AY 2024 SEM 2 T195 ESE GA
INDIVIDUAL REPORT

24046131
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PODCAST SCRIPT

Radio Host: Yo, what up to-be STA students?! This is Abdul, fresh out from Arts & Theatre Management! Welcome to **The Best STA Life**, where art, technology, and *straight-up vibes* collide. If you're ready to glow up your skills, you've found your crew.

Student 1 (excited):
"I just designed a killer UX interface, and the feedback? 10/10!"

Student 1 (hyped):
"Bro, I'm starring in my *own* short film this semester. STA's really giving, director *and* actor core!"

Host (chill but amped):
On *My Best STA Life*, we're spilling the tea on the coolest projects, student hacks, and talking to lecturers who actually get it. Plus, you'll get the inside scoop on the latest tech trends and industry insiders, so you can flex at everyone.

Host (sign-off):
Catch you on campus—and on *The Best STA Life*. Later!

CREATIVE JOURNAL INITIAL IMPRESSIONS

When I first got the brief, I was baffled by the technical terms and specifications that the GA required such as WAV, DAW and SFX etc. Although I was overwhelmed by the technical terms and perception of not being able to complete it exactly as per the brief required us to, I was ecstatic and eager to learn more given my passion for sound / music. Knowing that the brief also required us to submit a podcast recording, I was hopeful and optimistic as it sounded amusing and fun to get to become a DJ or radio artist and to be able to deliver a podcast trailer.

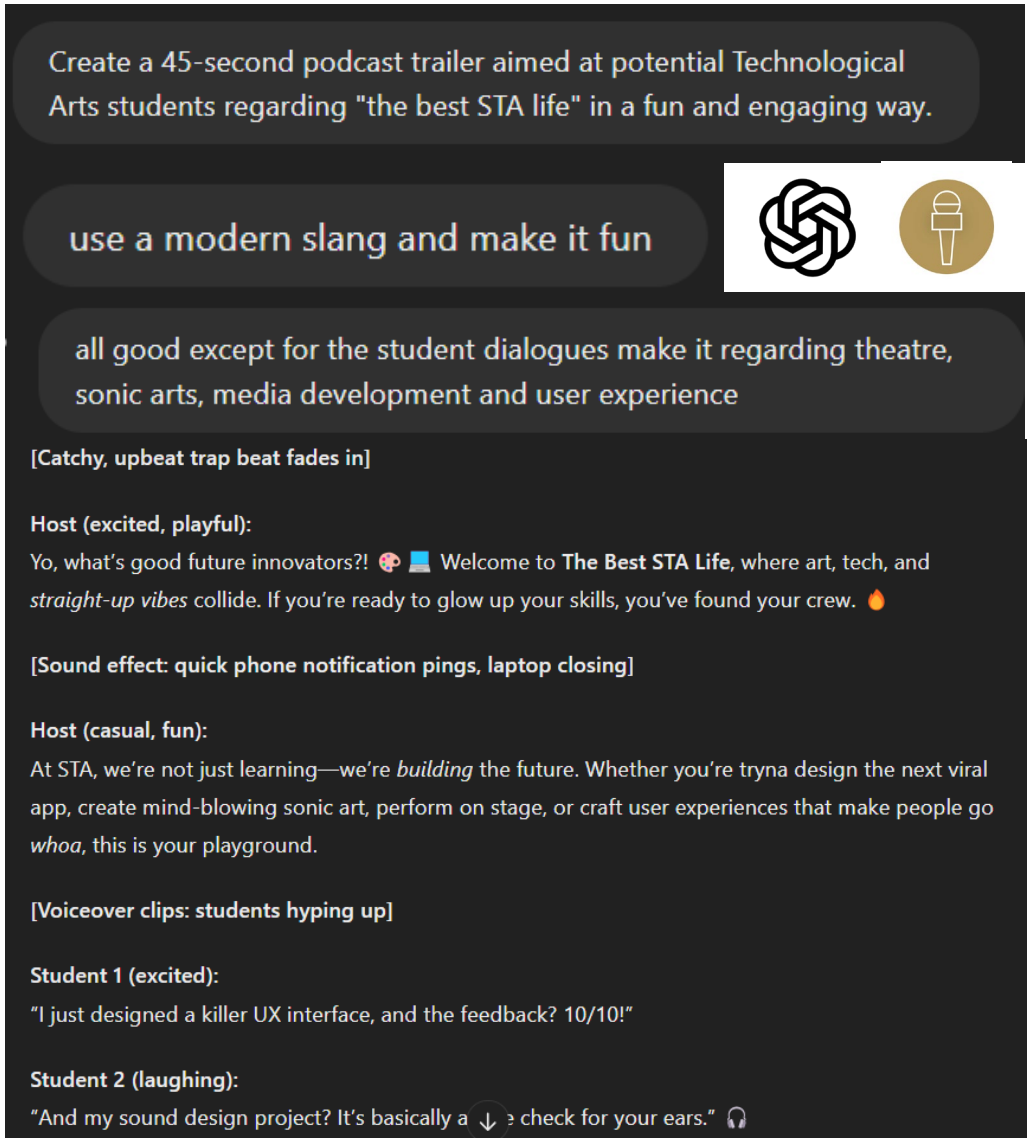
I assumed that we were going to use Garageband, a software that I am very familiar with. Upon discovering that the whole process had to be done by Adobe Audition, I was sceptical and unconfident at first as I had no idea how to use the software or any other professional software related to it. However, through guidance from my lecturer on lesson days, I am slowly beginning to get more confident in using the software to craft my podcast trailer. Through my expertise in Audition, guidance from lecturers and friends as well as my own hard work, I will put in my best and craft an exciting and ecstatic podcast trailer that can be used to attract students into joining STA!

CREATIVE JOURNAL

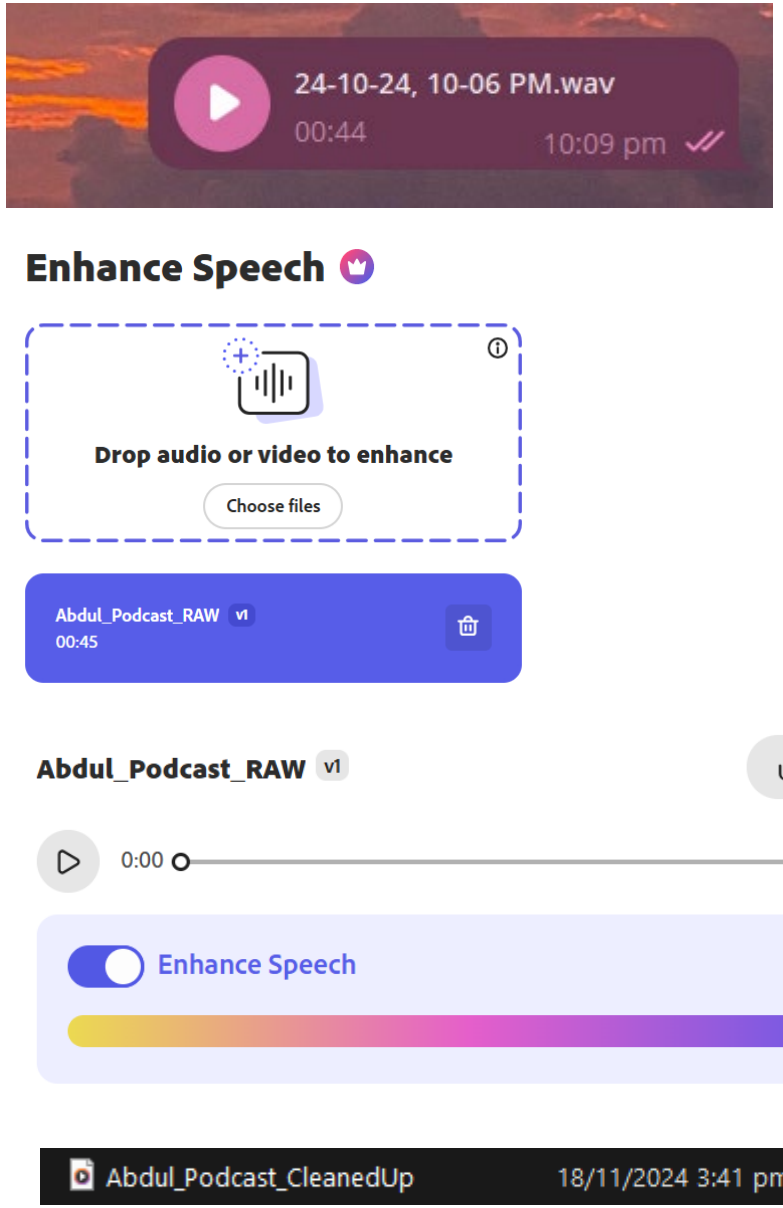
DIALOGUE RECORDING

&

SOUND DESIGN



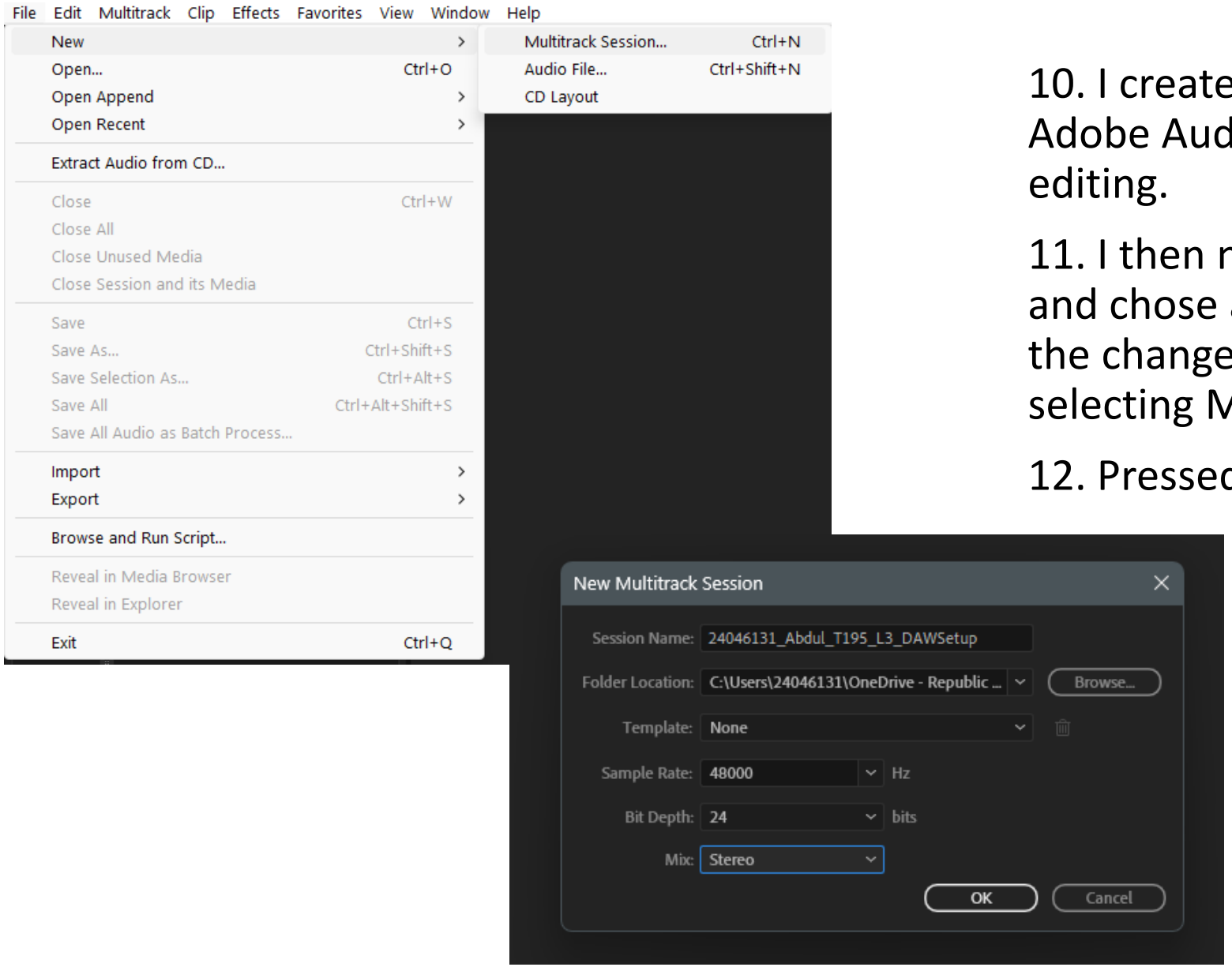
1. Wrote down a script on Google Docs, with support from ChatGPT to craft my podcast trailer.
2. Decided on voice actors.
3. Chose a suitable location to record my trailer. I chose my room as it had better acoustics due to the carpeted room.
4. Positioned my phone on a phone stand as the voice actors rotated their dialogues whilst ensuring appropriate pacing following the 987 FM radio artists' pacing style.
5. Before beginning, I ensured that I used RODE Reporter App to record my dialogue.
6. Record the podcast trailer.



7. After successful recording, I uploaded my recording on Telegram Saved Messages as a WAV file before saving the audio on my desktop.

8. Using Adobe Podcast, an AI voice enhancing software, I uploaded my WAV file and chose 90% strength for the AI to enhance my voice and filter out the surroundings.

