



## **ScreenCraft Works Cross-Border Conversation: Sound on Sound**

### **Conversation between Stacey-Lee Hellenberg, Adriaan Hellenberg and Stephanie Fields**

**May 2022**

#### **Elizabeth McIntyre:**

Hello everyone and welcome to our very first Cross-Border Conversation. My name is Elizabeth McIntyre and I am one of the co-directors of our newly formed community, ScreenCraft Works. Today is all about Sound on Sound and the discussion today is to look at different ways with sound, ranging from very high-end sound and all the creative and different ways of using sound, right through to what can you do with sound on a budget as well, so it's just looking at the full range. I'm really delighted to hand to our host speaker today for the three-way conversation and that is Stephanie Fields. Stephanie, tell us about yourself and take it away.

#### **Stephanie Fields:**

Hello everybody, thank you for coming. It's really a pleasure to be here and to have this opportunity to be the host tonight on this first event like this. So a little bit about me. I'm still early in my career. I'm a post-production sound intern right now. I'm currently based in Rome, Italy, but I'm originally from California and my career goal is to one day be a supervising dialogue and ADR editor, but until then I'm absorbing as much knowledge as I can as an intern as well as freelancing – something that I'm still figuring out, but I am also enjoying the adventure of that as well.

#### **Elizabeth:**

I know one of the things that we've talked about is the range of high-end equipment that people can use for very textured sound work but I'm also curious about the other extreme, about beginning to create story worlds and the textures of sound through using more basic equipment when starting careers and I know that's something that you've been experimenting with. I wondered whether you wanted to introduce your title clip and then tell us about how you worked with the sound on that.

**Stephanie:**

Absolutely. My clip is the one-minute intro to a short documentary that I had the privilege of participating on in Kinmen Island, Taiwan in summer 2019, and my team and I were very unfortunate with our equipment but we made this film anyway and we determined to have fun and I think it definitely shows with the production sounds.

[Clip played.]

I think the biggest challenge for that clip was the production sound, of course, being right next to the ocean. It's very loud and it overpowered a lot of the interviews that we did closer to the water, as well as, for instance, the final shot of the surfer walking on the sand – we couldn't hear his footsteps or anything like that, so when we recreated that soundscape with only two days to really get that sound going before we were going to show it, we had to find production footsteps in the various footage that we had and try to match it to the surfer, as well as when he walks into the water, trying to create that foley in the hotel bathroom and trying to just make do with what we had. That was the biggest challenge, I think.

**Elizabeth:**

When you're recording sound for a range of cultures and heritage and different languages, how are you working? I'm going to make an assumption, you must tell me which languages you speak, but how do you work with the rhythm of someone's speech in order to get that instinctively right and record the right sound in the right way in terms of emotion, dialogue, etc, when you are in someone else's culture?

**Stephanie:**

That's a great question. I do not speak Mandarin and nobody on my team spoke Mandarin. We had a group of high school students who came with us and joined us on this trip and they were amazing students. They all spoke Mandarin so they acted as our translators. I don't know if maybe my team just got lucky but with our subjects in our film, they were very expressive, so it wasn't necessarily just talking and us trying to capture the emotion. I think we could see based off their body movement, OK, they're going to get loud right now, so my team member who was doing the production sound was able to mix on location and prepare himself for that.

I think the real challenge of that, especially not knowing the language, came in post-production, in particular for me the dialogue editing. When you pronounce a word, there are certain sounds that need to be there for the meaning of the word to be there. I had the translator there working on subtitles and if I messed up the dialogue, then the translator would be like, that doesn't sound quite right, so then we'd spend five minutes on just getting like a hard c to sound correct again, things like that, and then still have it be clean. I think that was pretty difficult.

Kinmen island was very calm, very serene in general, so we were able to capture a lot of really good location sound and just capture the personalities of our subjects and the island.

**Elizabeth:**

In terms of the progression of your career, first of all tell me about your light bulb moment of what particularly was the first thrill for you.

