



PURPOSE

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

ELIGIBILITY (TEAM OF TWO)

Open to a team of two (2) active NYS SkillsUSA members enrolled in career and technology programs with audio production as an occupational objective.

CLOTHING REQUIREMENTS

NYS SkillsUSA Business Professional

- White polo shirt (plain or with SkillsUSA or SkillsUSA NY monogram) or White dress shirt with plain black tie with no pattern or a SkillsUSA black tie, or business like white collarless shirt or white shirt with small plain collar.
- Black dress slacks (accompanied by black dress socks or black or skin-tone seamless hose) or black dress skirt (knee-length, accompanied by black or skin-tone seamless hose).
- Black leather 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 technical committee:
 - a. Theme and objective for production
 - b. Transportation to and from “on scene” location, if necessary
 - c. Facilities and power to edit final product
 - d. Audio equipment, cables, and connectors outside of required “competitor supplied” equipment
 - e. Additional/updated information to assist students in preparing for the competition may be posted online.
2. Supplied by the competitors:
 - a. Portable digital audio recorder with removable recording media (A laptop computer may be used with interface for this)
 - 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, etc.)
 - f. USB flash drive
 - g. Scratch paper for notes
 - h. Full cover headphones (*not earbuds*)
 - i. Production music CD (see note)
 - j. Surge-protected power strip
 - k. All competitors must create a one-page resume. See “Resume Requirement” below for guidelines.

Note: Production music is *not* commercial music purchased in stores. It is music created for use in audio and video productions. Some production music companies are Music Bakery, Production Garden, TM Studios and Omnimusic. Production music may also be created using programs such as GarageBand, Soundtrack or ACID.

Note: Computers must be preloaded with fully licensed editing software and competitors must have administrative rights to the computers to implement changes if required. All software should be pre-installed and tested prior to arriving at the competition to ensure the system has permission settings to connect to the internet outside of the school’s network. Internet access may be predominately available only on a 5GHz band. Please ensure your device for the competition can connect to a 5GHz band or, if applicable, bring an appropriate 5GHz adaptor.

RESUME REQUIREMENT

Competitors must create a one-page resume to submit at orientation.

DEVICES

Cell phones or other electronic devices not approved by the NYS Chairperson will be collected by the contest chair during the competition. Chairpersons will announce their acceptance by listing it on their standard or at the orientation meeting. In case of emergencies advisors should allow the competitors to take their phones to the contest areas.

If the competitor uses their device in a manner which compromises the integrity of the competition, the competitor’s score may be penalized.

SCOPE OF COMPETITION

Each team will be composed of two student members from the same school and same division, specializing in Audio Production.

KNOWLEDGE PERFORMANCE

All competitors are required to take the NYS SkillsUSA professional development test at orientation.

A written knowledge exam 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 competition includes an assignment to produce a final project on site as determined by the technical committee.

COMPETITION GUIDELINES

Knowledge Performance

1. Competitors will take the exam individually.
2. Both teammates' scores will be averaged together on the score sheet.
3. Competitors competing as "Radio Talent" will be responsible for knowledge including radio production, mass communications and radio history.
4. Competitors competing as the "Audio Technician" will be responsible for aspects of producing quality audio.
5. Competitors may use any textbook or other materials to prepare for the exam. The technical committee and NET 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 Viers, 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 0495050318)
 - c. Fundamentals of Audio Production (First Edition, McDaniel/Shriver/ Collins, published by Allyn and Bacon, ©2008, ISBN 0205462332)
 - d. Audio 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 the modules in the "Audio" section; EMC: the modules in the "History and Development of Radio" section).
 - f. Competitors are encouraged to also use the standards and competencies found in this document to guide their studies.

Skill Performance

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.) up to a two-minute radio production such as a PSA, NPR-style soundscape, sound-rich/NPR-style news story, sound, and 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 and 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 two days will be provided for script research and development, rehearsal of the script, generation of written copy, field recording, booth voiceover recording, and editing the 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. The competition's location will be determined by the technical committee.
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 technical committee.
8. Competitors will demonstrate their ability to perform jobs or skills selected from the following list of competencies as determined by the technical committee:
 - 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 preamp, 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/limiters, EQ, send, return, level control, and digital audio editing on a DAW (Digital Audio Workstation).
 - d.) Demonstrate proficiency in planning a radio production, including the proper commercial script form.
 - e.) Demonstrate knowledge of terminology for script, script form, copy, target demographic, live tag, intro, outro, format, 60-second spot, 30-second spot, PSA, broadcast, network, run time, voice over, FCC, and mic technique.
 - f.) Demonstrate practical knowledge of scriptwriting, pre-production story development, radio advertising development, proper microphone technique.

9. Teams that do not turn in their produced audio/radio production and script within the time limit will have 20 points deducted from their final score, plus 1 point for each additional minute past the deadline.
10. Competitors should not arrive at the competition area any earlier than 15 minutes prior to the assigned session.
11. Teams 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 competition 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 *team's* 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 competition 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.
15. Regional competitions should mirror these requirements as closely as possible but may be adjusted to be completed in one day. Adjustments could include simply giving less time to complete the production and/or assigning a shorter run time for the assigned project.

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. Demonstrate processes in digital audio recording
 - 1.1. Record natural sound on location characterizing the unique sound of that location
 - 1.2. Perform interview on location with an understanding of the purpose and goals of the audio/radio production
 - 1.3. Demonstrate proper techniques in writing the script inclusive of the target audience
 - 1.4. Demonstrate proper techniques in performing voice over on location
2. Demonstrate processes in digital audio editing and mixing
 - 2.1. Perform digital audio editing and mixing using a standard application to change and enhance the audio for the target audience
 - 2.2. With full consideration of the script, choose and integrate the appropriate audio/radio elements to enhance the presentation for the target audience
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