



2021



A MESSAGE FROM

JASON TOMARIC



Dear Colleagues,

It's been quite a year, but throughout it all, the FilmSkills Academic team has been working hard to make it easier for you to prepare your students for a successful career in the industry, whether you are teaching in-person or online.

As we start returning to in-person learning and on set production, our new lessons teach the skills and best-practices to help students maximize their resources, work within their communities, and effectively communicate their vision with their cast, crew, and each other.

We hope this new school year brings health, happiness, and peace as we rediscover our passion for - and importance of - storytelling through film.

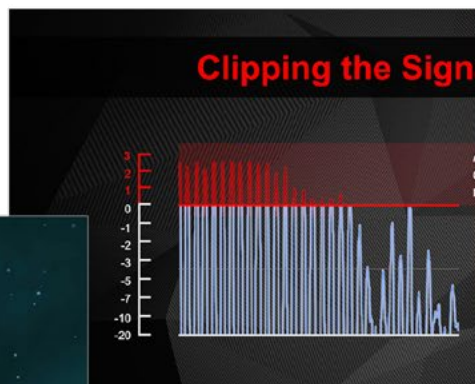
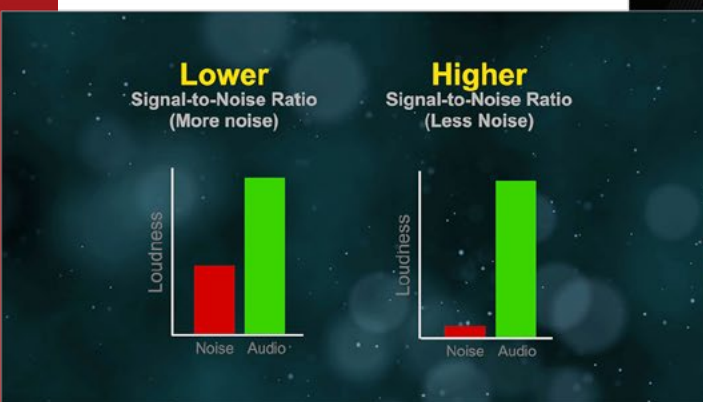
Always the best,

A handwritten signature in black ink, appearing to read 'Jason Tomaric', with a long horizontal flourish extending to the right.

Jason Tomaric

AUDIO RECORDING

Students experience the step-by-step approach to recording high-quality audio on set, from choosing the right microphones to learning how to use a boom mic. Leading audio experts including the head of Apple Audio and inventor of THX Tom Holman, teach skills they learned over a lifetime career



When Reading the

- Identify and mark important sounds in each scene
- Identify and mark sounds inferred in each scene
- The number of people speaking in each scene
- Any potential challenges in recording the audio

Camera Audio

Price	Audio Quality
\$5,000	Typically lack robust audio controls
\$15,000	Typically has the best audio controls
\$75,000	Designed for image quality, not audio

Frequency

Cycles per second

The number of vibrations also referred to as "cycles"

1 cycle per second

4 cycles per second



During Rehearsals

Have actors run through the scene so you can set the audio recording levels

Compressor



Loud Scene
Very loud on-set audio

Quiet Scene
Soft and quiet audio



Condenser Microphones

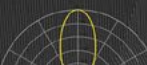
- More sensitive than dynamic and ribbon microphones
- Features a wider frequency response
- Can be miniaturized



