

AUDIO/RADIO PRODUCTION NYS



PURPOSE

To evaluate each contestant's preparation for employment and to recognize outstanding students for excellence and professionalism in the field of audio/radio production.

ELIGIBILITY (Team of 2)

Open to a team of two active SkillsUSA members enrolled in career and technology programs with audio/radio production as an occupational objective.

CLOTHING REQUIREMENT

Men: Black dress trousers with white dress shirt; plain black tie with no pattern or a SkillsUSA black tie. Black socks and black shoes.

Women: Black dress slacks or skirt, with businesslike white, collarless blouse or white blouse with small, plain collar; back sheer or skin-tone seamless hose and black dress 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 the NY chair/committee:
 - a. Theme and objective for production
 - b. Facilities and power to edit final product
 - c. Will supply music choices for contestants. There is no time to confirm copyright and permissions for use of music brought by the contestants.
 - d. Additional/updated information to assist students in preparing for the contest may be posted online annually at:
<http://www.nysskillsusa.org/>

2. Supplied by the contestants:

- a. Portable digital audio recorder with removable recording media
- b. Microphone with audio cable
- c. Method of importing digital audio from field recorder to editing system
- d. Audio editing software/system (use of laptops is strongly encouraged)
- e. Writing implement (pen, pencil, marker)
- f. USB "Flash Drive" or DVD (no tapes will be accepted)
- g. Scratch paper for notes
- b. Headphones (not ear buds)
- i. Production music CD (see note)
- j. Surge protector power strip
- k. All competitors must create a one-page résumé and submit a hard copy to the technical committee chair at orientation. Failure to do so will result in a 10-point penalty.

Note: Your contest will require a hard copy of your résumé as part of the actual contest. Check the Contest Guidelines and/or the updates page on the NYS SkillsUSA Web site:

<http://www.nysskillsusa.org/>

SCOPE OF CONTEST

Each team will be comprised of two student members from the same school and same division.

Knowledge Performance

A written knowledge exam of as many as 50 questions will be given covering the standards and competencies listed on the following pages, including basic digital audio recording and editing, equipment, cables and connectors, and terminology.

Skill Performance

The contest includes an assignment to produce a final project on site as determined

by the NY chair/committee.

Written Exam:

1. Contestants will take the exam individually.
2. Both teammates' scores will be averaged together on the score sheet.
3. Contestants competing as "Radio Talent" will be responsible for knowledge including radio production mass communications and radio history.
4. Contestants competing as the "Audio Technician" will be responsible for aspects of producing quality audio.
5. Contestants may use any textbook or other materials to prepare for the exam. The NYS chair/committee recommend using one or more of the following textbooks.
 - a. The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects (written by Ric Vers, published by Michael Wiese Productions, 2008, ISBN 1932907483)
 - b. Modern Radio Production: Production, Programming, and Performance (Seventh Edition), Hausman/Benoit/Messere, published by Thomson Wadsworth, 2007 ISBN 04950503180
 - c. Fundamentals of Audio Production (First Edition, McDaniel/Shriver/Collins, published by Allyn and Bacon 2008, ISBN 0205462332)
 - d. Audi in Media (Eighth Edition, Alten, Published by Thomson Wadsworth, 2008 ISBN, 0495095680)
 - e. Cyber College, (www.cybercollege.com). Use both the "TV Production" (TVP) and "Elements of Mass Communication" (EMC) online texts (TVP: the "Scriptwriting Guidelines" module and all of the modules in the "Audio" section, EMC: the modules in the "History and Development of Radio" section)
6. Both teammates scores will be averaged together on the score sheet.

While specific chapter generally aren't mentioned in these textbook, competitors are encouraged to use the following standards and

competencies to guide their studying.

Contest Assignment

1. Audio and information will be gathered on location as needed to convey the assigned theme or objective.
2. Students are to fully produce (plan, write, voice, record, edit, render, etc.) a 5-minute radio production such as a PSA, NPR, style soundscape, sound rich/NPR-style news story, sound & interview only news story etc.. A 30-second Ad Spot will be produced and inserted into the production. The complete production requires students to demonstrate their ability to plan a project that meets a specific prompt & run time; gather, edit and mix a variety of audio sources; and render the completed project to a specified audio file.
3. The completed production must meet the assigned run time and convey an adequate representation of the subject or theme.
4. Designated time periods over the one-day competition will be provided for script research and development, rehearsal of the script, generation of written copy, field recording, booth voiceover recording and editing final project.
5. Emphasis will be placed on:
 - a. Professional production of the audio/radio production by industry standards
 - b. Quality of the audio
 - c. Conveyance of the subject, theme and information to the listener.
6. Location of contest will be determined by the state chair person
7. All teams will submit their projects including final production and script on a USB Flash Drive with a file name and format chosen by the chair.
8. Contestants will demonstrate their ability to perform jobs or skills selected from the following list of competencies as determined by the chairperson.

