood, which we will discuss shortly. Colour can also be used to enhance or contrast a competitor's costume.

Most of you are all familiar with the phrase 'Full Lights', this is an extreme example of many lights and colour. In The Royalty Theatre, 'Full Lights' has a couple of meanings.

1. The 'Full Lights' that are provided for 'non-lighting items' is a combination of most of the white lights in the rig, with some colours, predominantly amber and some red, to provide depth, warmth and to remove the 'paleness' of white light on skin tones.
2. The other 'Full Lights' is the one we tend to use for 'lighting items' which is most of the white lights in the rig, with only a touch of the Amber and Red. This Full Lights allows for coaches to select a back ground colour that sets the mood or complements/ contrasts the costume.

Which now brings us to the Colour Washes that are available, and the discussion of colour in general. The lights we use are incandescent, this means that they are just like some of the lamps in use in your home, just somewhat bigger and a lot more expensive. Typically, the brightest globe you will have at home is 100 Watts, the smallest in use commonly in the theatre is 500W, 5 times the brightness of the brightest one you have at home. The other sizes that are commonly used in the theatre are 1000W for most of the on-stage spots and shafts and colour. The lights out the front are a combination of 1000W, 12000W and 2000W. These lamps cost between $30 and $80 and have a life typically measured in 100s of hours, whereas the lamp life at home is measured around a 1000 or more hours.

Of course, most of you have probably converted to compact fluorescent or LED at home and are getting a savings from both reduced wattage for the light output and increased lamp life. LED is only just becoming a thing in theatre lighting, as the cost of the fittings come down and brightness comes up. Colour output was also an issue for a long time and colours equivalent to the colour we get out of an incandescent light with a gel filter has only recently become a reality. Unfortunately, it may be a while till we can get The Royalty Theatre converted, so for the time being, we must put up with the expensive globes that blow frequently.

Incandescent lamps make their light by heating up a coil of wire in a very low-pressure mixture of special gases to the point of glowing. Various sorts of wires glow in various colours but the most efficient is a Tungsten composition. Its glow covers the full colour spectrum, with the largest quantity in the reds and yellows producing a bright light, much like sunlight. The smallest quantity is in the blue end of the spectrum, this is important as the brightest washes are the amber and red ones and of course the dullest is the blue. Interestingly the human eye is most sensitive to the green-yellow part of the spectrum.

The use of colour to enhance mood is done with cooler colours invoking feelings of sadness and calmness, whereas the warmer colours invoke happy positive feelings.

One of the easiest emotions to trigger is happiness, when the lighting makes the competitors costume look nice**,** the unconscious thought is "Oh, how nice" and happiness ensues, and this hopefully makes for a good adjudication.

The colour washes available at The Royalty Theatre are Amber, Red, Blue, Green, and these can be mixed to create Purple, Aqua, Pink, Magenta, Orange, Turquoise, Pale Pink and Yellow.

iv) Timing

There are two considerations with timing. It is important to time the lighting cues to run with, **and** in time with the music and actions of the competitor(s).

1. Cue run time – when a competitor or team makes a grand sweeping gesture, entry or final pose, or the music swells to some grand finale, the lighting state needs to brighten or dim in time with the action or music to create a 'completeness' of the scene. Alternatively, if there is a sudden action, or stop, or cut off of music, a 'snap' of the lighting is needed to emphasize it. For example, there is nothing more unsettling than at the start of a Graceful Girl, the light snaps on or at the end with the gentle smooth pose and music fade out, there is a sudden black out.
2. Cue call time – this is as important as the cue run time in getting the change of lighting state to start or finish with the music change or action, calling the cue at the correct time will allow the cue run time to coincide with the music or action.

v) New Lights or Specials

Recent additions to the available 'specials' are the Front Corner Lights**;** these cover the dark front corners of the thrust stage that many Graceful Girls and Solo/Duo's reach into or get shadowed by.

Blinders are another 'special' that were added a couple of years ago. These are the two lights on the front corners of the Juliet's pointing backwards. They create interesting shadow effects on the cyc and indirect lighting of the Diagonal line across the stage.

The most recent addition is the Mid-Cross wash which is very useful when working with the Video Projector.

Recently CASA announced some very exciting news; The Royalty Theatre is to have 4 moving head lights installed in the rig. This represents a significant upgrade in its ability to provide special lighting effects. Stay tuned for more info.

vi) Ultra-Violet (black-light) Fluorescent

The use of UV in items can be an entertaining part of a show. Care must be taken in the timing and duration of the effect and the choice of materials being used to react to the light. The choice of costume material and set paint is critical. Bringing a costume or a sample of the material to the lighting rehearsal will give you an idea of the effects that can be achieved prior to performance. The same goes with bringing a piece of cardboard or paper with a splash of the scenic paint. Some materials and paints react favourably to the Blue colour used at The Royalty Theatre, and it is not uncommon to use the UV Fluorescent and a small amount of the blue wash.

vii) Gobos

Gobos are devices that are put into a light to create an image or pattern on the stage or cyc, sort of like a reverse shadow puppet. The Royalty Theatre has two Gobo Washes that can be used to add texture to the stage and cyc you are all familiar with the Dapple or Deckle breakup on stage and the cyc. It is worth remembering that the stage dapple has an inner & outer component.

