

Foley Studio Quick Start Guide



US

UNIVERSITY
OF SUSSEX

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The mixing desk in the Foley Studio is the Toft Audio Designs ATB24. It is currently set up to accommodate 8 input channels (1-8) and 8 playback channels (17-24).

It can be quite overwhelming when first seeing the desk if you don't know what you're looking at. But if you divide it into sections, it becomes more manageable.

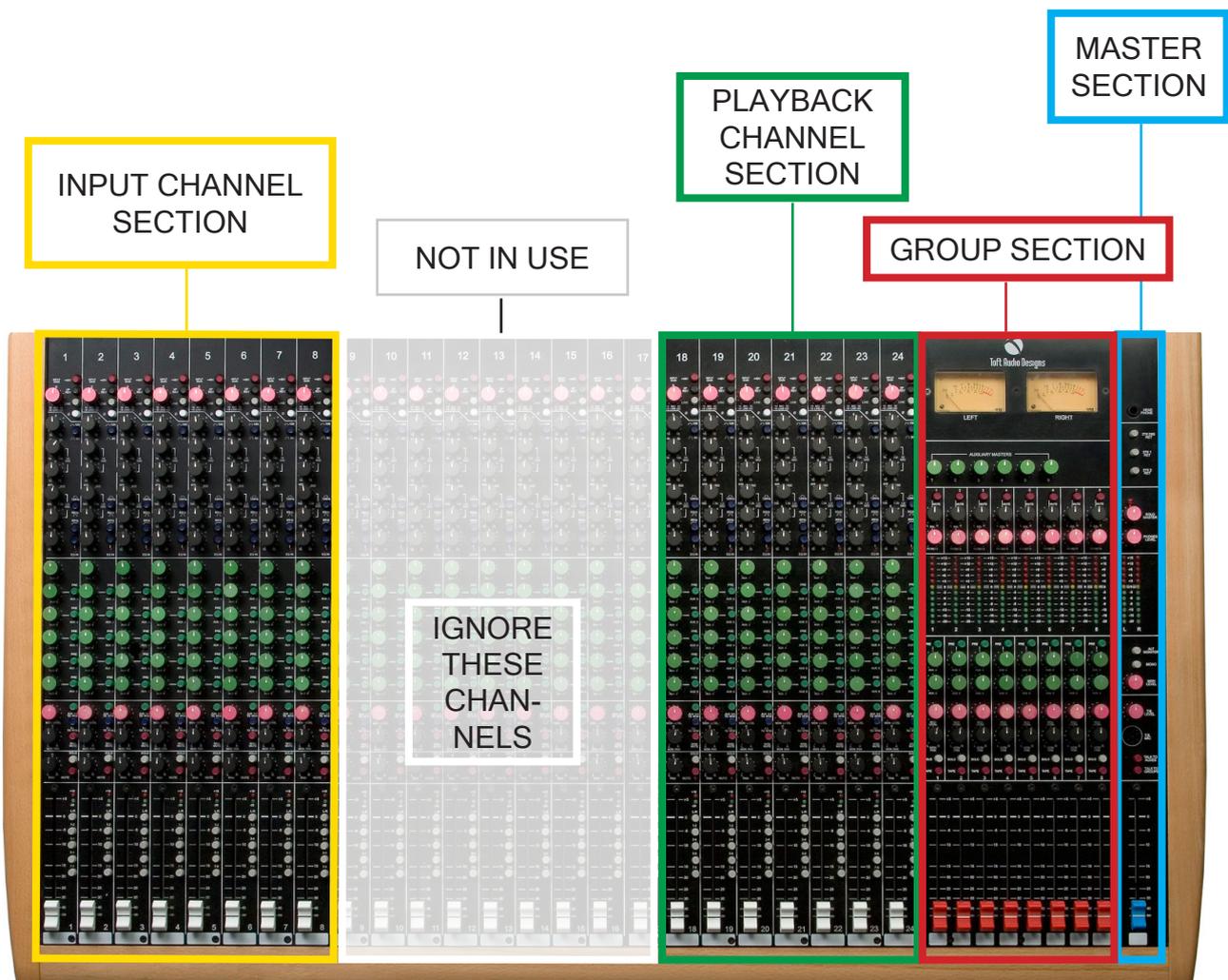
The Input Channel Section is made up of 8 individual channel strips, the buttons and knobs on these are explained on the next page of this guide.

Channels 9-16 are currently not in use - they are not connected to anything - so you can ignore these.

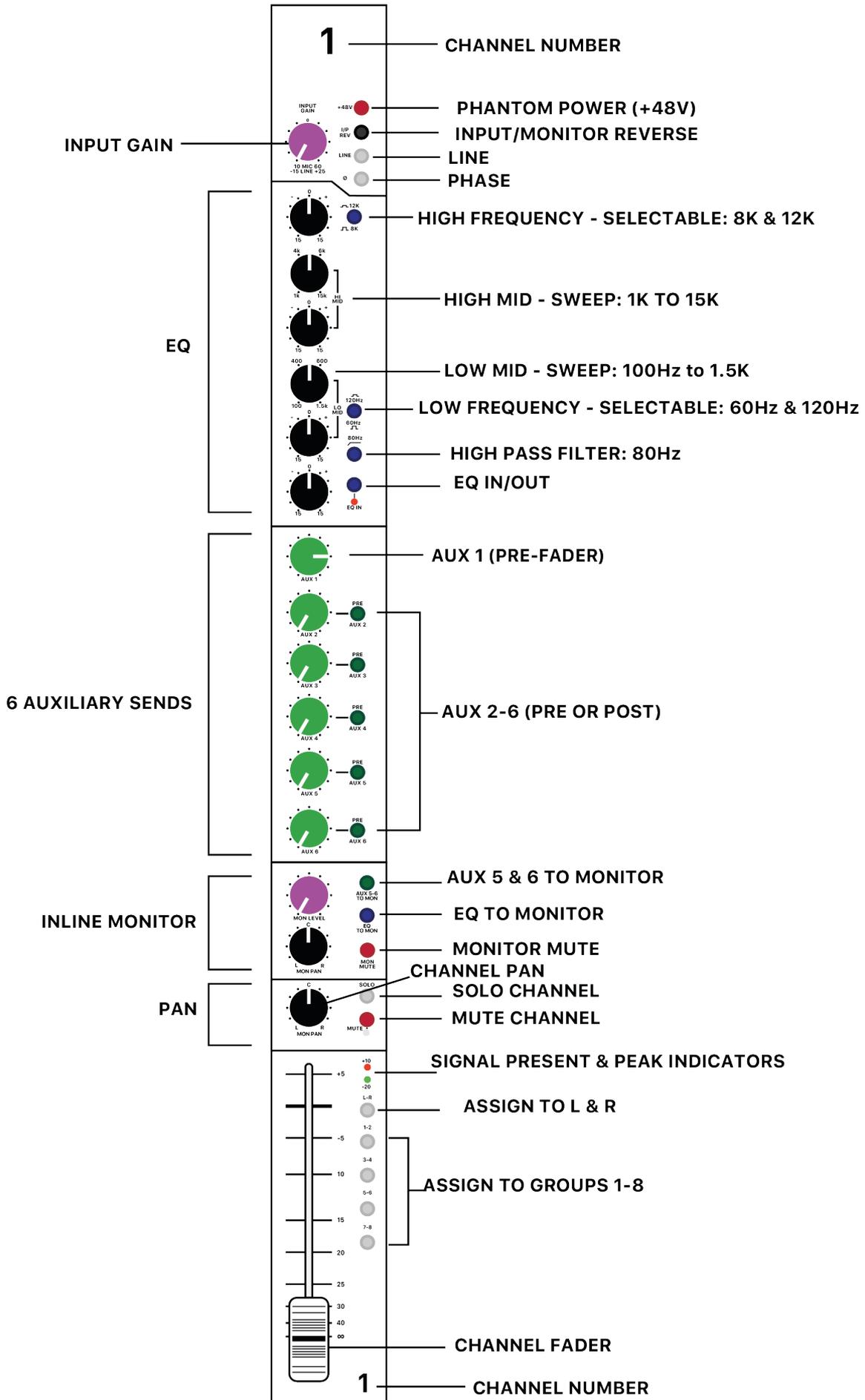
Channels 17-24 are set up as playback channels.

