

Tamzin Vaughan

Digital Production Re-work

Re-work outline

Module Learning Outcomes (from module syllabus)

Upon the successful completion of this module, the student should be able to:

- Demonstrate basic knowledge and understanding of the processes involved in lighting, sound and AV (projection).
- Apply practical and theoretical approaches in carrying out lighting, sound and AV tasks essential to good practice, and in accordance with health and safety guidelines.

Bibliography

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Bibliography link

Beyond, A. (2025). *Beam*. [online] Beam . Available at: <https://www.beamld.com/amy-beyond-the-stage>.

Illuminated Integration (2021a). *Stage Lighting 101 — Everything You Need to Know*. [online] Illuminated Integration. Available at: <https://illuminated-integration.com/blog/stage-lighting-101/>.

Illuminated Integration (2021b). *Stage Lighting 101 — Everything You Need to Know*. [online] Illuminated Integration. Available at: <https://illuminated-integration.com/blog/stage-lighting-101/>.

MasterClass (2021). *Film 101: Understanding Foley Sound and Why Foley Sound Is Important - 2024 - MasterClass*. [online] MasterClass. Available at: <https://www.masterclass.com/articles/film-101-understanding-foley-sound-and-why-foley-sound-is-important>.

stageprojects (2012). *Introduction to stage lights. No1 Floodlights*. [online] YouTube. Available at: <https://www.youtube.com/watch?v=sR8iYhfNqT0>.

Re-work tasks to include

You will be asked to complete four tasks for this module:

Task 1 - You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained. You must use Harvard referencing and create a bibliography for your reading and research. This will be submitted via Turnitin or handed in directly to the lecturer.

Task 2 – Through the use of appropriate SFX/music/foley, you will produce a short 1 min soundscape which enhances a film clip of your choice.

Task 3 - You will produce a piece of lighting design for a chosen stimulus (lyrics, poems etc.) using the industry standards and software's you have learned throughout the module. This can include the use of mood boards, CAD plan, Cue breakdown and synopsis.

Task 4 - Will be to reflect upon what you've learnt and commit those reflections to a five-hundred-word evaluation. This will be at the end of your process workbook.

Previous work from last PWB

Q-Lab work

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WHEN CREATING AN ACCOUNT WITH QLAB THEY HAVE STRAIGHT AWAY MANY DIFFERENT RESOURCES THAT HELP YOU GAIN KNOWLEDGE ON HOW IT WORKS AND TO GAIN AN UNDERSTANDING ON WHAT THE SOFTWARE IS AND DOES. OVER REVIEW I HAVE LEARNT THAT QLAB HELPS YOU BUILD ON YOUR SOUND, LIGHTING AND VIDEO WORK. WHICH IS AMAZING HAVING ALL OF THAT ON ONE PIECE OF SOFTWARE RATHER THAN HAVING TO USE MULTIPLE DIFFERENT SOFTWARES TO CREATE ONE PROJECT.

What Q-Lab can do

Audio

Trusted by sound designers all over the world, QLab is the best software for creating and playback audio cues for live events. Need to play a thunderclap for a school play? Drag and drop your audio file into the workspace and you're ready to go. Need to send up to 128 channels of audio output to a custom speaker array? No problem: QLab has matrix-based audio routing and multi-channel audio support. QLab also has audio effects chains, support for Dante, AVB, and NDI, sophisticated mixing tools, and much more.

Video

QLab is a reliable and flexible way to design and run your projections. Play full screen videos, images, or customize the geometry for projection mapping. QLab offers up to 1,000 video layers, chained video effects, per-cue blend modes, text cues, NDI and Syphon for video input and output, and more. We rewrote our video engine from scratch for QLab 5, utilizing Apple's new Metal framework and vastly increasing the power and flexibility of our video features.

Lighting

Patch and control your lights with the same flexible and intuitive cuing you use to control Audio and Video. Control an unlimited number of DMX universes over Art-Net or USB. QLab comes with hundreds of lighting instrument definitions included, or you can add your own to our library.

QLab 5



General



Fundamentals



Workflow Tools



Audio



Video



Lighting



Networking, MIDI, Show
Control



Scripting & Automation



Other Cues



• Tutorials

Zero to Audio

Zero to Video

Zero to Lights

Zero to MIDI

Zero to Network

The GO Button

Cue Sequences

Audio Workflow

Video Workflow

How To Use A Mac

Basic Networking

Understanding USB-C

Blend Mode Demo

Fading With Paths

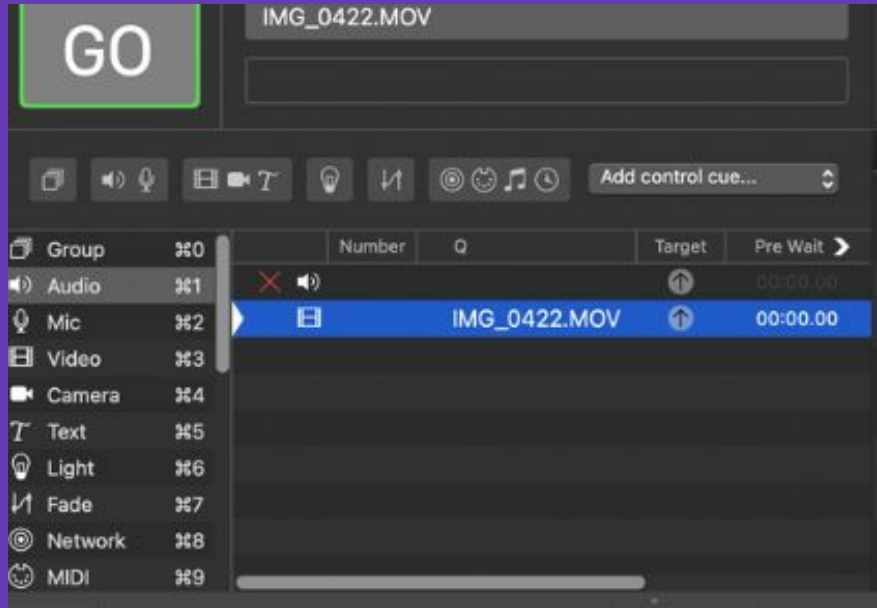
Timecode Tools

Sam's Toolbox

Intro to Devamp Cues

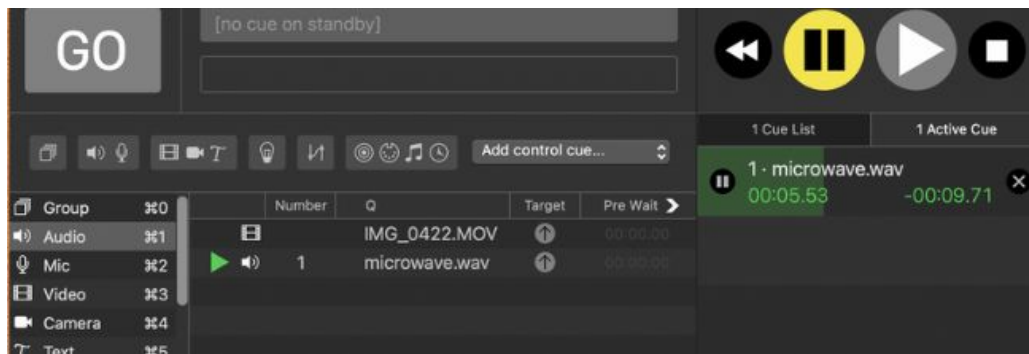
Resources provided
throughout Q-Lab

Q-Lab research videos

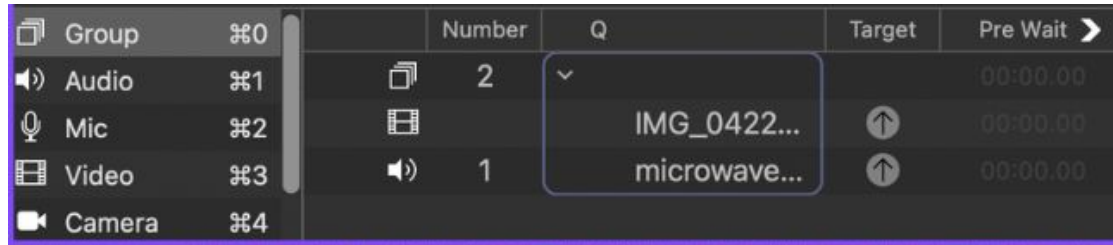


[HTTPS://WWW.YOUTUBE.COM/WATCH?
V=A9T91HAXS00](https://www.youtube.com/watch?v=A9T91HAXS00)

