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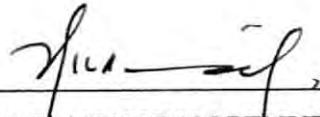
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Alamat tetap : _P. O. box 274, 89308 Ranau Sabah_

_____ Nama Penyelia Hafiz Zakaria.

Tarikh : _23/11/05_ Tarikh : _23/11/05_

THE LIFE IN ORPHANAGE: A STUDY OF FOLEY ARTIST IN SOUND DESIGN

JACYNTA JANE PETER

This report is submitted in partial fulfillment of the requirements for the
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2005

DECLARATION

I hereby declare that this project report entitled

Foley Artist in Sound design (The Life in Orphanage)

is written by me and is my own effort and that no part has been plagiarized
without citations.

STUDENT   : JACYNTA JANE PETER   Date : 21 October 2005

SUPERVISOR: MOHD HAFIZ ZAKARIA   Date : 21 October 2005

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ABSTRACK

This Thesis is entitling Foley Artist in Sound Design (The life in orphanage). It is a research about Foley Artist and sound design in documentary music. This concern about how the music infer with emotion or mood, and the implementation of Foley artist in movie. Besides that, this thesis also reveals the problems in Foley artist and some suggestion of how to overcome these problems. Literature review conducted by discloses the area in sound design, as well as Foley artist. All the aspect in sound design and Foleying are being discussed, and explained regarding to the study made. In the last chapter, this thesis also encloses the design of a video, which entitles The life in Orphanage. The documentary will stress on sound design and Foley artist. The design of the video is presented in storyboard and the script as well as the project architecture.

ABSTRAK

Tesis ini bertajuk " Foley Artist in sound Design", dimana ia merupakan satu kajian tentang Foley Artist dalam muzik dokumentari. Kajian ini menerangkan tentang perkaitan diantara muzik dan emosi serta bagaimana Foley Artist di gunakan dalam pembikinan suatu movie. Selain itu, kajian ini juga mengupas masalah yang dihadapi dalam Foley Artist dan beberapa cadangan untuk menangani masalah ini. Literature review banyak mengupas mengenai sound design serta Foley Artist . Kesemua aspek dalam sound design serta Foley Artist dibincangkan serta di terangkan secara terperinci berdasarkan kajian yang dijalankan. Dalam bab terakhir tesis, rekabentuk video yang bertajuk " The Life in Orphanage" turut disertakan. Documentari yang dihasilkan akan menekankan bahagian audio dimana Foley Artist akan digunakan sepenuhnya. Rekabentuk ini adalah melalui *storyboard* dan skrip.

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GLOSSARY

ADR	Automatic Dialog Replacement
MOS	Moment of Silence
DARS	Digital Audio Receivers
AES	Advanced Encryption Standard
SIR	Symbolic,Imiginary,Real
EBU	European Broadcasting Union
DV	Digital Video
EQ	Equalization
CCD	Charged couple Device

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CHAPTER 1

INTRODUCTION

1.1   Project background.

The importance of sound in media production cannot be overstated. Documentary video usually neglected an audio effect, and more concentrating on the quality of the video. Audio in video actually brings the mood in the scene, and it should not be taken for granted. This project will emphasize the audio in order to capture the users attention, as it had been proved that a sound design mean a lot in making a video documentary more interesting.

The life in orphanage underlines the real life of the orphans. It will reveal their daily life such as their education, daily tasks outdoor and indoor activities. There will be an existing narrator to host the video. Besides the use of real time shooting, there will be some flash back to give some of the past stories, which will be re-enacted. The whole scene will be divided into 3 parts, which are the introduction, management and orphans.

Most of the present video about orphan in Malaysia didn't give in detail about their real life. Moreover the scopes are too big until it fails to reveal the true path of the story. The use of sound effect is too weak, as all the tiny sounds are neglected, and the synchronization between audio and video are tedious.

1.2   Problem Statement

1.   Lack of clarity of the sound track. The clarity of sound in documentary usually depends on the degree of control that the filmmaker has over the profilmic events. Location sound recording in observational documentaries does not clearly differentiate foreground and background spaces, consequently, all sounds compete together in the middle ground.

Shotgun microphones are normally used in documentary productions in particular because they allow for a choice of narrative information and raise the ratio of direct to reflected sound, thus separating sounds in the environment.