The group section, or submaster section, is made up of 8 submaster channels/bus channels/groups. These are currently set up to facilitate 5.1 surround sound.

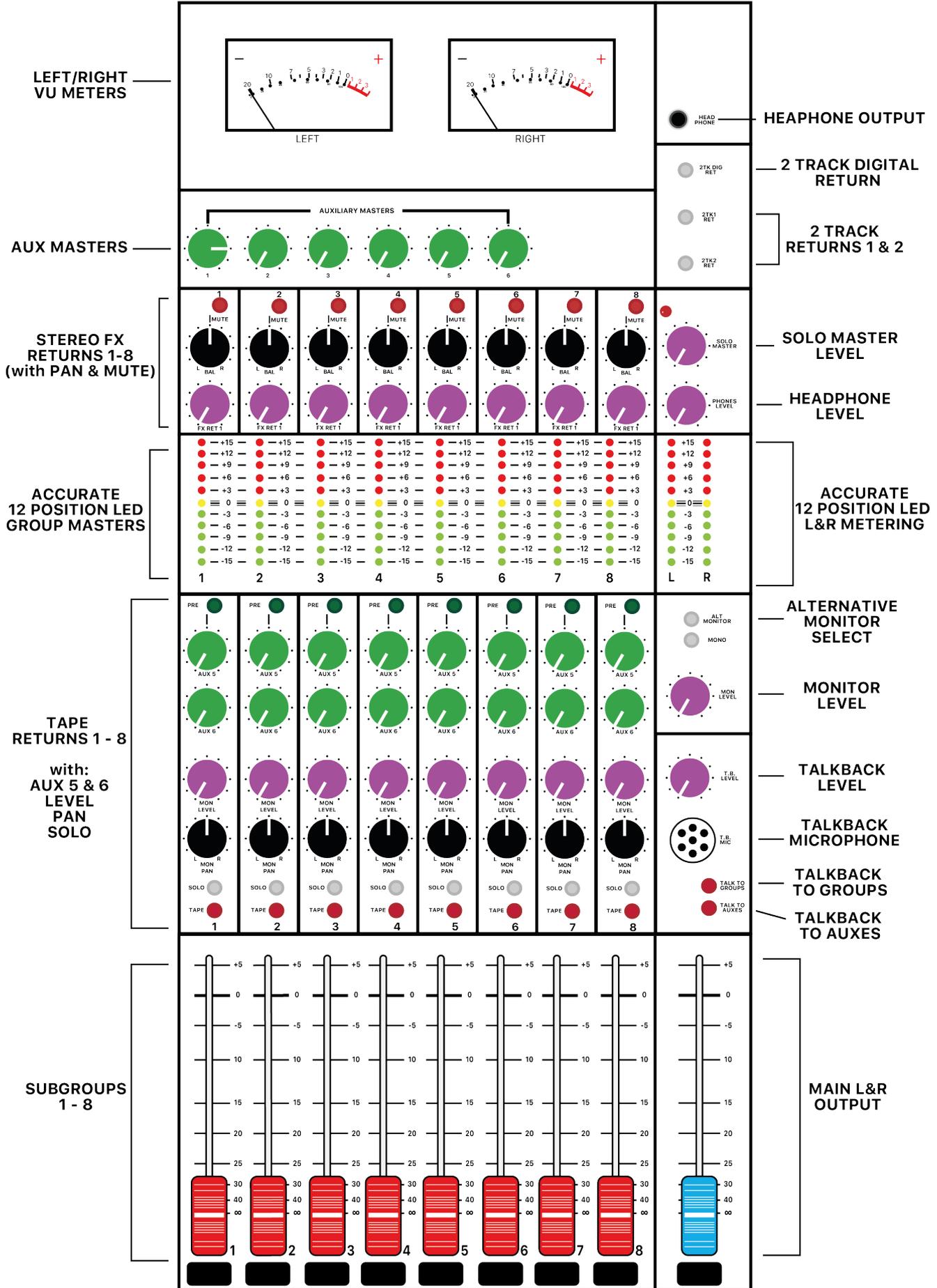
The Master section of the ATB console contains all of the controls that affect the overall functionality of the console.