FOR PUTTING IN CLIPS OR AUDIO YOU CAN EITHER CLICK ON THE AUDIO
BUTTON OR VIDEO OR YOU CAN DRAG AND DROP THEM IN AND CAN
WATCH THEM JUST BY CLICKING THE "GO" BUTTON AT THE TOP LEFT
YOU CAN WATCH YOUR RUN THROUGH



WHEN PUTTING IN AN AUDIO CLIP WHEN PRESSING 'GO' YOU CAN WATCH IT PLAY ON THE RIGHT HAND SIDE YOU CAN WATCH/LISTEN TO THE AUDIO AND CONTROL ON THE RIGHT HAND SIDE WHERE IT PLAYS SO CAN GAIN THE TIMING RIGHT



WHEN YOU WANT TO GROUP A VIDEO/AUDIO OR ANY EFFECTS WITHIN A CLIP YOU CAN GROUP TOGETHER, BY DOING THIS YOU CAN CLICK ON THE 'GROUP' ICON OR CLICK 'COMMAND 0' CAN WILL IMPLEMENT A GROUP INTO THE DROP DOWN AND THEN PULL IN THE AUDIO AND VIDEO INTO THE GROUP AND THEY WILL PLAY TOHGETHER

Video edited with
Q-Lab

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BREIF SUMMERY

THROUGHOUT USING THIS SOFTWARE I HAVE STRUGGLED TO SAY THE LEAST AS I AM USED TO USING PREMIER PRO AS THAT HAS BEEN MY MAIN EDITING SOFTWARE SINCE STARTING CREATING SHOOTS, I HAVE ENJOYED USING IT AS A WHOLE THOUGH AS IT IS A NICE THING TO HAVE MULTIPLE EDITING SITES BUT UNFORTUNATELY I DO BELIEVE THST I WILL STICK TO PREMIER PRO BUT THIS SOFTWARE CAN HELP ME IF I NEED A BACKUP OPTION.

Immersive room



RESEARCH OF THE IMMERSIVE ROOM

- THE IMMERSIVE IS CONTROLLED BY A BOARD (LOOKS LIKE A BIG IPAD) WHICH IS TOUCH SCREEN
- PRODUCES IMAGERY OR VIDEO ON THE SCREEN THAT IS 3 SIDED (AS YOU CAN SEE IN THE PHOTOS ABOVE)
- TO CREATE AND CONNECT YOU WORK TO THE IMMERSIVE SCREEN IT MUST BE A PNG OR A JPEG WHICH YOU CAN CHANGE TO IN PHOTOSHOP OR PREMIER PRO AND CAN EITHER BE CONNECTED THROUGH A USB DEVICE OR THROUGH TEAMS WITH THE EMAIL
- THE SCREEN SIZE IS 12160X1440
- YOU CAN ALSO USE THE IMMERSIVE SCREEN TO PRESENT PRESENTATIONS YOU CAN USE GOOGLE SLIDES
- YOU MUST NOT HAVE ANY PHOTOS IN THE CORNER OF THE SCREEN AS IT MAY NOT SHOW THE FULL POTENTIAL OF THE PHOTO
- THERE IS A IGLOO BUTTON ON THE TOUCH SCREEN WHICH YOU USE TO CONNECT TO THE IMMERSIVE SCREEN YO USS TO GET BACK TO THE HOME PAGE
- THE SCREENS ARE HIGH QUALITY SO WILL SHOW ALL DETAILS THROUGHOUT PHOTOGRAPHY, ANIMATION OR VIDEO
- THE CONTENT BANK ON THE SCREEN IS WHERE YOU CAN ASSIGN DIFFERENT CONTENT SQUARES FOR DIFFERENT PROJECTS
- CAN SHOW GOOGLE MAPS THROUGH THE SCREEN

Photoshop work with Jhon

RESEARCH ABOUT USING PHOTOSHOP



- F KEY MAKES THE IMAGE SMALLER/BIGGER
- MOST COMMON TOOL
- MOVE TOOL
- THE SPACE BAR TOOL (HOLD AND MOVE THE PHOTO AROUND)

- LAYERS IS THE MAIN TAB
- WINDOW-WORKSPACE- NEW WORKSPACE- NAME IT- TICK ALL BOXES AND THEN CLICK SAVE
- WORKSPACES WILL BE SAVED UNDER WORKSPACES
- NEW LAYER IS + OR ON KEYBOARD IS COMMAND J
- ADD THINGS IN. FILE-PLACE EMBEDDED
- COMMAND U BRINGS UP HUE SATURATION
- COMMAND T IS TO TRANSFORM TO MOVE SIZING OF THE PHOTO
- SHIFT KEY ALLOWS YOU FREE FULL TO MOVE WHEREVER YOU WANT

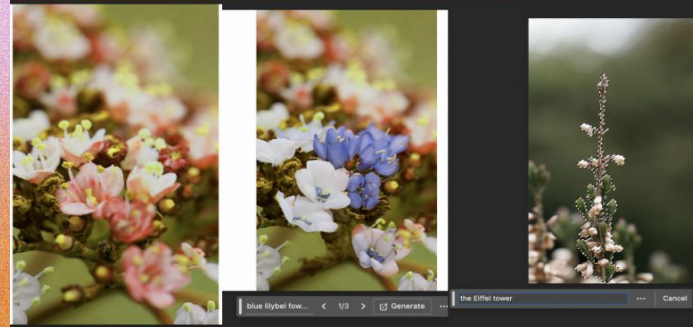
- SHIFT OPTION KEY MOVES FROM CENTRE
- JPEG WAS CREATED BY SONY AND APPLE TO MAKE DIGITAL PHOTOS FILES SMALLER
- JPEG IS A SMALLER FILE SIZE SO WHEN SHRINKING THE PIXELS DOWN IN PHOTOSHOP THE PIXELS WILL BE COMPRESSED, SO WHEN TRYING TO MAKE THE IMAGE BIGGER AGAIN IT WILL STRUGGLE TO BRING UP THE PIXELS AGAIN AND WILL TRY TO GENERATE A FILLER IMAGE
- LAYER MASK- THAT CAN DRAW ON
- DO NOT TAKE COLOUR INFORMATION ONLY TAKE BLACK AND WHITE
- SHIFT IS TO MAKE THE BRUSH BIGGER