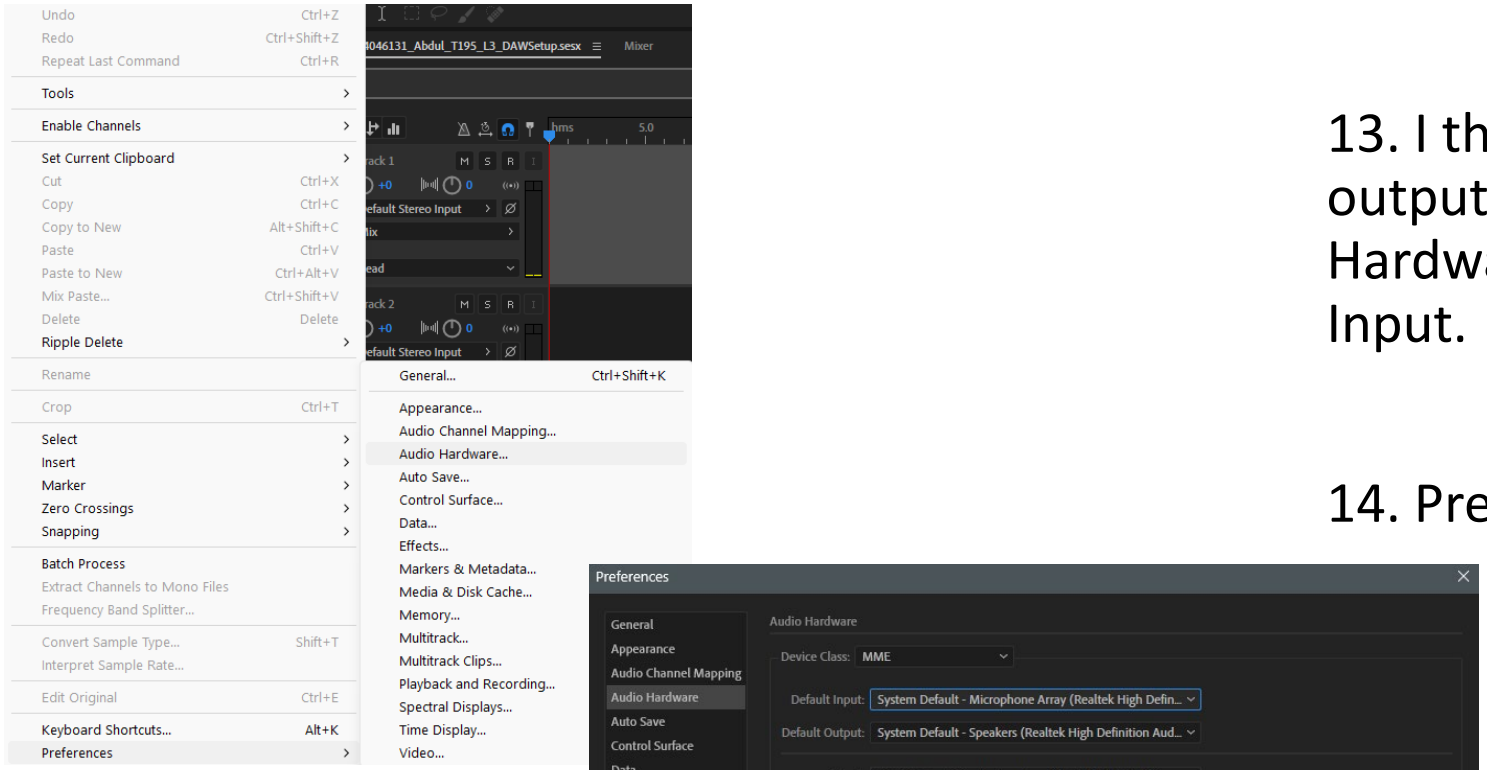
9. After finding out that it sounds good, I downloaded it and saved into my documents folder.



10. I created a multitrack session on Adobe Audition to kickstart the sound editing.

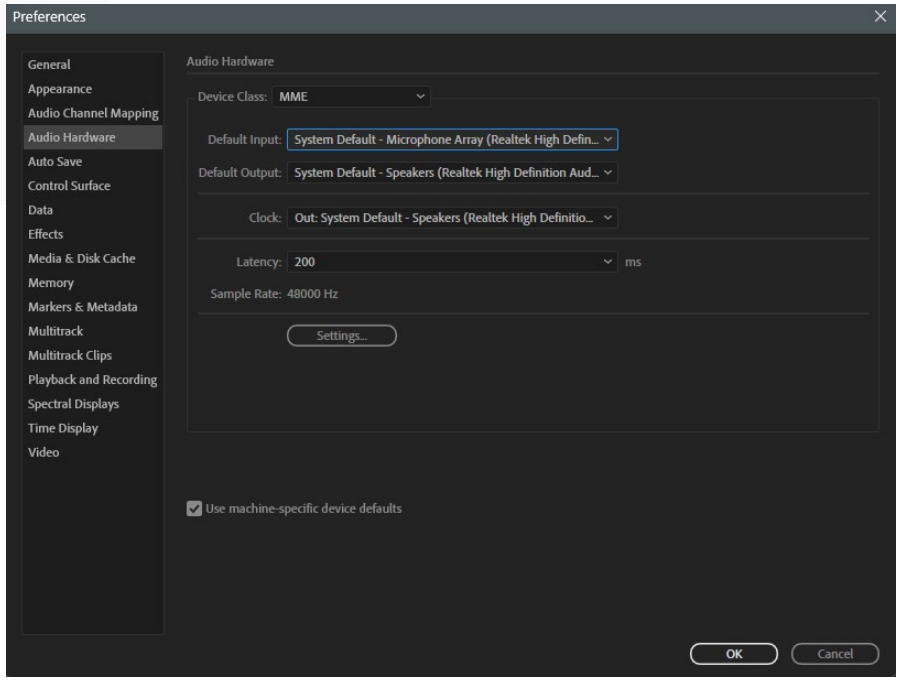
11. I then named my multitrack session and chose a folder I can keep it in so that the changes can be saved alongside selecting Mix as Stereo.

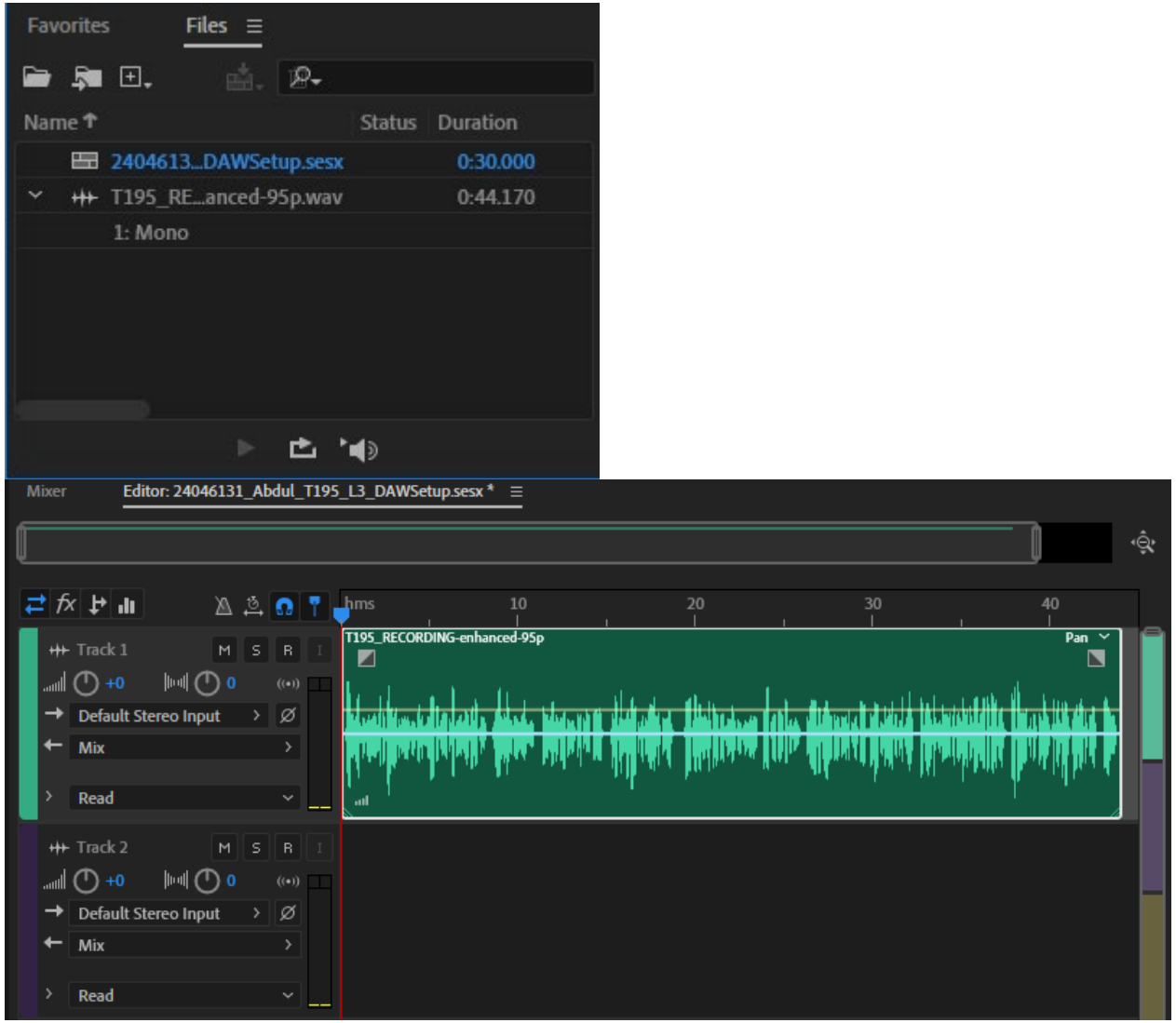
12. Pressed OK to proceed.



13. I then confirmed my audio input and output by toggling on Preferences > Audio Hardware > Confirm System Output and Input.

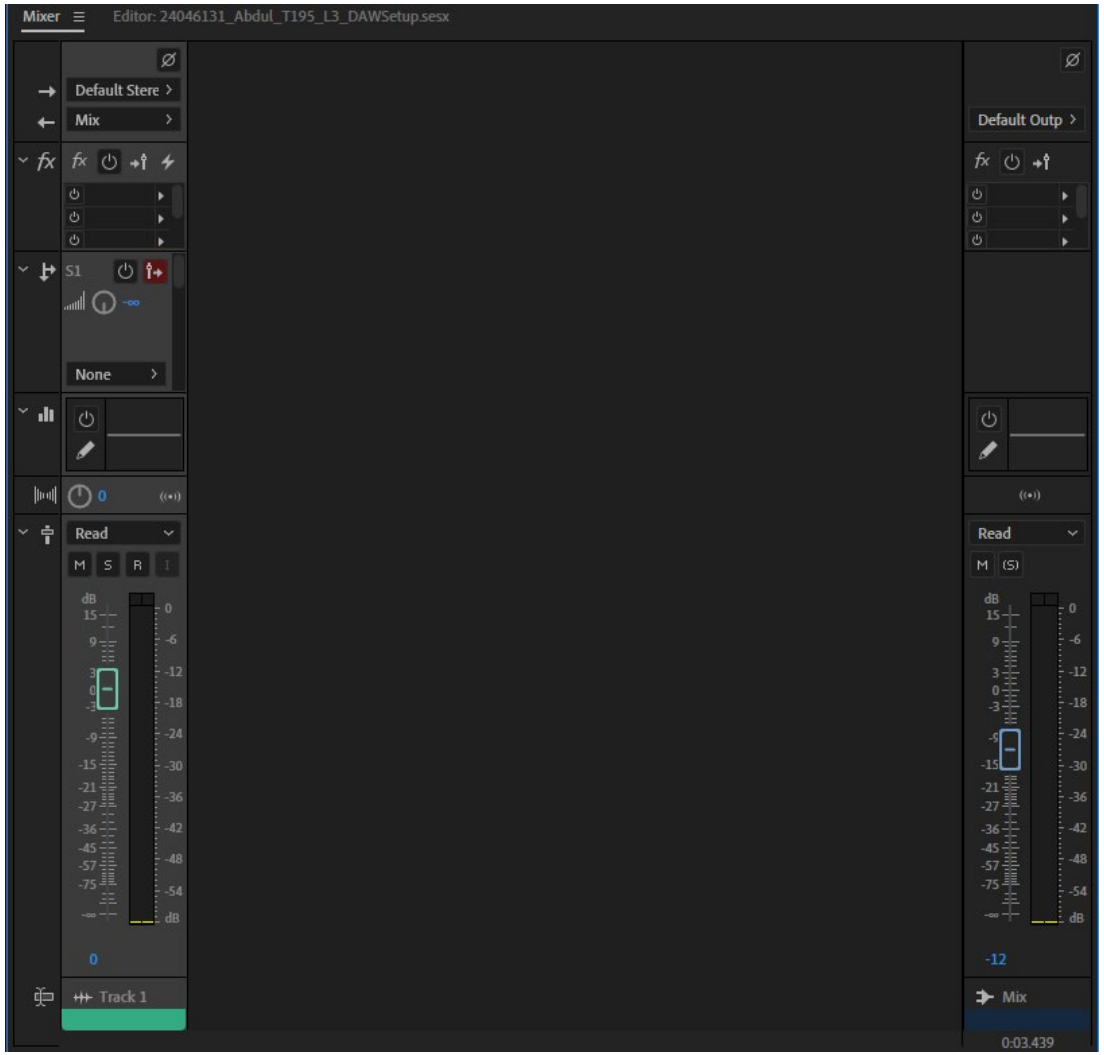
14. Pressed OK to proceed.



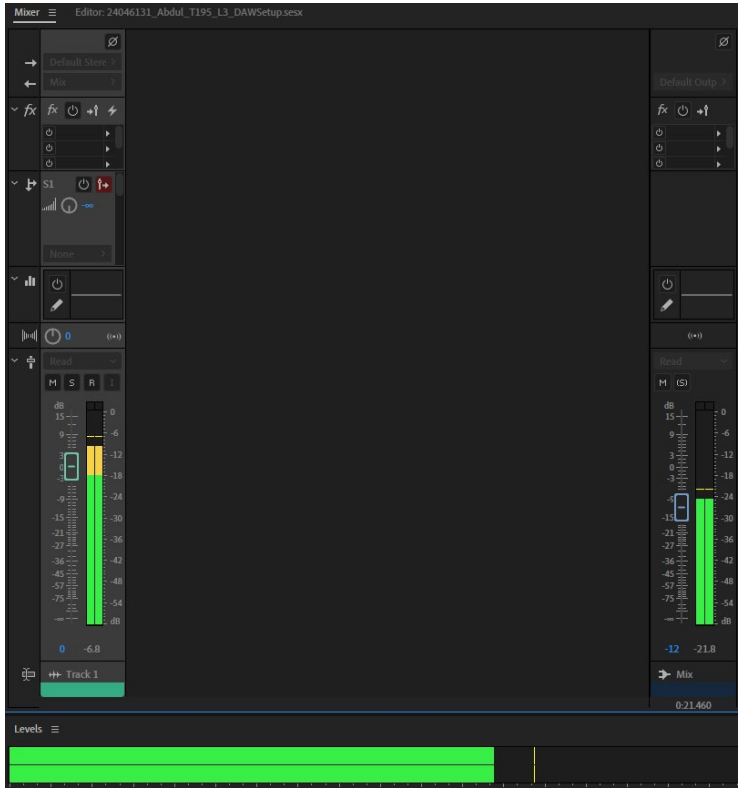


15. I then imported the same file that saved on my desktop that was cleaned up by Adobe Podcast into Audition by pressing the File Import button / dragging the audio file from my desktop into Audition (side by side).