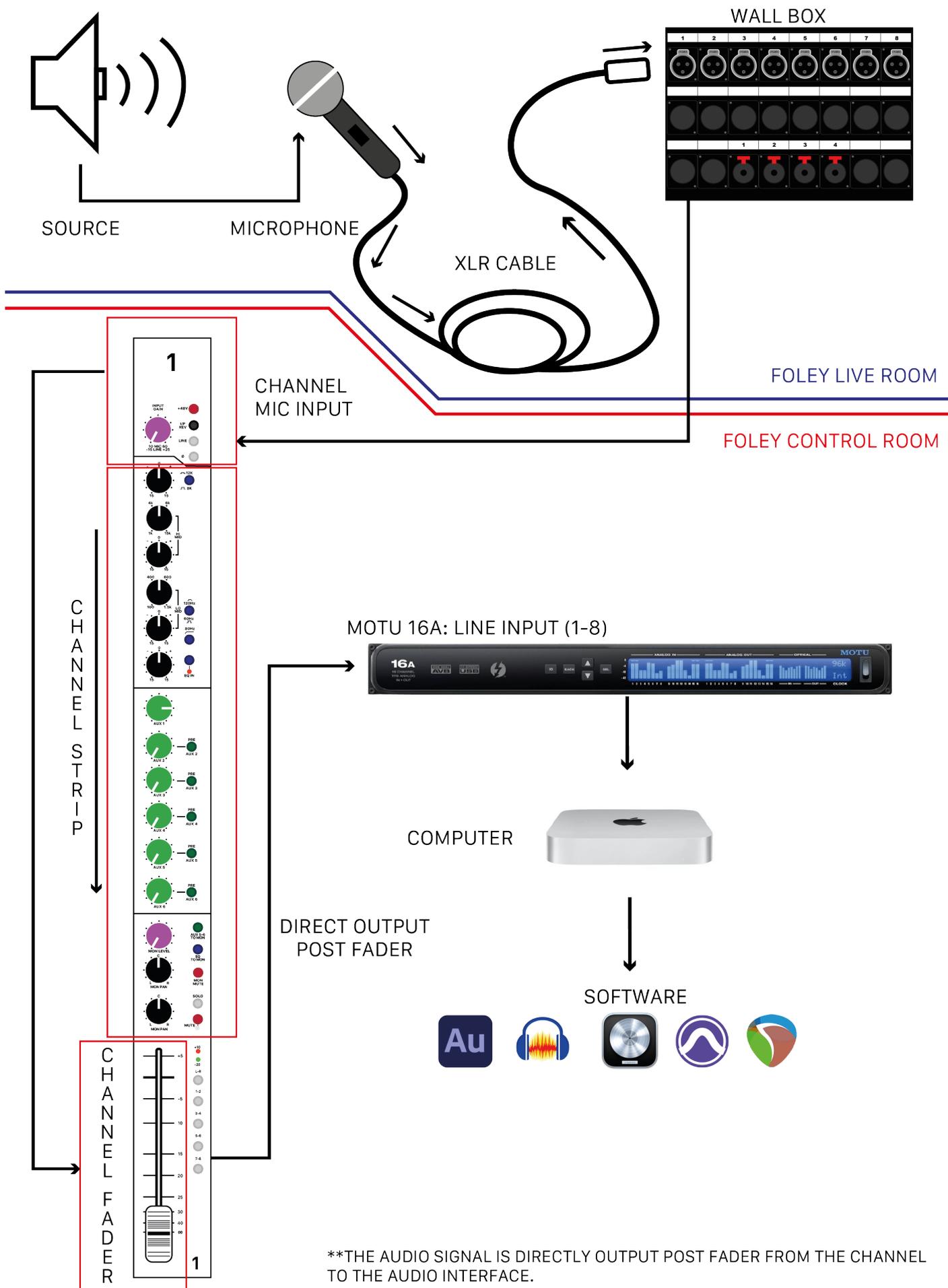
CHANNEL STRIP



GROUP AND MASTER SECTION



SIGNAL FLOW - RECORDING



**THE AUDIO SIGNAL IS DIRECTLY OUTPUT POST FADER FROM THE CHANNEL TO THE AUDIO INTERFACE.

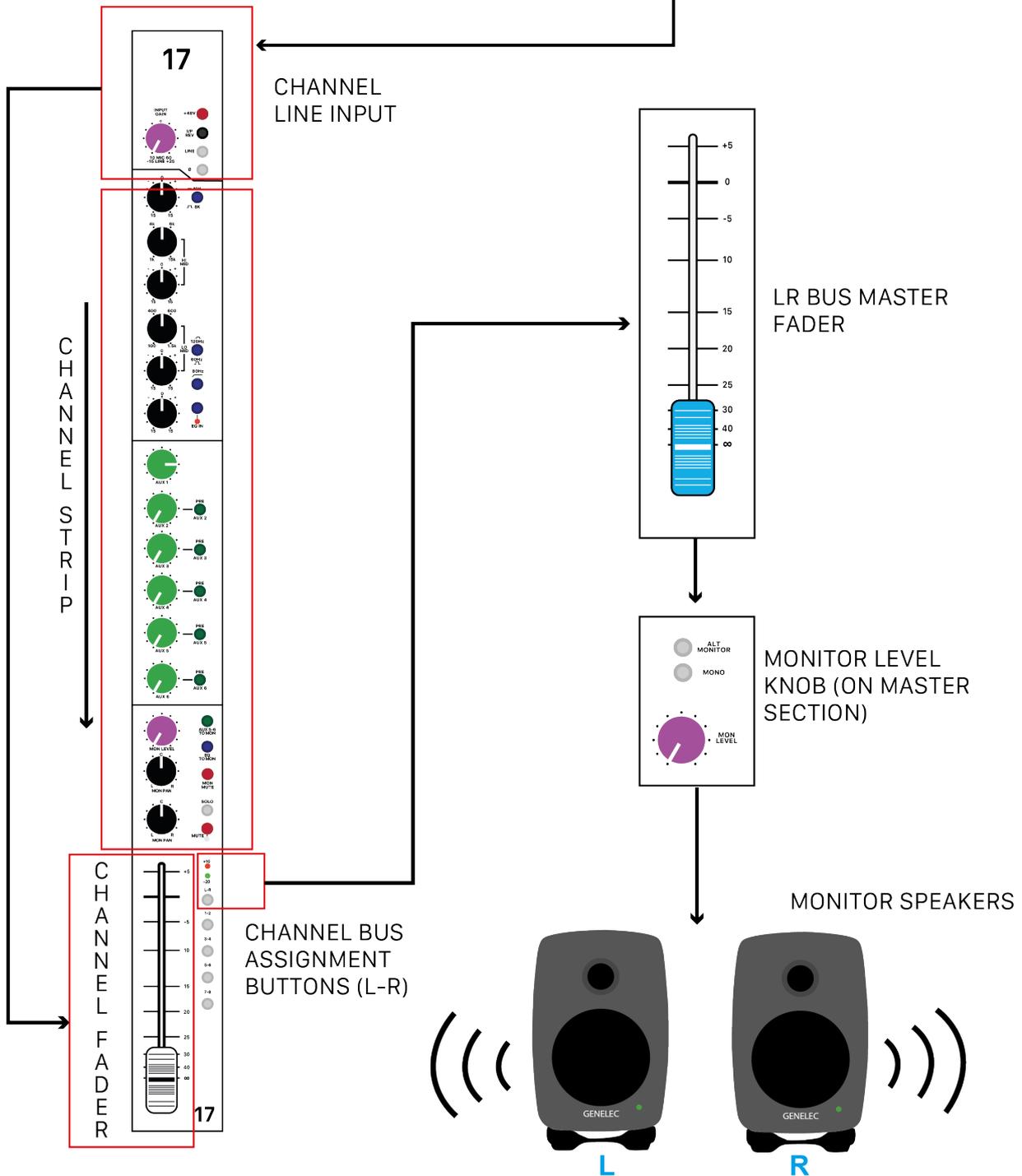
SIGNAL FLOW - PLAYBACK - LEFT & RIGHT

FOLEY CONTROL ROOM

COMPUTER: SOFTWARE



MOTU 16A: LINE INPUT (1-8)