PROSPECTS FOR PHOTOSHOP TO GO ONTO IMMERSIVE SCREEN

WIDTH- 3200 PIXELS
HEIGHT- 1440
RESOLUTION- 300 PIXELS/INCHES
RGB COLOUR
8 BIT

EDIT- PURGE- VIDEO CACHE

USING PHOTOSHOP



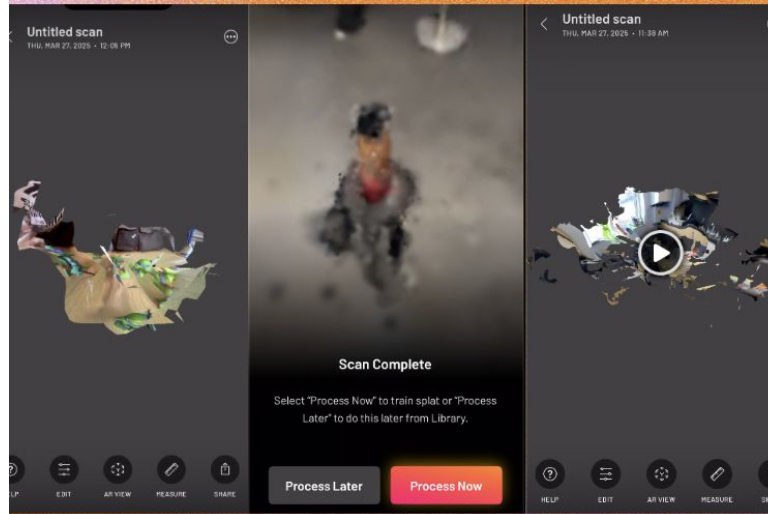
THE IMAGES I CREATED WHILST USING PHOTOSHOP, WE THEN LATER WENT ONTO FIREFOX TO USE AI GENERATED IMAGES BUT WHILST DOING THE PHOTOSHOP WORK FIGURED OUT YOU CAN ALSO GENERATE DIFFERENT THINGS ON THE IMAGES



VR AND AR



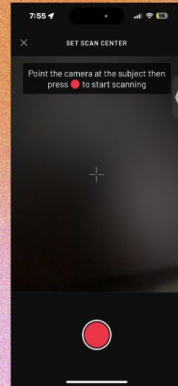
WITHIN THE SESSION I
WAS IN THE AV SIDE,
WE USED THE APP
'SCANIVERSE' APP
WHCIH CAN BE
INSTALLED ON
IPHONE



Scaniverse

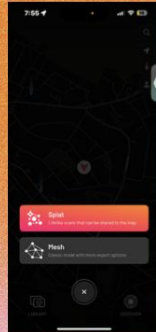
ICONS FOR APP

- ONCE OPENING THE APP YOU WILL SEE THIS AS THE OPENING SCREEN

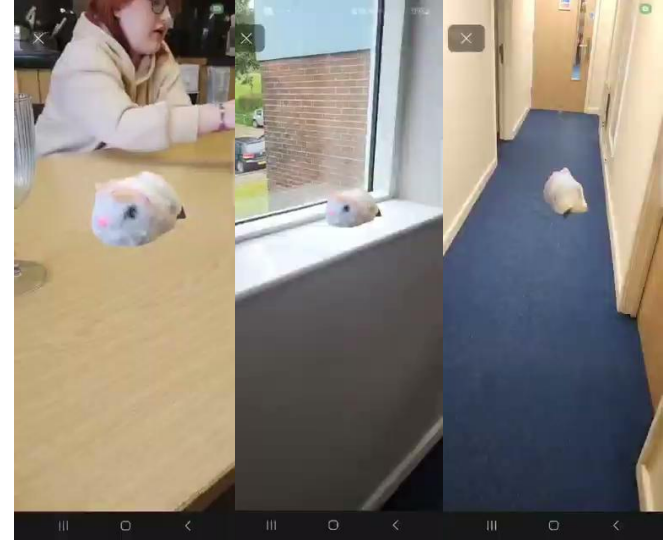
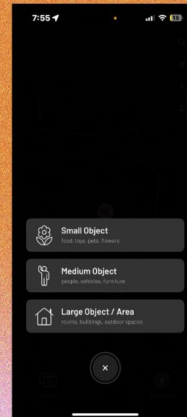


- WHEN CLICKING ON THE 'SPLAT' OPTION YOU WILL BE MET WITH THIS, SPLATS ARE MOSTLY USED FOR PHOTOREALISTIC RESULTS, IF YOU WANT TO CAPTURE BEYOND A 5 METER RANGE, WANT A RESULT THAT CAPTURES SKY AND BACKGROUND

- YOU WILL THEN AFTER CLICKING THE RED PLUS BUTTON HAVE THE OPTION BETWEEN 'SPLAT' AND MESH



- WHEN CLICKING ON MESH YOU WILL BE MET WITH EITHER SMALL, MEDIUM OR LARGE OBJECT, IF STRUGGLING TO SELECT THEN IT GIVES YOU AN OVERVIEW OF WHAT CAN BE DESCRIBED AS EVERY OBJECT.



BRIEF SUMMARY

THROUGHOUT USING THIS SOFTWARE I HAVE HAD A LOT OF FUN AS I HAVE NEVER HEARD ABOUT IT BEFORE, SO USING A SOFTWARE THAT ALLOWS YOU TO CREAETE THINGS AND SCAN THINGS IN IS A VERY ENJOYABLE EXPERIENCE TO ME AND HAVE ENJOYED USING THIS APP AS A WHOLE, I COULD USE THIS FOR FUTURE PROJECTS THAT I WORK ON AS IF DONE ACCURATELY THEN CAN PRODUCE A VERY ENJOYABLE FILM BUT WILL HAVE TO KEEP UP AND TRY TO ADVANCE MYSELF THROUGH THE APP AND CREATE MORE ACCURATE SCANS.

Lighting project

— — —

I decided to choose an Amy Winehouse song “Tears Dry On Their Own” as this song first off holds a very strong place in my heart but I also know the song very well. I understand all of her sets and appreciate all of the stage and lighting setups she has, and would love to create this into a theatre like design.

All I can ever be to you is a darkness that we know
And this regret I got accustomed to
Once it was so right, when we were at our high
Waiting for you in the hotel at night
I knew I hadn't met my match, but every moment we could snatch
I don't know why I got so attached
It's my responsibility, and you don't owe nothing to me
But to walk away, I have no capacity

He walks away, the sun goes down
He takes the day, but I'm grown (I'm grown)
And in your way, in this blue shade
My tears dry on their own

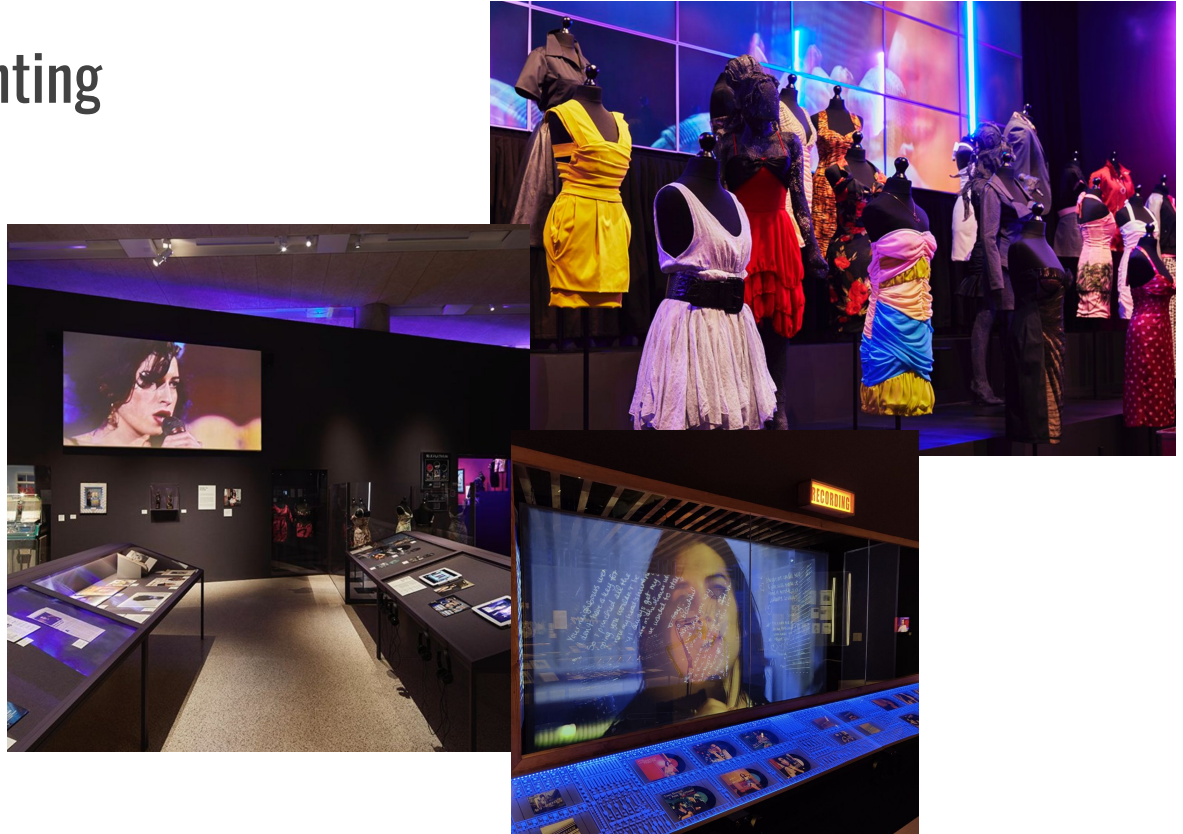
I don't understand, why do I stress the man?
When there's so many bigger things at hand
We coulda never had it all, we had to hit a wall
So this is inevitable withdrawal
Even if I stop wanting you, a perspective pushes through
I'll be some next man's other woman soon
I cannot play myself again, I should just be my own best friend
Not fuck myself in the head with stupid men