**Stephanie:**

Being on a thesis set and becoming boom operator. Post-production, specifically for me that was just being in the mix stage at my university and it's a pretty old mix board for today's standards but just being able to sit in front of that and look at the screen with Pro Tools up on the computer next to me. It just felt right and I was like, OK, this is good. But of course there are lots of challenges because Pro Tools for me came sort of naturally but of course there are certain hiccups in the software that would drive me absolutely crazy because I could not figure it out, so getting the help from my professors and from our technical director helped a lot as well, when they would encourage me to be like, OK, let's problem solve this. Then once the problem was solved, I forgave Pro Tools immediately – all right, let's just continue working. I think it was the moment for me when the technical director told me, if you can get this angry at the software, at Pro Tools, and still love it as soon as you figure out the solution, then you're in the right job. I think that has just naturally carried on. I've been an intern for three years now at four different studios and one of them international, and I think just even whenever I'd come into a problem, I was never afraid to ask questions because I'm genuinely curious and want to be the best that I can be at this career, and figuring out on my own as well. I think as an intern it was less Pro Tools and more learning the the plug-in for iZotope RX9 now and also training my ear. It feels like a challenge but it's a fulfilling challenge, it's not unachievable for me and it's something that I just genuinely want. I think that passion is just kind of stuck with me.

**Elizabeth:**

If you were to work on cross-border collaboration in different countries, is every co-production or country of equal fascination to you? Obviously you have an Italian-American background. I'm wondering whether there are particular cultures and heritages you're interested in exploring or is it more that you're interested in exploring either factual documentary or fiction or both? How do you see your cross-border collaborations taking shape in the future?

**Stephanie:**

I would absolutely like to continue working cross-border. I think for me, because I want to be specifically a dialogue, an ADR editor, that's just kind of built into the job description anyway, because there's always going to be a session where we have to connect to either another city or another country completely to record ADR for a film or whatever project. I think having that opportunity still intrigues me a lot but I would like to know more about how the workflow is different, because I never even thought about how coming to Italy editing dialogue is just very different from the way I was taught at my internships in San Francisco. So I would love to learn more about every country, about all their workflows.

**Adriaan Hellenberg:**

Hi everybody. So sorry. We literally just had unscheduled load shedding and we were on the wrong link as well. Our power just went off, we are in the dark, but we've got a light.

My name is Adriaan Hellenberg, I'm a sound engineer. I've been working as a sound engineer for about 20 years now, I've been working mostly in television, post-production and some live television, recording to tape, as well as education. I taught at City Varsity, I've done some lectures at SAE, and also a couple of other institutes, the University of Cape Town etc, I've had a lot of opportunities to do different kinds of things, I'm quite pleased with that thus far. That's me but my wife is better than me.

**Stacey-Lee Hellenberg:**

I'm Stacey and I'm also a sound engineer but I do different sound. I do live broadcast sound. I did live broadcast sound for television for about 15 years, lots of live crossings, lots of things that are happening that you have to fix in a moment, and then a little bit of post-production. And now I've been doing some teaching for school kids - high school, primary school and special needs learners. I started out as a DJ, as a club DJ, and then I just wanted more. I liked sound so much I just wanted more. I started studying sound and then went to broadcast.

**Adriaan:**

It was a quick thing for you.

**Stacey:**

It was a quick thing. My brother had a band when I was younger, so I tried all these different things - marketing, IT, all these different fields that I wanted to study, and as soon as I was introduced to DJ-ing, and accepted myself, that a career as a female DJ, female sound engineer, was possible, then it just went.

**Adriaan:**

The one thing was I always had a love for music so I was making music and guitar and that sort of thing as a teenager. I loved it and I got into bands and then I loved being in bands and I hated being in bands because then you had bad ego and all that kind of thing. It was one of the reasons I wanted to study sound – because I wanted to make music by myself. It was one of the reasons, and then the other reason was actually before I studied sound I was actually at the University of Cape Town and I was doing a Bachelor of Commerce – there is nothing wrong with doing a Bachelor of Commerce, information systems, computers and programming – and just before that my younger sister died in a car accident, so I started really reflecting on that and it made me realize that you really need to seize the moment for the stuff you really want to do, because you never know when you're going to go. It could be if you're young or old or whatever it is. That was a big part of it too with me deciding to go into sound. That was very big, and a need to make music for myself.

**Stephanie:**

I kind of relate to that, because for me it was on a thesis set and I was able to be

boom operator and the first time I put the headphones on, I could hear the world in a different way and I started just eavesdropping on all the conversations.

**Adriaan:**

All I want to do is eavesdrop on other people!

**Stephanie:**

It worked out.