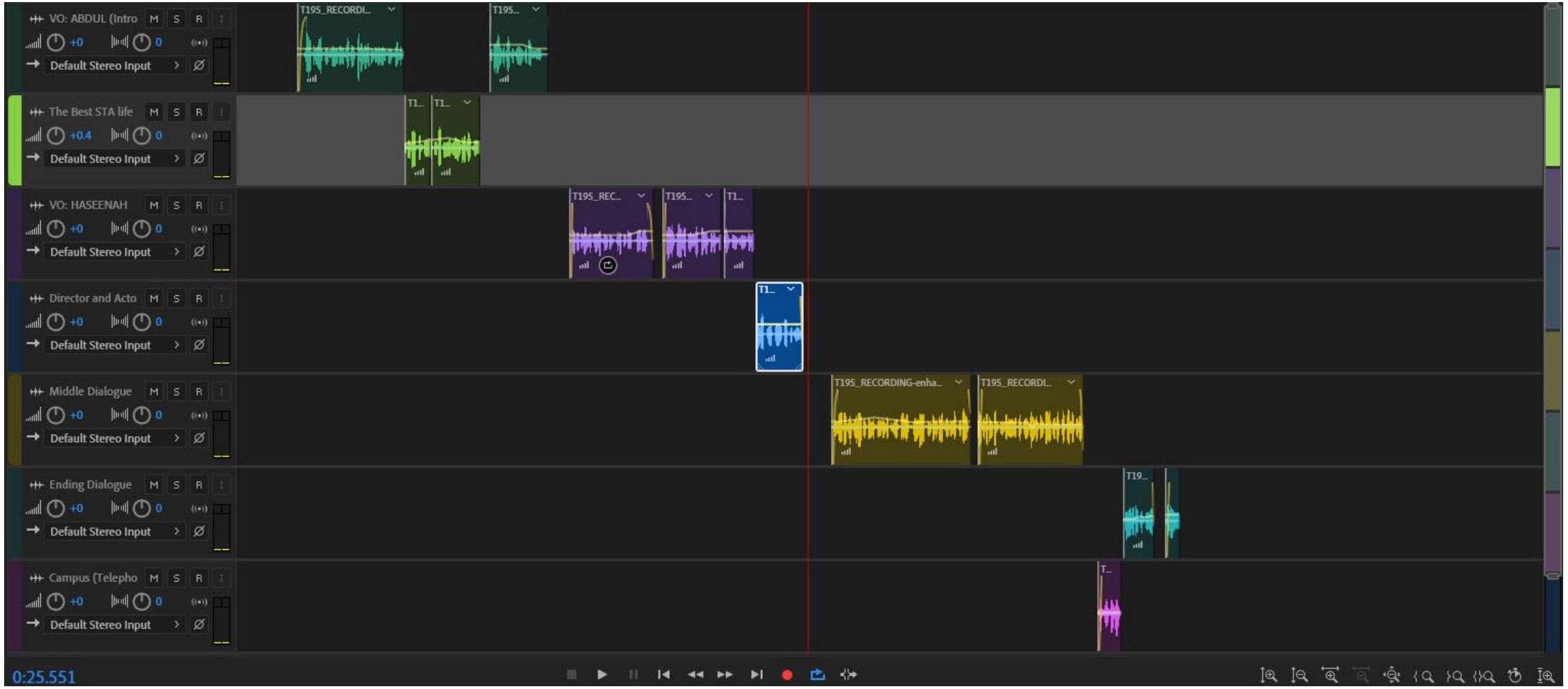
16. The audio is now inside Audition. (Track 1)



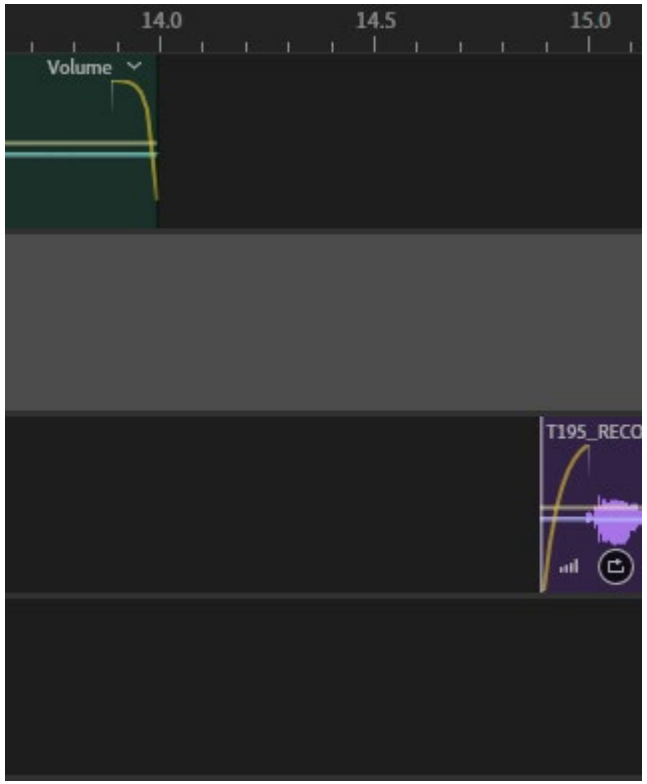
17. I then tested the input and output routing with a Master Fader and pressed Play to test the sound quality.

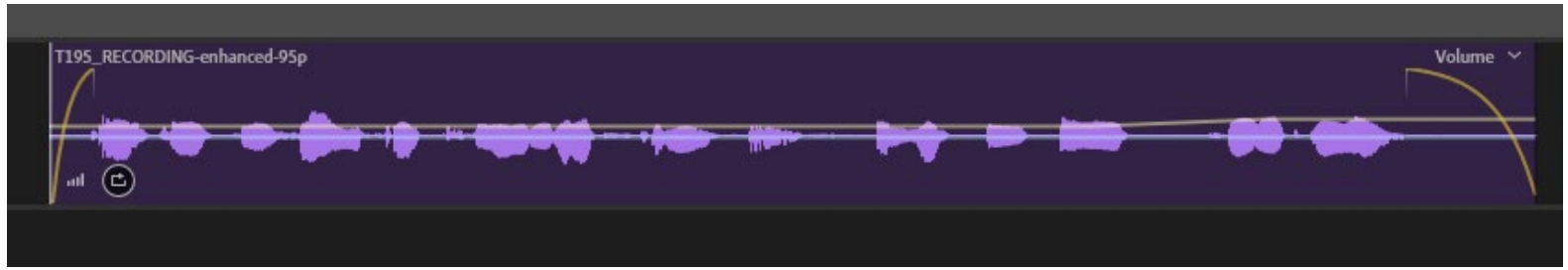


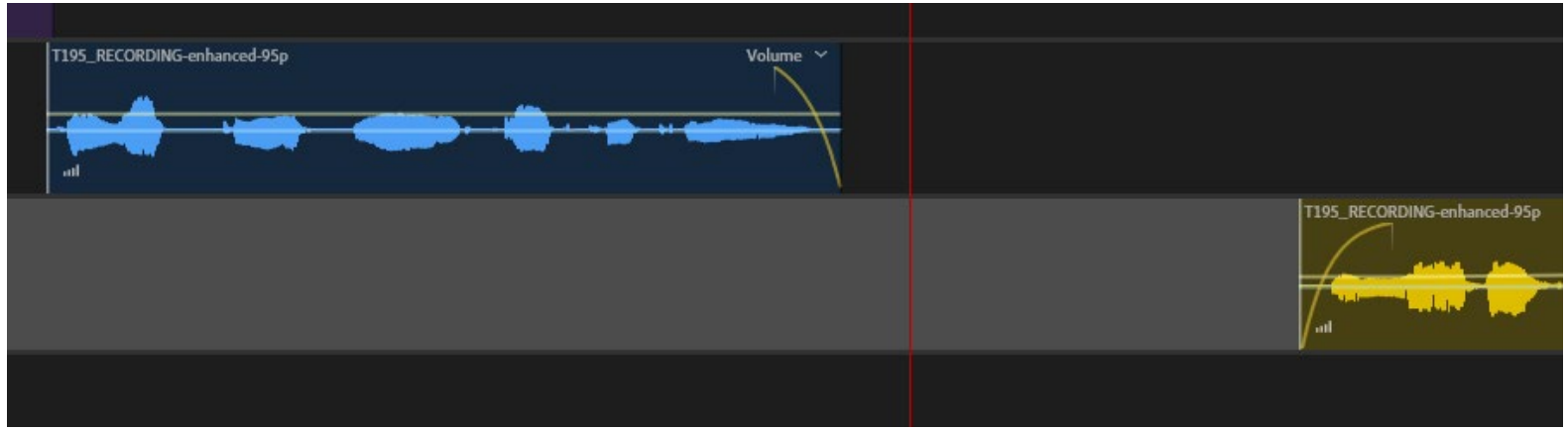
18. I then broke up the recording into parts via the Razor Tool (R keyboard shortcut) and segmented them into different tracks (Move (V)) with different names signifying the voice overs and parts e.g Intro, VO, Ending etc.



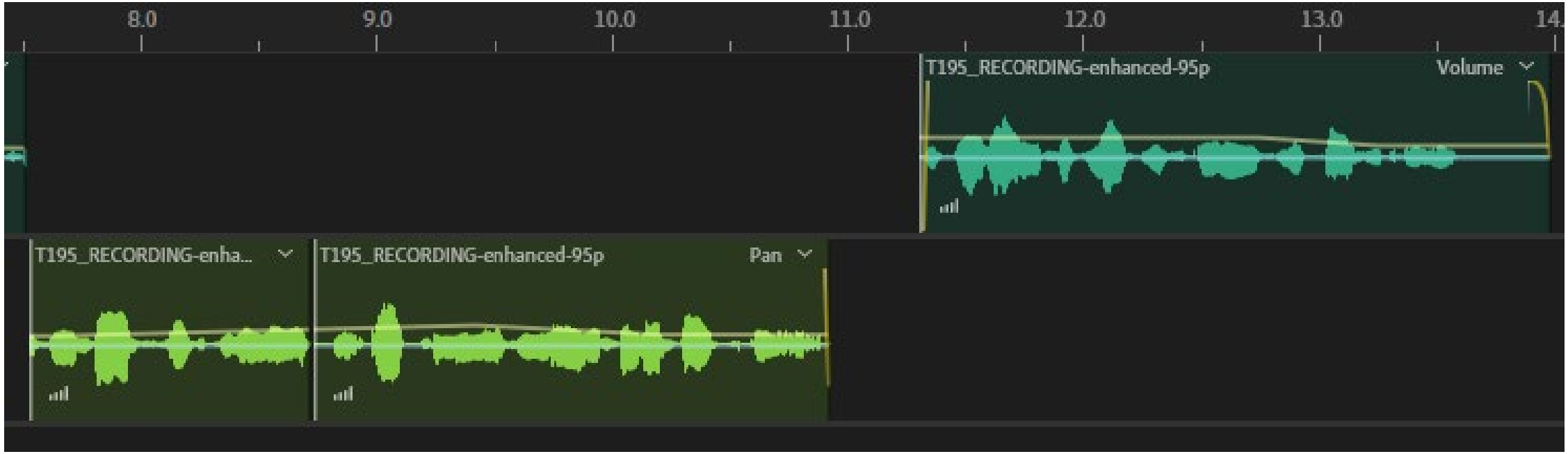
19. After breaking them apart, I spaced them out by estimating the duration of each sound effect to give way for upcoming special effects *(to be edited in the future).* I also deployed cross fading to some parts of the audio to make transition sound seamless and smooth.



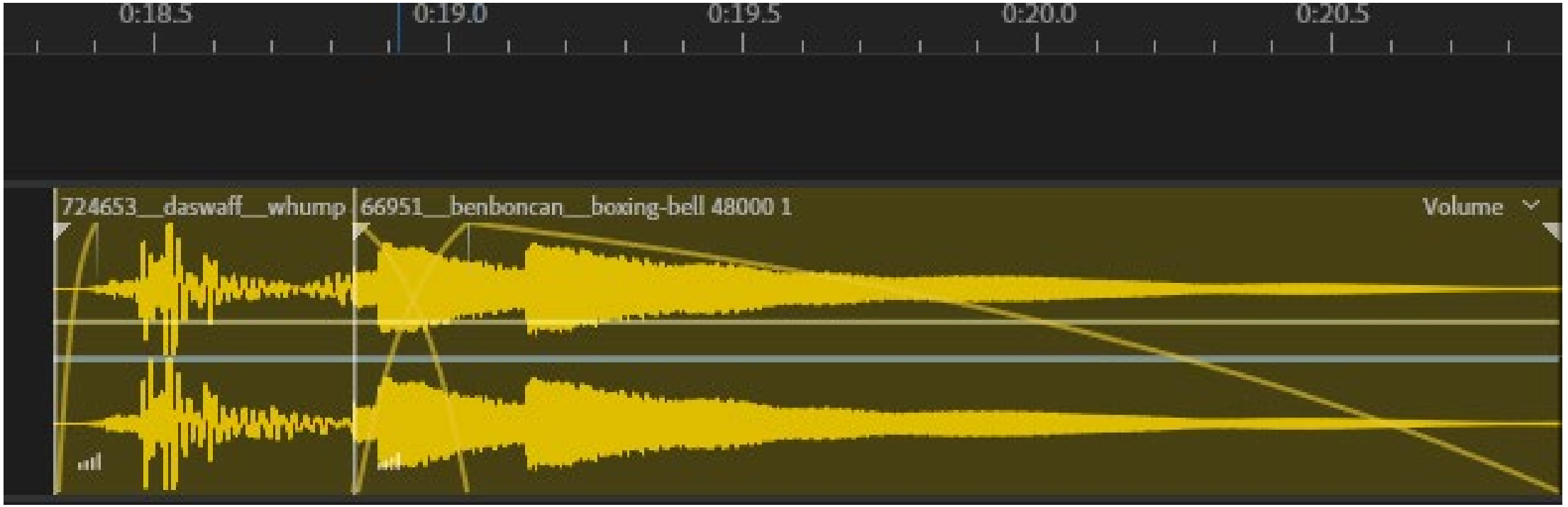




20. Added and deployed volume automation to make loud parts softer so that overall voice consistency and amplitude is stabilised = equal volume by clicking to add points and dragging the points on the yellow lines to adjust the decibels (dB) amplitude.