The new moving head lights will have several Gobo Washes that you will be able use to create more effects.

viii) Video and Music

To use Video in a performance is a big step as it is important to remember the performer is the important part of the performance and the video is for support and artistic enhancement, much the same as lighting.

The Royalty Theatre's playback system consists of 2 computers, one in the lighting box and one side stage. The one in the lighting box is used for rehearsal playback of music/ vision and the side stage one is used for competition, or concerts etc.

Videos and music files need to be uploaded into CASA's MyStage Web Portal to allow playback from either location for rehearsal or competition. We'll discuss this more shortly.

For video items all the video and music need to be in the one file thus when you start the video file the music will start, and the video will come up when it appears in sync with the music. The preferred file types are .mp4 or .mov.

The file image contents should be in 16:9 format, with a resolution of 1920 by 1080 pixels. Pictures not in this format will stretch or deform and will look strange on the screen.

The projector has an internal shutter which completely blacks out the image. The shutter is controlled from the lighting desk and must be programmed into the lighting cues.

Our standard Colour Washes include lighting on the Cyc. If we are programming for video, we need to know so we can use the separate washes and chases that do not include the Cyc lights in their pre-set. While we can program without the video, we do not recommend it as the full impact of reflected light, competitor placement in relation to video image and a host of other factors mean that the result cannot be guaranteed.

It is recommended that when you produce the vision you do not rely on adding Cyc light, however a small amount of a complimentary wash can enhance the vision. The amount is critical hence must be programmed or it will wash the vision out. Some coaches have discovered if you use a pure white image particularly white text with a cyc colour it can be particularly effective as the white image overpowers the cyc colour.

Video content can consist of Still pictures and/ or pieces of video with music to accompany it. Be mindful of copyrights to the content you are using.

Some important numbers to remember when creating the Video content:
- The image has a **16:9 ratio**
- Place any images you use into a **1920 x 1080** pixel template
- Or a **1280 x 720** template (this will be stretched by the system to conform to the 1920 by 1080 resolution but will suffer a reduction in clarity)

To ensure what you create is seen on the cyc there is **a "safe area" which is the 80% of the centre of the image,** this ensures that if the projector shifts or as is the case in this venue a small amount of the projector shines on the floor at the back the content you create will be seen.

The rule of thirds: Imagine the cyc/video screen is divided into a 9 square grid placing the image off centre, this helps create an aesthetically pleasing look. It also gives you somewhere to place the competitor/s in relation to the image, so the combined effort works together. It also ensures you do not have strange items inadvertently emerging from competitors heads for instance. Also remember the adjudicator looks down on the stage but at the screen.

Black at the start and Black at the End: It is important to remember that the video that is prepared needs at least a 6 second black piece at the beginning and 6 seconds or more at the end of the item. This enables any messages that appear when the play button is pressed to go away, and when the blackout at the end of the item occurs the lights have time to fade out and the shutter has time to close on the projector.

3. Lighting for Calisthenics

i) The Stage

The performance space is close to square at approx. 8.5 meters by 8.5 meters. It is divided into 6 main areas; front, middle and back (also known as down stage, mid stage and up stage), and; P (prompt), C (centre) and OP (opposite prompt) across the stage. Prompt is the left side, when you are standing on the stage looking out at the auditorium, this is also known as Stage Left. The sound system and your cue calling position in The Royalty Theatre is on the OP side (or Stage right).