**Adriaan:**

Actually, leading us from that - the moment I knew I wanted to do sound – but the moment that I knew I wanted to do post-production sound was, I was in my third year at City Varsity, I studied at City Varsity in Cape Town, and I was the resident kind of gear guy there, so I got a discount on my studies. While I was there, I was doing a major in digital music production, as my plan was to continue making music for myself, and then all the film guys started asking me, because it was a multimedia school, so all the film guys asked me, "Can you come onto the set with a boom?" Then I started doing that and then I was like, this is OK, I was getting to meet some people, and they're not band people! Meeting new people, and then I started getting work suddenly in this field, like booming. Then eTV phoned me, they probably phoned the college where I was and asked for somebody to come and start working there, in my third year, which is where Stacey was working at the time. That's the television station she was working at actually.

**Stacey:**

I'm a little older, so I was there already.

**Adriaan:**

Then I started freelancing at eTV, at one of the national television stations, in the evenings, mixing promos, which I knew nothing about. The guy there who was the engineer showed me around the ropes and then that was the moment that I realized – hey, post-production audio, this is pretty cool, and it's easy, well I found it easy, and it's fun. You could try and create this little world using sound. I think that was the moment.

**Stephanie:**

Definitely, soundscapes, creating soundscapes. It is a lot of fun, it's like a game. You guys are seasoned professionals and so you've had a great career so far. I'm curious what is your proudest sound moment or your proudest project you've ever worked on throughout your career so far.

**Stacey:**

I did a lot of news. I would say that one moment we had a sort of electrical short in the studio and everything blew and it was 20 minutes before air and we still managed to hook up everything in a different sort of way, hook up the sound, and then we went on air. It was great because we made it on time. For me that was my proudest moment. That's what I liked about live television, that you had only a few seconds to figure things out, or in that case 20 minutes to figure things out and to make it work, and that's what I liked about live broadcast – it was make or break. I

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love that and so that was my proudest moment. I had an assistant with me and he helped me through it, so just talking with him, working with him, we managed to pull it off.

**Stephanie:**

That's amazing, wow, to have to think of your toes that fast and have that added pressure, we need to air on time.

**Stacey:**

I actually liked the pressure. It was actually – can I do this, am I able to do this? It just actually gave me more motivation, which helps you think about possibilities quicker, because I wanted to prove to myself that I can get us an air, getting every everything ready before we went on air.

**Adriaan:**

My proudest moment. If I could give two quick ones, I think. One was winning, being part of the team at least when I was still working at eTV, to win an international Promax award for an advert that we produced, which is quite cool. It was in New York. It was quite a long time ago, 2009 or something like that. That was quite a cool moment and a proud moment. Then another similar one would actually be - we're gonna play that clip later of Done with the Wind from ZaNews/Puppet Nation. Working there was also one of my proudest moments. I could do sound from beginning to the end and it was Emmy nominated.

But another moment from there's also problem solving, actually, those are actually the biggest, coolest moments, when you figure something out that nobody else could figure out. We did a show recently where we recorded at a different bit rate. It's such a simple thing. There was a freelancer that actually recorded at the wrong bit rate and at the wrong sample rate, and you know how hard that is – it's impossible, you can't get it back, it's going to drift. Luckily we actually had the raw recording there. They hadn't recorded it on the device, they'd actually recorded it onto a laptop, so that we had the original Cubase sessions, so we could actually reconvert the files in Cubase, they'd actually sent it to the laptop, so it all worked out. But it was just figuring that whole process out and basically saving a whole lot of money to reshoot this entire whole-day shoot again.

**Stacey:**

Like what he mentioned, working in Cubase and working in live TV, lots of times sound engineers, either studio sound engineers or live sound engineers - actually Adriaan, having both those backgrounds actually helped him to get that quicker because he could just quickly go into Cubase, which he was familiar with.

**Adriaan:**

But she taught me all the stuff about live TV. I knew nothing. I just kind of faked it till I made it.

**Stephanie:**

Perfect. You mentioned, Adriaan, your clip with Puppet Nation. Maybe we can show that clip now.

**Adriaan:**

It's pretty apt as well because we're having load shedding right now, right now our electricity, unscheduled of course, and the particular clip we're going to show is a parody about the South African government and and load shedding electricity. So, yeah, exactly what's happening right now!

[Clip played.]

**Elizabeth:**

I thought I'd take the opportunity just to ask you a little bit more about your reaction to this clip because I know you've spoken with Adriaan and Stacey about this clip and, as you say, Adriaan was Emmy-nominated for this clip. The sound work was very complex in terms of matching sound to the movement of the puppets, in terms of creating the comedy and irony of the political figures, and also all the textures of sound for the storyworld. What was your reaction to the clip as a sound engineer intern?