21. Added and deployed cross-fading to certain tracks to ensure 2 separate audios blend in together to give one unique sound.



21. Started to source out for sound effects to match the vision I had in my head. The sound effects had to be jarring and upbeat. As such, I sourced them out from https://freesound.org/ whilst keeping tight to the vision I set out in my script.

Sound Effect Name	Type of Sound Effect	Reason Chosen
Walking Sounds	Foley	To indicate that someone is entering the studio to record the ongoing podcast trailer, to feature a preview of what STA has to offer. This makes the listener feel as if they are experiencing this podcast physically (in-studio).
Thud & Bell	Foley	To complement the previous dialogue by suggesting that receiving a "10/10" is a significant achievement, emphasized by a thud and a bell sound to subtly convey the feeling of hitting the "Jackpot!“ This adds a playful and familiar connotation, making the reaction feel more authentic and entertaining.
Pouring Tea & Clinking	Foley	To illustrate the ongoing dialogue using Gen Z slang, incorporating "spilling the tea" to help listeners vividly grasp the slang within the given context. This makes the content more relatable and engaging for our target audience. It also helps listeners mentally picture the phrase in action, making the dialogue feel more natural and relevant.

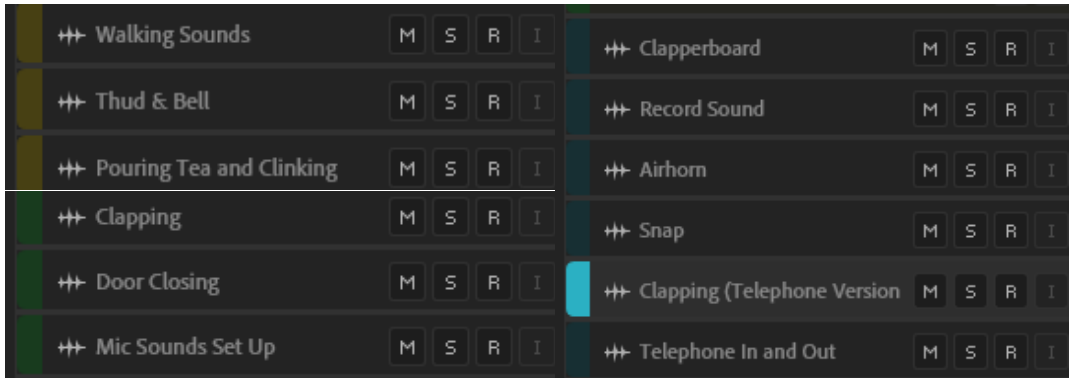
Sound Effect Name	Type of Sound Effect	Reason Chosen
Clapping	Ambient	To signal the approaching conclusion of the podcast trailer and create the illusion of a live announcement, incorporating audience clapping to reinforce its familiarity as a common form of audience feedback when working in STA-related fields e.g Stage Manager, Performer etc. This makes listeners feel as if they are part of a live audience, heightening the realism of the podcast experience. The inclusion of audience clapping not only adds an authentic touch but also connects to real world experiences, making it more familiar and relatable.
Door Closing	Ambient	To enhance the walking sounds by creating a vivid image of someone entering a studio and closing the door behind them, preparing to record the podcast trailer. The combination of footsteps and a closing door helps paint a clear picture, making them feel as if they are right there in the studio, experiencing the moment firsthand where a person walks in.
Mic Sounds Set Up	Ambient	To complement the sounds of walking and the door closing, indicating that someone is preparing by setting up microphones before starting to record the podcast trailer. The subtle inclusion of microphone setup sounds makes the process feel more authentic, allowing listeners to visualize the behind-the-scenes preparation, drawing them deeper into the experience.

Sound Effect Name	Type of Sound Effect	Reason Chosen
Clapperboard	Spot	To highlight the various takes where different individuals share their experiences and milestones in STA, offering a glimpse into the real student journey within the school. This enhances storytelling by reinforcing the idea of multiple takes, mimicking a real production environment. This also adds an authentic, cinematic touch, making listeners feel as if they are on set, experiencing the process firsthand and is also a familiar sound when doing film production, a branch from STA.
Record Sound	Spot	By incorporating the sound of an Apple Phone's recording sound, it provides a familiar cue to listeners that recording is in progress. This complements the walking, door closing, and mic setup sounds, signaling that the recording has officially started. The sound adds a sense of familiarity for the listeners, as a recognizable cue that something is being captured. This sound also bridges the transition from preparation to action, signaling that the moment has arrived, further improving the narrative.
Airhorn	Spot	A familiar audio cue often used to signify grandeur or to "flex" and show off, insinuating that what the student is sharing is something deserving of praise and attention. This adds a playful, celebratory and "Gen Z-like" tone, signaling that the student's story or achievement is noteworthy. It emphasizes the importance of what's being shared, making listeners feel the excitement and pride of the moment.

Sound Effect Name	Type of Sound Effect	Reason Chosen
Snap	Spot	To help students visualize that "student hacks" is equal to receiving survival tips for STA life, a snap sound is used to capture attention and emphasize the significance of the moment. The snap sound acts as a sharp auditory cue that grabs the listener's focus, signaling a shift to important information and the main message of the podcast trailer.
Clapping in Telephone & Telephone In & Out	Spot	The sound of a telephone being picked up and hung up signifies the podcast trailer being promoted through a call, with the audience clapping audible through the phone. As the phone is put down at the end, it marks the conclusion of the podcast. The telephone sound effect adds an interactive, conversational element, making the promotion feel like a live, dynamic exchange. The clapping heard through the phone also connects the listener to the idea of live audience engagement, heightening the sense that the podcast is being shared with excitement and anticipation. The act of putting the phone down at the end naturally signals closure, giving a satisfying, clear ending to the podcast, making the experience feel like a complete and structured narrative.

22. After deciding on the sound effects and the reasoning behind them, I imported each of them into Audition, similar to how I brought the audios in ***Step 15***. Volume automation was then performed to ensure the amplitude doesn't overpower the dialogue.

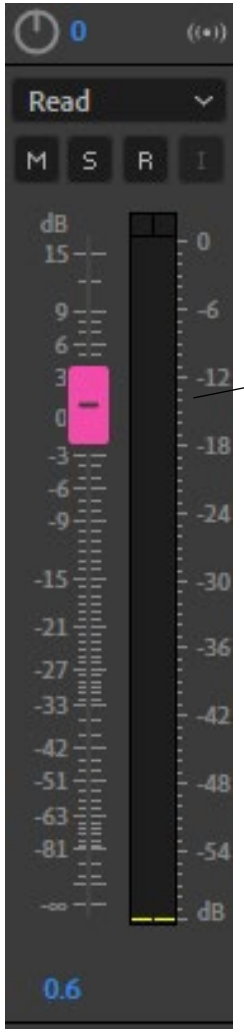
Sound effects imported into Audition



22.1 Afterwards, organisation of sound effects into their respective places to ensure proper flow was done using the following shortcuts:

Tool	Shortcut
Razor	R
Move	V
Move down (with same duration)	Shift + Cursor Down/Up
Time Selection	T + Drag

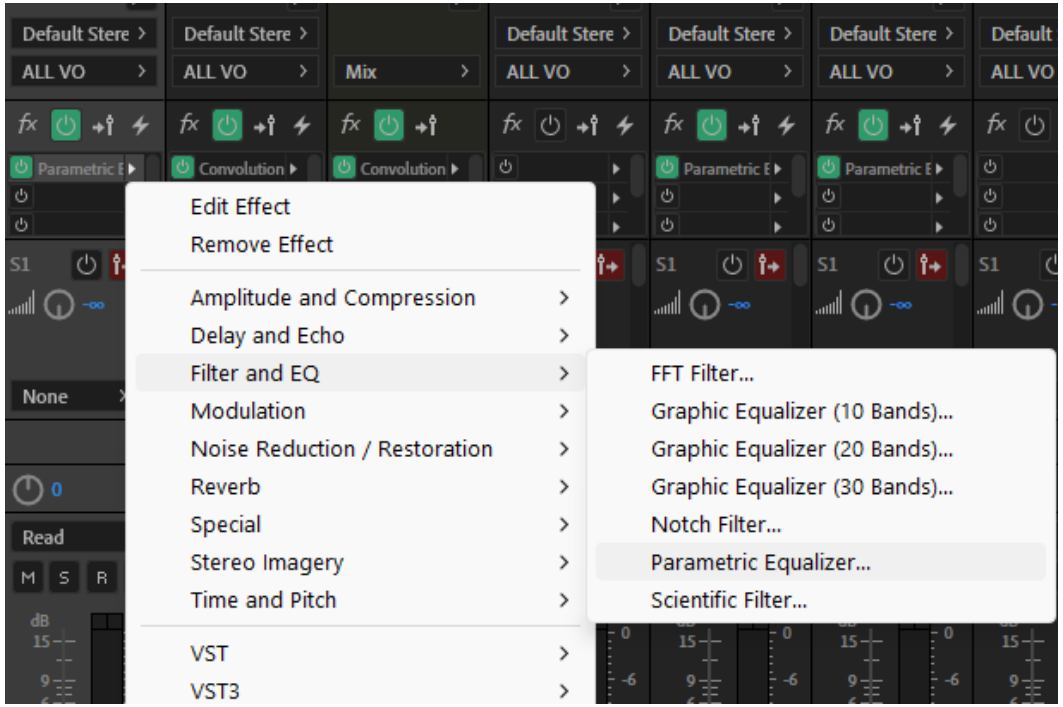
23. If the sounds were too loud, I could simply lower down the lever so as to not overtake the dialogue. If the lever is up, the amplitude goes high, if it goes low, the amplitude is low.



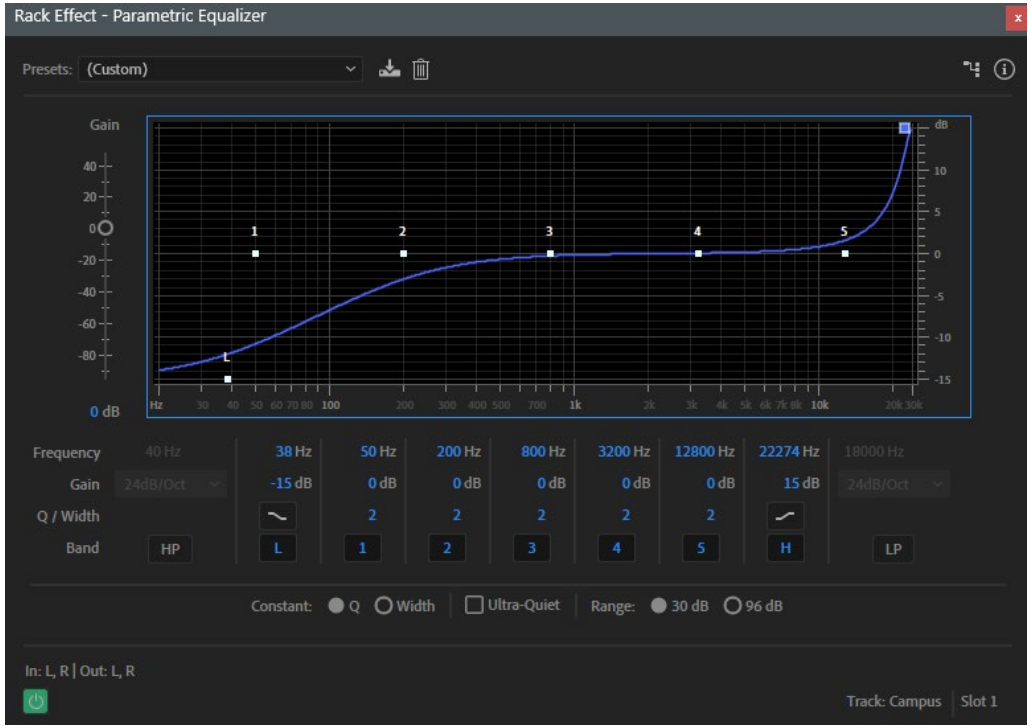
Amplitude lever. (Adjustable)

Across different tracks, I have adjusted the lever if the sound comes across as too loud or too soft.

24.1. After ensuring appropriate volume levels are achieved, post-audio production techniques are necessary to ensure a professional-level recording. (***Equalisation***)



Click on a track in the Mixer Tab > Select the mini triangle > Filter and EQ > Parametric Equaliser.

