Dear Colleague
It was great to see you at our Audio for Video Skills Day at Sony Pinewood. Having hopefully enthused you to learn more about the technical aspects of audio and also the skills involved in recording top notch sound, all the presenters committed to follow up with any materials that would add to the experience, given the limited time we had on the day. We will make these available to the wider membership too.

First just a quick reminder of the programme for the day that these materials relate to:

1. 11:00 **Matt** (Sony) Welcome and Health & Safety issues, etc.

2**.** 11:10 **Tony** - Intro and the briefest history of sound in the movies.

3. 11:30 **Chris -** Microphones and the nature of sound

4. 12:15 **Cheema** - Common problems in recording sound on location and at live events (and how to solve them)

13:00 - 13:40 Lunch. Kit available to inspect.

5. 13:45 **Chris/Cheema** What's in the Sound Guy's Kitbag?

6. 14:30 **Ian** - Carrying the Story. Tips to coax the best performance from your talent.

15:00 Coffee Break

7. 15:20 Practical exercises followed by discussion of key learning points

8. 16:20 **Tony/Cheema** What can and can't be fixed in post.

16:45 Group discussion

17:15 Summary of the day (Ian, Tony) (Given time pressures this was used for two things asking participants to fill out an evaluation form - summary of results in due course - and for Morris to film a short version of Ian's presentation - currently with Cheema to edit).

Links

Sound in the Movies

https://nofilmschool.com/2014/08/change-heard-around-world-history-sound-cinema
Notice that at 15:51 the movie reverts to silent! Presenter John P. Hess of Filmmaker IQ

Recording Sound on Location

https://www.youtube.com/watch?v=TKBzjSSaKXU

This is what I got from this lengthy but useful video.

The goal is to achieve a sound recording that is **Clear Clean** and **Consistent** the latter referring to acceptable and even loudness levels throughout, allowing for some dramatic moments of course.

Principles

1. Assess the environment, you need ambient noise to set the context. Move to a better position, so the ambient sound is further away and less intrusive, protect mic from wind with your body, use windshields, avoid really noisy environments unless the noise is an integral part of the story. Intrusive noises in quiet environments, including reverb as sound bounces off flat surfaces. Occasional noises: banging of doors, lorry passing by, etc.

2. Monitoring sound - ideally use closed phones. If I doubt do it again if you can. Mobile phone interference - get them all turned off, including your own!

3. Know your mic. inbuilt, directional, on-camera, on a boom, lavalier/radio.

4. Microphone positioning. Mic close to the source of the sound - in the sweet spot (Chris suggested slightly across the mic rather than directly into it). Risks of handling noises from clothing, hair, fiddling, tapping chest, etc. 6" from the mouth mid-chest - too close to the mouth gets plosives from t's and p's. Not towards a reflective surface such as a wall. Boom mic pointed down so the ground acts as a buffer to environmental sounds. (This set of techniques was referred to in passing, but if you want to know more maybe start here:

   youtube.com/watch?v=gxpvbwE8Hvw
   Video production tutorial: Booming techniques | lynda.com
   presented by Anthony Q. Artis

5. Getting your levels right. Set up manually at the start, peaks around -12db and not going into the red. Enough headroom to allow for sudden louder noises like laughter. Once the audio is clipped there's very little you can do. With two or more channels one can be lower as a safety net. Reset if the conditions change.

Hope this is useful.

Suggestions for further IOV workshops are welcome, particularly if you know a good place for them to happen! Also if you would like to step forward as a trainer/presenter or could recommend someone (member or not) please let me know at:

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Tony
2nd October 2019