2.   The environment sounds are too weak, as some of the sounds like footstep, slamming of the door and wind sound are recorded only with video camera. This result a poor ambient sound recorded, and the scene would look so boring and unreal. These sounds should be recorded separately, using Foley artist to produce another same sound yet with different way. Having recoded all the intended sounds, it has to be composed until it reaches the same standard of the real sounds.

3.   The speech used in a documentary typically demonstrates a wider variety of accents, dialects, and speech patterns than those found in fiction films. While some of the expert says this breadth as the truth to reality and promotes a rich diversity, but, it presents obstacles for the viewer's understanding. Regional accents, slang, and idiosyncratic syntax make documentary representations of speech more difficult to understand than their fictional counterparts. Thus, some of the speech in the documentary had to be subtitled, to assure comprehension. Yet, the problem with subtitle is that it may imply deviance from an assumed linguistic norm.

Observational films often do not succeed outside their national boundaries because of the difficulties presented for viewers who are not native speakers of the language. Part of the delight comes from hearing the material texture and richness of unrehearsed speech, the grain of the voice (Marcorelles ,1973).

4.   The wrong used of music in documentary movie. Music provides continuity, covers up edits, facilitates changes of scenes, provides mood, offers entertaining spectacle, allows for narrative interludes and montage sequences, and comments on the action. Music can show pain, suffer, even happiness, without having to express it by words. It all related to the scene, and should be taken care seriously.

1.3   Objectives.

1.   Illustrate the importance of sound to the video image. Shooting video far away from object may cause unsynchronized sound. The lips movement and the produce sound usually not synchronous.

2.   To illustrate how to get a great Source: Ambience ratio. Giving comparison between a good ambient sound and a weak ambient sound.

3.   Listening and being aware of the importance of sound. Sound is much more important than most people imagine. It doesn't matter how captivating the action or how beautiful   the images. If the viewers can't hear what the on-screen person is saying, then the movie is absolutely failed.

4.   Describe the importance of sound design in video documentary. Shows how music and sound can capture viewer attention and enhance their comprehension.

1.4   Scope.

The life in orphanage will be concreting on the life of an orphan in orphanage. The orphanage around Melaka will be the main focus. All the shooting will take place around Melaka in different places, and different orphanage.

It will use Adobe Premier as main platform and Foley artist to design the sound. This project will concentrate more to sound design, on post Production. In more detailed, it will focus in Foley Post Production.

Foley artist design the sound for environment sound, to be synchronized with the video. Sound should be an equal partner with video in the endeavor to inform, not a poor relation.

Broadcasting Industry will be the main user to broadcast the video, and the viewer is focusing to the society. Besides implement the sound design in this project, it is also to instill the feeling of being responsible of their society.

This Video will be delivered in .avi format. It is quite large file, but the quality of the video and sounds a very satisfied, as there is less compression made. A lot of technical hardware will be used, in order to develop this project.

1.5   Project significant.

This project will bring a research about the sound design, to study the changing of mood and exact sound effect to be added in video documentary. Music is believed to have the ability to capture audiences' emotion while watching a movie, so through this study, the ability of music will be revealed. It will explain about music and emotion, in which describe on how music actually related with emotion and what type of emotions and music.

Foley artist is a sound effects technique for synchronous effects or live effects. Within this project, all the basic sound will be recorded in different studio and composed to go with the other sound. The sound of the rustling of clothing give a scene a touch of realism that is difficult to provide using other effects methods.

Foleying is an excellent means of supplying the subtle sounds that production mikes often miss. Without Foley all cast in the video will just like talking in a vacuum. This video will implement the whole Foley techniques, to make a good quality and fascinating video documentary.

1.6   Conclusion.

There are two stage in develop a video which are Pre-Production and Post-production. Both contribute the quality of the video and the editing phase. In sound design it is divided into 4 main categories that are " Treatment of Original Sound", "Foley", "Sound Effect" and "Music Sound Tract." Post – Production is a sound that is added to the film while and after it is edited and is recorded independently of the filming. Equipment used in postproduction usually involves a full recording studio equipped to edit sound to film. This project will use all the equipments to record an independent sound, and this is what called Foley Artist.