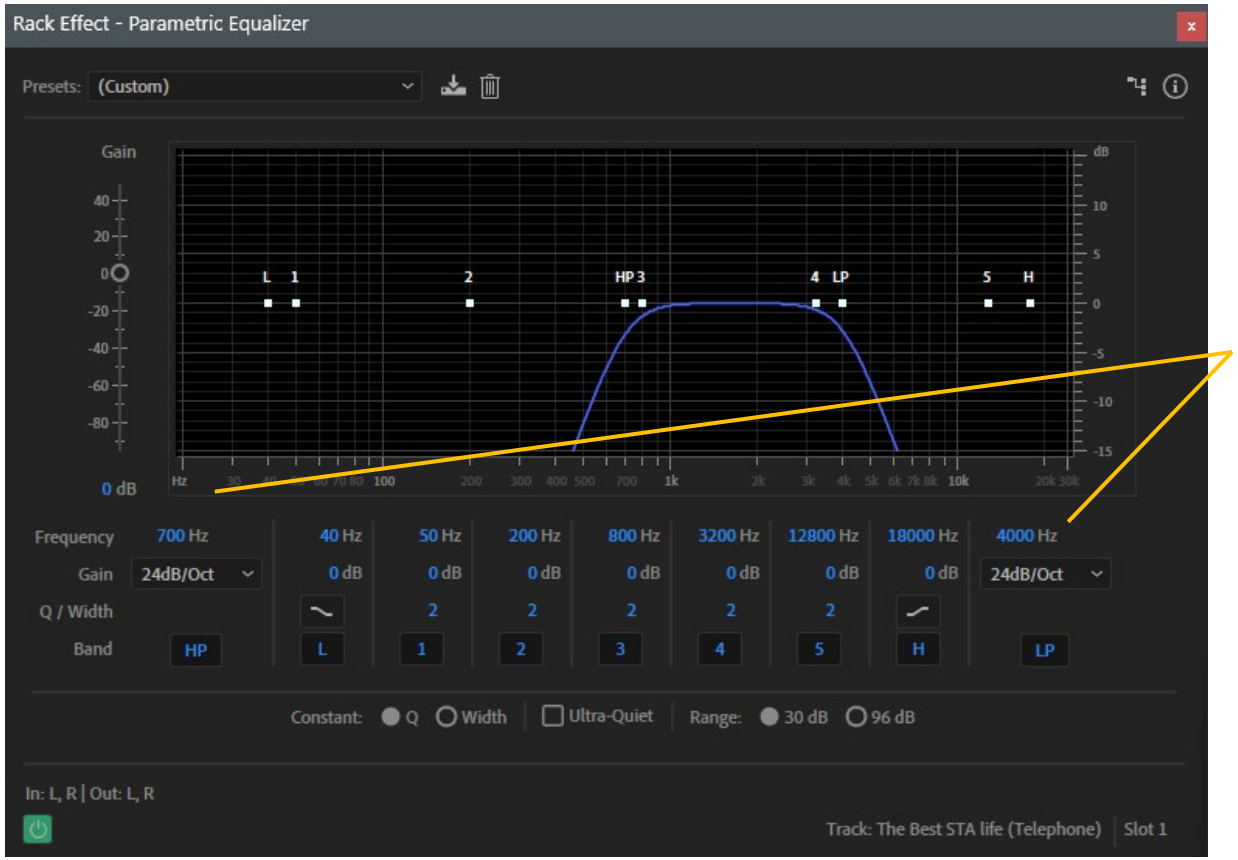


Adjust the High Pass (HP) and Low Pass (LP) filters accordingly.

To allow lower-pitched sounds to pass through: Increase LP, appropriately decrease HP.

To allow higher-pitched sounds to pass through, Increase HP, appropriately lower LP.

24.2. After ensuring appropriate volume levels are achieved, post-audio production techniques are necessary to ensure a professional-level recording. (***Equalisation Telephone Effect***)

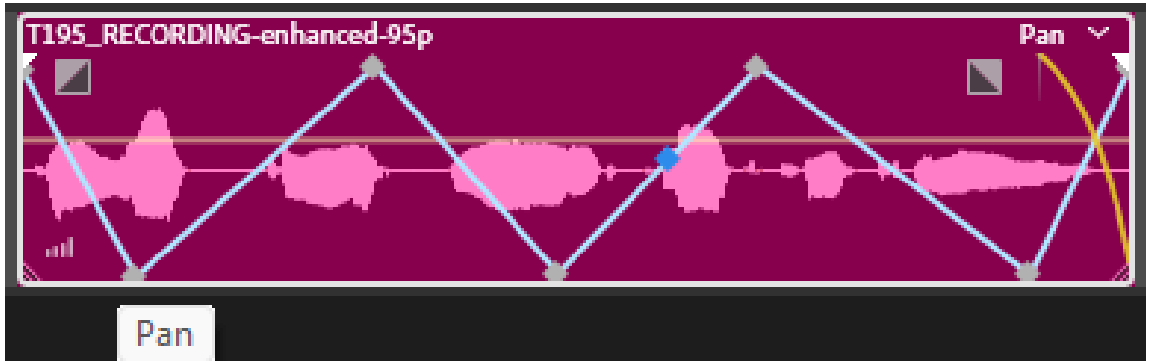


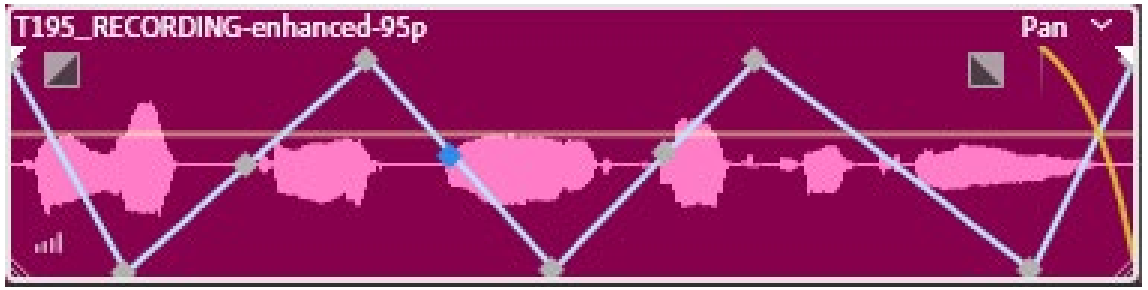
To achieve a radio/telephone effect where the audio seems to be coming out from a telephone:

Set HP Frequency at 700Hz
Set LP Frequency at 4000Hz

So far, I have applied this effect in FOUR of my tracks where there are dialogues to simulate “call-ins”.

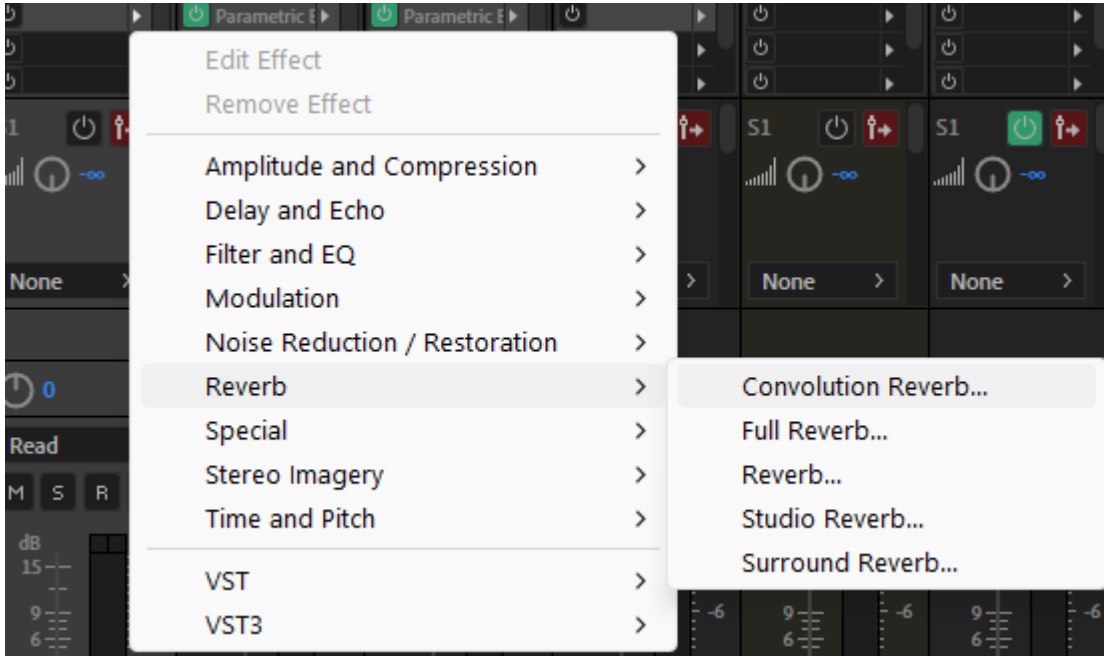
24.3. After ensuring appropriate volume levels are achieved, post-audio production techniques are necessary to ensure a professional-level recording. (***Panning***)



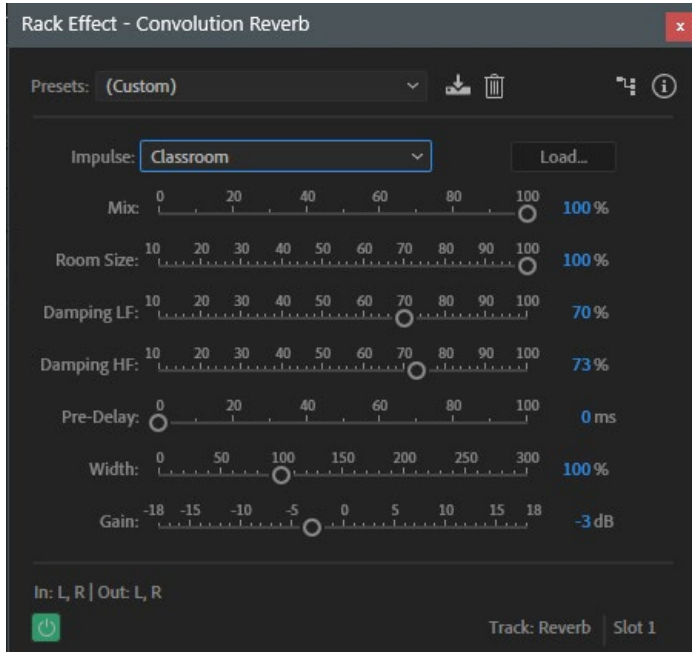


1. Zoom in on the track that you want to apply Panning on.
2. Hover on the line until it shows “Pan.”
3. Click on specific parts of the line to apply a dot to adjust panning level.
4. For it to go from Left to Right repeatedly, ensure that the lines follows a zig-zag pattern and follow the labels closely.
5. Down > Pan to the right.
6. Up > Pan to the left.

24.4. After ensuring appropriate volume levels are achieved, post-audio production techniques are necessary to ensure a professional-level recording. (***Reverb***)



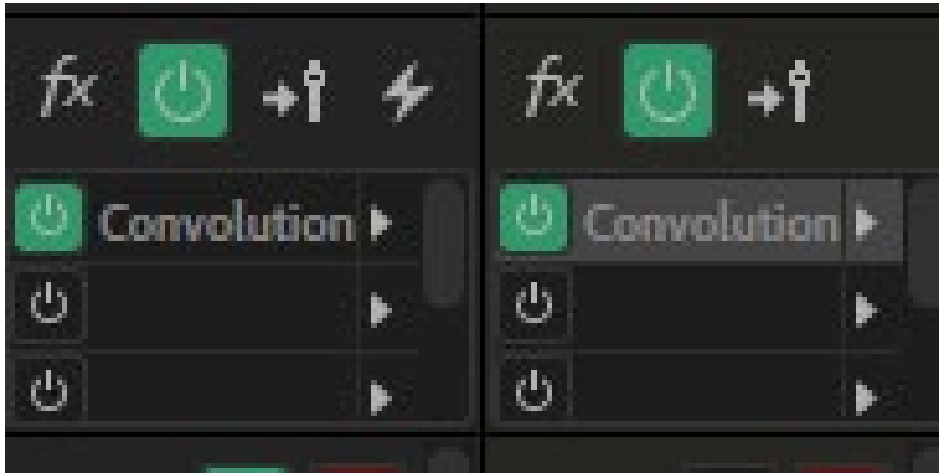
Click on a track in the Mixer Tab > Select the mini triangle > Reverb > Convolution Reverb.



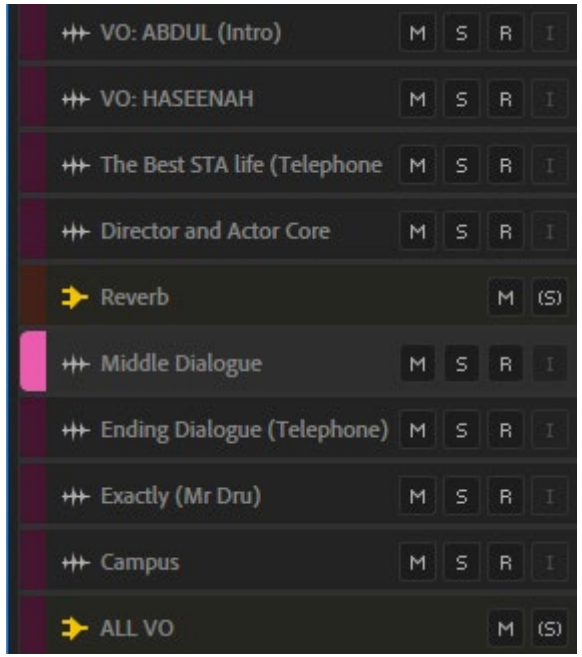
Choose either a preset or impulse and pick the one that sounds best for your podcast.

I chose The Singularity reverb to give a grand feeling for the track named “Director and Actor Core”

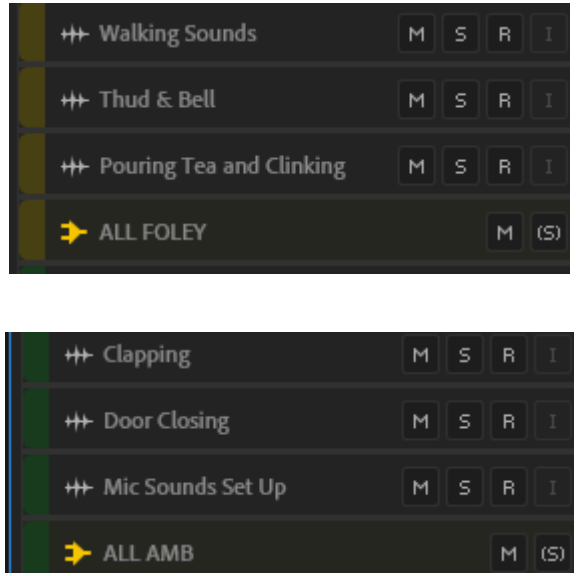
25. When applying sound effects, remember to toggle the power button on for the effects to be evident in your track. If it isn’t turned on, you won’t be able to hear them.



26. After everything is done and accounted for, organise the tracks into Foley, Ambient and Spot FX and colour code them for easy categorisation and distinction.