Audio Technician:

- a. Demonstrate knowledge of audio production technology, including proficiency in digital audio recording, editing and mixing

- b. Demonstrate knowledge of terminology for mic level, line level, dynamic range, microphone preamps, Compressor/limiter, XLR cable, XLR connector, EQ, time-based processing send, return input output, balanced and unbalanced.
- c. Demonstrate working knowledge of microphones, microphone preamps, compressor/limiter, EQ, send, return, level control and digital audio editing on a DAW (Digital Audio Workstation)

Radio Talent:

- a. Demonstrate proficiency in planning a radio production, including the proper commercial script form.
 - b. Demonstrate knowledge of terminology for script, script form, copy, target, demographic, live tag, into outro, format, 60-second spot, 30-second spot, PSA, broadcast, network, run time, voice over, FCC, and mic technique.
 - c. Demonstrate practical knowledge of scriptwriting, pre-production story, development, radio advertising development, proper microphone technique.
9. Teams that do not turn their produced audio/radio segment and script within the time limit will have 20 points deducted from their final score, plus one point for each additional minute past the deadline,
 10. Contestants should not arrive at the contest area any earlier than 15 minutes prior to the assigned session.
 11. Teams that are late to their assigned editing station will have that time deducted from their allotted time.
 12. The finished production must meet the run time determined by the contest committee (plus or minus one second) Points will be deducted if the spot is outside the one-second tolerance.
 13. If a team experiences a problem with its equipment, it is the teams responsibility to fix the problem. **No extra time will be given for equipment problems. Teams may**

choose to bring in a second editing system in case of equipment problems, but no extra space will be given for the second system. The contest committee strongly encourages the use of laptops

14. Teams may edit by using whatever software or method they choose, but they must supply their own equipment.

Standards and Competencies

AP 1.0 — Plan an audio/radio production, including the proper commercial script form demonstrating digital audio recording, editing and mixing

- 1.1 Demonstrate processes in digital audio recording
 - 1.1.1 Record natural sound on location characterizing the unique sound of that location
 - 1.1.2 Perform interview on location with an understanding of the purpose and goals of the audio/radio production
 - 1.1.3 Demonstrate proper techniques in writing the script inclusive of the target audience
 - 1.1.4 Demonstrate proper techniques in performing voice over on location
- 1.2 Demonstrate processes in digital audio editing and mixing
 - 1.2.1 Perform digital audio editing and mixing using a standard application to change and enhance the audio for the target audience
 - 1.2.2 With full consideration of the script, choose and integrate the appropriate audio/radio elements to enhance the presentation for the target audience
- 1.3 Define and give appropriate examples of the following audio/radio trade vocabulary: send, return, line level, mic level, analog, scrubbing, digital, mixer, target group, demographics, live tag, format, run time, PSA, ASCAP, BMI, SESAC, Sound Exchange, commercial, FCC, voice over

AP 2.0 — Demonstrate knowledge and use of cables and connectors used in audio/radio production

- 2.1 Show use of the following audio connectors (male and female for each): XLR, 1/4" balanced, 1/4" unbalanced, and RCA/phono plug
- 2.2 Describe pin configuration of balanced cables
- 2.3 Describe pin configuration of unbalanced cables

AP 3.0 — Implement the skills and knowledge needed to describe and demonstrate audio/radio production

- 3.1 Differentiate major microphone designs
- 3.2 Describe directional characteristics
- 3.3 Identify and describe handheld and personal microphones
- 3.4 Position microphones
- 3.5 Describe types and uses of various microphones
- 3.6 Describe phase cancellation
- 3.7 Describe methods of creating the stereo effect
- 3.8 Describe digital audio
- 3.9 Describe analog audio
- 3.10 Identify and describe communications systems