It also bring a significant that this project will make our society more conscious about the problems and needs of the orphans. It is the society responsibility to take a bit of the burden from their shoulder, and give a lending hand to help the orphans to carry on their daily life. What else people want to know about orphanage but the real life of those children, how they managed and what society can do to help. This project had it all answered.

Emphasizing the audio element in the video will only make this video more interesting. It is because the mood and comprehension of the viewer are depending on the audio and sound design's role.

CHAPTER 2

LITERATURE REVIEW AND PROJECT METHODOLOGY

2.1 Introduction

"A film is like a battleground. There's Love. Hate. Violence. Death. In one word, Emotion".

Though people might think of video as fundamentally visual practice, we really cannot afford to underestimate the importance of film sound. "Sound is an alternation in pressure, particle displacement, or particle velocity propagated in elastic material."(Olson, 1957).

This research will focus on sound in video in which will be concentaring on Sound effect which is in Post Production sound. A sound for film and video basically separated in to two parts which are the Production and Post Production.

The sound in film is divided again in three parts which are dialog, music and effect. The effect itself is divided into syncronous and asycrounous sound. These three elements should be mixed and balanced in a proper way, to produce a great quality of music. Indeed, sound is a major means to lend solidity and depth to the two-dimensional screen image. Furthermore, new digital release formats allow filmmakers to literally "place" sounds at various locations throughout the theater. Thus sound can expand space, add depth, and locate us within the scene.

2.1.1 Dialog

Dialog is a conversation between casts in the video. It should be as clear as possible so that audience can understand the whole plot of the scene. In doing this, recording should be taken at least in two ways. The rerecording process is called looping or ADR (Automated Dialog Replacement).

A good dialog is the one that can be heard warmly and clearly. In recording at the location, all sounds will be accidentally recorded, and produce a lot of sound mixing. The dialog sometimes fades by unwanted sound, which has higher frequency.

Dialog editing is mostly a matter of cleaning up production sound. The work can be as detailed as reusing a final consonant of one word to complete another where it had been obscured or removing an actor's denture clicks.

Some of the dialog heard in the completed film was not recorded on location. Shooting silent (MOS) is much easier than having to achieve perfect quiet from the crew, the crowd watching the film, or airplanes and birds passing overhead.

"7 Perhentian" a film by Prof. Madya A.Razak Mohaiden has worst sound in dialogue editing. The dialogue is so close, even the people are far from the camera. It is so unreal and makes the story sound so tedious. This is because the dialog is not blended with the ambient sound. Ambient sound is very important to so that the dialogue will appear live and real in audience's ear. There are only several parts in the dialogue which put the ambient sound together, although it is not very apparent. Besides that, the film also had bad lips synchronization. The voice appears first or after the lips has ended the movement.

2.1.2 Music

Music in movie is a contingency necessity. It had been said thet music is to cover up the sound of the clanky machines which projected the earliest of silent film (Robert Spande,1999). Besides that music's avowed purpose in films is "to help realize the meaning of a film (David Raksin,1998)." Composer can do no more than "make potent through music the film's dramatic and emotional value." Both observations approach a general answer to the question (Aaron Copland,1998).

Music can tie together a visual medium that is, by its very nature, continually in danger of falling apart. In a montage, particularly, music can serve an almost indispensable function: it can hold the montage together with some sort of unifying musical idea. Without music the montage can, in some instances, become merely chaotic. Music can also develop this sense of continuity on the level of the film as a whole.

There are two classes of music as a video background, which are extraneous and practical. Extraneous is simply a soundtrack to accompany the picture. The people in the movie hear it, but the character in it cannot. Meanwhile, the practical music is initially motivated by some screen; such as radio playing or a nightclub band. The character on the screen is also hearing the music that the audiences hear. These two classes of background music sometimes overlapped and starting off as extraneous and being evolved as practical or vice versa.

Music in video will combine original scores and sourced music to set the tone and atmosphere for a film. Background music adds an emotion and rhythm to the video besides foreshadow a change of mood. It also aids a further understanding by linking scene, for instance, a music theme will follow each character or situation, and will be repeated in some points to remind audience of salient ideas.