He walks away, the sun goes down
He takes the day, but I'm grown (I'm grown)
And in your way, in this blue shade
My tears dry on their own

Amy Winehouse stage lighting

— — —

Amy has always had strong LED lighting at her shows, which luckily enough theatre lighting also includes this. She has always had strong colourful lighting on her setups as her songs are powerful and proud. Which is why I will be incorporating this into my lighting style.



Moodboard for lyrics



1- "Even if I stop wanting you, a perspective pushes through"

2- "Once it was so right when we were at our high"

3- "All I can ever be to you is a darkness that we know"

4- "My tears dry on their own"

5- "I cannot play myself again, I should just be my own best friend"

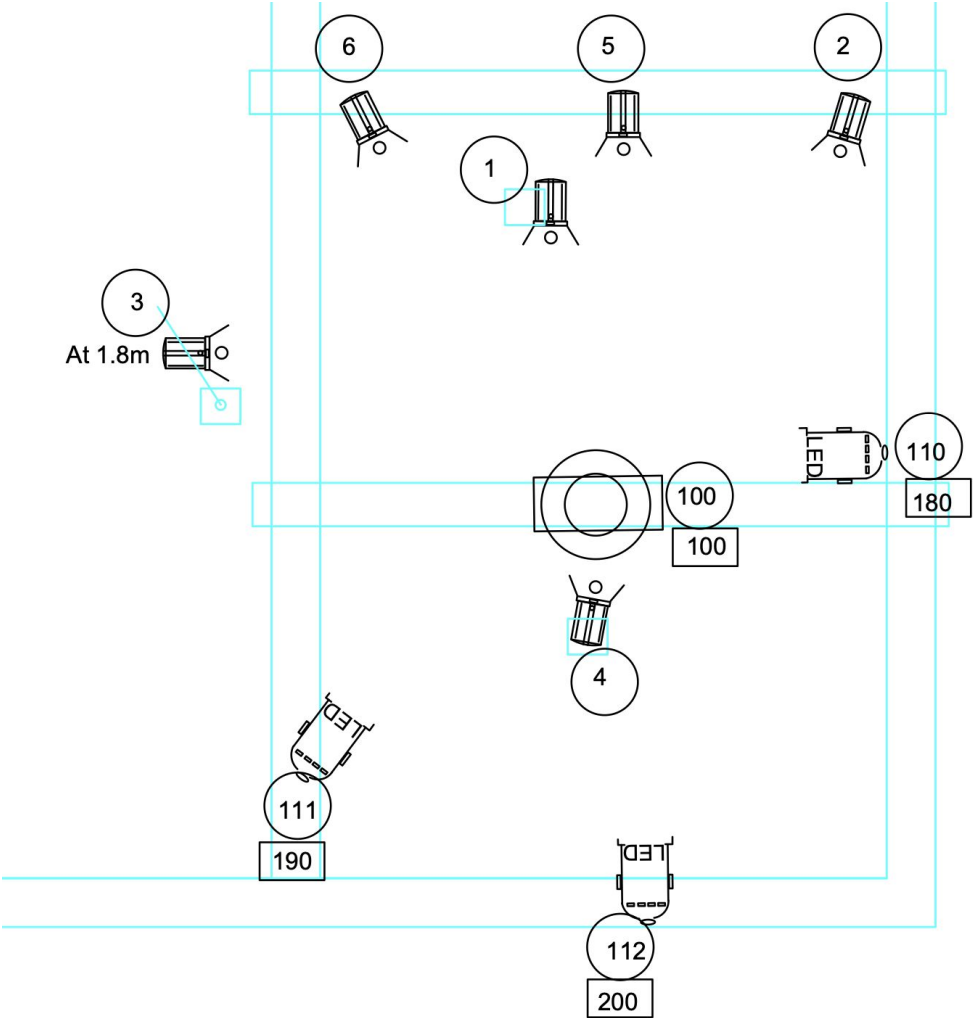
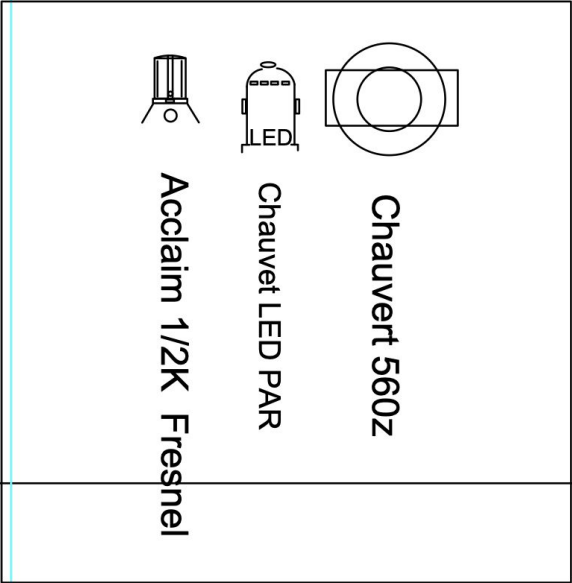
6- "So this is inevitable withdrawal"

7- "He walks away, the sun goes down"

8- "I knew I hadn't met my match, but every moment we could snatch"

9- "I don't understand, why do I stress the man?"

XL Ground Plan



1- "Even if I stop wanting you, a perspective pushes through"

2- "Once it was so right when we were at our high"

3- "All I can ever be to you is a darkness that we know"

4- "My tears dry on their own"

5- "I cannot play myself again, I should just be my own best friend"

6- "So this is inevitable withdrawal"

7- "He walks away, the sun goes down"

8- "I knew I hadn't met my match, but every moment we could snatch"

9- "I don't understand, why do I stress the man?"

Is in previous slide

The reason why I added lyrics to each image is not only to help you understand why i included those images but also to help me pinpoint the lighting styles, colours and timing that they would come in as. As I have never created something like this before I have wanted to show you the process of me creating and deciding what colours I would be using for the lighting task

[Link to video which received research](#)

Stage Lighting

— — —

Floodlights- Light (bulb) within a box with a reflector, light goes in all different directions, light cannot be controlled, can only be turned on and off, Wide beam light with no definable edge

Acting area flood- Bulb is within the light and shines towards a reflector at the top and beam is contained by the bell of the lantern which comes out of the end and creates a highlighted area, the only difference it has to a floodlight is the lantern itself being the shape to create a highlight.