Cardioid

Hypercardioid

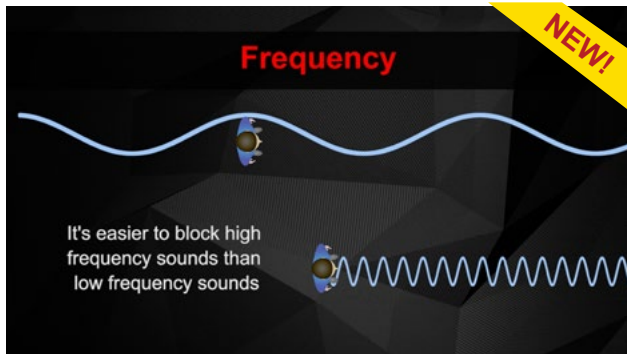
Shotgun



SARA EVANS

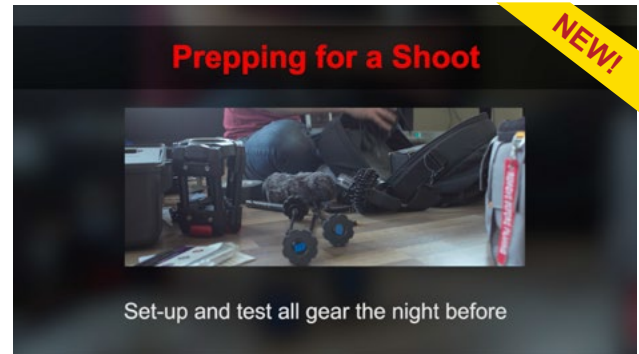
Production Sound Mixer: Grey's Anatomy, Passengers, Westworld

RECORDING ON-SET AUDIO



The Physics of Sound (26:01)

In this module we're going to look at the physics of sound – the sound wave, how it can be measured and ultimately, how it is used to create emotion through story.



Audio Pre-Production (24:52)

Learn how to prepare for a shoot by breaking down the script, determining the best equipment to use and how to address complex scenes.



The Microphone Boom (19:09)

The boom mic is one of the most common ways to record good on-set audio. In this module you will learn how to choose the proper boom pole, the various types of shock mounts and wind reduction tools. Recording excellent audio begins with having the right tools.



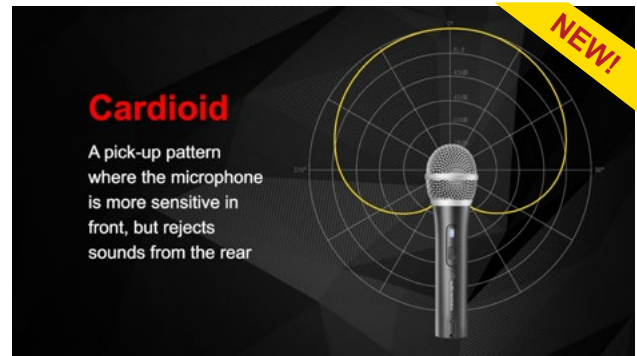
Boom Operating Techniques (23:02)

At first glance, the boom mic seems to be fairly simple and straightforward to operate. In actuality, however, it is a very tricky skill which balances the ideal mic placement with the movements of the operator. So in this module, we're going to look at proper technique for using a boom pole to record on-set audio.



How Microphones Work (23:52)

Microphones convert sound energy into electrical energy and can do so in different ways. You will learn how microphones capture sound, how that sound is converted into energy and the strengths and weaknesses of each microphone type.



Microphone Pick-Up Patterns (19:10)

Learn the different types of pick-up patterns, how they capture sound, and which to choose when recording audio. We will explore omnidirectional, cardioid, hypercardioid, figure-of-8, multipattern mics and much more.



Location Recording Techniques (28:17)

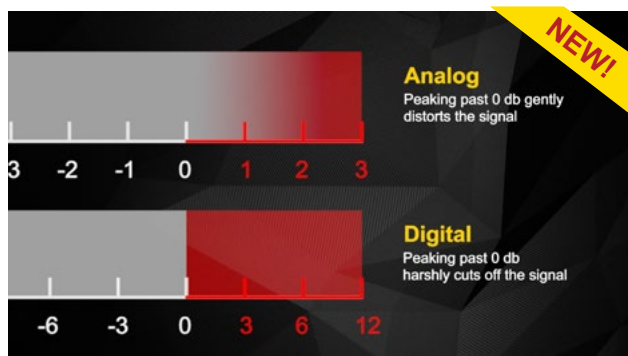
Recording location sound is a challenging process - and the decisions you make on set can either make the post-production process easy, or can cost tens of thousands of dollars. In this lesson, we're going to look at how to properly prepare for a shoot - the type of gear you'll need, how to conduct a location scout and tips for minimizing location noise.