**Stephanie:**

The first time that I saw the clip I remember I just started laughing when Barack Obama came on screen, and part of that was because the voice actor I think did a very good job at matching Barack's voice and his personality and character. Also, the more I watched and the more I listened, I could hear certain aspects of foley that were used and edited into the video that I think just kind of made the experience a little bit more realistic because they are puppets. We know that they're puppets but you have this grounding sound of the rope on the swing and the footsteps through the field and things like that, so I thought that was really cool.

I'm curious if the voices were recorded before or after the puppets were filmed, because for me here in Italy as an intern, I'm learning synchronization for dubbed languages, so dubbing Italian over French or English films and having to synchronize the ADR to the lips. In the US I was taught to choose the best microphone, the best dialogue, based off how many microphones were used on production, and clean that the best you can and reserve as much natural sound as possible, but if for cleaning purposes you need to maybe take a little bit more room tone out or take a little bit of reverb or the reverb gets a little messed up, then you can always add it back later or the mixer can work with you to try and add it back later, or you can do ADR if it does the absolute worst.

Here in Rome they were very against that. They were very much that is not how we do it. You clean both the lobe and the boom and make sure they're in phase and if they're not in phase, which I had no idea what that was, and obviously all my stuff got out of phase, it sounds very weird and the mixer is very frustrated with me because I basically had to learn a new style of dialogue editing and train my ear as quickly as I could for listening to both boom and lobe together, the natural sound versus just cleaning without over-cleaning, just the best mic that was given. So that

was different. Also, continuing with the re-recording mixer to see how he mixes both boom and lobe into the whole session, which was new and I hadn't seen that before.

**Adriaan:**

That's also how we do it here in Cape Town as well, South Africa generally, with the same technique you're learning now in Rome where you use both the lab as well as the room tone, so this is natural. The States is cool because the Hollywood sound is so crisp and clean and perfect and all that kind of thing, but I also kind of prefer the way of using what is there and natural tone. I mean, if it's recorded properly. If it's not recorded properly and if it sounds bad, then it's not usable – well it is usable, it's going to sound like a toilet!

**Stephanie:**

I've come to really enjoy the sound of both boom and lobe together and, yeah, like you said, it just does sound more natural. I think you can get it to sound natural with plugins as well, like they do in the States, but there's just something special I think about having both boom and lobe together. We'll see, when I go back to the States, maybe I can incorporate that into my career.

**Adriaan:**

You can school everyone there.

[Clip played.]

This was quite a challenging assignment that we had. This is a show I'm currently busy with mixing for Honey where I currently work. I work at Media24 at a company called Pop! This was really challenging because we had quite a time limit and for some reason none of the audio files in the OMF that I'd received were linked to actual lobe microphones from set, so it was all camera sound. I took the challenge on, I mean it's quite a challenge. I didn't understand the language at all, it's not my language, so that was quite challenging. So I had to go look for all the raw audio files in each of the folders that were recorded on the day. Luckily some of them were labelled aptly and I just listened to the stuff before I had the opportunity to get someone to assist me with the language. I had to just listen through and – OK it sounds like that, OK that's the right clip, maybe put it in there, OK it is the right one – so each little edit had its own – sometimes it wasn't all continuous. He was getting shots or speaking from one scene and then the next part was 20 minutes later, in the actual recording. So it was quite frustrating but it was cool at the same time. And then I had a translator who also helped me with it, just to figure out what kind of music to use in the mood and all that kind of stuff. It was quite fun, and challenging at the same time to work with a different language. In South Africa we have 11 official languages. I think that was Zulu or Xhosa – I wouldn't be able to tell you – but it was one it was one of them. It was real fun actually to work on that, but luckily it's not every day that happens. It's just the idea of art projects, usually everything flows perfectly.

**Stephanie:**

Yeah, that's definitely a challenge, but I like that mindset of, you know what, let's make this a scavenger hunt.

**Adriaan:**

Exactly, because you know as well, when you're working with dialogue and all that kind of stuff, how repetitive it can be, the workflow and stuff, so it's always cool when something different comes around and you can play around with it or you're challenged.

**Stephanie:**

If you do only the post audio and not production audio, do you ever communicate directly with the production audio recordist about the recordings? Who are the main crew members you work with during challenging troubleshootings as well? How about Stacey, would you like to take that one, kind of on both sides.

**Adriaan:**

I don't think you've ever had a chance to actually communicate in that respect, because she did so much broadcast television, but in the situation where I'm working at the moment – sorry for hogging the answer – the situation where I'm working at the moment, I was doing mostly the live recordings or going on location. Last year I was doing a lot of location actually, on set, because there was a need, and then I would communicate regularly with the post-production engineer at that time.