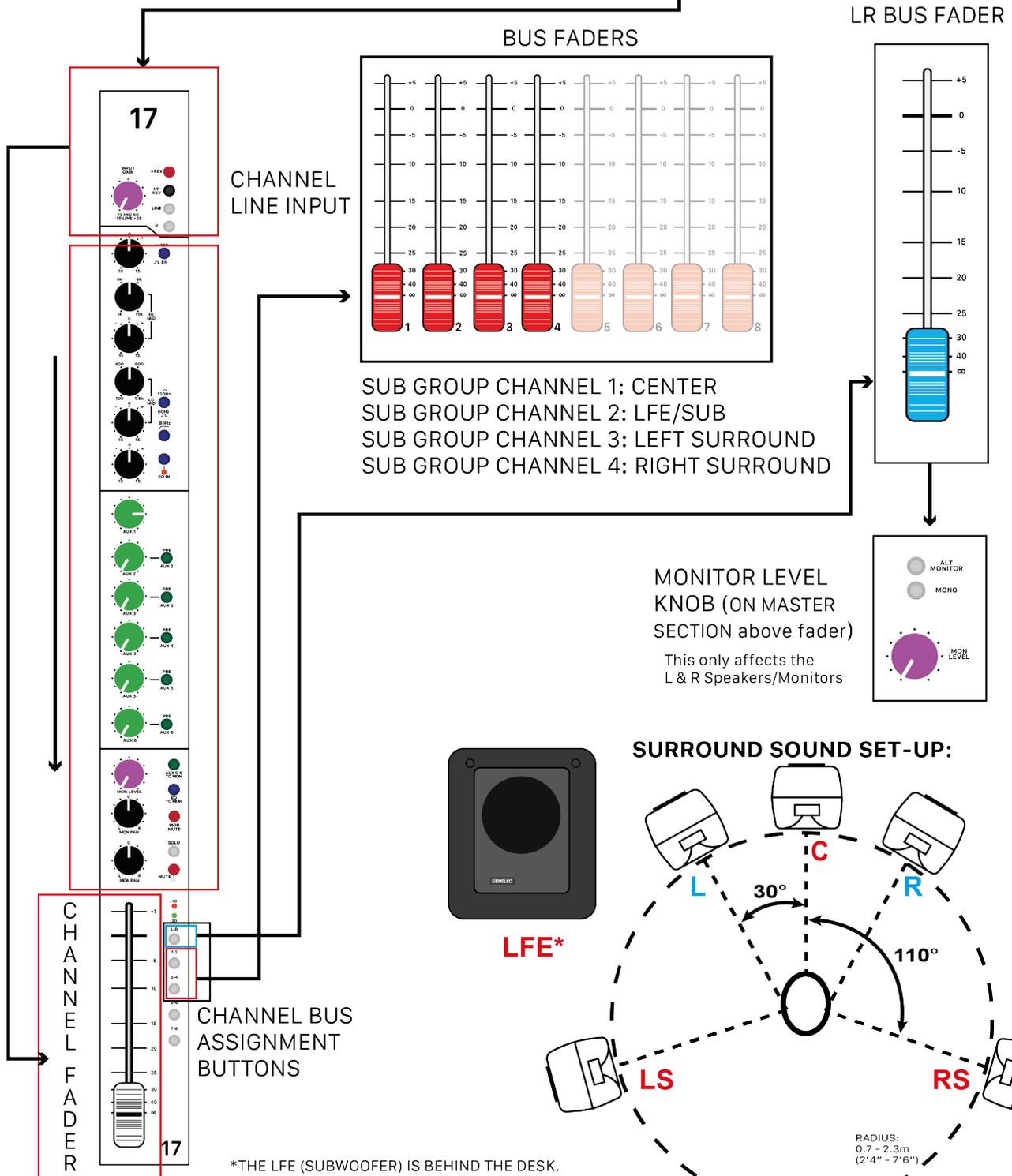
SIGNAL FLOW - PLAYBACK - 5.1 SURROUND SOUND

FOLEY CONTROL ROOM

COMPUTER: SOFTWARE



MOTU 16A: LINE INPUT (1-8)



*THE LFE (SUBWOOFER) IS BEHIND THE DESK.
IT CAN TECHNICALLY BE PLACED ANYWHERE IN THE ROOM,
BUT PLEASE DO NOT MOVE IT.

RESET THE DESK

ON MIXING DESK

1. Turn down all the faders to protect your hearing and the equipment
2. Un-press ALL switches on channel strips: +48 phantom power, EQ, mutes, solos, and bus assignment switches, except for the Line button on channels 17-24.
3. Un-press switches on group and master section: 2 track digital returns, alt monitor, mono.
4. Turn down input gain on all channels (fully anti-clockwise)
5. Reset all EQ and pans by setting them to 12 o'clock
6. Set all auxiliary sends and monitor levels to 0, except Aux 1, which should be set to 3 o'clock



Resetting or zeroing the desk is good practice as it ensures you're starting from scratch. Thus enabling you to start building a mix coherently without having unwanted effects or unwanted signals turning up in all sorts of strange destinations.

Having to hunt down the source of this is time-consuming and can be frustrating. It is therefore important to start from a known safe condition where everything is turned off.

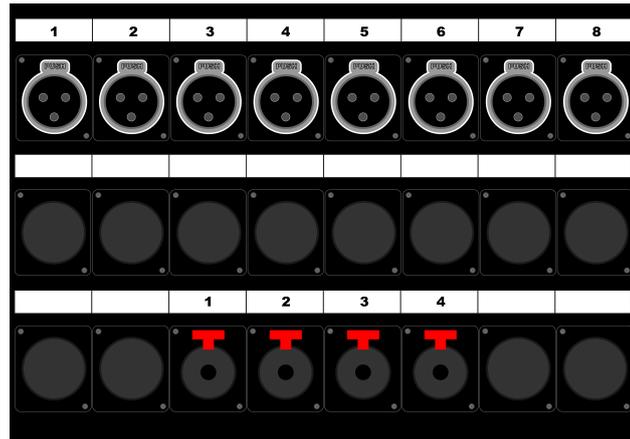
GETTING INPUT ON MIXING DESK

IN LIVE ROOM

1. Put microphone(s) on stand(s)
2. Plug XLR cable(s) into microphone(s) and into the wall box
3. Plug headphones into the wall box (1-4 jacks)



These connections are 1/4" Jack so if you are using your own headphones, ensure you have the right connector or an adaptor. You can borrow one from stores if you don't have one.



IN CONTROL ROOM



ENSURE THE GENELEC MONITORS ARE SWITCHED OFF WHEN POWERING THE DESK ON OR OFF.

1. Power on the desk
2. Activate Phantom Power on any channels with mics that require it (do NOT activate phantom power for dynamic microphones, ribbon microphones or tube microphones as it can damage the mics)
3. Set the input gain by using the Input Gain Control and the Channel Fader to an appropriate level

POWER SWITCH



SETTING UP THE DAW (Digital Audio Workstation)

MOTU 16A AUDIO INTERFACE

1. Ensure the MOTU 16A is powered on and set to the correct sample rate for your session (see appendix for details)



IN SYSTEM PREFERENCES

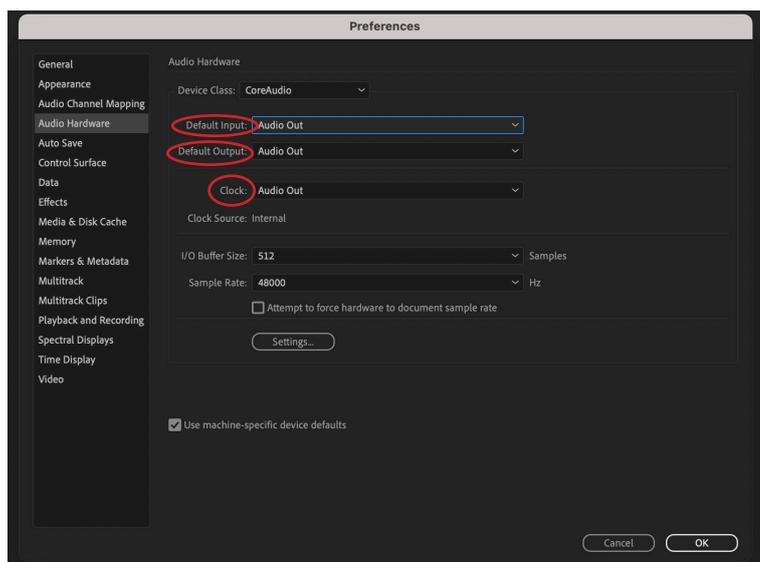
1. Ensure the computer Sound Settings are set correctly
2. System Preferences > Sound > Input//Output
3. Set Input and Output to “Audio Out” (this refers to the MOTU 16A audio interface)



AUDIO OUT is the name given to the MOTU 16A audio interface by the computer.