Pageant flood- the same as a floodlight with the bulb in a box but has spill rings that appear on the front, takes the light and throws it forward, first example of what a beamlight would be.

Modern flood- Light bulb within is now a linear bulb, has a slightly different reflector which is known to be an asymmetric reflector, which is used to throw light down

Stage Lighting Explained

1. Ellipsoidal

An ellipsoidal reflector spotlight produces an intense, well-defined beam of light that is perfect for front lighting. You can adjust the focus with soft or sharp edges, use shutters to adjust the shape of the lighting and keep the light from bleeding into areas you want to remain dark. These lights can also hold gobos and gels so you can create patterns and colors with them.

2. Followspot

A followspot is a type of spotlight, so it casts an intense, focused beam of light to give extra focus to a performer moving around onstage. These lights are especially useful when you aren't sure what path a performer will take and need to respond in real time since they are traditionally operated manually. In addition to adjusting the positioning of the followspot, the operator can also adjust the size and the intensity level of the beam, and they can easily adjust the color with built-in panels.

3. Fresnel

These lights are named after [their inventor, Augustin Fresnel](#). What makes these lights unique is that they have a lens made of concentric rings. The light is brightest at the center ring and softens the closer it gets to the edges. These lights are a good choice for washes, though they can also produce more narrow beams of light with a soft edge. You cannot use shutters or patterns on these lights.

4. PAR Can

A parabolic aluminized reflector (PAR) can is a staple in stage lighting. PAR cans are sealed-beam lamps in cylindrical metal casings. These lights are similar to vehicle headlights and are simplistic in their design. They don't give you precision with focus or zoom options, but you can adjust them to create horizontal or vertical beams. You can choose from standard and LED options and can use gels to create colored lights.

6. Cyc Light

Remember that a "cyc" is a large cloth backdrop. Accordingly, a cyc light is an open-faced fixture that gives an even wash of light over a cyc or another type of vertical surface. These lights can be positioned on the floor or hung close to the backdrop so they can effectively cover the backdrop in a sheet of light.

7. Strip Light

Strip lights can also be used as cyc lights, but these lights are wider than most cyc lights. They consist of multiple lamps arranged in a horizontal row. A strip light is what many lighting engineers use to add a large amount of color coverage to a stage. They can also allow you to mix colors. These lights come in both standard and LED varieties.

What is the goal?

— — —

Illuminate- to highlight different areas of the stage such as props, sets and actors

Highlight- make it as easy as possible for the crowd's attention to be diverted to a particular place in a scene.

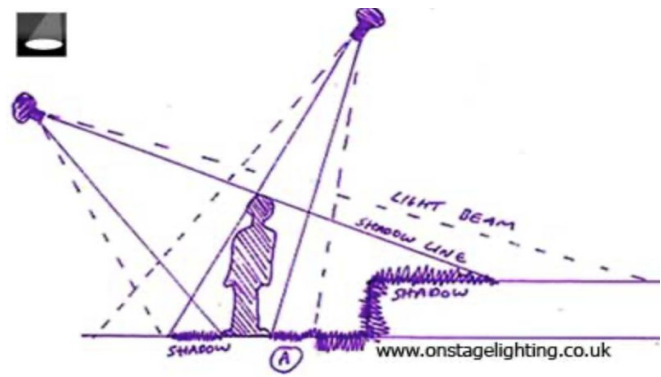
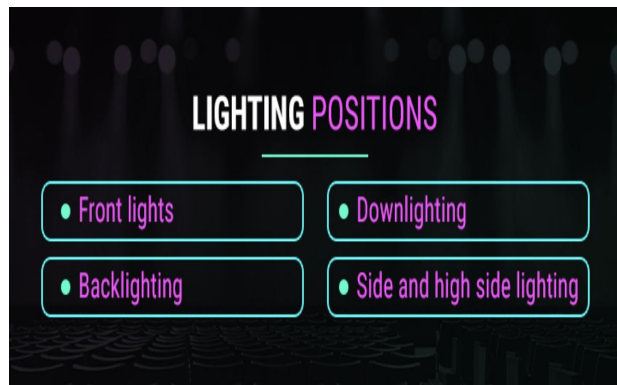
Scene- Can use lighting to create different illusions throughout such as a sun, moon, using props like a lightswitch to make the audience feel like it's actually happened

Control- the lighting can also control the mood, such as if an actor is sad the lights may turn blue to create a sorrow mood throughout, or happy and the lighting changes to a yellowish colour.

WHAT'S THE GOAL OF **STAGE LIGHTING**?

- Illuminate the stage
- Highlight different areas
- Set the scene
- Control the mood

Positions



All lighting techniques are important they all play their own role in stage lighting which.

Front lights- Front lights are used to light the stage which on their own can wash people out which is why all of the other components are important.

Backlighting- They are used to create a dimension, they are always pointed to the back of the stage which can be changed colour and intensity to change the feel of the scene.

Downlighting- There are two different ways to incorporate downlighting one being that the light is positioned at the feet to cast light upwards and another is that they are positioned downwards and shine straight down or at an angle.

Side and high side- These lights are positioned on an angle to cast light on each side of the actors, side high lighting is that the light is on an angle yet is still cast from above, this is needed as it is easier to see actors facial expressions during the show.

Images of the inside of the stage set up

— — —

The area includes a large open space, which has wide windows which provides a lot of light during the day time, this would not help the lighting as when you would have a floodlight on an actor or someone on stage with the lighting in the background this would demolish the way it would cast on them, so with this the curtains that are provided have to be closed just so people are able to achieve the full potential of the lighting effects. Which would create a dark area that would be easier to create lighting theme they would like.



How can natural light affect the feel of stage lighting?

— — —

Stage lighting is always held in a dark place due to the fact that natural light can affect the colour temperature making it look dimmed out and not having the prominent effect that it would typically uphold, it can also affect the direction that the lighting is positioned to such as a spotlight, it would not be clear to the audience where they're supposed to be looking.



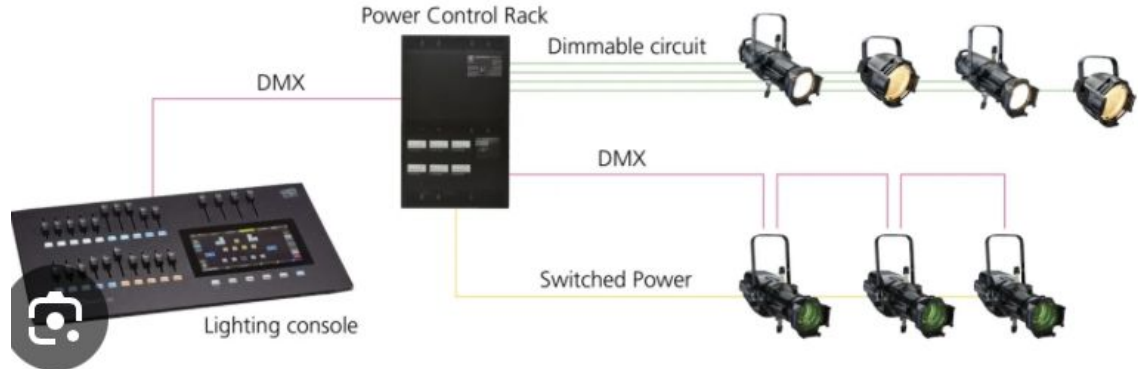
As you can see within this image above with the blacked out area it is easier for the lighting to be able to hit the individuals, whereas if there was a window in the back providing natural lighting it would wash out all of the strong spotlights above.

