

Europe's First Student 3D Audio Production Competition (ICSA 2017, IEM/VDT)

Several renowned universities all across Europe and all across the world have been dealing with spatial audio technologies, and major institutions are involved in the development of recent and future spatial audio standards for distribution, and production.

With the recent technological revolutions that were started, academic discussion also begins to focus on what touches us the most: the audio content, story, and aesthetics that can be conveyed by the 3D Audio Technologies. Necessarily, this also shifts the focus of the next-generation, enthusiastic students, from challenging the technology to a more content-related working style on a medium that allows for re-performing, dissemination, broadcasting, etc.

All students who deal with spatial music, spatial recording, or who are interested in spatialized sound are invited to contribute to submit short works (4min) to the first Student 3D Audio Production Competition in the 3 categories:

- Computer music
- Audio drama / Documentary
- Music recording

1 Guidelines

As both the internet distribution (youtube – virtual reality) technologies focus on Ambisonics as a scene-based mass distribution technology, and because there are free Ambisonic tools allowing to produce 3D Audio content, the Student 3D Audio Production Competition requires Ambisonics as a playback format. It will permit distribution at the event, on the internet, and it allows to embed other formats. A template session in Reaper is provided by the organizers and can be accessed under <http://iaem.at/ambisonics/icsa2017-music/europes-first-student-3d-audio-production-competition-in-ambisonics>

In order to simplify the review process, please use the provided template with binaural headphone playback and thoroughly follow the step-wise instructions below:

- Use 5th order Ambisonics, ACN sorting order, SN3D (ambiX convention), see template session
 - only upper hemispherical content is considered for playback
 - 44.1kHz sampling rate and 24bit resolution
- Speech announcements (“front”, “left”, “right”, “rear”, “top”) should be used to sound-check the spatial orientation of the piece, see template session
- Room impulse responses of the target playback facility (Ligeti Hall, MUMUTH) are available, see template session
- Contributions should be 4 minutes (max)
- Upload to an online file-sharing link the organizers can access
- Abstract description of the work, title, contents (max 200 words)
- Documentation of the work (at least 3 pages)

2 Competition procedure

An international jury involving experts in the respective categories, i.e. spatial audio recording, computer music, and audio technology will review the contributions. This jury will select works to be presented and discussed at ICSA 2017 and communicate their selection to the authors (composers/artists/recording engineers) of the respective works.

As the first European Student 3D Audio Production Competition is a main part in the program of ICSA 2017, it will include public listening and discussion sessions in the evening with the jury and the authors of successful works, and there will be talks during the conference announcing the listening sessions and summarizing the aesthetic discussion of the jury.

The pieces selected for presentation at ICSA, will be played back in a large hall (Ligeti Hall at MUMUTH) with powerful 29-channel hemispherical and several subwoofers, which can accommodate 120-200 listeners. This event is open to the public and participants of ICSA, and gives the authors time and space to present the submitted and selected works.

If your work is among the selected ones you will be notified and asked to join the event and give a brief presentation.

3 Awards

We plan to award three prizes in every category sponsored by companies involved in 3D audio, to those of the participants whose works are outstanding in the respective categories. The award ceremony will also be at ICSA 2017.

4 Eligibility and Important notice

Authors of works submitted to the competitions should be able to confirm their enrollment as a student of a university or higher education program. Authors of the respective works will be asked to permit publishing of the works under the creative commons license (CC0 1.0). The idea behind the recording competition is clearly non-commercial, which should technically allow the interested authors to use academic facilities (which are strictly non-commercial).