Figure 3
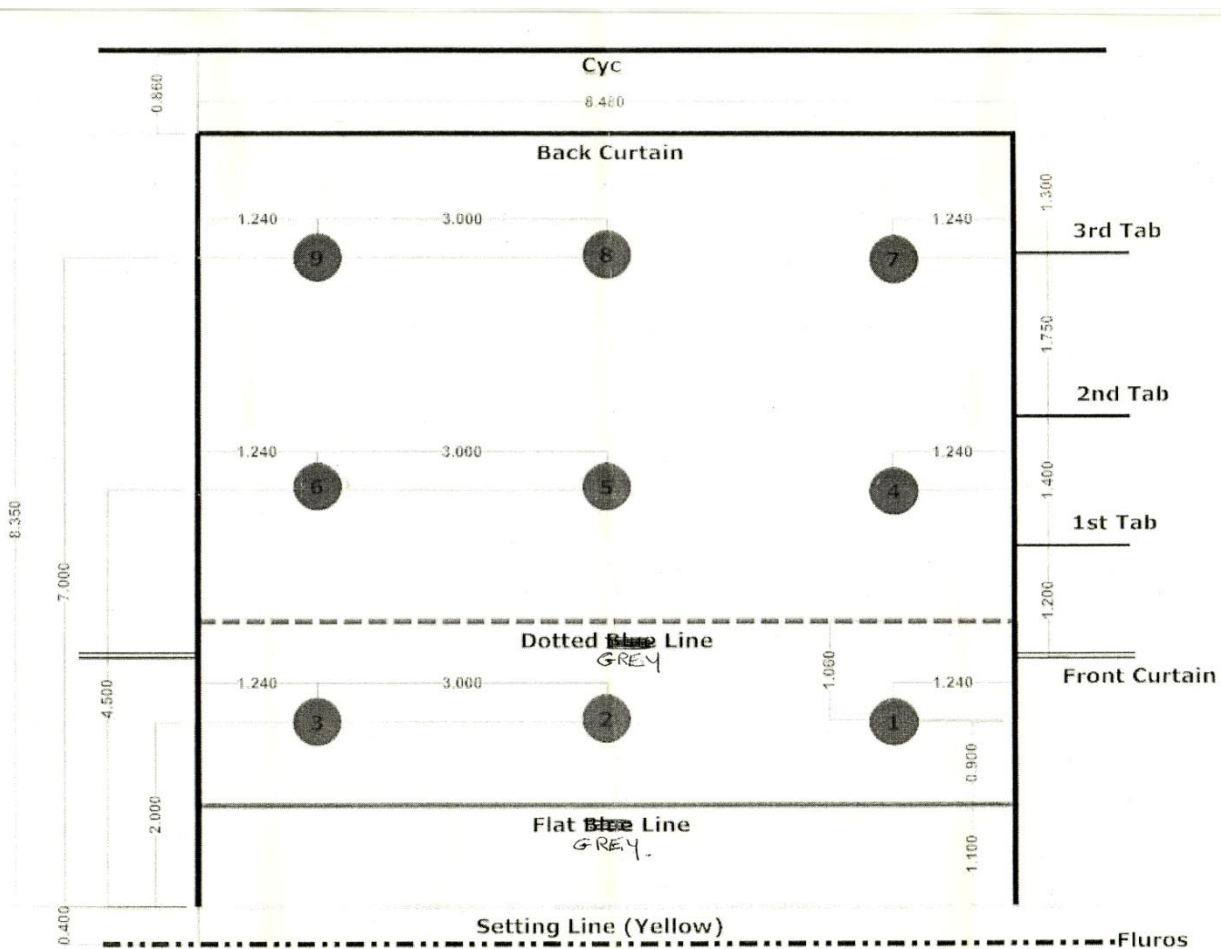
The Royalty Theatre Stage, with spots etc.

You have a choice of full lights or a selection of pre-programmed areas (i.e. front line, front half, diagonal lines) and 4 Colour Washes to light your item. You can also use a selection of any or all of 9 Spots, 9 Shafts, or some 'specials' including the dapple (or deckle), rear cross wash, mid cross wash, front corners, or the blinders to create a different look or effect.