What is used to control stage lighting?

— — —

To control the stage lighting we use a lighting console (this is a newer version in the diagram below) which is connected to the lanterns (floodlights, spotlights ect above) which is then used to change the colours, temperatures and moods of the lighting that would be activated during a live performance.

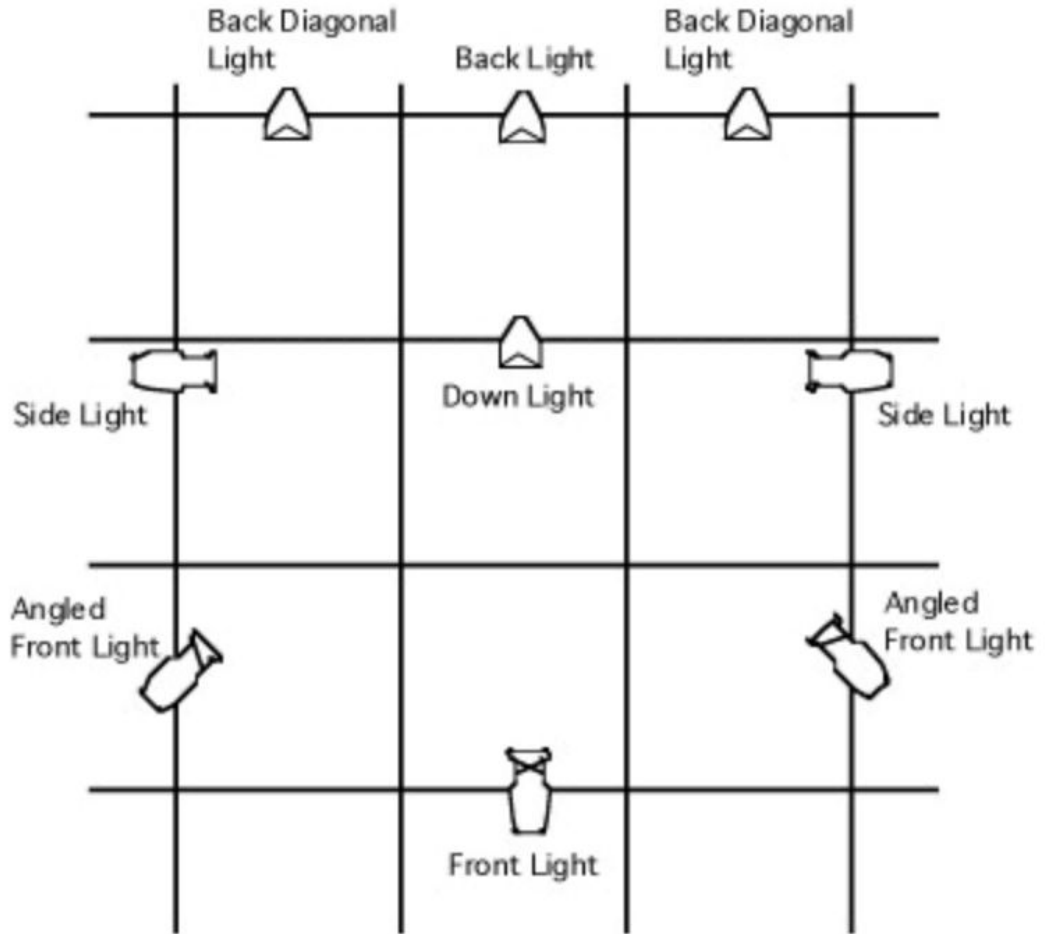
There are different controls for different lighting effects on the lighting deck. They all have their own importance during the changes, for the start of a scene you would either start off in darkness to gradually bring in the colour or have them already set out and ready.



Beginner lighting CAD reference

— — —

As stated within the lighting area of the module I am not an electrical engineer so my CAD plan will not be as drawn out to a high standard due to the fact that creating a high standard CAD plan can take months to master. I have been researching beginner CAD plan layouts as when researching about the high standard ones I don't seem to click on as well with the layout scheme.



1. Ellipsoidal

Front lighting

— — —

For Front lights in stage lighting the most known light to use is a Ellipsoidal light which is classified as a ERS on a CAD plan.

They also include an Instrument ID, Type, Channel, Colour gel and focus area. Which would look something like this:

-ERS 35 - CH 11 - R02 - Face Front

An ellipsoidal reflector spotlight produces an intense, well-defined beam of light that is perfect for front lighting. You can adjust the focus with soft or sharp edges, use shutters to adjust the shape of the lighting and keep the light from bleeding into areas you want to remain dark. These lights can also hold gobos and gels so you can create patterns and colors with them.

*Ellipsoidal
also known as
(ERS or Leko)*

3. Fresnel

Down lighting

— — —

For a fresnel light it is typically used for down lighting, as it can create narrow beams of light which helps create the focus point on an object or actor from above.

This would be layered out as:

DL1 - Fres - CH12 - R60 - Down - CS

These lights are named after [their inventor, Augustin Fresnel](#). What makes these lights unique is that they have a lens made of concentric rings. The light is brightest at the center ring and softens the closer it gets to the edges. These lights are a good choice for washes, though they can also produce more narrow beams of light with a soft edge. You cannot use shutters or patterns on these lights.



4. PAR Can

Back lighting

— — —

PAR cans are usually chose to use as background lighting as they can include LED lighting within them, this helps the stage lighting as the technicians do not have to use different different lights to create different moods.

A layout for this would look like:

BL1- PAR64 - CH22 - L106 - BkLt USC

A parabolic aluminized reflector (PAR) can is a staple in stage lighting. PAR cans are sealed-beam lamps in cylindrical metal casings. These lights are similar to vehicle headlights and are simplistic in their design. They don't give you precision with focus or zoom options, but you can adjust them to create horizontal or vertical beams. You can choose from standard and LED options and can use gels to create colored lights.



1. Ellipsoidal

High side lighting

— — —

An Ellipsoidal light is apparently also a light that is used with high side lighting due to the fact that it is great for hard or soft edges, can clearly mark out faces and bodies and has shutters so is good for lighting just the actor and not spilling to the floor.

The layout for this typically looks like this:

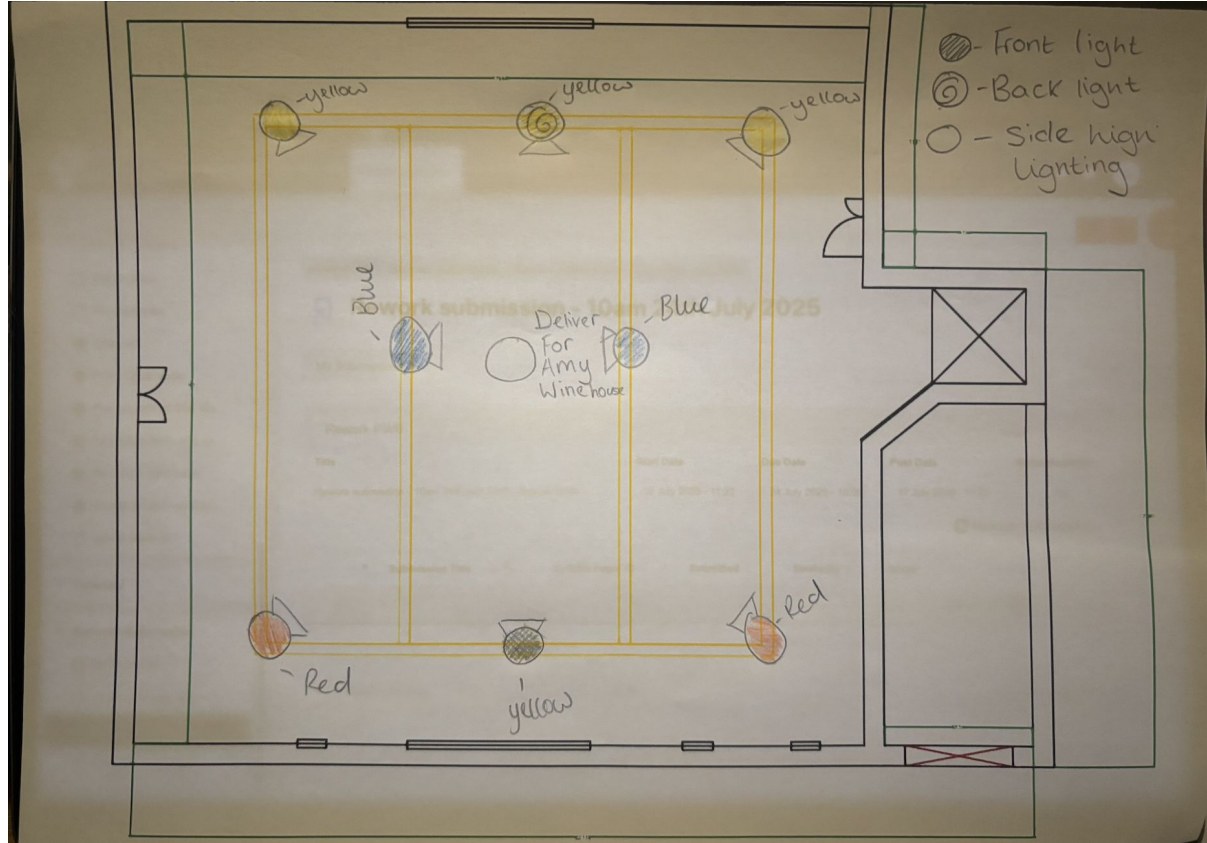
HS1 - S436 - CH14 - R02 - HSR (High Side Right) but for left would be: HSL

An ellipsoidal reflector spotlight produces an intense, well-defined beam of light that is perfect for front lighting. You can adjust the focus with soft or sharp edges, use shutters to adjust the shape of the lighting and keep the light from bleeding into areas you want to remain dark. These lights can also hold gobos and gels so you can create patterns and colors with them.



Amy Winehouse CAD plan

For the lighting i decided to use the colours yellow for ambient light, blue for the sorrow within song and red for the anger that is portrayed through the lyrics. I also added in a key in the corner, but the backlighting is a PAR can light, the side high lighting and front lighting are ellipsoidal light.



Foley Project

— — —

Equipment that was used in
the previous task:



What is Foley?

— — —

Foley is a sound effect technique that is used within films that cannot pick up on sounds throughout the scene, so is recorded after the scene is filmed so the sound on the clip will be louder and more effective rather than having a low quality sound throughout a clip that is not able to be picked up through in the moment.

Foley artists re-record sounds like doors opening, walking, wind blowing, grass breaking and other sounds that may not be able to be picked up through a scene, The sounds are added in through post-production within the editing process as they would need to be over the original sound.

Foley artists typically record foley whilst watching the original clip and lining it up perfectly so the editors are able to place the sound in throughout rather than having to edit the clip prior, foley artists can do multiple takes for recording so they are able to get the sounding just right

Equipment

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For foley a mic is typically needed for this and a sound box which is connected to the mic and speakers, but due to the fact that i am currently resitting this module in summer holidays i am unable to use this equipment so will be having to use a phone speaker which unfortunately not pick up the sounds as well as a mic but is much better than using equipment that cannot catch sounds.



Sound box that positions what speaker is on and what sounds can be lower or higher



Mic that is used to pick up sounds

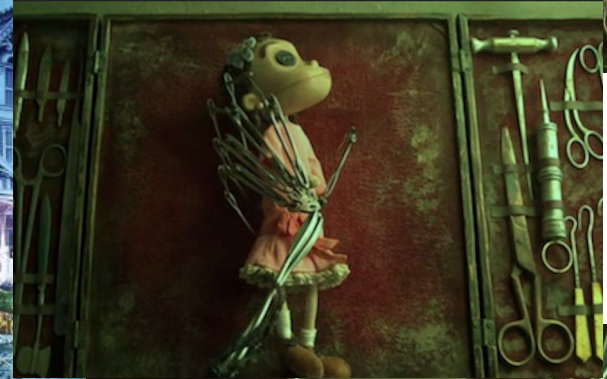
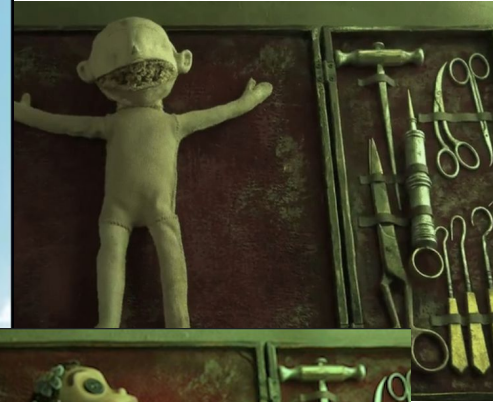


Mic cover that reduces other sounds being able to catch the mic

Video for Foley project

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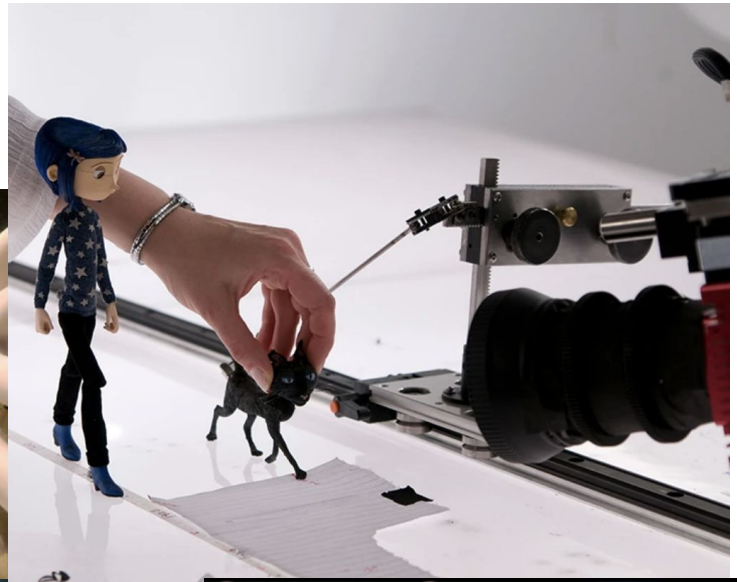
I have decided to base my foley project around the film 'Coraline' as it is my favourite movie and have watched it numerous times whilst growing up, The scene i have decided to use is the opening scene of where the "other mother" creates the Coraline doll as there is barely any sound in the first place and I personally thought it would be fun to give a go at creating my own sounds for the doll creation scene.



Who created Coraline?

