Foley is to do with **post-sync sound fx**

**There are three core types of foley fx:**

* Steps
* Cloths
* Props
* Additionally – foliage, wets, omnis (record multiple sounds as once)

**Use of foley:**

* Some genres don’t have sound such as games, animation, and natural history
* Avoids repetitive use of fx library
* Enables control over individual fx levels

**Why do Foley:**

* Microphones are positioned and meant for recording dialogue; this means many sets/props are false such as paper rustling is typically a type of rigid cloth
* Long lenses make the sound recording difficult as it gets the wrong perspective

**Foley microphones:**

* Typically, **foley stages use a shotgun mic** for a harmonious effect with the dialogue which has also been recorded with a shotgun mic
* **For special effects a lays mic** inside, under or attached to things may be better
* Have the **mic positioned about a foot above the sound**, helps avoid the ‘proximity effect’. Also **avoid pointing the mic down to the sound** – avoids a bounce back.

**Foley is a performance:**

* It adds characterisation, mood and expression to the scene

**Props:**

* Choosing the correct materials – what is in the scene?
* Have you achieved the intended sound – do you have the correct quality (mic distance, sound level)

**What is field recording:**

* Recording outside the studio – generally in an uncontrolled environment
* Recording a natural or human-made sound source in its environment

**Types of field recording – Virostek 2013:**

* **Controlled** – isolated location (closed to the public)
* **Investigative** – focused in on a topic/object/environment
* **Stealth** – hidden microphones, authenticity of recording
* **Guerrilla** – flexible, spontaneous, moving, little preparation

**Rekkies (recon)/scouting/research:**

* Pre-production
* Investigate a location before committing time, effort and money into recording there
* Planning the record – noise (wind noise, handling noise, environmental noise, equipment noise), time of day, weather, acoustic, access, people
* Always check equipment

**Phantom image –** creating the illusion of a central speaker in between a left & right speaker setup (can add to the overall realism of the soundstage)

**Cardioid –** highest sensitivity sound coming from the front microphone capsule (0 degrees), almost no sensitivity to sound coming from directly behind (180 degrees) and reduced sensitivity coming from the sides (90/270 degrees)

**Coincident array** – microphones are mounted extremely close to each other (in principle receive sound simultaneously) and can create localisation accuracy

**Low-end** – bass frequency signals which lie between a frequency spectrum of 20-250Hz

**Top-end** – frequencies usually over 4KHz

**Omni A-B:**

* Spaced omnidirectional array (good for recording a hall or far-distance)
* Very poor mono fold-down (if you were to put both left and right tracks on the same channel it wouldn’t sync)

Diagram, engineering drawing

Description automatically generated

**ORTF:**

* Cardioid semi-coincident array
* Reasonable mono-fold down
* Gap in phantom image close-up
* Poor low end at distance (good for mid-far distance)

Diagram

Description automatically generated

**XY:**

* Cardioid capsules
* Coincident array
* Very good mono fold down (left & right tracks go well in sync on one layer)
* Poor low-end at distance
* Diagram

  Description automatically generatedGood for – narrower sources, close/mid distance

**Mid – side:**

* Hyper/cardioid + figure 8 capsules
* Coincident array
* No need for mono fold-down (mono/stereo options)
* Variable width through decoding + potential errors in decoding
* Versatile mid-close field

Graphical user interface

Description automatically generated with low confidence

**Examples:**

|  |  |
| --- | --- |
| Large crowd wallah in hall | **Omni AB** – to capture hall acoustic |
| Open Park ambience next to a road | **ORTF –** wide sound but reject road |
| Car pass by | **XY –** good center image/fold-down |
| Footsteps through water | **XY/MS –** mono/wide for splashes |

**Top tips (Virostek 2013):**

* Don’t ride levels
* Get comfortable
* Walk away
* Give yourself time
* Be aware
* Take notes

**Slating/Logging:**

* Verbal description of recording
* Clap sync multiple recorders
* Tap each mic and identify verbally
* Tone – print 1kHz line up tone

**The law:**

* Public space – free to record video and sound
* Private property – you will need **written permission** of land/business owner (e.g., film permit)
* Some situations and locations where it is illegal to record

**GDPR and Field recording:**

* **Ofcom code** – general, brief, incidental – the individual must not be engaged in private or personal activity
* **Data protect act (1998)** – section 32 safeguards freedom of expression, and freedom of the press
* **Be courteous** – if someone asks you to delete a recording you should do it

**Getting permission:**

* Email is usually enough, however, sometimes you may need to demonstrate sufficient public liability insurance, perform a health and safety risk assessment, produce valid ID