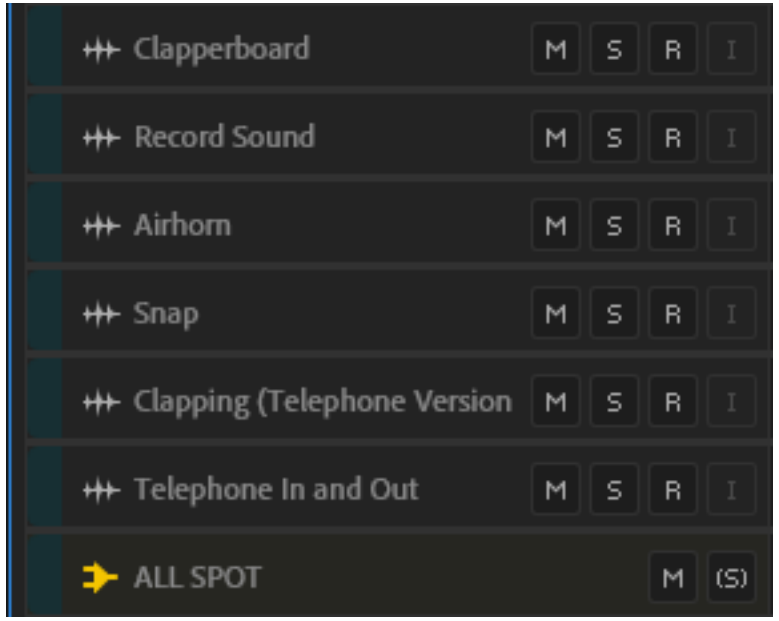


Voiceovers are categorised together and are Pink in colour.



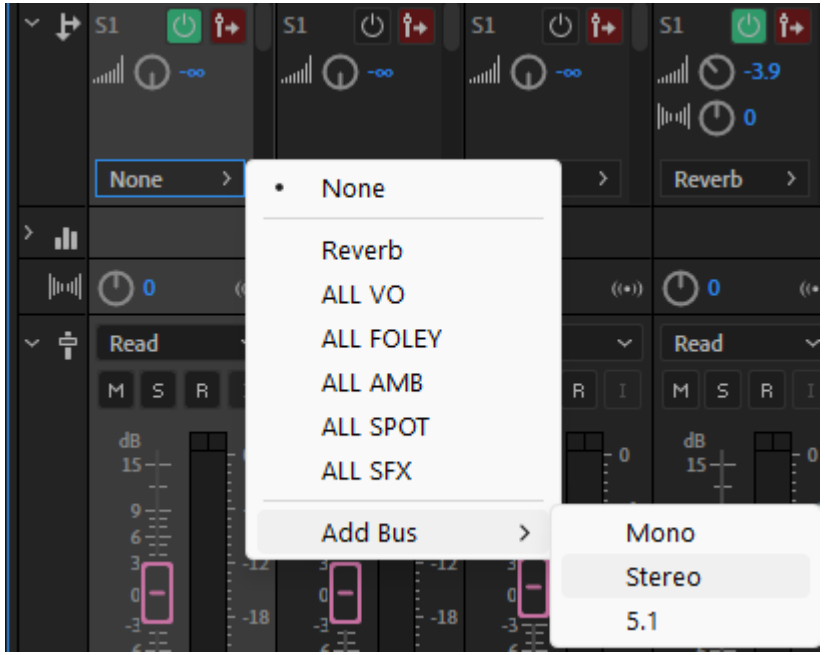
Foley is Yellow in colour.

Ambient is Green in colour.



Spot is Cyan in colour.

27. Signal Routing to ensure easy volume adjustments of a group of tracks categorised under the same category together.

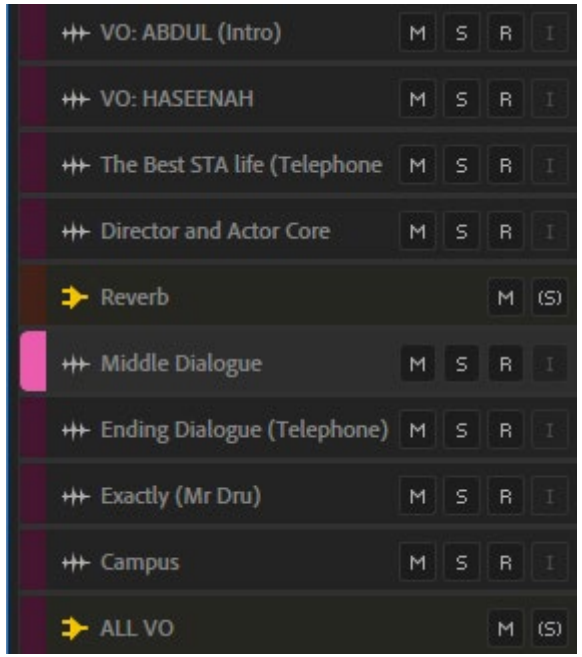


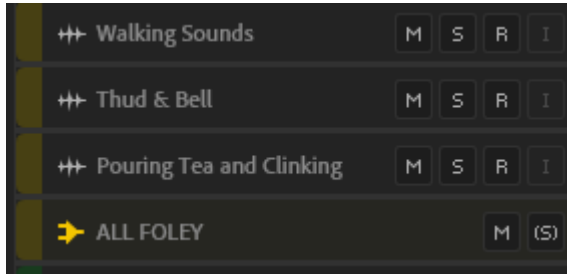
Click on a track and select the icon in red > Select the dropdown > Add Bus > Stereo.

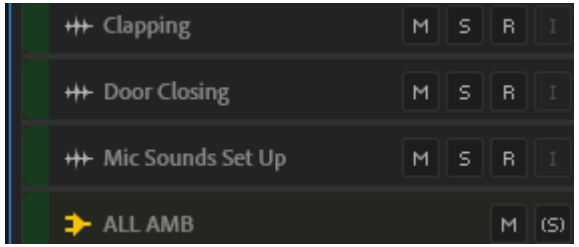
Rename to ALL VO.

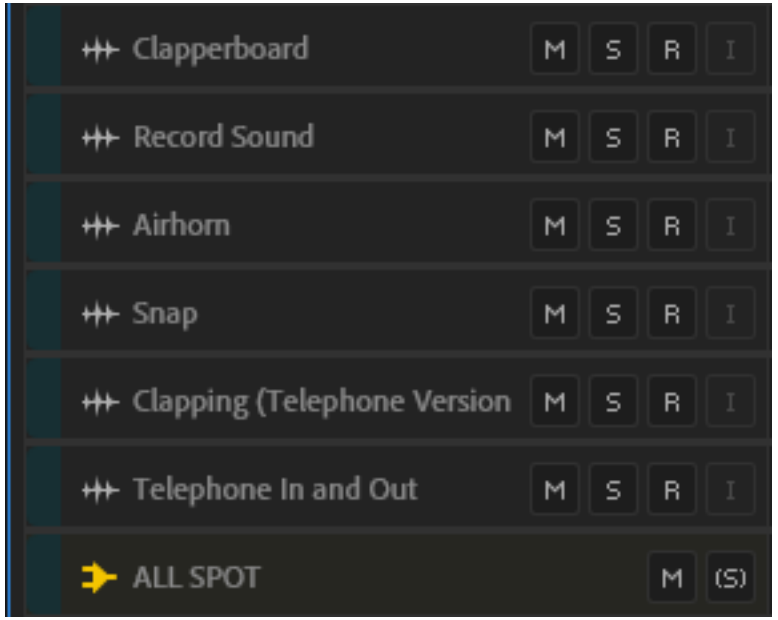
Afterwards, repeat the same steps for Foley, Amb and Spot and rename the three created busses to ALL FOLEY, ALL AMB and ALL SPOT respectively and colour code them accordingly.

28. The end result of the previous step should be as follows:





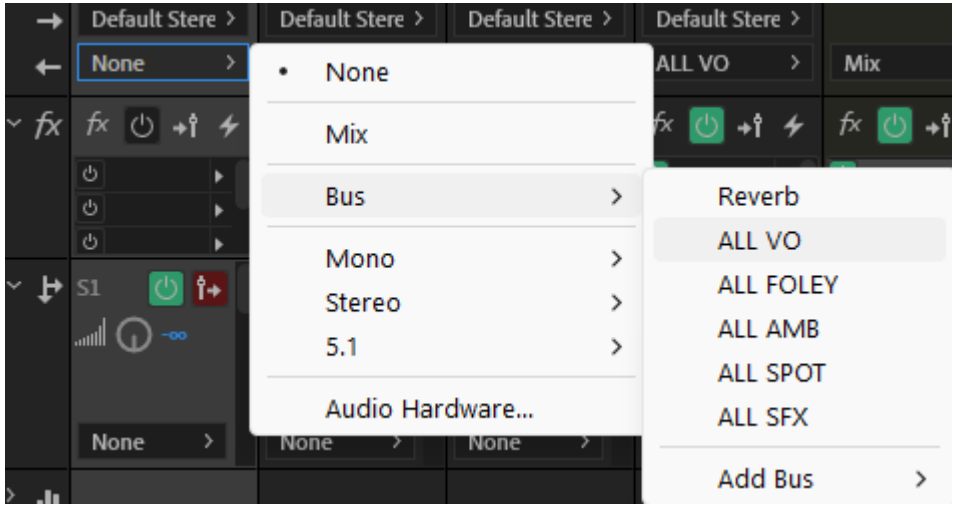




29. Signal Routing: Add another buss named “ALL SFX”. This will be the buss that all your headers in the previous step will be routed to.

- Begin routing each Voiceover track to ALL VO.
- Route each Foley track to ALL FOLEY.
- Route each Ambient track to ALL AMB.
- Route each Spot FX track to ALL SPOT.
- Route ALL FOLEY, ALL AMB and ALL SPOT to ALL SFX.
- Finally, route ALL VO and ALL SFX to Mix (Master Fader)

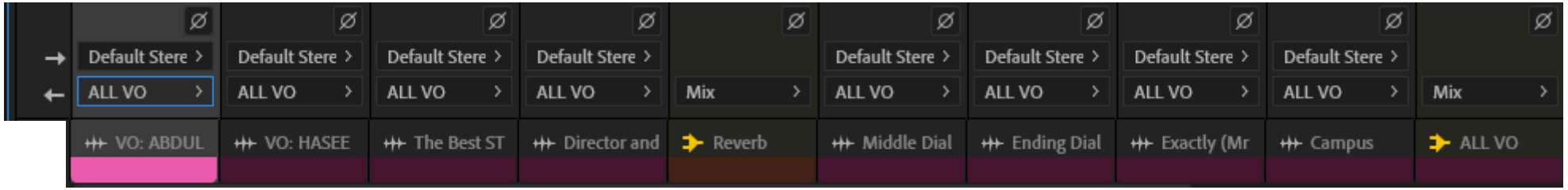
How to route?

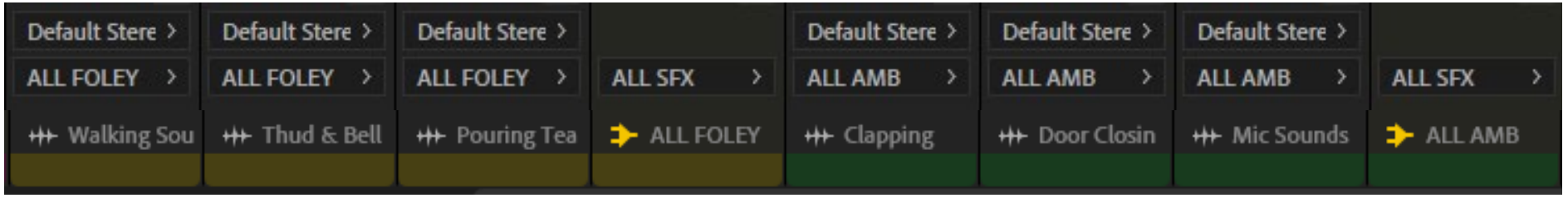


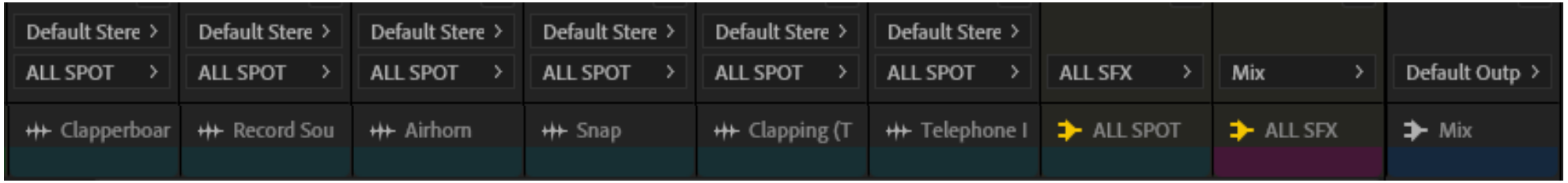
Look for the icon in red > Select the dropdown > Bus > Select the respective buss name that each of your tracks belong to as stated above.

Afterwards, repeat the steps until all tracks are routed to their respective busses accordingly.