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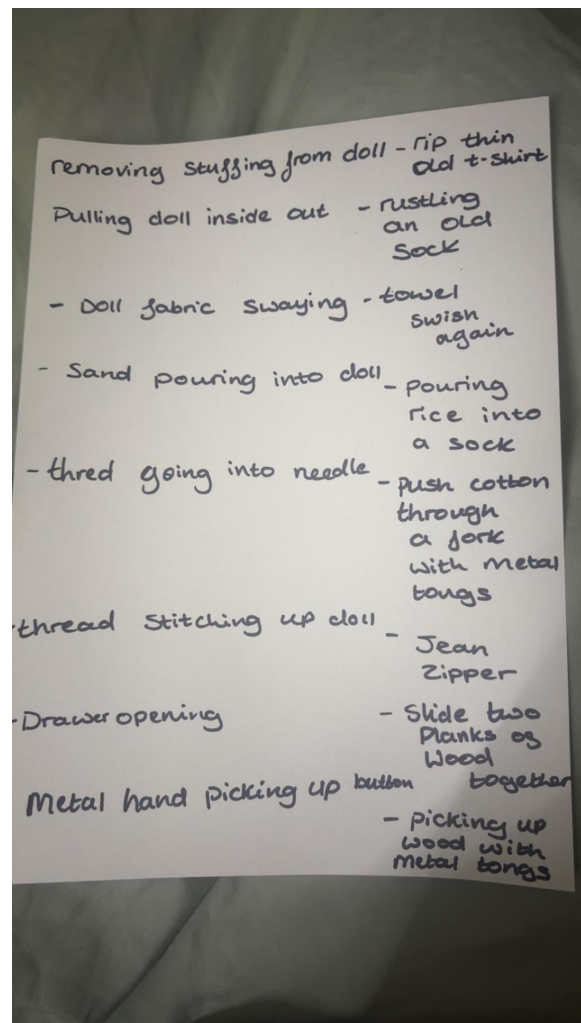
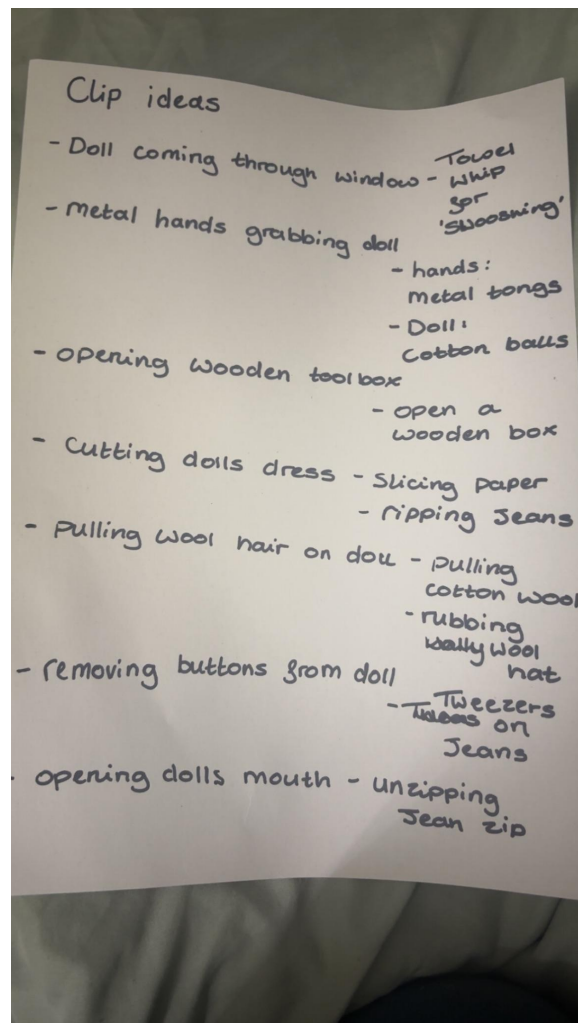
The film was created and directed by the filmmaker Henry Selick back in 2009, the film was created by CGI and also some stop motion. I have always had love for the film Coraline with the eeriness of the film and that it is unlike any other. There was also a large amount of foley that was created for the film as it is not a creation where the characters are live and can create themselves.



Sounds that could compliment the clip

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I wanted to create a layout of how the video plays out up until the minute mark and how and what objects i would be using for this so i have a base idea of how the foley for the clip will layer out. I personally feel as though this will help me due to the fact I know what I will be needing during my time of creating the clip and when and what time I will be needing the objects.



Risks

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Throughout any project you create there are risks that need to be taken under consideration, with foley people may think that there are no risks to be taken under consideration it may be low but a low risk is still a risk.

Throughout the project I will be using things such as:

- Metal tongs - this is not a high risk but is still a heavy item that may scrape or cut you in a way.
- Tweezers - this can be a risk throughout due to the fact of it has sharp edges and is still a metal piece.
- Fork - This again can be a risk due to the sharp points and can go through skin if accidental pressure is applied.
- wood - this is not a high risk but may be heavy to hold and if dropped can hurt if not taken with precaution.



Video for Foley

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Practising sounds

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I tried out a few of the sounds for the clip just as these were the ones that I wasn't 100% with sounding what the scene would hold, but throughout watching the clips back with the video playing I soon realised that they had come across well throughout the video.



Items that was used

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These were the items that were used within the foley clips, I had started thinking of what sounds can correlate to the scenes within the clip, I personally think that these were the best sounds that would match the scene, some of them were not 100% the same as what they would usually sound as though but they did match well.



Listing the timing and scene

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When trying to remember the scene and the action to create we were struggling with keeping up with the timings so I decided to create a basic timesheet of when the scene and what action we would be doing to create the foley, this was helpful when it came to creating as it ran a lot smoother and not as confused when it came to each set.

Frank - Doll - Towel
Tam - Brush - hand
Frank - Box - Wood
Tam - Doll - Paper
Frank - hair - Tweezer hat
Tam - Button - Fork Jean
Frank - doll mouth - Jean zip
Tam - Stuffing - lip top
Frank - Pull doll - sock inside
Tam - Seaway - towel
Frank - Sand - rice sock
Tam - Thread - Fabric Fork
Frank - Stitching - Jean zip
Tam - Draw - nail wood
Frank - tweezer wood.
Picking up button

Creating the foley

Throughout making the video for the foley i soon realised that with the timing of the film clip I would not be able to create it alone, so I had asked my friend to help me creating the sounds which I was extremely grateful for as I would have struggled doing so alone.



Also when creating the foley I had decided to use the app 'Voice memos' on iphone as i wanted to be able to pick up the sound closer than the video would be able to achieve.

Final clip created

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When the foley had been recorded I decided to get the full effect of the sounds I decided to go onto cap cut and get the original video and play the new foley that was created over the top of the clip.



Evaluation

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Throughout this resit module I have learnt a lot of new materials to take into the future with me, primarily for the lighting work as on my prior assessment I hadn't fully understood the task so the work I had provided was not what I needed to create. Throughout research I had become very interested with finding out how stage lighting within theatre is created and how many components is included, I was also surprised to see how many different lighting techniques there were and how they were labelled throughout a CAD plan. I did not know anything about a CAD plan prior to the assessment I was quite confused with how they were layered out but with more practise and and able to ask questions I would imagine they would get to a higher standard in the future, I have tried my best throughout the CAD plan and tried my hardest to try and research the correct aspects that would need to be included in the plan but as it says within the brief I am not an electrical engineer and is my first time not only hearing but creating a CAD plan, I had learned all of the different lighting types, lighting positions and why they want to achieve it, I would personally say that down lighting is the main factor in lighting as a fresnel light can easily be directed as a main beam light and can pinpoint the actor or object easier, I did have a lot of fun throughout this topic as I had learnt so many different aspects.

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Throughout the foley sector of the assessment I had so much fun creating sounds and being able to pick my own clip as I found creating sounds for the opening scene of Coraline, I loved being able to see whether different items can create sounds that can compliment the scenes. I did first have a hard time trying to find a clip within a film that would work to be able to create foley for but once I had found the clip it had sank in straight away that this was the clip that was dedicated for me to use. I have learnt about foley for the last 3 years as I had also used foley in past projects and have always enjoyed doing it and seen the significance that it creates throughout a production, I found this task on the module refreshing as it gave me an opportunity to do something that I feel familiar with rather than something as such the lighting task which was completely new. I also enjoyed teaching my friend who helped me along this task about foley as she had seen clips on social media prior but never understood the significance of what foley can create among the film industry, so I felt as though I was being an educator for her and really boosted my confidence with the work as it challenged my knowledge.