Lavalier Microphones (20:33)

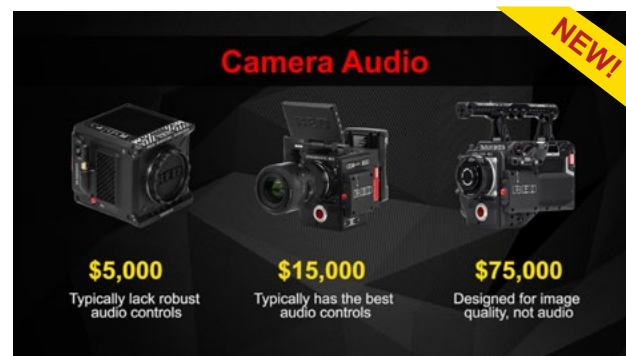
Lavalier mics are small condenser microphones that can be worn on the body or hidden on set. In this module, we're going to look at the various types of lavalier microphones, how best to use them and their limitations.

RECORDING ON-SET AUDIO



Recording the Audio (37:58)

Once the microphone picks-up sound, it is then encoded into either an analog or digital signal, then recorded to a device. With advancements in technology, the quality of the recorded signal can be virtually indistinguishable from the original sound. In this module, we explore how sound is recorded and encoded.



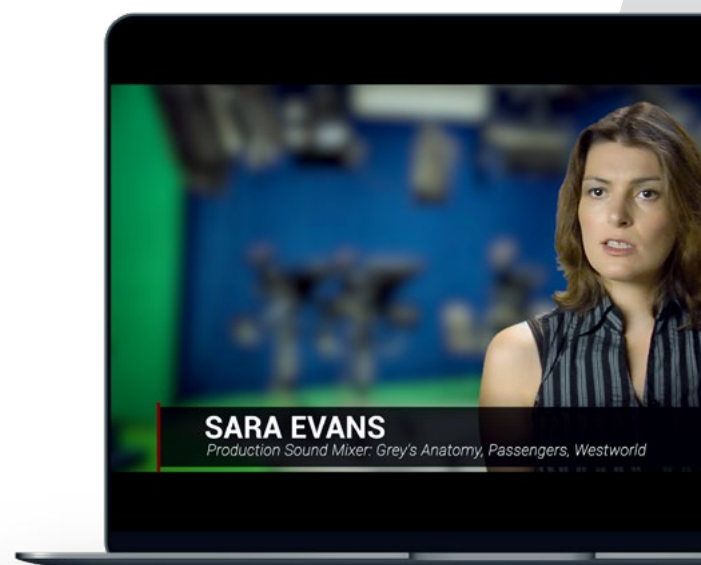
Audio Configurations (23:35)

Audio can be recorded many ways - directly into the camera, through a mixer, and/or to a separate recording device. In this module, you will learn common techniques for recording sound, how to manage line/mic level inputs, work with dumb and smart slates, and work with timecode.



Cables and Adapters (21:16)

It's so easy to focus on the specifications and quality of both the microphone and the recording device that you forget about the cables that connect them. Cables, although seemingly the least interesting equipment, can make or break your shoot. In this module, we're going to look at the types of cables, and connectors, when to use them and how to care for them.



Helping students master the other 50% of the moviegoing experience

- How sound works - a fundamental core skill for recording sound
- How different microphones respond to different frequencies
- How to prep a project for sound, including breaking down the script
- Industry best practices for recording on location audio
- Boom operating techniques and on-set etiquette
- How to work with both wired and wireless audio systems
- How frame rate, sample rate, and bit depth affect the recording
- How and when to use compressors, limiters, and EQ
- How to plan the audio work through and gain structure for clean sound recording

The image shows three devices displaying the FilmSkills website. The desktop monitor shows a list of 11 lessons under the 'Audio Recording' category. The laptop and tablet show the 'How Microphones Work' lesson page, which includes a video, a diagram of a dynamic microphone, and text explaining how microphones convert sound energy into electrical energy.

Desktop Monitor Display:

Audio Recording ▾

Displaying 11 of 11 lessons

Sort in Curriculum Order ▾ + Create a New Lesson

<input type="checkbox"/>	Lesson Name	Author	Status	Actions
<input type="checkbox"/>	The Physics of Sound	Jason Tomaric	Published	...
<input type="checkbox"/>	How Microphones Work	Jason Tomaric	Published	...
<input type="checkbox"/>	Microphone Pick-Up Patterns	Jason Tomaric	Published	...
<input type="checkbox"/>	Audio Pre-Production	Jason Tomaric	Published	...
<input type="checkbox"/>	Lavalier Microphones	Jason Tomaric	Published	...
<input type="checkbox"/>	The Microphone Boom	Jason Tomaric	Published	...
<input type="checkbox"/>	Boom Operating Techniques	Jason Tomaric	Published	...
<input type="checkbox"/>	Location Recording Techniques	Jason Tomaric	Published	...
<input type="checkbox"/>	Recording the Audio	Jason Tomaric	Published	...
<input type="checkbox"/>	Audio Configurations	Jason Tomaric	Published	...