Generally I find there isn't good communication between the two departments, at many places I've worked, but we had good communication. Now also, while I've moved more to doing post-production sound in my role now at Pop, I work quite closely with the location engineer, and we communicate well. He's always asking, what does it sound like, in post what can I do better? Those are the kind of things that you need to do to better yourself and better the production qualities, is communicate. That's a really good question. If there isn't any communication happening, which can be difficult sometimes, if you're working with different freelancers and that kind of stuff, your communication could also be in the form of an audio report, if that's just the easiest way to communicate, just technically what's going on. I always tell the freelance guys, please just do an audio report so that we can see, OK, there was a problem, you couldn't stop at that time for this reason, there was some interference but it was, like, the woman was crying, you can't stop. We're doing a lot of reality stuff, you can't just stop sometimes, hey let's do that cry again, come on. So we always ask for audio reports just to explain stuff, so that's also a good formal way of communication which is effective, going back to the location engineers, usually not as easy to communicate unless you know them. And in your case?

**Stephanie:**

I think for me as a freelance editor, I'm learning how to ask for everything that I need and not just ask for it but make sure I actually get everything, like the sound log from the production mixer is something I'm finding to be very difficult to obtain. I find it with new video editors as well, because they don't know yet to ask for these things ahead

of time. So I'm left to figure it out. Sometimes I'm lucky though and I can get the sound log.

**Elizabeth:**

Stephanie, I know you were going to ask this to Adriaan and Stacey, but just as we draw to the conclusion of the conversation, what would you say for those at any career stage or those wishing to work as a sound engineer, if you were to give one hot tip or one takeaway from the conversation, what would that be?

**Stephanie:**

My hot tip would be just to give it a shot, to just try it, and to keep trying, because I think with Pro Tools especially it can be quite difficult but if you're students then you can get a discounted price or you can have it through your university. If you have access to Pro Tools, or I believe Logic is the other one, the other DAW, you just grab any sound recording that you can, you can use your phone even to just record something, and throw it into the software and just practise cleaning it or practise – I remember a really fun project I did in my sound editing mixing class in university was we had to take a two minute clip from any film and recreate the entirety of the sound, the sound design, the ADR, foley, and then mixing in it. I remember that helped me understand every part of post-production sound, and it was just fun, hanging out with my friends trying to get the footsteps right is very difficult and then having to edit those footsteps is even more difficult, and I think all that practice, that's really what has just helped, and to just ask to be an intern if you have that opportunity, go to any studio and say, I really want to learn, may I please have an opportunity as an intern and learn from the professionals as well. It'll help.

How about you, Stacey or Adriaan, I see you're back. Do you have any hot tip or any advice for people just getting into the industry or maybe already in the industry?

**Adriaan:**

What you said, the internship, just being there is actually such an opportunity to be around someone with a wealth of knowledge, and always take opportunities that you can, take on challenges where you can see a lot of growth. The learning curve is big. When I did broadcast, I just came straight from sound school, and being a broadcast engineer was something that really was over my competence where I was, but it was an opportunity as an assistant that I could be around engineers that have been in the industry for so long and that was exactly where the growth happens, when you're around someone with a lot of knowledge. Always just do your best and be friendly to everybody, be on time, be friendly, be nice, always do more than... always try to push yourself, not too much, but always strive for more.

**Stephanie:**

I 100% agree with that. Be okay to ask questions and make mistakes.

**Stacey:**

Be okay to ask questions and make mistakes because that's how you learn, and for me, in broadcast, the main thing that really helped me a lot was double-checking everything, because you have a minute, a second, to fix something so you do

troubleshooting. When I'd mic up someone, I would do these personal checks that I wasn't even trained to do because over time I'd learned certain problems that would arise. Maybe when I clip in the earpiece, it's connected to the presenter's ear and will connect to a unit transducer and sometimes their clothes will get stuck in there, so I would do a personal check, every time I mic somebody up I put my hand directly on that clip to make sure there's no fabric in between, stopping the flow. When you're checking something and you've got a few seconds and you're live on air, you know that's definitely not one of the problems, because there's no clothing there because you've done the check already, and sometimes also in sound the most basic thing, the simplest thing could be the problem that's wrong. Most of the time people usually go to the worst case scenario but actually it's the simplest thing, so have little checks that you can do and and that just makes the job easier.