IN ADOBE AUDITION

1. Open Adobe Audition CC
2. Set the Audio Hardware Preferences, by clicking the Adobe Audition drop down menu > Preferences... > Audio Hardware. This will open the following dialog box:



3. Set the Default Input to Audio Out
4. Set the Default Output to Audio Out

5. If Clock doesn't automatically change to Audio Out, select it from the drop down menu.
6. The Audio Interface should select the sample rate, so ensure the tick box below Sample Rate is left unticked.

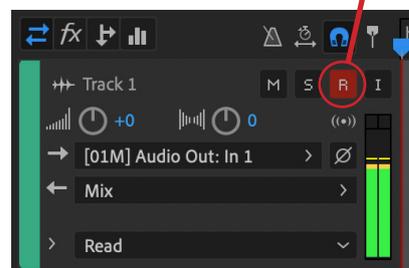
ROUTING SIGNAL AND RECORDING

The signal is directly output from the channel to the audio interface.

IN ADOBE AUDITION

1. Start a new Multitrack Session
2. Set Input on Track
3. Set Output on Track (you can leave it on Mix)
4. Arm Track to Record

Set the input on each track in the Multitrack Editor in the Inputs/Outputs interface. The Input should correspond to the channel you are using on the desk (e.g. Audio Out: In 1)



When this is red, the track is armed to record.

5. Check the levels on the different tracks are appropriate. Adjust the channel input gain knobs and/or faders on the desk if not
6. Press Record in Audition (at the bottom of the Editor Panel)



MONITORING THE LIVE SOUND

GENELEC MONITORS

1. Power on the Genelec monitors by flicking the switch to I on the Furman M-10x E power conditioner installed in the rack. When on, a green LED will light up on the front of the Furman and on the monitors.



ON/OFF SWITCH

There are two power conditioners in the rack. The top one (green label) powers the LFE (subwoofer), Left speaker and Right speaker. The bottom one (red label) powers the Center speaker, Rear Right speaker and Rear Left speaker.

For Stereo power on the top power conditioner only.

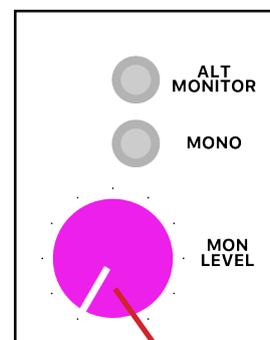
For 5.1 Surround Sound, switch on both power conditioners.



ENSURE THE GENELEC MONITORS ARE SWITCHED OFF WHEN POWERING THE DESK ON OR OFF.

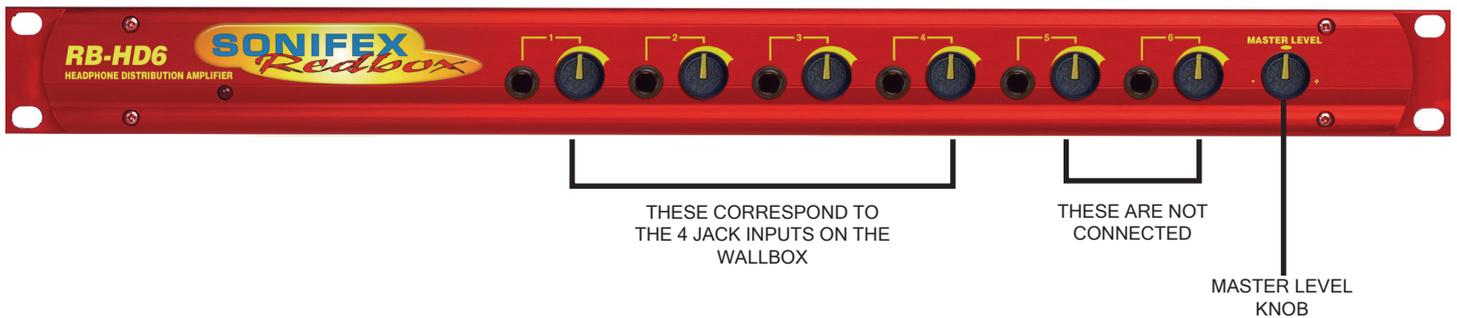
ON MIXING DESK

1. On channel strip: Bring the channel fader up to 0dB
2. On channel strip: Activate LR bus assignment switch
3. In group/master section: Check the Monitor Level knob is at zero (fully anticlockwise)
4. In group/master section: Bring the master fader (blue fader) up to 0dB
5. Carefully increase Monitor Level knob to set an appropriate control room monitoring level



MONITOR LEVEL KNOB

PERFORMER'S MONITORING AND TALKBACK



ON SONIFEX HEADPHONE AMPLIFIER

1. Set all knobs to zero (fully anticlockwise)

ON MIXING DESK

1. On channel strip: Set Auxiliary 1 Send to 12 o'clock
2. In group/master section: Set the Auxiliary 1 master to 3 o'clock

ON SONIFEX HEADPHONE AMPLIFIER

1. Increase the master level knob to 12 o'clock
2. Increase the correct output knob to an appropriate level (i.e. if headphones plugged into input 1 on wallbox, use knob 1 on the headphone amplifier)

ON MIXING DESK

1. Adjust the Auxiliary Send level (on the channel strips) to the performer's taste

SETTING TALKBACK - ON MIXING DESK

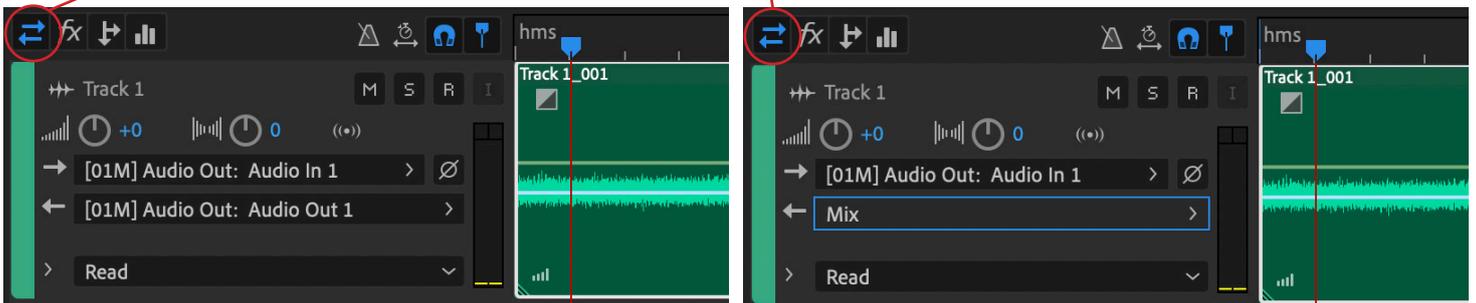
1. Set the talkback knob to 12 o'clock
2. Press and hold "Talk to Aux" button down while speaking into the talkback mic to communicate with the performer
3. If the performer can't hear you clearly, you can increase the talkback level or the headphone volume.