Laptop and Tablet Display:

filmskills

Home | Admin | Lessons | Classes | Courses | Tools | Account

How Microphones Work

Learn how microphones function, their specifications, setup configurations and how to choose the best microphone for the job (20:42)

Jump to a Chapter in this Video

Desired Sound

Noise

Supporting Info | Test Questions | Contributors | Related Lessons

How Microphones Work

Introduction

Microphones are transducers. They convert one form of energy – sound – into another form of energy: electricity. Ideally, there is no loss when the sound energy is converted into electrical energy. The more efficient the process, the better the microphone.

There are three different electrical and mechanical means by which microphones do this, each with its own strengths and weaknesses.

Cutaway of a dynamic microphone

Dynamic Microphones

The first type of microphone is the dynamic microphone. Dynamic microphones are pressure receivers that sense changes in air pressure. A diaphragm, which is moved by sound waves, also moves a coil of wire, which creates magnetic flux lines to create an electrical current. In essence, a dynamic microphone is a miniature generator. The stronger the sound that hits the diaphragm, the more electricity is generated. The changes in current are what is processed and recorded as the sound signal.

A dynamic microphone is a speaker in reverse, and many speakers are also microphones. For example, when you order a hamburger at the drive through, the same speaker is also used as microphone.

Dynamic microphones do not require power because they themselves generate current. This benefit comes at a price though as they are not as sensitive as other microphone types, however they are incredibly rugged and can easily handle the rigors of

DIRECTORS CRAFT

We are proud to announce the all new Directors Craft lessons. Designed to help students understand the director's role in visual storytelling, the seven updated lessons combine interviews with Hollywood directors, on-set tutorials, and methodical step-by-step approach to the director's process.

Introducing the all new directing curriculum

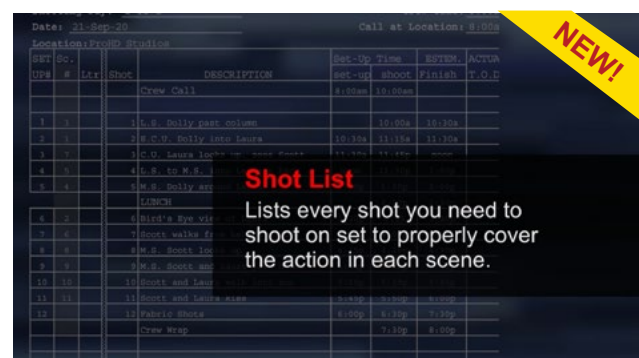
- Students learn how to tell the visual story
- Students begin by learning how to break down the script as a director
- Working Hollywood directors guide students through scene coverage
- From shot lists to storyboards, students learn the importance of prep
- Lesson include illustrated companion tutorials, test questions, and projects



A Director's Prep - Beginning a Project

(27:17)

Learn how to begin the directing process, read the script for the first time, best prepare long before you even set foot on set, and how to breakdown the script for character and story.



Creating a Shot List (17:41)

Learn how to create a shot list, location requirements, how to decide your shots, the elements in a shotlist, how the shot lists are used to schedule and budget a film, and to prepare for days when you go over schedule or over budget.



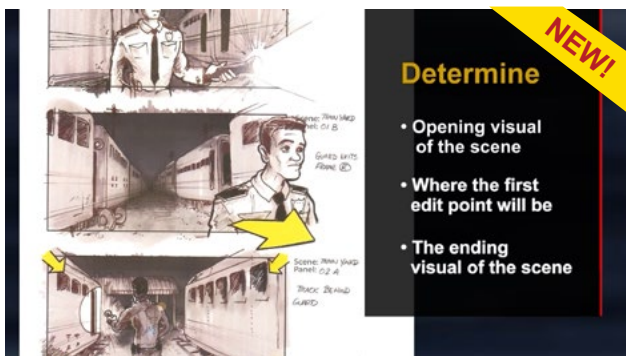
Basic Coverage (21:45)

Learn the basic template for shooting the action in a scene - the master, coverage, inserts and cat-in-the-window shots, learn how to vary shot size to increase coverage, break the standard, plan for the edit, and ensure you get the coverage you need.