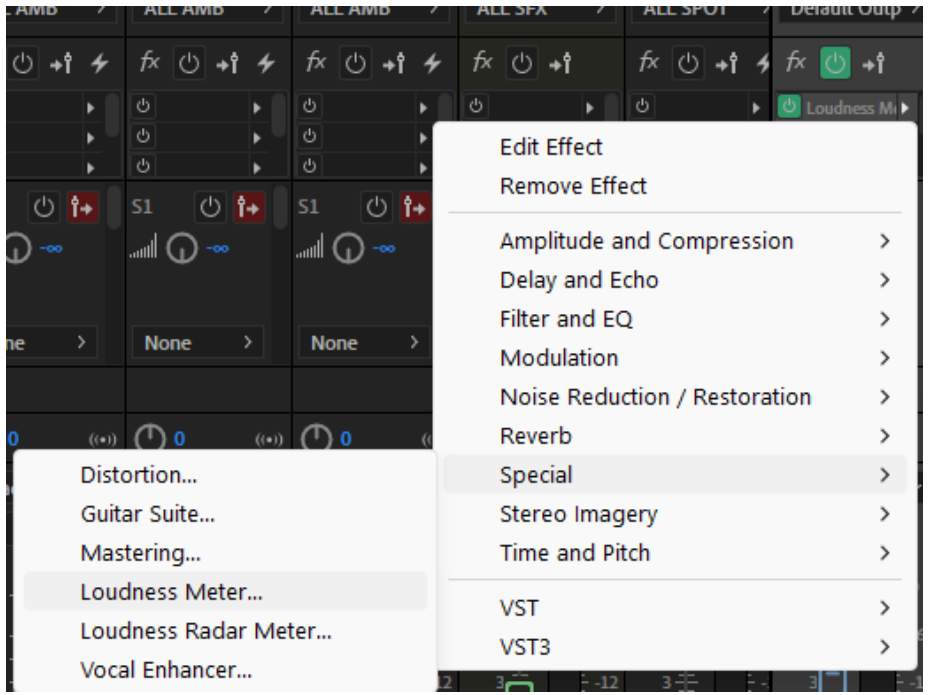
30. The end result of the previous step should be as follows:



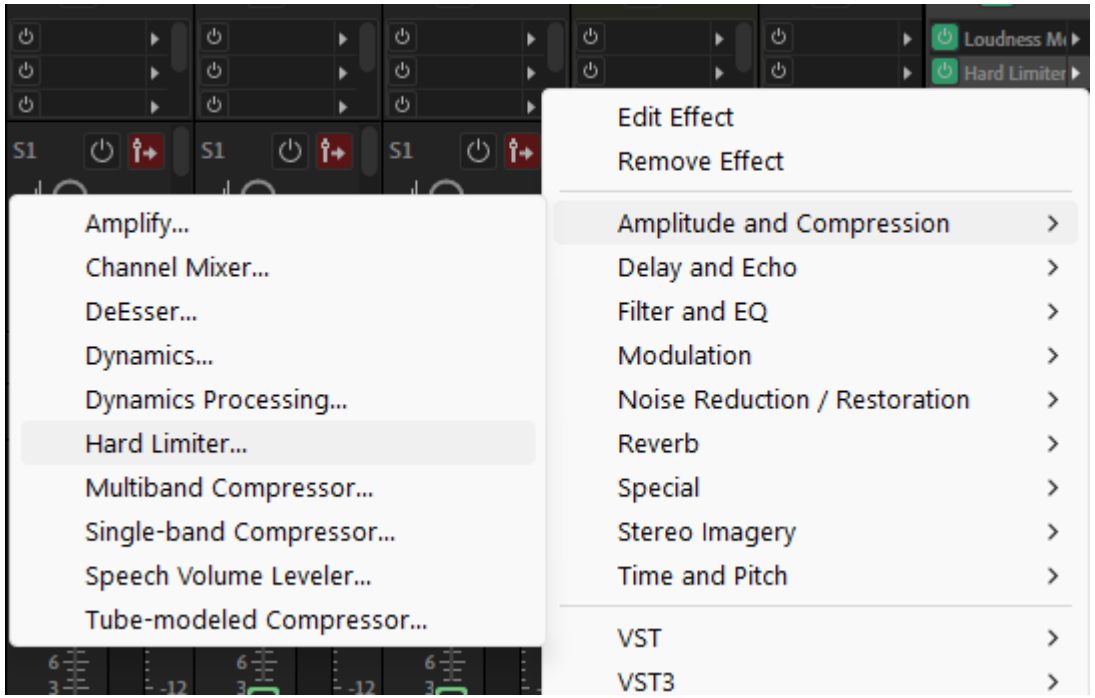




31. Afterwards, assess true peak and ensure loudness consistency by applying a loudness meter and hard limiter to the master fader.



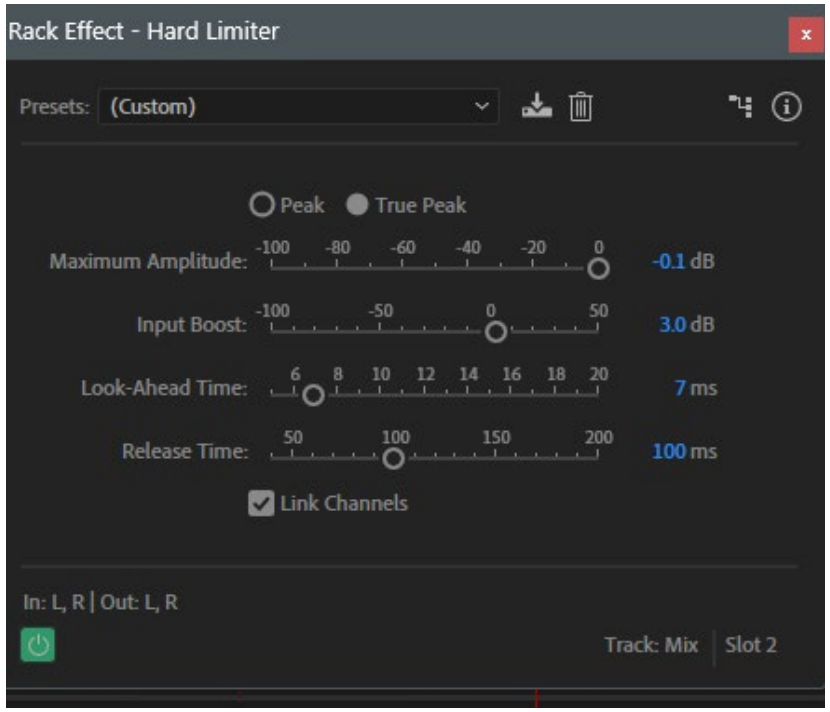
Click on the Mix Bus and select the dropdown > Special > Loudness Meter.

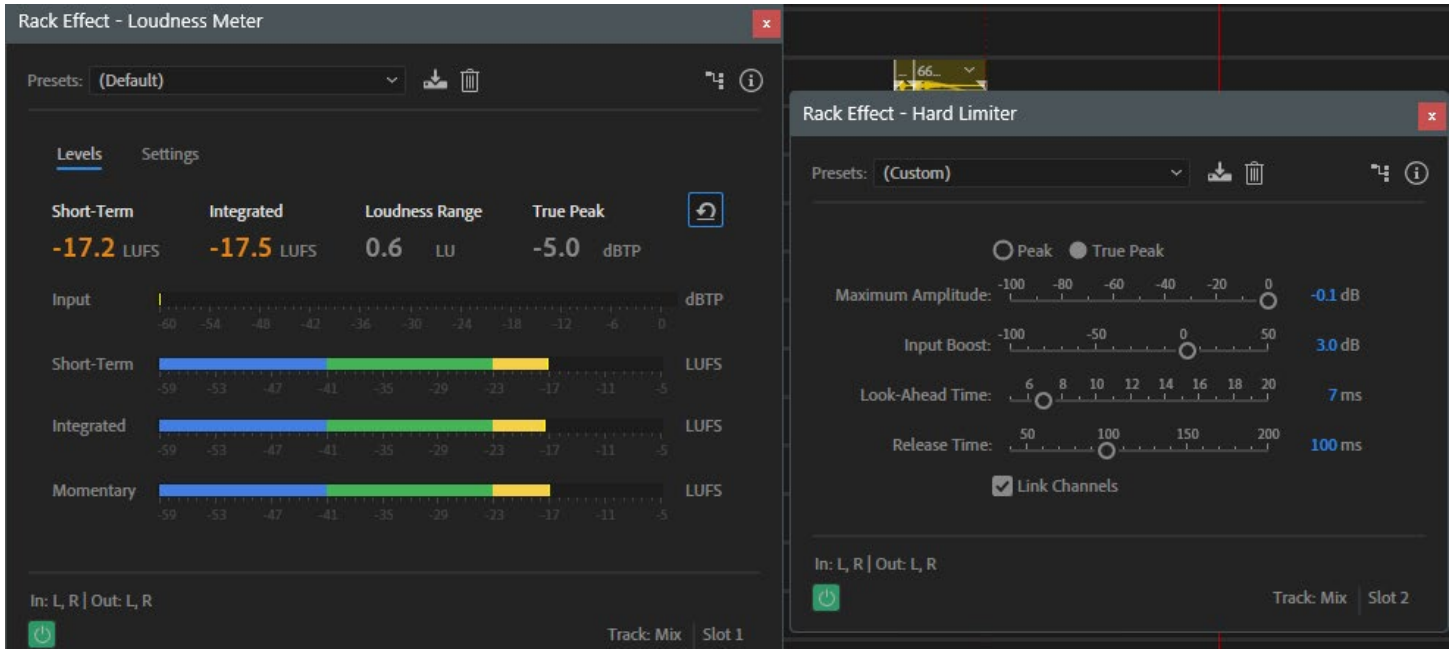


Without closing the previous pop-up, select the second slot's dropdown > Amplitude and Compression > Hard Limiter.

32. Assess true peak and loudness consistency by ensuring that the following digits are shown:

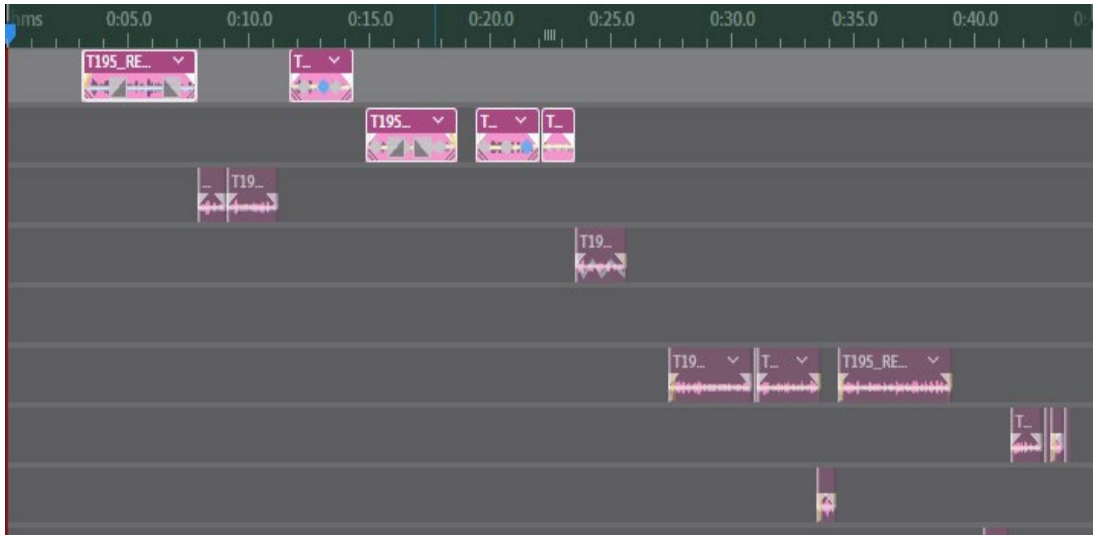
- Average at **-16** LUFS integrated & not exceeding -1dBTP True Peak.



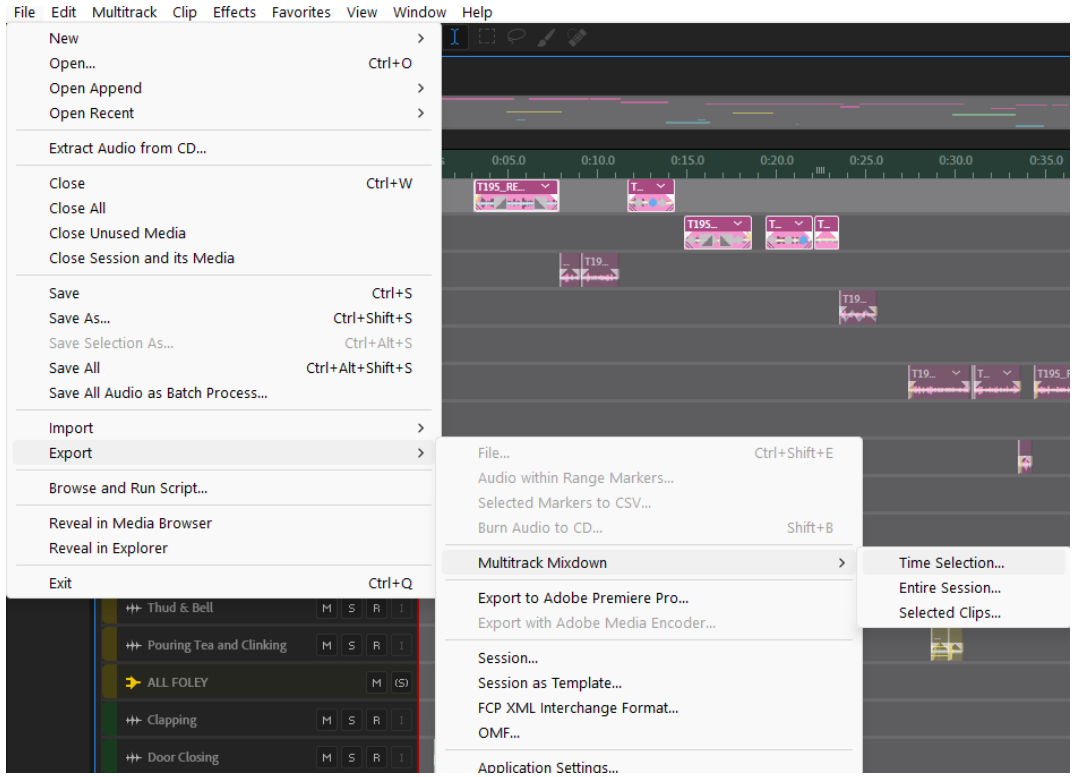


Ensure that True Peak is toggled on instead of Peak. Afterwards, monitor the numbers shown in orange and True Peak in the image on the right. Adjust the input boost accordingly by increasing the Input Boost such that the requirements above are met.