Figure 4
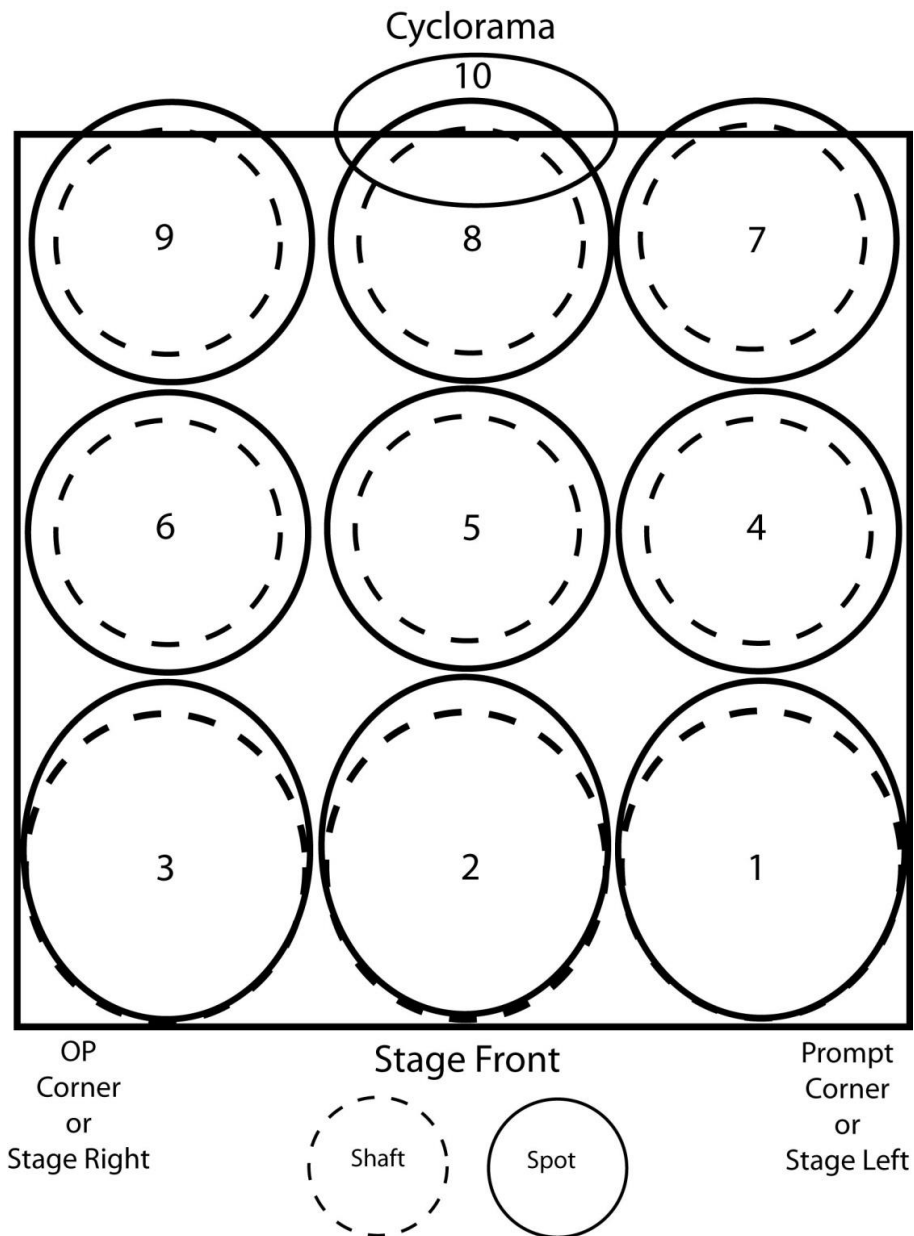
Cyclorama

Royalty Spot Locations and Numbers.

ii) **Video**

The Video Projector is set up to use most of the rear wall or Cyclorama of the stage. The image covers top to bottom of the visible area of the cyc from the majority of the auditorium and an area approx. 600mm in from each side.

iii) **Lighting Rehearsals**

Bookings for lighting plotting/ rehearsals are managed by the competition committee (Graceful/ solo-duo) or the CASA office (teams). Any changes to bookings need to be made through the committee or the office with a minimum of 3 working days' notice.

The MyStage Cue Sheet must be filled in 7 days prior to attending your plotting session/ rehearsal to enable us time to check it, prior to plotting.

Your media files (video or music) must also be uploaded prior to attending the theatre so that they can be used for your plotting/ rehearsal session. If alterations are made to the media after the plotting/ rehearsal, you need to consider if the lighting that you have pre-programmed will still work with the new version of the media. If changes need to be made, you will need to book another lighting session.

Due to Covid-19, and other considerations CASA have implemented reduced time limits on team's total rehearsal time. Due to the limited time available and the number of competitors, CASA has set a limit of 15min per competitor for Graceful/ Solo-Duo plotting. Please refer to CASA for further details.

Coaches need to consider the time that it will take to plot the lights and to run through the item(s) to check them. Items with more lighting/ video will take longer to plot and check. We suggest that you allow 15-20 minutes for each standard item and 30-40 minutes for a fancy item.

If non-standard chases are allowed/ used, these need to be created individually and take a few minutes each, so ensure you allow extra time for that item. Items with projection also take longer as we need to run the Video through, pausing on each image to check that the lighting compliments it.

For Team lighting rehearsals without video, please allow 5mins at the start of the rehearsal for the technician to turn on the lights and turn off the flood lights etc and 5mins at the end of the rehearsal to finalise the last parts of your rehearsal so we can start the next rehearsal on time.

For rehearsals with items that have a video, please allow 10mins at the start and end of the rehearsal for the above tasks and turning the projector on and off.

For Graceful/ Solo-Duo plotting sessions the turn on and set up of the lighting/ video systems will already have occurred prior to the rehearsal starting, but please

remember that setting up for each competitor and saving the plotted items does still take a couple of minutes at the start and end of your time.

Programming (or plotting) the lighting consists of us setting up the lighting states you have detailed in your MyStage Cue Sheet and then saving it into the lighting system. This is done on a cue-by-cue basis, usually with you present to check and approve the lighting state, prior to saving. Having any video image displayed on the cyc at the time of programming the lights greatly assists in getting the best overall look for the item.

All items start with a 'blackout', the 1st light(s) or opening the shutter at the start of an item is the 1st cue, you are allowed up to 12 cues (see figure 5). The final cue may be either a 'blackout/ fade out', or if the performers finish the item off stage, it may be a lighting state. It could also be 'close shutter' if you finish the item with a projected image.

You should always have a copy of the MyStage Cue Sheet with you when you are doing lighting. Keep it updated with any changes to the timing of the cues or the lighting states, so that you can reference it at any time.

iv) **Number of Cues**

As of 2018 CASA has approved the following information regarding the number of cues per Graceful item, depending on the age group and if the item has video included.