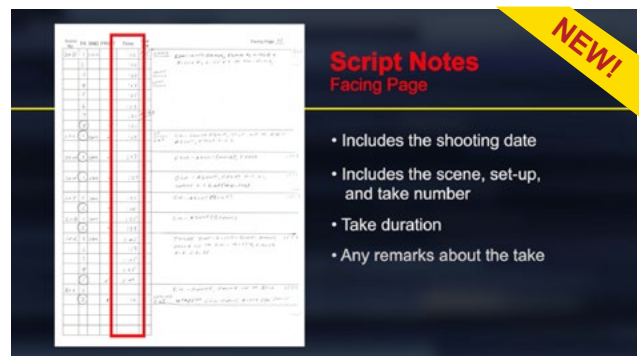
Advanced Coverage (25:54)

Learn how to craft a one, create a psychological impact for each shot, create compelling establishing shots, manipulate the pacing and rhythm of a scene, determine the opening visual, and enhance transitions from one scene to the next.



Storyboards and Pre-Visualization (30:47)

Learn how to work with a storyboard artist, use pre-visualization software, know how detailed storyboards should be, creative restrictions to be aware of, how to create storyboards even if you can't draw, and when to use animatics.

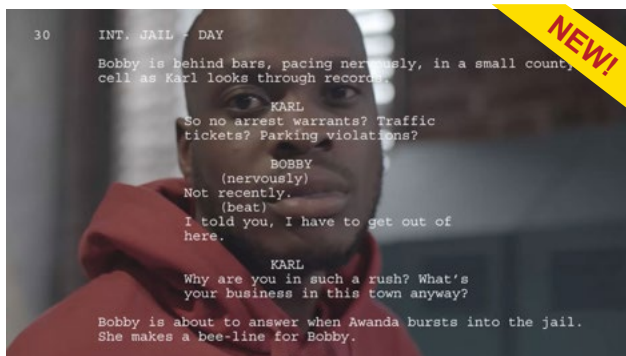


Continuity and Script Notes (22:12)

Learn the importance of on-set continuity, how to maintain it, the role of the script supervisor, and how to create an industry-standard continuity notebook.

DIRECTING ACTORS

This updated series helps students learn the skills to effectively direct actors to achieve an authentic performance on set.



Analyzing Character (30:19)

In this module, you will learn directing techniques to help actors determine the subtext, intent, and back story of their characters. Develop your directing skills and help your actors portray honest, memorable characters.



Directing Actors on Set (38:28)

Learn what to say to an actor at the beginning of every scene – 30 seconds before you call action and 30 seconds after you call cut, learn how to rehearse on set, establish strong blocking, and how to help actors balance their performance with the technicalities of film production.



Rehearsing Actors (26:47)

Learn how to structure rehearsals, how to conduct a table read, and what the responsibilities are of the director and actors during the rehearsal process.



The Language of Directing Actors (34:07)

Learn from Hollywood actors and directors on how to approach and work effectively with actors on set, how to deal with problematic actors, and how to communicate in the actor's language.



HOW TO DIRECT ACTORS



Introducing the all new directing curriculum

- How directors can effectively communicate with actors
- The director's process of breaking down the script for story and character
- How to identify the back story, subtext, objective for each character in every scene
- What to say to actors on set before calling action and after calling cut
- How to avoid common directing mistakes
- How to help the actor deliver an authentic, character-driven performance



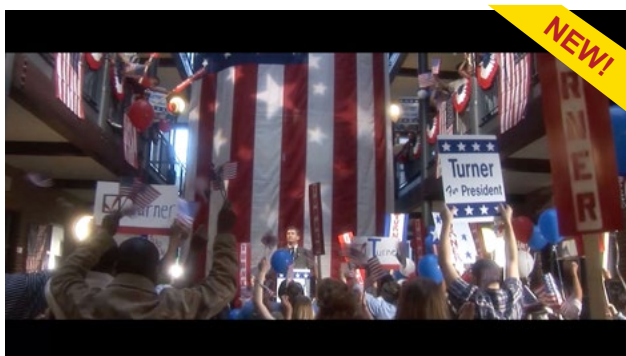
Blocking the Actors (33:11)

Learn how to block the actors, what story cues to look for, how to drive the blocking emotionally, and how to work with the actors to get the best physical performance possible.