**Stephanie:**

How do you first approach the sound design for a production and what is the first thing you do and how does it progress? Real quick hot tip for how to approach sound design.

**Adriaan:**

I think the first thing I do is chat to the director. Well, first I'll watch it and see what I feel from it. Depends on what it is, I mean a TV show is different from a 30 second advert, different from that Done With the Wind. So it depends on what you're doing. Then just speak to the director and say, what kind of feel are you going for with the sound design? When I was doing the sound design, for instance, for Done With the Wind, or those parodies, I got very little direction because I kind of knew the zone I was working there. So you just watch it and just imagine the sounds. With that particular clip it would be, they stay in a different time so everything has to sound different, and all the sound effects need to sound old, everything needs to sound old. Even the way that the narrator speaks, it needs to sound a certain way. How did they sound in that time period? So it's just figuring out what are you trying to almost replicate. A lot of sound design is replication of feelings and of course it's going to be unique and it's going to be in its own right creative and unique, but at the same time you're looking at for inspiration from things which have happened already as well, because as people watch, they've got a reference point. So, director and also just watch it and see what it feels, see how you feel like.

Even just a simple thing, like if you're doing a logo design – the other day I was doing a simple thing where it looked earthy and like water or whatever, so it's just like, OK, that looks like a water droplet, I'm going to put a water droplet kind of sound effect there, instead of a swish sound or whatever. This is just simple kind of things. Or it looks like a tree growing, maybe it's not a tree growing but it feels like a tree growing, having some creaky trees going. Just let your mind go to those places and spaces. Sometimes it's simple and sometimes it can be crazy.

**Stephanie:**

It's really great advice.

**Stacey:**

That's what makes it special.

**Adriaan:**

If I can say one last thing, once again just apologies for our internet problems today for everyone that's been watching, and for the load shedding. We really humbly apologize for that. But I also want to say that we come from very humble backgrounds. We haven't always had everything, so you don't have to have the best stuff. We've worked in the best studios, we've also worked with just a computer and a microphone. That's how you're mixing in a box. We've done everything. So if anybody who's watching is feeling maybe, I'm never going to have access to equipment or I'm never going to get Pro Tools, I'm never going to get this or that, there's free software out there. Reaper is free. If you want to start getting into dialogue or just narration or voiceovers, you can buy a USB microphone and start there. You just need a simple computer that's going to be able to handle what you need. So don't be disheartened. Whatever background you're coming from, you can always do it. There's always someone there that's willing to help you get to the next step as well, whether it's knowledge or whatever it is. I just wanted to say that.

**Stephanie:**

I definitely second that. If you have a passion for it, where there's a will there's a way. Thank you so much for joining us. It's been a pleasure having this conversation. I believe I'm going to toss it back to you, Elizabeth.

**Elizabeth:**

Adriaan, Stacey and Stephanie, really appreciate the conversation and it's been absolutely fascinating and also thank you, as you say, for coming in all the way from South Africa in spite of the technical challenges and the storm, that's really appreciated. That's what I call true production spirit. Just as I sign off, I've noticed that people are sharing their contacts in the chat. That's really important because one of the aspects of the Screencraft Works community is to make sure we exchange contacts and ideas to widen peer-to-peer networks, employment networks, discussion of future projects where we might work together in different ways, both locally and across borders. Also I would like to say a special thank you as well to our partners, Brunel University London, and Senior Lecturer, Niki Ashby. Niki, just before we conclude, I would invite you to say a little bit about your role and the range of courses available at Brunel in case anyone is curious to further their studies in film and television.

**Niki Ashby:**

I am Senior Lecturer in Digital Film Technologies at Brunel University and I'm the programme lead for four undergraduate degrees. We do film production, film production and theatre, film and television studies, and film and television studies and English, so we have a nice range of different programmes that are available. They vary based on whether or not you're more practice-orientated or a bit more theory-orientated or screenwriting-orientated, so it gives you a good sort of mix. There are a few of my students hiding in the audience as well, so it's great to see

them actually taking part in this sort of thing. It would be great for you all to get in touch with us and keep sharing details, even if you do so afterwards. Make sure that you're liking the Facebook page and that sort of thing, because the whole purpose of ScreenCraft Works is networking and trying to help build community, so definitely get your details in there.

**Elizabeth:**

Thank you all ever so much for attending and it's been a pleasure to be here and hand to our first time host, who is Stephanie Fields, and our additional two guests, Adriaan and Stacey. Give it up for the three of them.

Thank you very much and look forward to seeing you all at our next event.

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