Figure 5

Age Group	Pre-Programmed with or without Video	Live Call with Video	Live Call without Video
Tinies Competitive	12 Cues	6 Cues	8 Cues
Sub Junior	12 Cues	6 Cues	8 Cues
Junior	12 Cues	6 Cues	8 Cues
Intermediate	12 Cues	8 Cues	8 Cues
Senior	12 Cues	8 Cues	8 Cues
Master	12 Cues	8 Cues	8 Cues

Maximum Number of Cues allowed for an item.

v) **Cue Sheet**

All cue sheets must be entered into the MyStage Web Portal, we are no longer using paper copies of cue sheets for preprogramed or manual called lighting.

The cue sheets are accessed via
https://www.mystage.net.au/myStage/CASA/Landing
You may need to get a login or profile from your club or CASA.

Your cue sheets should include:
- the type of White Wash you want (i.e. full lights, front half, back line) and the % brightness of that wash,
- the Colour Wash that you want and the % brightness of that wash,
- any Spots, Shafts or other 'Specials' (i.e. blinders) that you want for highlight
- if there is a video image being projected
- Fade times (i.e. snap, 2 secs)

Each cue written onto the sheet needs to only have what lights are required to be on for the cue.

You also need to think about the speed of progression from one lighting state to another as this affects the mood or impact that you are trying to achieve. If no fade times are listed, we will use the standard times for each cue. Blackout cues can be done in three ways, a snap, a slow fade out and a fast fade.

Figure 6

	Fade In time	Fade Out time	Final Fade out time
Graceful	2.0	3.0	1.5
Solo-Duo	1.0	1.5	1.0
Teams (most)	1.0	1.5	1.0
Teams (aesthetic)	2.0	3.0	1.5

Standard Fade Times (seconds)

As a general rule, write down what you want lit in the cue. Whatever is not mentioned will not be kept on in the following Cue. Remember while a single spot makes a statement your competitor might not make it to the light, and she is only being lit from one direction, which makes the look flat and possibly unattractive. One spot and at least a colour is a better idea, or a spot and a cross wash might work. Use the spot numbers, or correct descriptions for the sides of stage. Placing the word right or left on the cue sheet can be very confusing, ensure that stage right or stage left is used or OP(opposite prompt) or P(prompt), refer to figure 4.

Here are two example sections of a cue sheet:

Example 1

Q2. Spot 2, Blue Wash, Floor Dapple and Full at 50% - fade

Q3. Front 1/2 at 80%, Blue Wash - snap

This example is good, it is clear and easy for us to understand.

Example 2

Q2. The back half dark, Middle Spot, Dapple and Blue Wash at 50%

Q3. Full, Blue Wash at 50%

This example is confusing, in Q2 we have to interpret that you want the front ½ bright and then work out what spot you want (there are 3 middle spots; 2, 5 and 8). What Dapple you want is not clear (there are 4 states of Dapple; stage inner, stage outer, all stage, cyc) and putting the Blue wash at 50% is not worth doing under normal circumstances as it's not bright enough to affect the costumes or mood, maybe you mean Blue Wash with Full Lights @ 50%?

Q3 continues the confusion of the Blue Wash / Full Lights intensity.

vi) **Calling Cues**

The procedure for calling cues is simple.
- First, **GENTLY** put on the headset on side stage, check that the microphone is turned on.
- Tell us who you are, who the competitor is, check that we have loaded the lighting and are ready to run your cues.
- Please be aware if we are running cues manually it takes a moment to set up the 1st two or three cues and plan the flow of how to perform them. It is also possible we may not be quite ready when the bell goes so please keep an ear on what we are saying.
- When the competitor and adjudicators are ready, the chairperson will announce the item, during this announcement we will go to the pre-set black out.
- AFTER the bell, call the 1st cue when you are ready for it (whether it's a scene setter, open shutter or for the competitor's 1st pose or entry), remember any fade in times that may be set.

- To call the 1st cue (or cues), first you need to put us into 'stand by' for it. To do this say **Standby Cue One** approx. 5-10 seconds before you want the cue. If you have 2 or 3 cues with-in 5-10 seconds, you can put us into 'stand by' for them all at once, i.e. **Standby Cues 1, 2 and 3**. *Please do not put us into 'standby' too early as we will relax if it's longer than 10 seconds and that may delay the actual running of the cue.*

- When you want the cue to run, say **Cue 1 – <u>GO</u>**, we will trigger the cue on the word **<u>GO</u>**. If we are already in 'standby' for cues 2 & 3, you do not need to say standby again, you can just continue with **Cue 2 – <u>GO</u>, Cue 3 – <u>GO</u>** at the appropriate time.

- Repeat the **Standby Cue [number], Cue [number] - GO**, for all the programmed or listed cues. Remember the final cue, if it is a Fade Out with the competitor on stage is time critical, as it will look wrong if the cue is called to early or late. Remember that we trigger the cue on the word **<u>GO</u>**, so if you just say 'black out' it won't happen, we are waiting for **<u>GO</u>**.

This two-step procedure is important particularly when you have a closed front curtain start or you are telling the Music handler to start the Media File. When we hear "**standby cue**" or "**cue [number]**" we know that you are talking to us not the other persons or the competitor. The button press or fader movement happens on the "**<u>GO</u>**". Standby calls after a long break between cues are important, as we have moved our hands away from the go button or faders to ensure a cue or change isn't run by mistake.