Directing Mistakes (26:28)

Learn to identify common directing problems and how to fix them to ensure you get the best performance on set possible.



Directing Extras (24:35)

Learn how to find extras, the right way to direct them, how to cheat them on set, liability concerns and how to avoid them, logistics on the shooting day, and the most common problems filmmakers encounter when working with extras.



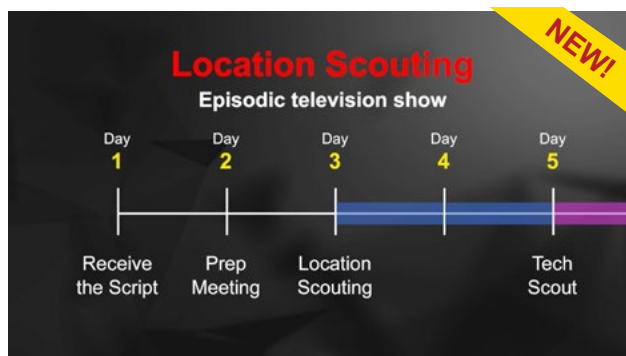
Rehearsal Exercises (12:49)

Learn valuable techniques from working Hollywood directors to get to the heart of the actors' performance, learn rehearsal techniques from developing the character to overcoming mental blocks on the set.

5 ALL-NEW LESSONS

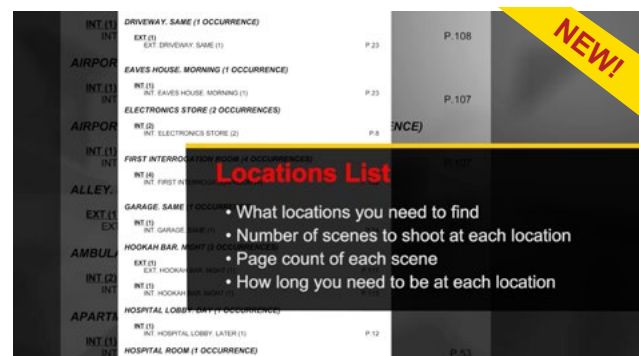
SHOOTING ON LOCATION

The majority of film productions are shot on location, which means the film crew must interact with location owners and the general public. In this series, viewers learn the process of scouting and securing a location, working with location owners, and managing the public.



Scouting Locations (18:51)

Locations play a critical role in every film production, and in this module you will learn how to properly break down the script, scout locations, work on cold scouts, and how to assess the technical feasibility of a location and its local industry support.

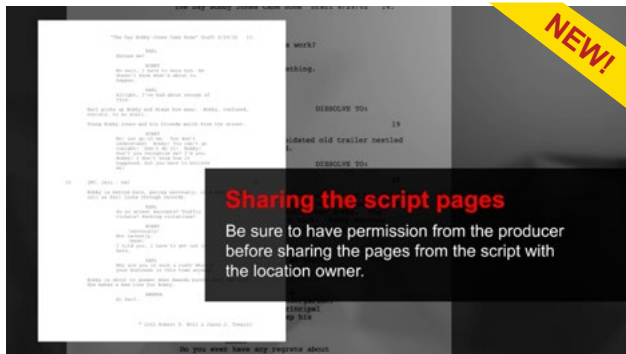


Film Commissions (25:49)

Each state has a film commission tasked with attracting motion picture production to that state. In this module, learn the services offered by a film commission, how to use their services to find the best location for your movie, liaise with local industry, and potential unexpected issues.



SHOOTING ON LOCATION



Working with Location Owners (34:02)

Approaching and asking a location owner to use his or her property for your film shoot can be a daunting task. In this module, you will not only learn how to approach a location owner, but which contracts and forms are needed, proper protocol, how to deal with problems and how to help a location owner prepare himself for the whirlwind that is the production process.