MONITORING PLAYBACK

IN ADOBE AUDITION

1. In Audition: Set the track's output to Mono > Audio Out: Audio Out 1 (this correlates to channel 17 on the desk) or, alternatively, you can leave it on Mix
2. In Audition: Loop playback of a section of the recording

Ensure you are on the Inputs/Outputs tab at the top of the tracks



Output 1 = Channel 17 on desk
Output 2 = Channel 18 on desk
Output 3 = Channel 19 on desk
etc...



ON MIXING DESK

1. On Channel 17: Ensure the Line button is pressed
2. On Channel 17: Increase the input gain very slightly
3. On Channel 17: Activate LR bus assignment
4. On Channel 17: Set the fader to an appropriate level for monitoring in the control room
5. If you haven't done this already, in the Master Section, set the Master (blue) fader to 0dB and then increase the Monitor Level knob to an appropriate level
6. On Channel 17: Set the Auxiliary 1 send to an appropriate level for the performer

IN ADOBE AUDITION

1. In Audition: Click on the Play button (at the bottom of the Editor panel) or press the spacebar.

FINISHING YOUR SESSION

IN CONTROL ROOM

1. Save and back-up your session in your DAW of choice (i.e. Audition)
2. Reset the mixing desk (as outlined on page 6 of this guide)
3. Turn the monitors off on the master switch on the Furman power conditioner
4. Turn the mixing desk off
5. Log out of the computer



IT IS IMPERATIVE THAT YOU TURN THE MONITORS OFF **BEFORE** YOU TURN THE DESK OFF.

IN LIVE ROOM

1. Unplug and pack down equipment
2. Put away the acoustic gobos neatly
3. Turn off the TV (on the right side of the TV)
4. Return the live room to its default state

LEAVE THE STUDIO IN A TIDY MANNER

1. Clear any rubbish
2. Ensure you take all your belongings (don't forget your hard drive or USB stick!)
3. Leave the space clean and tidy
4. Turn off the AC (in the control room) if it has been used
5. Turn off all the lights (including the red On Air light, if used)
6. Secure the room by ensuring the doors are fully closed

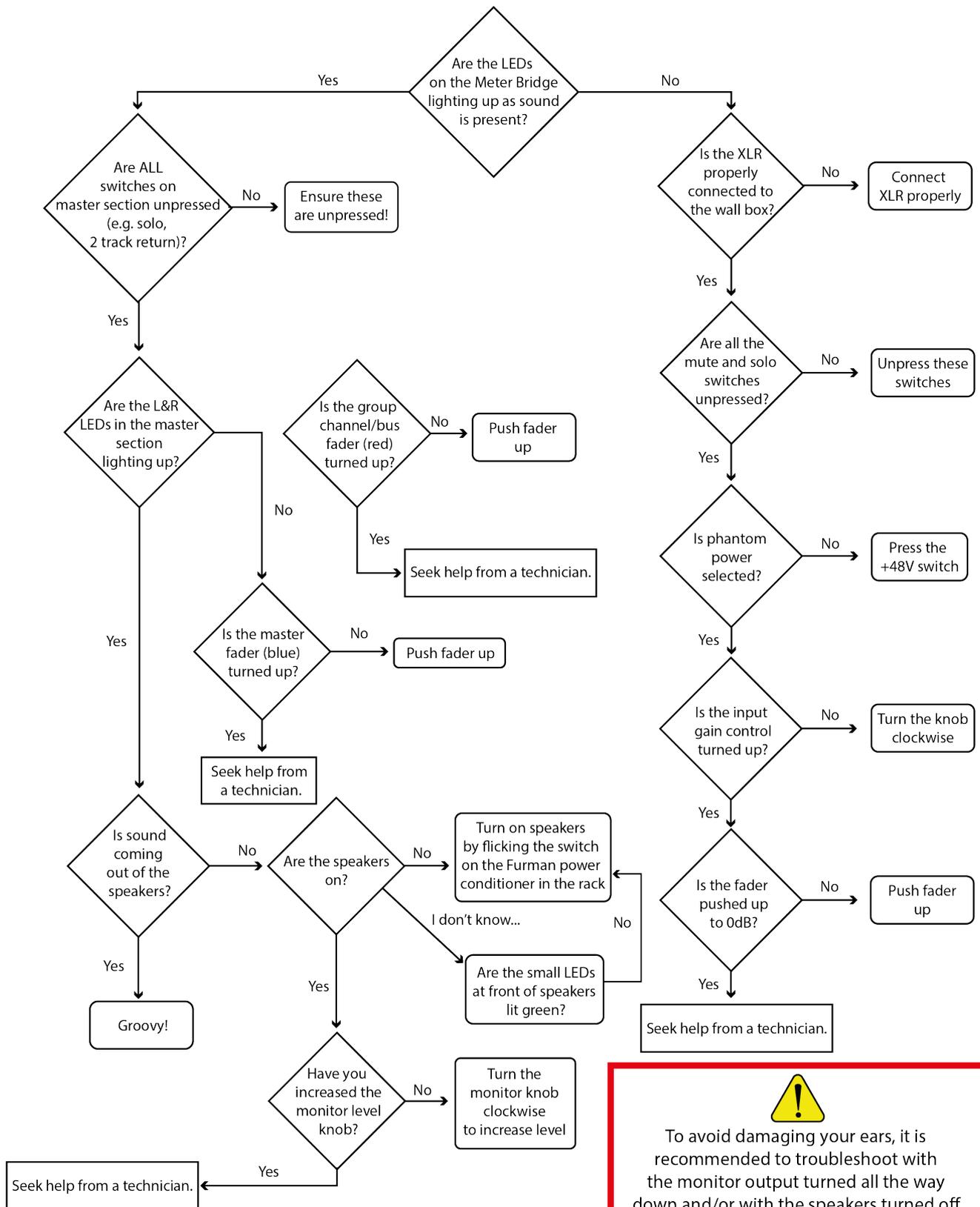


IT IS IMPORTANT THAT YOU RESET THE DESK FULLY AFTER YOUR SESSION.
PLEASE RESPECT THE OTHER USERS OF THE SPACE.

FOLEY PROP ROOM

1. If you have borrowed the key to the Foley Prop Room (SB203A), ensure everything is put back in the prop room and return the key to the equipment stores.