If you happen to miss a cue, don't worry we can skip cues pretty easily. If it's a manual lighting it may take a few seconds to skip as we need to set the faders to correct presents before running.

vii) Intercom Etiquette

The headset that you wear side stage is expensive and is a sensitive delicate instrument which can be easily damaged. Please be gentle with it, we don't have many spares. If the headset gets damaged, we may not be able to hear you, or you may not be able to hear us, and this mean that we cannot run your lighting properly.

Also, knocking the microphone on the desk or the wall puts a massive 'BANG' into the intercom, and it can overload the system and lock it out for a few seconds, which may affect the start of your item.

It's also like having a spike driven into our head. ☹

viii) **Competition Night**

A lighting tech is present at the theatre from half an hour prior to the show, if you need to discuss anything, please feel free to come up and see us, but please be aware that we cannot change or modify any lighting, either preprogramed or manual as it is listed in the MyStage Cue Sheet.

At this point, I would also like to point out we can make mistakes, more so on manual lighting as there is a lot for us to do and change to create the next cue to be run. We hate making them and it's pretty rare, but it does happen, we are human. When it does happen, we feel bad, as we have let you and the competitor down, so please accept that we do our absolute best to achieve what is asked for.

Complicated manual lighting is when mistakes are more likely to occur. Please keep manual lighting simple or consider recording your lighting.

We have also noticed that most of you thank us at the end of a performance, it is a greatly appreciated gesture, so we take this opportunity to thank you as well for these thoughts.
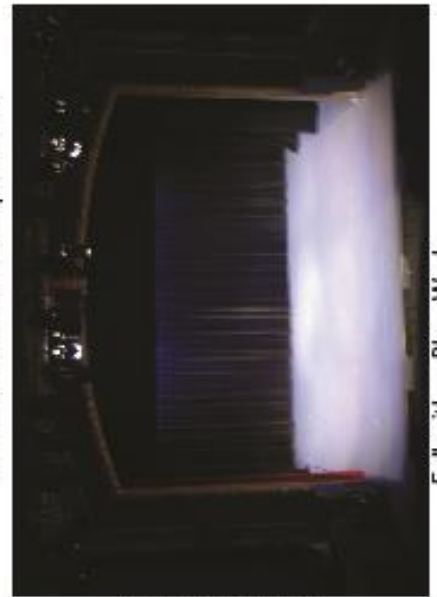
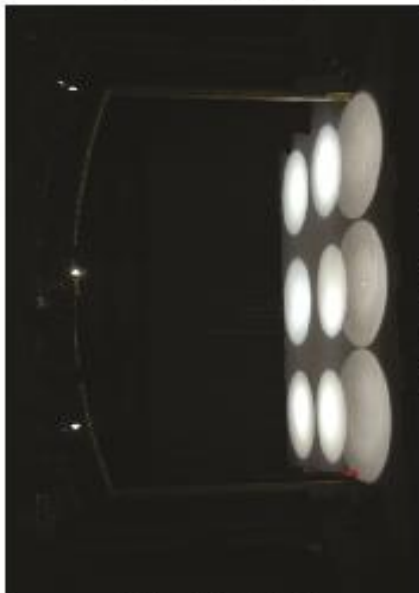## 4. Practical Examples
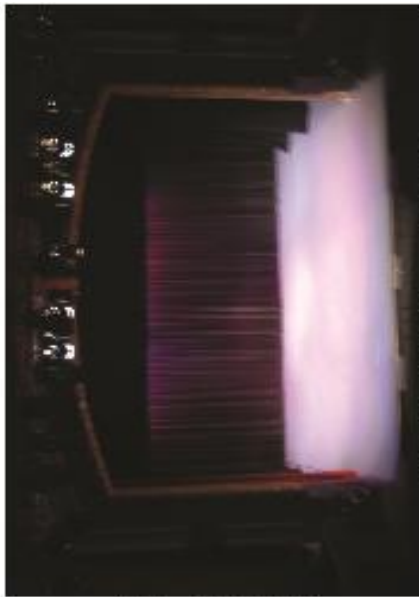
Full with a Red Blue or Pink Wash
DSC_0127.JPG

Full with Blue Green or Aqua Wash
DSC_0128.JPG

Full with a Blue Wash
DSC_0129.JPG

9 Shafts All Together
DSC_0130.JPG

Red Front 1/2 Amber Rear with Spot 2
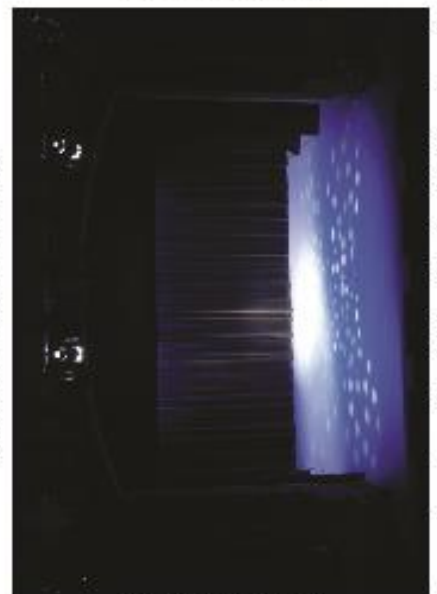DSC_0140.JPG