Film Permits (24:33)

In most major cities, you're required to obtain a permit to be able to shoot on both public and private property. This module will walk you through the permitting process, when one is required, how to get one, the costs involved and common traps associated with free permits.

LEARNING FROM THE INDUSTRY'S BEST LOCATION MANAGERS



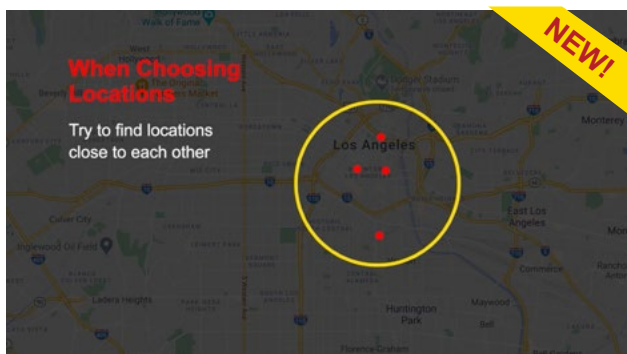
KATHY M. MCCURDY

Fmr San Diego Film Commissioner, Locations: Star Trek, Dexter, Mission Impossible, Transformers 2



MIKE FANTASIA

Location Manager: Top Gun 2, Ant-Man, Cat



Location Tech Scouting (26:03)

Movies are either shot on a sound stage or on a real location. Shooting on location can bring its share of challenges, which is why understanding how to do a thorough site survey is critical to being prepared. In this module you will learn what to look for when you're scouting locations.



Community Relations (26:41)

No one makes a movie in a vacuum - every day you shoot will invariably affect someone, whether it's one neighbor or an entire community. In this module you will learn how your film shoot affects the public, how to work with local officials, how to notify residents, how to leave a positive impact on the community when you're finished shooting and a general code of conduct for crews when shooting on location.

Experience matters. That's why FilmSkills partnered with the industry's best talent to expose students to the reality of the film industry - and how to thrive in it.



ch Me If You Can, Spider-Man: Homecoming, Godzilla



VERONIQUE VOWELL

Location Manager: Grey's Anatomy, How to Get Away with Murder, Scandal, Cold Case

5 ALL-NEW LESSONS

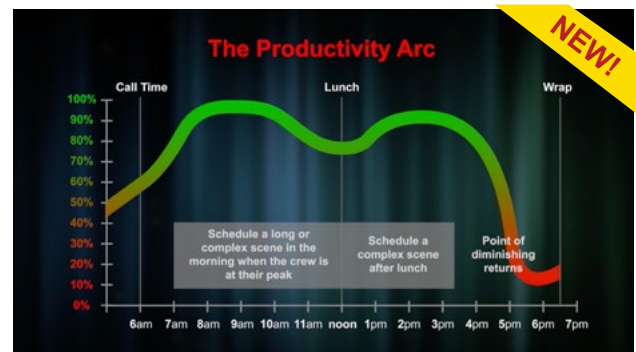
SCHEDULING & BUDGETING

In this engaging new series, students learn how to balance the business of filmmaking with the art through effectively breaking down the shooting script, developing a realistic shooting schedule, and how to develop and manage an accurate budget.



Breaking Down the Script (19:54)

Learn to properly break down the script, line the script, techniques for breaking down each scene, how to use scene breakdown forms, and how assistant directors and line producers should manage the breakdowns from other departments on the project.



Scheduling the Production (33:54)

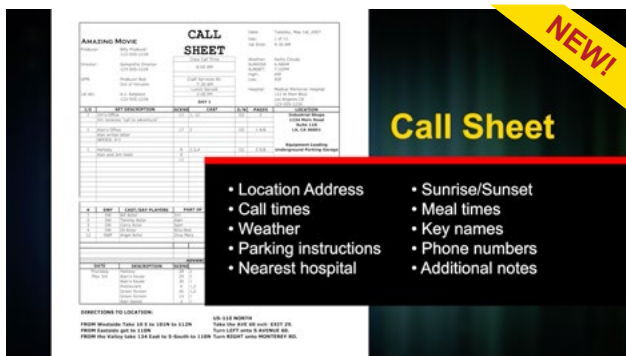
Learn to determine the number of shooting days needed to shoot your film, how to determine the shooting order, manage day and night shoots, account for turnaround time, and the benefits of shooting consecutive shooting days.