SOUND FROM SOURCE TO MONITORS



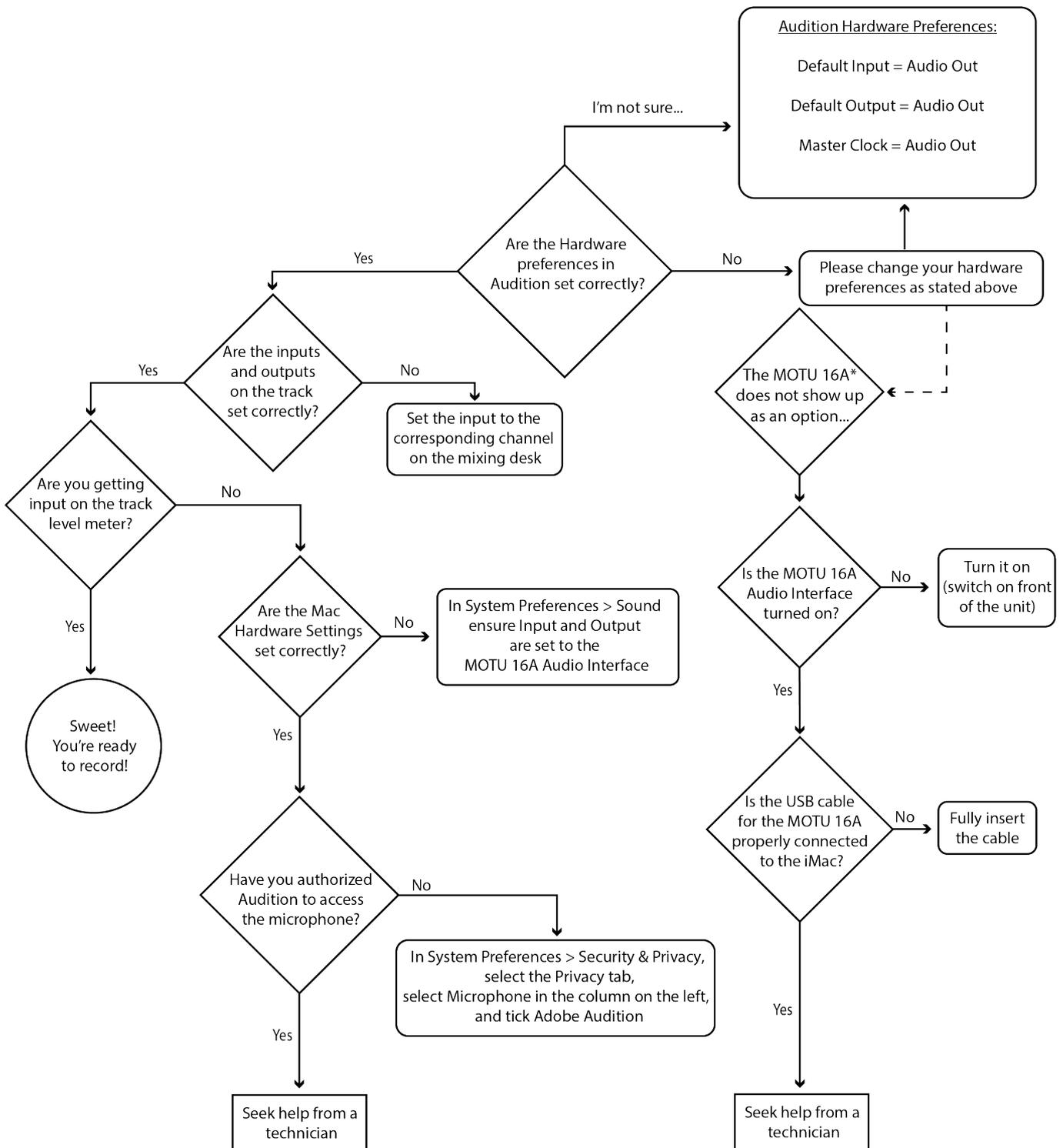
To avoid damaging your ears, it is recommended to troubleshoot with the monitor output turned all the way down and/or with the speakers turned off.

Follow the lights to ensure the signal flows from A to Z. Once they reach the L-R LED Metering on the Master section you can turn the speakers on and slowly increase the monitor level knob.

If you are unsure, seek help from a technician.

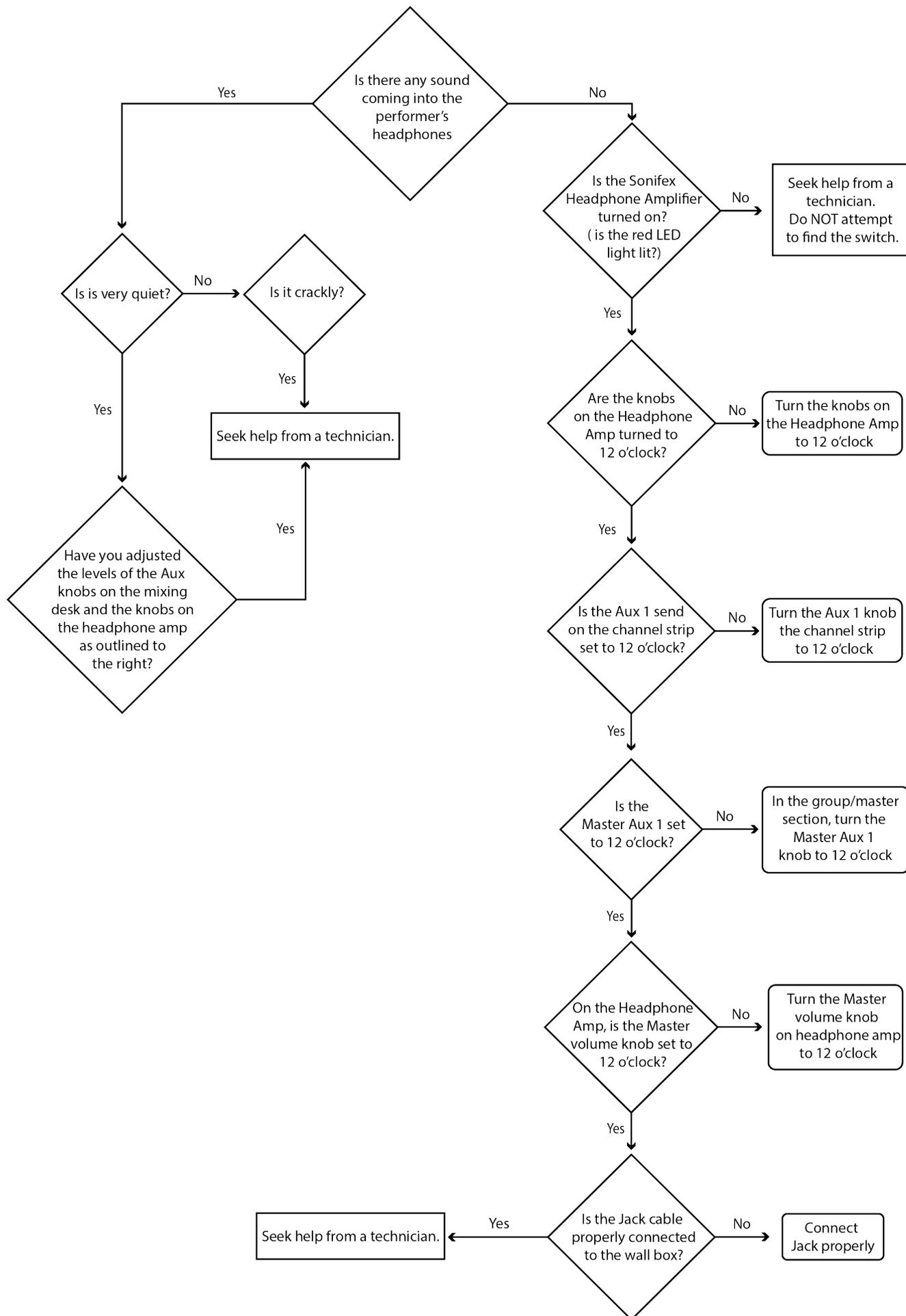
GETTING SOUND INTO AUDITION

If you have followed the previous troubleshooting steps for getting audio from source to monitors/ speakers but you are struggling to get audio into Audition have a look at the following:

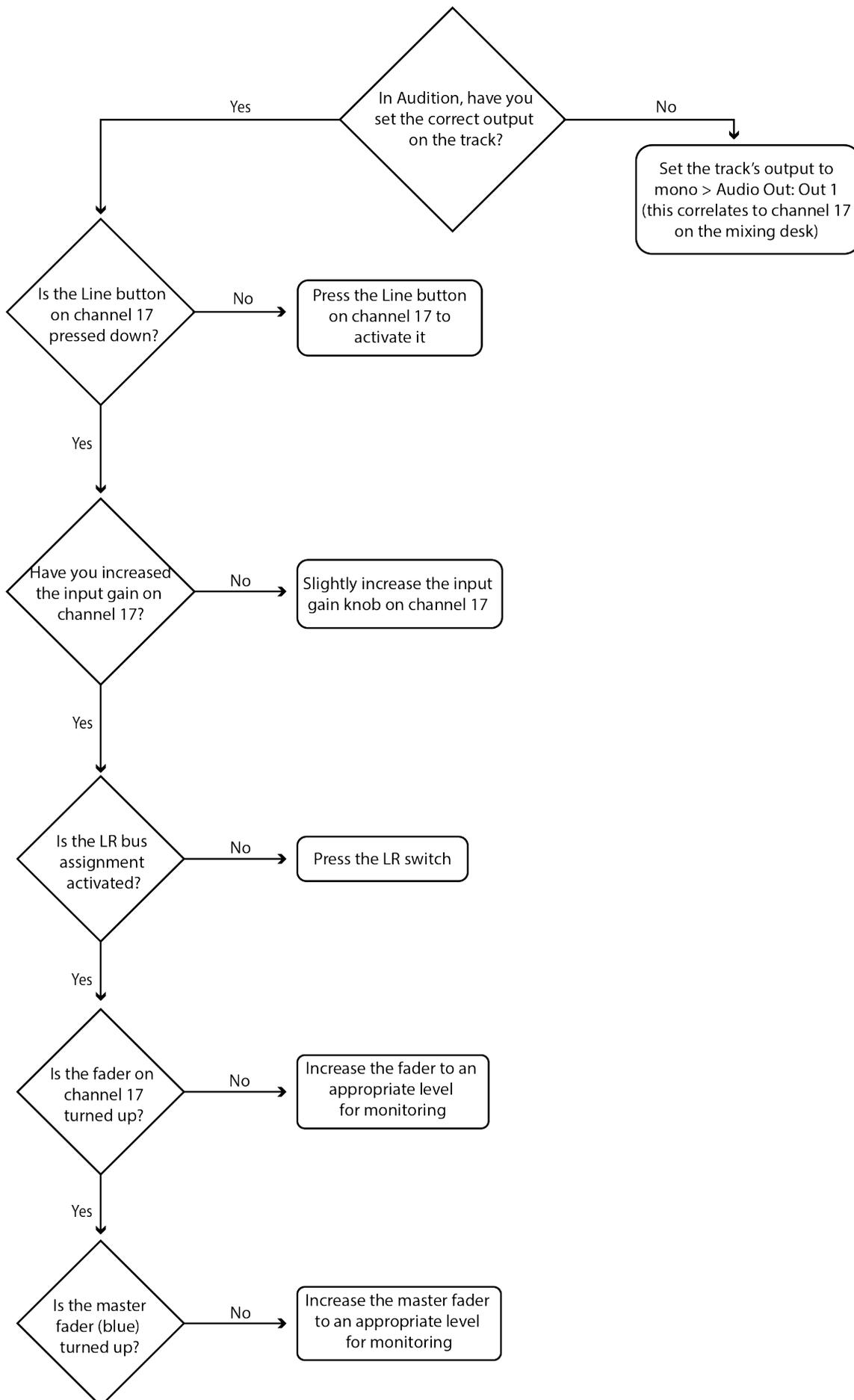


*Please note the MOTU 16A Audio Interface is now called Audio Out on the computer.

PERFORMER'S MONITORING (HEADPHONES)



PLAYBACK



APPENDIX

HOW TO SET SAMPLE RATE ON THE MOTU 16A AUDIO INTERFACE

1. Press the SEL button to access the main menu
2. Push the arrow keys until you find Sample Rate menu
3. Press the SEL button to select Sample Rate
4. Use the arrow keys to scroll through the various sample rates and select the desired sample rate by using the SEL button
5. Push BACK to return to the previous menu level, and do so repeatedly in order to exit the menu altogether.



SAVING YOUR AUDITION SESSION

1. To save changes to the current session file, File > Save
2. To save changes under a new filename, File > Save As...
3. To save the session and all the audio files it contains, File > Save All
4. To combine session and source files for easy transfer to other computers or storage devices, File > Export... > Session... Ensure you select "Save copies of associated files" and in the Options... Ensure you select "Copy entire source files"

FOR FURTHER HELP..

If you have any further questions or concerns regarding Adobe Audition, Avid Pro Tools or the use of the Foley Studio, please contact the sound technician or have a look at the resources on the technical website and/or the MAHTechServ YouTube channel.

Sound Technician: NIKS GJORTZ

Direct Email Address: njg25@sussex.ac.uk

Shared Email Address for All Techs: MAHTechServ@sussex.ac.uk

Technical Website URL: <http://www.sussex.ac.uk/mah/internal/students/technicalservices>

YouTube Channel URL: www.youtube.com/channel/MAHTechServ

APPENDIX

INVENTORY - CONTROL ROOM

The following list is in clockwise order around the room starting on the left as you walk into the control room.

CONTROL ROOM INVENTORY	QUANTITY
Rug	1
Monitor Stands	5
Genelec 8040 Monitors	5
Genelec 7040 Sub-Woofer	1
Cables	a lot
Zaor Furniture Desk with pull out keyboard shelf	1
Toft ATB24 Mixing Desk	1
Gooseneck LED lights	2
Chairs	2
Dell Screens	2
Computer Stand Arms	2
iMac 21" with wired keyboard and mouse	1
Phone	1
Rack - HDMI Splitter	1
Rack - Sonifex Headphone Distribution	1
Rack - MOTU 16A Audio Interface	1
Rack - Furman Power Conditioner	2
Rack - Power Supply Unit for desk	1
Pedal Bin	1

APPENDIX

INVENTORY - LIVE ROOM

The following list is in clockwise order around the room starting on the left as you walk into the live room.

LIVE ROOM INVENTORY	QUANTITY
Table	1
Chairs	2
Warning Sign	1
IKEA Lamps	4
HDMI extender	1
TV stand with TV	1
Extension lead 5m	1
Telescopic Microphone Stands	2
Microphone Stand with Fixed Boom Arm	1
Low Profile Microphone Stand	1
Sanbag to act as counterweight for stands	1
Music Stands	2
Large Wooden Sheet/Surface	1
Acoustic Gobos	16
Portable Isolation Booth (PIB)	1
Wooden Foley Pit - wooden floorboard surface	1
Wooden Foley Pit - random materials	1
Cement Slabs	2
Carpet Tiles	2
Plastic Foley Pits - free use	2
Sound Absorption Blankets	2
FlexTee Stand for sound absorption blankets	1
Plastic Foley Pit - sand	1
Plastic Foley Pit - pebbles	1
General Waste bin (red)	1
Miele C3 Vacuum Cleaner	1
Dustpan and brush	1
Cleaning Wipes	1

FAULT REPORT FORM

If there is a fault with the equipment in this space or with equipment you've booked from the equipment stores, please notify MAH Technical Services:



If you are having issues with anything or need assistance, please email MAHTechServ@sussex.ac.uk