All Floor Dapple with Blue Wash
DSC_0152.JPG

Back 1/2 with a Pink Wash
DSC_0154.JPG

Front 1/2 with a Pink Wash
DSC_0155.JPG

Spot 8 Rear Cross Wash Blue Wash with Floor Dapple
DSC_0159.JPG

5. Royalty Lighting Hints

ORANGE   =AMBER@100 + RED @100

YELLOW   =AMBER@100 + GREEN@100

PURPLE   =RED@50 + BLUE@100

VIOLET   =RED@80 + BLUE@100

PINK   =RED@100 + BLUE@100

HOT PINK (MAGENTA)= RED@100 + BLUE@80

BRIGHT PINK   =AMBER@100 + RED@100 + BLUE@100

LIGHT PINK   =AMBER@100 + BLUE@100

TEAL (AQUA)   =BLUE@100 + GREEN@100

STANDARD FADE TIMES		
	GRACEFUL	IN 2.0, OUT 3.0, END FADE OUT 1.5
	SOLO/DUO	IN 1.0, OUT 2.0, END FADE OUT 1.0
	CLUB (MOST)	IN 1.2, OUT 2.4, END FADE OUT 1.2
	AESTHETIC	IN 2.0, OUT 3.0, END FADE OUT 1.5

STANDARD LIGHT LEVEL   FULL NO CYC@80 WITH A WASH OR COLOUR CHASE@100,

(NOT APPLICABLE IF SPOT OR SHAFT HIGHLIGHTING IS USED).

MINIMUM LIGHT LEVEL   FULL NO CYC@60 WITH A WASH OR COLOUR CHASE@100,

(NOT APPLICABLE IF SPOT OR SHAFT HIGHLIGHTING IS USED).

SILHOUETTE   CYC COLOUR@60% TO 100% ONLY (NO STAGE WASH COLOUR OR WHITE).

BLINDERS   THE 2 LIGHTS ON THE FRONT CORNERS OF THE JULIET STAGE THEY CAN BE USED ONE AT A TIME OR TOGETHER THESE CREATE A SHADOW ON THE CYC WHICH MULTIPLIES OR ENLARGES THE COMPETITOR THEY SHOULDN'T BE USED WITH THE VIDEO PROJECTOR AS IT WILL DESTROY THE IMAGE

DAPPLE   ALSO KNOWN AS DECAL, DECKLE, DOTS, SPECKLE

SPOT 5 + WASH +   SPOT 5@100 + WASH@100 + FULL NO CYC@40- 50.

NOT TOO DARK AROUND

SPOT 5 AND STAGE DAPPLE   SPOT 5@100 + STAGE OUTER DAPPLE ON ONLY.

CYC AND STAGE DAPPLE   CYC DAPPLE@60 IS BALANCED WITH STAGE DAPPLE@100, (BLACK CURTAIN IS OPEN)

TUNNEL   SPOTS 2,5&8@100, SOMETIMES SPOT 10@100.

CORNERS				
	FRONT P / LEFT / SPOT 1/CH30		WHOLE CORNER	CH8
	FRONT OP / RIGHT / SPOT 3/CH29		WHOLE CORNER	CH7
	BACK P / LEFT / SPOT 7	CH23		
	BACK OP / RIGHT / SPOT 9	CH22		
SIDE FILL	P / STAGE LEFT	CH23		
	OP / STAGE RIGHT	CH 22		

X WASH   BACK OR MID X WASH TO LIGHT FRONT & SIDES OF COMPETITORS BUT KEEP OFF CYC FOR VIDEO

6. Advanced Video Hints

- Almost all the content created will consist of photos, artwork, or snippets of pre-existing or taped video. Always aim for the best quality source material, i.e. the best resolution or largest size file when choosing the source material, as this will give you the best outcome. The result of your efforts will be shown at 8 meters wide by 6 meters high, the smallest fault in the video will be blown up to large size, so close enough really isn't good enough.

- It is necessary to become familiar with picture, sound, and video editing software to achieve good content. Do not expect to achieve excellent results instantly, it will take some practice and experience to get good at it. A lot of you already know about editing music so you are well on the way. Many of the younger people in your clubs are probably editing photos and videos at school or at home, so they may be good resource for you to call on.

  It may be of value to investigate short courses on photo and video editing. The WEA, for example, runs a course called Premier Elements which takes you from the selection and preparation of photos, small videos, and music to putting them together to create a digital media file, this is a 1-day course.

- Content creation will involve an interactive look at the choreography and music to select vision elements that will enhance the performance without overwhelming it. Unless, for instance, the final image of a Graceful Girl is designed to assist in invoking an overwhelming emotion.