CRISTEN CARR STRUBBE

Production Manager on Spielberg's Catch Me if You Can and Charlie Wilson's War

Student will learn

- How to format and break down a script for production
- How to create strip boards, one-line schedule, and call sheets
- How to balance the director's shot list against the realities of the schedule
- How to factor in meal times, travel times, turnaround, splits, night shoots, meal breaks, and more
- How to build a solid budget and effectively manage money



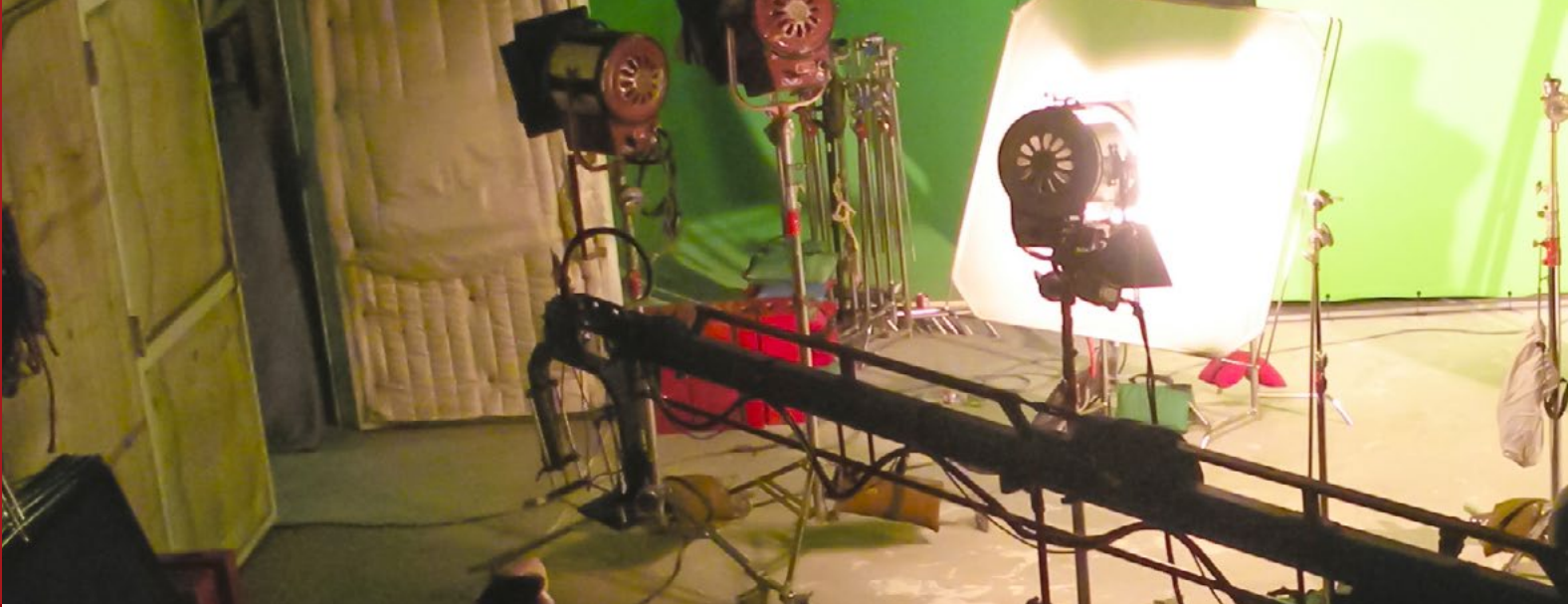
Scheduling the Day (29:48)

Learn how to schedule company moves, meal breaks, learn the productivity arc of a shooting crew, how to work with the director's shot list, skills for managing a shoot running over schedule, how to generate a one-line schedule, and how to create call sheets.



Budgeting (30:45)

Learn to create an accurate budget, tricks to reducing the budget if you're running over, how to plan for contingencies, how to manage crew expectations, and how to go into production knowing you'll have the money to finish.



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