Music background also speaks emotionally and almost subconsciously to the audience to put audience in touch with the character or the scene. For example, the "

Titanic", anytime audience hear the song by Celine Dion " My heart will go on" they can feel the grief on the Titanic film. The same goes with song "Pulangkan"from Misha Omar, which is the soundtrack of "Pontianak Harum Sundal Malam". Audience automatically points this as *ghost song*, as it bring so much impact to the audience within the film.

Trying to understand music as a background is to understand the theory of it. SIR is the theory of film music, which represents Symbolic, Imaginary and Real. These three elements are put together in one class; Music as a background. They do not proceed or follow one another, or have a priority or primacy over another. These domains stay together, having the connectivity and interactivity in order to produce perfect kind of music in the movie.

Symbolic music in movie is a kind of music that creates a realm of differential. Arbitrary factor is the crux of the symbolic. Every sound in our environment should be studied properly, so that some of the scene, which needs a sound that is hard to implement, can be symbolized with another sound. It should really describe the emotion linger in the scene, just like in the reality. All the emotions such as happy or sad even grief should be presented in music. That is why; a detailed study should be made to change emotion into music. Symbolic music had to make sure the symbolized one would make the audience lost in the movie.

In real music can be defined as that set of potentially signifiable object, which resist, via the imaginary, signification and integration into the symbolic of the subject. To remain lost in a movie, one should not notice the music, as in other words, the music should disappear from the field of its own effect in order to work. To simplify it, 'the music is there, but audience cannot hear them'. They accept the music as part of the movie, as a narrator or as a character. While these happen, they will remain lost in the movie, as if they had been cursed by the music.

Music should continually bring audience in an illusion of the story, and never make them realize a gap in the music as the music change. In a movie, music should know what is going on. For example, X.mp3 the murderer is around, Y.mp3 she's going to jump. With this, every single music will represent an illusion for the audience.

2.1.3 Sound effect

The sound effect divided into two categories, which are synchronous and asynchronous. Syncronous sound are those sounds which are synchronized or matched with what is viewed. For example, if the film portrays a character playing the piano, the sounds of the piano are projected. Asynchronous sound effects are not matched with a visible source of the sound on screen. Such sounds are included so as to provide an appropriate emotional nuance, and they may also add to the realism of the film. For example: A film maker might opt to include the background sound of an ambulance's siren while the foreground sound and image portrays an arguing couple. The asynchronous ambulance siren underscores the psychic injury incurred in the argument; at the same time the noise of the siren adds to the realism of the film by acknowledging the film's (avowed) city setting.

A drama by Datuk Yusof Haslam, which is *"Sembilu"* has some poorly edited scene. For example, when the drama portrays a character playing a piano, the rhythm of the *now playing* music was not synchronized with the way the character use her fingers to play. The sound of bullet blast also unsynchronized, as the sound go out a few seconds after the action. It really looked unexciting. This explains the importance of Foley Artist in making movie live.

Rashid Sibir in his "Cinta Luar Biasa", had been clever enough to attract audience attention by using a lot of sound effect in his film. While the film is in comedy genre, he used a lot of cartoon sound effect in making the comedy environment more live. A sound of hand movement, or even eye movement give unrealistic sound yet so synchronize with the film. Audience know the sound is not real and not logic, but as the sound design had capture the audience attention, they will never care about logic or not logic anymore. The sound effect used is truly attached in the film.

Ambient sound is important aspect to record sound effect. It is a surround sound which accompanies the video, to make it more realistic. It is important to record the ambient sound for interview scene, so that the sound would not appear weird as dubbing process accomplished.

2.1.4 Foley Artist

All the sounds in a completed movie are not a real sound, taken from the location. It is a made up sound, recorded in studio and being synchronized with the scenes. This is what Foley artist is all about. Jack Foley invented Foley art in the 1950s by adding sound effects to film for the first time. In Foley's days, and before the advent of computers, Foley artists worked directly with the 10-pound film reels.

There are three kinds of sounds Foley create in a movie. First is the footstep, where the footsteps of people walking had to be recorded. Different surfaces create different sound. The second one is the moves that escort the steps, like the swishing of a skirt or the creak of a swinging arm clad in leather. The third is every other sound that might be called for in a movie.

What made Foley important is because one will never found everything in the sound library. Even they found one, it is not exactly same with the sound they needed, this is why a made up sound is important to complete a movie. Foleying while recording the voice tracks is faster, easier, and cheaper than adding the sounds in post.