- Once the vision elements have been chosen, they must be formatted to fit the screen and some thought to their positioning on the screen in relation to the competitor to ensure embarrassing or unfortunate alignments are not created. Remember the adjudicator looks down on the stage and straight at the screen. Also remembering the rule of thirds mentioned earlier.

- Most video editing programs will require you to import the imagery (still and motion) and audio into a library or internal folder, so all the "assets" are in one location.

- The editing process involves placing the vision and music in the correct sequence, so images appear, change, or disappear at the right moment with the correct crossfades or fade in /outs. A well-timed sequence of events, imagined during a competitor's rehearsal process, is important at this time to make video flow. The final piece of video combines a black part at the start (6 Sec recommended), a fade in of the music, fades or crossfades of the vision, a fade out of video and sound, and a black part at the end (6 Sec recommended).

- You should 'save' often during the process of creating the video, video programs are notoriously known for dumping the entire nights progress when you least expect it or when you can least afford the time.

- Once the "timeline" is completed it must be rendered to one entire piece of video (which includes the soundtrack). Ensure the best quality output is used.

- Once the final piece of video is created the file needs to be uploaded to MyStage in sufficient time for it to be used at the rehearsal or competition (check CASA rules for when this must occur) and copied to a USB Drive, just in case.

- The preferred file type is **.mp4** or **.mov**

- The preferred format is 16:9 in 1920 x 1080 pixels.

- It is recommended that you bring the soundtrack on USB, just in case the projector or video file has a problem that was not discovered at your rehearsal.

- When you are testing the media, make a record of the time it takes from the play button to the point where you want "Cue 1". Cue 1 is normally opening the shutter in time for the first image to be displayed. Cue 1 may also be a lighting cue. The shutter does not need to be open for music to start playing. The shutter should not be opened until necessary as there will be some light from the projector (even with the black screen before the first image. This may cause the competitor to be seen and timing may start. Keep in mind the music will still be heard and lighting cues can still be run, before the 1st bit of vision needs the shutter open.

- Free Editing Programs (Mostly for Non-Mac Computers)
  Sound Editing   Audacity
  Photo Editing   GIMP, PAINT.NET, PIXLR EDITOR & GOOGLE INK
  Video Editing   Blackmagic DaVinci Resolve (Apple & Windows) & Kdenlive
                       Media Conversion & Scaling   Handbrake
                       Video Loops & Free content   Storyblocks.com & Youtube

- Paid for Editing Programs
  Sound Editing   Adobe Audition, Pro Tools (Apple & PC), Several
                       Soundblaster products
  Photo Editing   Corel Photo, Adobe Photoshop Elements, Adobe
                       Photoshop, Paintshop
  Video Editing   Final Cut Pro (Apple), Video Studio, Avid, Adobe Premier
                       Elements, Adobe Premier Pro and DaVinci Resolve can be
                       upgraded to Studio for a modest amount.

7. Glossary of Presets for MyStage Cue Sheets

There will always be a Blackout at the start – Preset Blackout.
This is not shown on the cue sheet but will be assumed.

Standard Colours for Stage/Cyc *"cyc colour can be turned on while dlp is running just at low levels"* Red, Orange, Yellow, Green, Amber, Blue, Purple, Red, Magenta, Pink, Teal-Aqua

White Wash (Include a % if not 100%)
> Full, Front ½, Back ½, Front line, Mid Line, Rear Line, Front Box Corners (OP and P), Big Front Corners (OP and/or P), Rear Back Corners (OP and/or P) *"big corners cover the whole area around spots 1,3,7,9 can be turned on separately"*

Spot/Shafts and Tunnels
> Spots 1-10 (SP for short) Shafts 1-9 (SH For Short)
> All Spots and All shafts
> Centre Tunnel (2,5,8)
> Diagonal line (1,5,9 P blinder or 3,5,7 OP blinder) *eg Diagonal line 1,5,9*

Other/Effects (can mix multiple effects together, Example random shaft and 4 colour chase)
> DLP Shutter
> Mid Cross and Rear Cross
> Blinders (OP, P or Both)
> Floor Dapple, Inner Dapple, Outer Dapple and Cyc Dapple. "*little dots over the stage and cyc*"
> 4 colour chase (Red/Green/Blue/Amber) Stage or cyc. Or both
> Spots chase
> Shaft chase
> Random Shaft Chase (pre-recorded lights only)
> Pink, Magenta, Blue Chase Stage or cyc or both (Pre-recorded lighting only)

> Blackout can be any of the following at the end of your item, fade out, fast fade, snap out or slow fade.

> There must be at least 60% of white light or spots/shafts/cross washes on with any colour wash. For example, you can't just have a colour on stage and cyc while a competitor is on stage.

> Manual lighting sheets should be kept as simple as possible to avoid mistakes. Avoid requesting multiple sequential cues with spots in them. Colour washes can be changed, but both cyc and stage need to be the same colour.

8. Questions and Answers Notes