33. After all is done and accounted for, save and export the work.

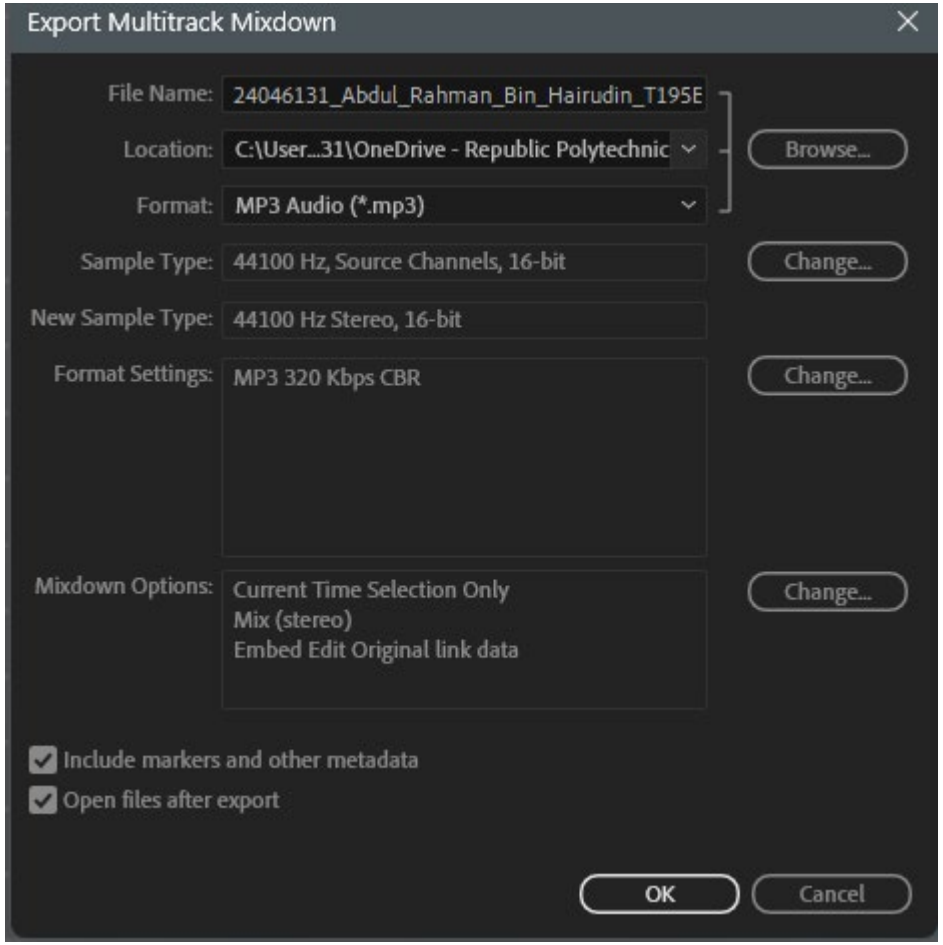


Press “T” on the keyboard for Time Selection. Locate the 45 second mark and drag the cursor all the way to 0 seconds.



Click on File > Export > Multitrack Mixdown > Time Selection.

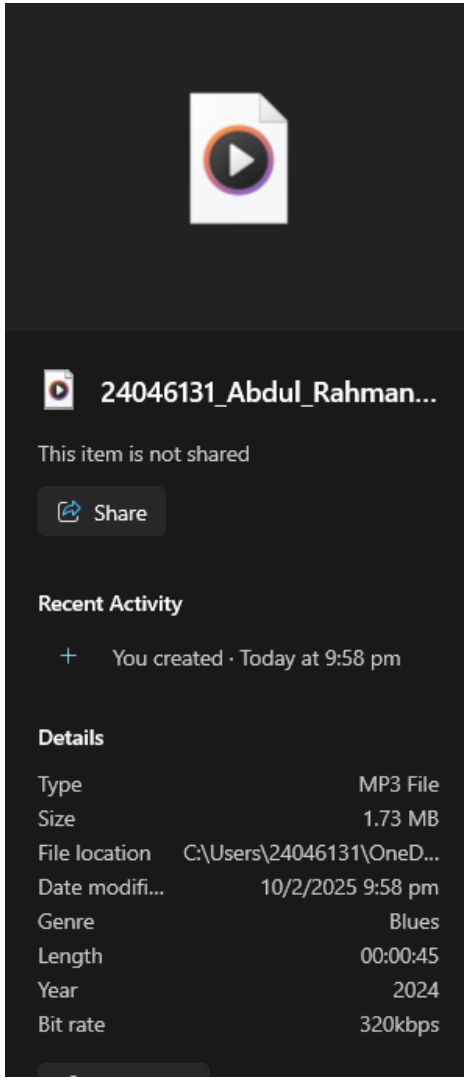
33. After all is done and accounted for, save and export the work.

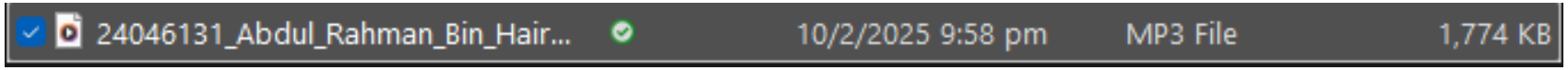


Observe the naming conventions carefully and adjust accordingly as follows with reference to the ESE GA Document Brief shown below. Afterwards, click OK to save in the mentioned folder.

Final version of a 45-second Podcast Trailer with all dialogue and SFX, mixed-down to stereo MP3 format with a bit rate of 320kbps

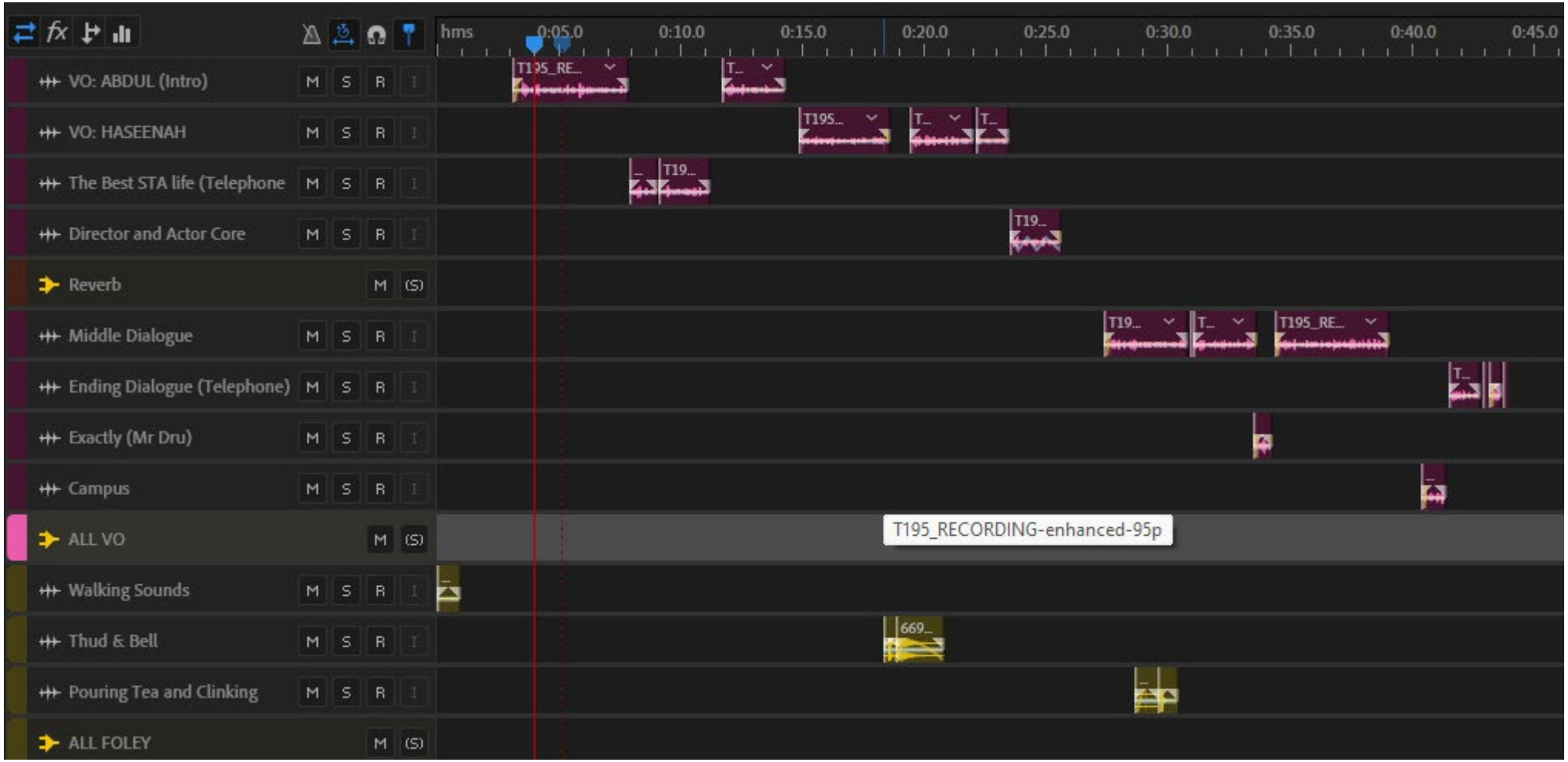
33. The final version of the Podcast is then saved to the selected folder as shown.





END OF CREATIVE PROCESS.

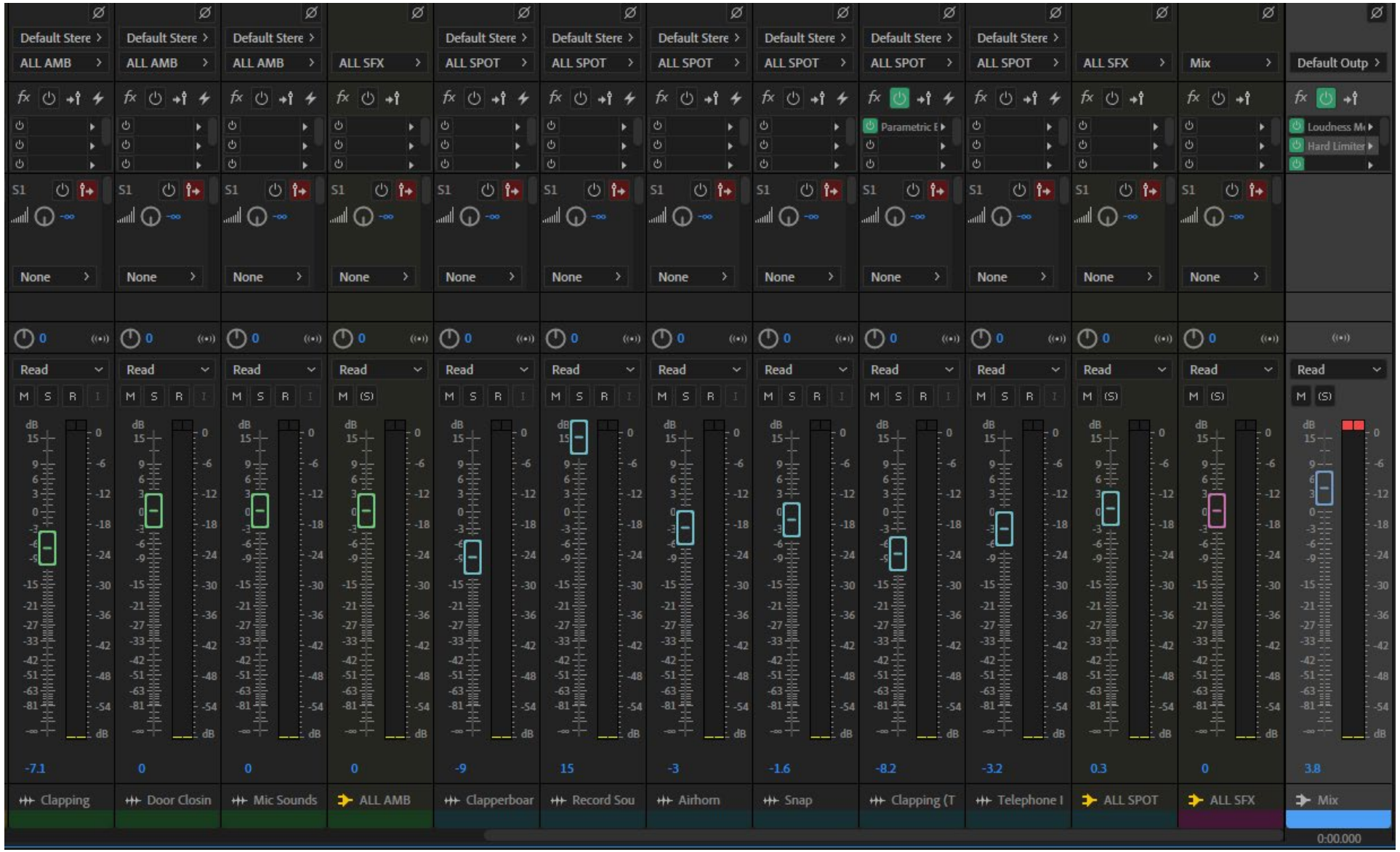
The Whole Overview of My Podcast (Edit Window 1)



The Whole Overview of My Podcast (Edit Window 2)

The Whole Overview of My Podcast (Mixer Window 1)

The Whole Overview of My Podcast (Mixer Window 2)



EQUIPMENT LIST

NO	NAME	MODEL	QUANTITY	USAGE
1.	Earphones	Samsung	1	To hear sounds better.
2.	Laptop	Microsoft Surface Go 2	1	To do work on.
3.	Mouse / Cursor	ALBM7423 (Altec)	1	To edit sound seamlessly.

CUE SHEET

NO	NAME	TYPE	TC-IN	TC-OUT	Source
1	Walking Sounds	Foley	0:00.00	0:01.03	https://freesound.org/
2	Thud & Bell	Foley	0:18.33	0:20.89	
3	Pouring Tea & Clinking	Foley	0:28.64	0:30.50	
4	Clapping	Ambient	0:38.64	0:41.51	
5	Door Closing	Ambient	0:00.90	0:02.19	
6	Mic Sounds Set Up	Ambient	0:02.20	0:02.94	

CUE SHEET

NO	NAME	TYPE	TC-IN	TC-OUT	Source
1	Clapperboard	Spot	0:14.32	0:27.41	https://freesound.org/
2	Record Sound	Spot	0:02.82	0:03.19	
3	Airhorn	Spot	0:25.60	0:27.61	
4	Snap	Spot	0:31.54	0:31.65	
5	Clapping	Spot	0:41.51	0:42.79	
6	Telephone In & Out	Spot	0:40.97	0:44.91	

END