

Capture sound in non-controlled production situations

Overview

This Standard is about capturing sound outside of a controlled production situation. This could be for documentaries, current affairs, news, reality TV or some styles of drama.

This involves applying judgement to provide the best possible sound quality, at short notice, with little information and a schedule or requirements which alter unexpectedly. Sound may be provided to a camcorder - controlled by a camera operator - or a transmission delivery system. Sound may also simultaneously be recorded onto a separate recording machine synchronised to the camera. Once shooting starts the sound recordist will probably not have any control over camera audio.

When working on transmission you may be live and you need to establish and maintain communications with destination studio. This is covered in SKSS7 Provide talkback systems

This Standard is applicable to anyone providing sound in non-controlled production situations.

Performance criteria

You must be able to:

1. provide or or ensure availability of, suitable microphones and other equipment suitable to the job and environment
2. position microphones to achieve best possible quality of sound, within production and environmental constraints
3. co-ordinate radio frequency use with any other sound crews in line with production requirements
4. assign appropriate audio feeds to camera channels and adjust internal camera settings to optimise sound quality
5. supply any written details required in appropriate formats
6. operate camera menu systems to achieve the best quality audio, assigned tracks and recording and monitoring levels
7. supply, monitor and check line-up tone at either camera, mixer and/or recorder against requirements
8. confirm at regular intervals that any synchronisation system is suitable, sufficiently accurate and functioning as it should
9. communicate with camera operators about relevant information at appropriate times
10. operate portable audio mixers whilst simultaneously positioning microphones on boom poles
11. produce the best sound quality that is possible without interfering with, or causing undue delay to, productions
12. operate a boom microphone without being a hazard to yourself or others at all times
13. adapt your position during filming to avoid shadows or reflections from unexpected light sources or reflective surfaces
14. record audio to separate recording machines from other microphone sources to provide tracks that are suitable to accompany pictures or productions
15. check at suitable opportunities that audio being recorded meets acceptable programme sound
16. carry protective or weather-appropriate clothing and footwear suitable to protect yourself and avoid compromise to productions
17. carry maintenance kit, tools and spares suitable for repair or replacement in the field

- 18. identify cable and connector faults and make effective repairs when possible
- 19. make sure there is a reliable back-up system for when microphones stop working

SKSS05

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Knowledge and understanding

You need to know and understand: