



ScreenCraft Works Cross-Border Conversation: Collaboration between Sound and Picture

Conversation between Peter Albrechtsen (sound designer, Denmark), Roberta Bononi BFE (editor, Italy, now UK) and Shaunak Soni (film production student, India, now UK).

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Elizabeth McIntyre:

Welcome everybody. My name is Elizabeth McIntyre. I'm the co-director of ScreenCraft Works along with Rebecca del Tufo. Our supporters are Genelec, who support our talks, and Brunel University London, who support our mentoring scheme. A big thank you.

I am thrilled to be introducing this evening's speakers and welcoming the audience to this event.

Peter Albrechtsen:

Hello, my name is Peter Albrechtsen, I'm a sound designer for both fiction films and documentaries. I'm based in Copenhagen, Denmark. I'm a white male, 46 years. I just realized the other day that it was 25 years ago since I got into the Danish Film School in 97. At the Danish Film School there's both a focus on documentaries and fiction films and as a sound person you're both getting educated as a production sound mixer and as a sound designer, so that teaches you a lot of valuable lessons for later collaborations.

Since 2001, I worked on a lot of different movies. I've been very privileged to work on a lot of films with directors who are really into sound and really want to explore what sound can do and I'm really into the collaborative aspect of filmmaking, which is what we'll be talking about today.

Roberta Bononi:

I am Roberta Bononi. I'm a film editor. I am Italian. I am a white woman with glasses and ginger hair and shaved sides. I started my career in Italy. I didn't always want to work in film. I started uni wanting to be a journalist and during university I just shifted my interests to a more visual discipline. After uni I managed to get into this edit school, a year-long edit class. I worked in Italy for a couple of years and then moved to London. I've been working on a whole variety of features, animation, short films, documentary.

Shaunak Soni:

My name's Shaunak. I'm a Film Production student at Brunel University. I'm in my third year. I'm a brown guy with straight black hair and glasses. I only got into learning how to make films just a year before uni. I always liked films but once I started reading about it and learning more about it, I felt I have this passion to make films and learn more. I came to the

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UK from India where I was living for 18 years before that, and that's pretty much about me. Not a long history yet.

Roberta Bononi:

It's ready to be written.

Shaunak Soni:

I just only started and I was pretty shocked to see that most times the editor doesn't have the sound of the film except for what the camera records and what they got on set, but the sound effects and things like that and even music. How does the process go exactly when you want to edit to the sound, say you've got a piece of music or even an effect, how do you edit before you have the sound?

Roberta Bononi:

For me, literally what I do is I look for temp sound effects on my sound library. I also from my previous projects collected a lot of libraries, but not so much the original sound from other projects because I don't really get that so much in terms of singular sound bites. Every time I'm on a project I steal their sound and keep it to myself in a big drive. It's all very much offline what I do, except for sound recorded from set.

Peter Albrechtsen:

I'm more and more involved in prep stage and pre-production. We try to do some sound sketches for the film before they shoot the film. That can be really helpful just to find out what is the feel of the film, because often when you read the script it's words and dialogue and it can sometimes be hard to imagine what is the actual feel of this. How should it look and how should it sound? We're trying to do these sketches and that often then inspires the scriptwriter also to write in a certain way. Whenever we do those things, we invite also ... I remember last time I did it, I had the production designer and the DoP in here in my studio to watch this, and suddenly get new ideas. That's a very creative process.

I feel sometimes in the post, especially on European films, sometimes there's not the budget for the picture itself to be part of the post sound, which is such a shame.

Roberta Bononi:

I would like to be more involved in the post-production actually, sound and all that, but it's not always possible unfortunately.

[Trailer – The Killing of Two Lovers – <https://www.youtube.com/watch?v=Bypy5782iUU>]

Peter Albrechtsen:

It's a collaboration with director Robin Machoian. He is someone who's really open for exploring sound and editing together. He edited this film himself. It has a very subjective approach to sound and it was something that really also came up during the collaboration between picture editing and sound editing. The idea was all the time to not use music but use sound as a way of kind of getting into David, the main character's, head.

So I made this sketch of abstract car sounds, which I sent to him. One day went by. I didn't hear anything. Two days, three days. After three days I was thinking, okay he's gonna fire me, he thinks I'm way too crazy and this is too far out. Then after four days he wrote me back and said, "I love these sounds. Now I put them all over the film." Then he sent me the full film and he had added these sounds to around eight sequences in the film,

and he had re-edited after having heard that sound. He built the whole soundtrack up. So there was this really great creative interplay. I tried to make a sound that was his inner sound. That's something that I really like to explore now, instead of always having the sound be the sound of the environment or the sound of the surroundings, I often like to try to find an inner sound for the character. This was very much his inner sound, this abstract car sound.

Roberta Bononi:

It's quite a famous thing that a lot of directors don't care about sound. Is that still very true?

Peter Albrechtsen:

The newer generations of directors are generally really much into sound, I must say. I feel that generally there's a big interest in exploring sound. Back in the 'old days' we didn't have maybe the access to sound and music that we do now. I feel that a lot of younger directors are so accustomed to listening to music all the time, hearing podcasts, using the ears all the time, and I feel that generally there's a big interest in actually exploring what sound can do. I feel that has changed quite a lot.

For Robert, they shot the whole film in this very small town in the US and I actually asked him to bring a small Zoom recorder with them and record sounds out there because I thought it would be amazing to actually hear how that place sounded. Some of those recordings are actually in the film as part of the ambience in the film.

As a sound person it can be a great thing to try and inspire your director to listen more, and asking them to record sounds can be a great way of opening up their ears.

Shaunak Soni:

In university right we make this thing called a sound visual map, which is essentially how the sound is going to flow and what sound is going to be on top and more noticeable. I'm not sure if you did that with this film or if you still have to do that because it's just in your head now. It does seem like it applies because, especially at the end, we sort of flow back to just the leaves after the car is gone. We only hear the leaves.

Peter Albrechtsen:

It's rare nowadays that I really sit down and make a graphic, visual picture of how it is, but I think very much about it. I think that generally when we're making movies there's a tendency towards thinking about the moment that you're working on. The film will in the end turn out to be hundreds of small moments where you really focused your attention, and then you sometimes forget that the film is actually big and you have to have an overview of the whole thing. That whole idea about thinking about kind of a sonic dramaturgy, or - what did you call it? - a sonic ...

Shaunak Soni:

We call it visual sound map.

Peter Albrechtsen:

Yeah. I think that's such a great idea because it makes you look at the film, it gives you an overview of the film, and instead of thinking about all the small sounds, hundreds or thousands of sounds, then you start actually watching the film like the audience does. I think that is such an important part of the process. It's a very difficult thing to achieve, because I guess all who are into filmmaking probably has this feeling that you get so much into the nitty gritty that you can forget the big story. So doing a visual thing - that really helps

you with that. Also sometimes having people come in and just see the film together with someone who doesn't know the film, just having someone else in the room, I feel kind of changes the way that I watch the film.

Roberta Bononi:

You get to a point when you're just watching it and watching it, you're not really watching it any more, you're just seeing it but you know exactly what's happening already and you can't really understand what's wrong with it any more. That's the point I like the least about my process, but it needs to happen. Usually the secret for that is to walk away, convince the director we all need a break from it, maybe show it to new people, usually show it with someone else in the room, is the best cure to that, because suddenly you are really tense about what you're watching and you just start noticing things that you haven't noticed before.

Peter Albrechtsen:

There's tricks like that to make you watch and hear your work from a little more distant, and getting that overview, which is very important.

Yes, that sound of the leaves at the end of this is probably one of my favorite sounds in the film.

Shaunak Soni:

It's weird. I heard it, then I looked at the leaves. It was the other way around. Not me seeing it, looking at the leaves and then, because I was looking at the car passing, then you made me look at the leaves.

Peter Albrechtsen:

That's also because Robert as a picture editor, because a lot of people would just cut after the car leaves, because the idea would be, now there's no more action in this shot. But actually, by keeping the image and then having that tiny tiny tiny sound, it creates this amazing dynamic, which I think, sometimes when you tend to go after the action all the time when you are picture editing, and also doing sound, you're thinking, okay everything has to be full of action. But actually it's often those quiet moments or pauses – that's when the magic starts happening.

We record so much sound for every film. I'm mostly trying to record fresh sound for every film, that's also one of the great things about being part of the project early, because then I have the time to record a lot of sounds. Usually, if you're a sound designer and get attached to the film at the very late stage, then you're usually so busy just doing the work. But because I'm part of the project already on the script stage, then I can use the script almost like a grocery list and then I have some time to do that without getting totally stressed out. That means that there's also time for more fresh material and then I can give those sounds to the picture editor so that the picture editor has the proper sound effects when he or she is picture editing.

Roberta Bononi:

The collaboration I had was similar to what you're saying. We had the composer who did the sound design as well, because the sound was so particular and so mixed that she wanted to do both at the same time. Because she was involved in the project before they shot anything, we were all involved in it very early, we had all these big conversations with the director and the DoP as well. She does a lot of these weird instruments and electronic weird sounds, like distorted violins and stuff like that (her bedroom is incredible where she's working and she jumps on zoom and she has all these weird things behind).

She went and recorded a whole bunch of those and sent me folders and folders with sounds and things that I could use, even tracks and stuff that I could mix already in the offline. I found that incredibly useful and more fun, because you're working on original sounds already. I personally find that going to look on Freesound is the most boring thing in a way to look for sounds that are not going to be used some more.

[Clip from A Birthday Party: <https://www.imdb.com/title/tt13021306/>]

I think everybody should do that and involve sound, just as much as they should involve the editor at the script stage.

[Clip from Turtlesell: <https://youtu.be/HTplfg7APc4>]

Shaunak Soni:

This is from my second year assignment. I started off with writing and directing it but I ended up editing and doing the sound design on it. I wanted a sequence in my film where I could try new things, and I was going for a slower-paced scene, but we couldn't get a sound recorder on the day and ended up getting no sound for the scene at all. Before we shot on that day, I decided that okay we'll just go for music and we just used music and do it like that.

Doing both editing and sound on the film gave me this whole experience. Now I know more or less what can be done in post and just the whole process. It'll help me in the future. The thing I missed out on was the collaboration which you guys have been talking about, because I think that brings so much more to the film. All the different perspectives and the different voices. You need that in your film. That's what makes the film better because there's more opinions than just one person's. I think it was a great experience. Since it was my first film, I got to know how to do both of these things.

Peter Albrechtsen:

It's a very intense sequence. I like that it is abstract in a way because it's also the kind of sequence which would be hard to see if it was very rough and naturalistic. For me, this whole feeling about the environment, what sometimes happens with music and sound, when music is playing a lot, then it creates this kind of very abstract reality almost, which gives the sequence a very special feeling. I would love to hear a version of this with some sounds added, to see would that be more brutal or more poetic.

It's interesting how these creative processes go, because you're talking about not having the sound from the set and that almost opened up the sequence for you, and I like that idea of using something that happened by coincidence or mistake in a very creative way. I actually think that's one of the secrets of filmmaking – something is always going to happen that is unpredictable and then use that as creatively as possible. That's really for me one of the important things. I can say that no matter how many years you worked in this business, there will always be something that is unpredictable or something that is in a way a mistake, but then really use that creatively. I love that energy.

Roberta Bononi:

Every project has issues. There's never a project that goes smoothly the whole way from beginning to end. Happy accidents are good accidents. Basically you've edited like you would have had in animation in terms of sound.

In terms of editing, I think from my personal taste and what I would personally always try

to do, is use less effects as possible as a first go. What I see in your clip that I would have done differently, it would have been to not use that fading effect on his face, him going like that, and the strong color filter that you have on that. I would have tried to be more subtle about it, maybe, as a tip. Because I always feel when you put too much effect on it, sometimes you do it as a choice but sometimes it can look like you had no choice and you're just doing it to save yourself, so I try to do as less as possible of that as I possibly could. I think this could have worked even without that strong stuff. I think with sound and with the camera being handheld and stuff like that, you probably would have achieved the same result without the need of that.

Shaunak Soni:

I got used to it in some way, which is why you need two people, because you get used to, even while doing sound, if there's a noise and you get used to it and now it seems normal to you, but when someone else watches it ... But thank you so much.

Roberta Bononi:

You always need new eyes at one point, and ears.

How I work with sound with animation is such a different process. The piece is Jackson and it's a very particular take on how to deal with grief, from the eyes of a teenage girl.

[Clip from Jackson: https://www.imdb.com/title/tt14911056/?ref_=nm_flmg_edt_7]

Normally in animation, I worked on two TV shows now, animation ones, and there is no sound absolutely at all obviously, because they're not real. So the sound work that you have to do in the offline is way harder, if you want, because you have to just like collect sounds that you know they'll throw away. It's obviously not a waste of time because it helps you giving all the rhythm, because when you're editing animation you're going backwards, so you edit the animatic, which is just a bunch of jpegs, and then they go and shoot it. So to make those jpegs a bit more alive, sound is what helps you. So there's a lot of building up of that to then give it to the post people, and they just recreate the sound from complete scratch, which is insane how then you go and watch an episode and it just suddenly is alive.

The understanding that you get from working in sound and animation is ridiculous. How you understand the difference that it makes having proper sound down to film. I think that would be helpful for any director to do once in their life.

Shaunak Soni:

I barely know anything about it really and how you edit with the live action footage and what came first and how much it came from the script and from the director.

Roberta Bononi:

We basically cut the live action knowing that there would be a gap there for a bit of animation, and just her face coming in like she does. We edited her monologue basically and left the big gap and gave that to the animator and he kind of went and did his own thing, obviously, dealing with the director. So in this particular scenario I did not edit an animatic for it. He just kind of went for it and got creative himself and did it.

But in in the other animation that you would do normally, the process is that the storyboard artist will draw as many jpegs as you can possibly draw, so you get the frames of movement. The editing process becomes more about the rhythm rather than choosing a take or another, because obviously you're stuck in terms of what you get. You just choose the timing of each

action and of each movement and how long this action takes, and then that goes to the animation studio and they start animating shot by shot. Instead of having jpeg to jpeg, that becomes a shot. There's layout first and then they animate the characters. They put the cameras first. It's very much a proper shoot. They choose where the camera goes and how it moves and then the characters get animated with expressions and movement of the hands, and then after that they fill up with all the textures and the skies and the floor and all that stuff.

Shaunak Soni:

It must have been really interesting, the whole process.

Roberta Bononi:

Yeah, it's really interesting because it's a big change from live action, because it's really backwards. You don't get a choice of takes, which is what I suffer most with, which is why I tend to like live action more than animation. I miss the real people on screen.

Peter Albrechtsen:

Do you do some picture edits after the sound, after the sound process has begun? I'm thinking that when there's a lot of sound coming in, it must change the feel of the rhythm and tempo and of the pictures.

Roberta Bononi:

What I have done in both the shows is I send the animatic to the sound designers straight away, as soon as the animatic is locked they get it. Basically the animatic lock is very very close to how it's going to be, because every time you have to change a cut, you have to move the whole animation studio at that point. So usually what happens is that you can cut it down but you can't make it longer.

My secret was to add some cross dissolves here and there, so I had the handles to then trim it, but the sound department would get the animatic and have a rough pass on it already. So I could use that, but still chop it here and there because the edit would change. I don't think it changes that much for sound, but I think them seeing the animatic, they will be able to tell me that line starts too soon because this explosion needs to last longer and whatever. So we did have some of those conversations, definitely. But I wouldn't say that it's that often. Usually they make it fit rather than the other way around.

[Trailer for Re-Live: https://www.imdb.com/title/tt14227168/?ref_=nm_flmg_edt_3]

The sound process with Re-Live was really a lot. There was a lot of slow motion. She's a runner and that's when she gets assaulted, so the whole film is about her running. All the running clips were slow motion but the director really wanted for it to be in sync. There's a whole thing about her in the nightmare and her punching, because punching the pillow is apparently a way of getting rid of the anxiety. I had my assistant on this project, the poor thing, to speed up all the clips and sync all the clips to the sound, to the real sound, that was recorded on set. That was a massive job.

Because it's so sound based, this is the project where I had more back and forth with the composer, because we wanted the music and the sound designed to be part of each other. I am really happy on how it turned out, because the sound designer did an amazing job with it, syncing the punches and them becoming steps and the breathing. She's done amazing work on it. I'm very proud of it.

Peter Albrechtsen:

It's very powerful. Can you talk a little bit more about the process of actually – you and the sound designer – how you collaborated more, in a little more detail. I really love the interplay between the sounds and the picture and the whole rhythm of the thing.

Roberta Bononi:

I obviously on that piece try to pull everything - obviously I've cut it to a rhythm, the sound, the recorded sound from her real steps and breathing, together with the breathing of her in the nightmare, while she's waking up from her sleep. Together there's also him kind of growling underneath and just like heavy breathing. We tried already in the edit to be really rhythmic about it, literally all those fast cuts with the hands and the steps and her face and her hands running. We really cut that to a rhythm and then communicated that to the sound designer as well. I hope she had her life a bit easier on there, because I felt like we had done a lot of work in the offline with the sound, trying to make it fit as much as we possibly could. The most back and forth in there I think was with the composer, like just having those drones laid in where it needed and where it needed to cut off, so he went and composed a first bed and then he came back to us so we could make it fit, and then we sent it back to him so he could change it accordingly. That was mostly the back and forth. The sound designer actually just made it all more powerful because I think she just took it to the next level in terms of syncing.

Peter Albrechtsen:

A film I did recently called The Territory, which is a documentary produced by National Geographic.

[Clip from The Territory - https://www.imdb.com/title/tt16378164/?ref_=fn_al_tt_1
<https://www.youtube.com/watch?v=wL9wvdbk7A4>]

I always find openings of movies very important, the way that you set the tone and how you catch the audience, in a way. It's also interesting in the sense that, often when you open a film, there's quite often music playing, and we decided to not go with music but used the sounds instead to really give you this feeling of intense impact, but also to build the whole environment.

The film takes place in the Amazon jungle and it's both about the people who live there but also the people who are trying to cut down the forest and so on. It's a quite nuanced, I think, description of the whole situation down there which is right now very timely with the presidential election going on.

From a collaborative aspect, I really liked how we tried to work with picture editing and sound editing together so that you really get this rhythm of the sounds that influence the pictures that then come back. We actually did some back and forth between picture and sound to create the dynamics that's in this opening. The idea was very much to use the dynamics of sound to make that as musical as possible. You have these very strong environmental sounds – you start out in the car, you go into the jungle, it's kind of like everything has very defined, intense sounds. We wanted to create that intensity just from this feeling of being very close to something, that when you hear all these small sounds and the chainsaw and so on, then you get this kind of feeling that you're there. It's in that sense a very musical approach to using sound and using editing. I really feel the way that this came together was really because there was very much an open, from the picture editing, for having this very intense soundscape.

Roberta Bononi:

You said that you went back and forth with the picture editor. I know that's always a bit of a tricky process to go back and forth. I've had that not that long ago in a project and it's just very tough, for the syncing process and all that. Was that hard? How was that collaboration going?

Peter Albrechtsen:

It can be hard, for sure. We were trying to be very very organized and trying to make sure that the files that we send work together, and when we got a new export from the editing, that it worked with conforming our sessions. That is really the difficult, sometimes very difficult, part of collaborating very closely between edit and sound. But I feel that if you do some tests before you get to that, you have to kind of check how – I feel that every project sometimes has its own problems and issues, so I can really recommend doing some testing before you start on actual sending all these big files back and forth. But, yeah, it can be tricky, but mostly on this film it worked out very well. Sometimes it took some extra conforming time, but for something like this it wasn't that complicated.

Shaunak Soni:

As far as getting the sound goes, the foley and all of that, how much of it was recorded on location and did you create foley?

Peter Albrechtsen:

Yeah, there was a lot of creation of sounds. I did the sound design together with Rune Klausen, and we met with the director here in Copenhagen. He's actually based in New York but he came over, together with the composer, while they were still editing actually. We had the first meeting there where we did some key sequences in the film, which we did sound design for, and that was so great because it meant that, even though there was some conforming afterwards, because they went back then and re-edited, it was still a way to find out from them, okay, so we can actually use sound in a very creative way. They had a sketch of that sequence, then we did the sound for it, then they went back and re-edited, and then we refined that and mixed it. It was going back and forth which was really helpful.

The composer actually went to the Amazon and recorded lots and lots of ambiences. She used that in her music, as part of the music, and she sampled different sounds and animals from down there to use in the music. Then I also got those sounds and we used that as part of the sound design and the environment. There's actually a lot of sounds that are both in the music and in the sound design. Then on top of that we had a foley artist to help out with doing some specific sounds. So there's a lot of layers in there. The core elements of it is really recorded in the Amazon, and then doing a lot of different tweaks around it.

This is why I really liked talking early with the director because it means that when I get to the sound editing then I know more about the vibe they're looking for. I feel that sometimes if I come – I mean it's very rare nowadays – but if I get into a project very late, then it's also a bit more difficult to find the style that the director is looking for. I really like being there early because then you can try out things and there's more time to experiment.

Sometimes the scenes show themselves, if they should be humorous or funny or scary or depressive. I think that this is where it's very important to have a great communication with the director. I like when the director is not directing you in a way, where it's like, okay you put in a door bang there and then a car pass and then this flagpole in the background, that should sound exactly like my mother's flagpole from when I was five years old, or something

like that. I much prefer when it's much more like setting a vibe or an atmosphere and saying, okay so this is a scene where our main character is going through a really emotional time and trying to find his way out through this chaos. Then maybe talking about the emotional beats of the scene.

I try to go through the script together with the director before going on the shoot and then also talk with the production sound mixer about things to be aware of. There's often some specific scenes that have some kind of noisy environment or whatever. Or maybe the scene is with a lot of actors in it. It could be so many things. I have several talks with the director and then usually have one or two talks with the production sound mixer. Then the production sound mixer goes on the set and records and then I get dailies every day, so that I get a link for the dailies just like the pictures editor does and like a lot of other people in the group. So I get to also hear what's being recorded out there and when you're in the script face then you've imagined a lot of things and you try to come up with ideas and some of those ideas will make it through the shoot but there'll also be a lot of ideas that will never make it through the shoot, that will change. That's a part of the process that you have to be open for things changing around. Even the craziest imagination cannot think of all the issues that will happen during the shoot and during post. You try to imagine a lot of things and some of it turns out kind of the way you imagined and a lot of things don't. I like when directors direct you more like an actor, in a way, where you're talking about the emotions of the scene. I feel that sometimes if it gets very kind of – you have to do that and you have to do that – it feels almost like your hands are tied.

Roberta Bononi:

You get very different directors. The ones who understand, they will give you ... in visual editing it is the same. It is the difference between the directors saying, "Can we add five frames to that shot?", and the director saying, "I think this feels slow, off you go and do your thing." It's a matter of trust as well, I think, that you build up. Often it is younger directors that are more to the detail, and the more their experienced, the more they trust themselves and the more they trust the people they choose to collaborate with.

For some editors it is more instinctive, for some others there's more brainy process, I think. For me, I see a shot, I like it, I put in the timeline and I work like that, quite organically. Some other editors would say differently and they just like to watch all the rushes at once before they take notes on paper and then they go back to their notes and choose it and go accordingly. I don't like to do that. But that's a very personal way of working really.

Some editors like their paper, basically. I don't at all. I will read the script, put it in a drawer, leave it there forever pretty much, and just pull it out if something goes wrong. Same with the script supervisor notes and all that stuff. If everything goes well, I will not see paper again, basically, and I'd rather get the footage to drive me, because that's what I have in the end, so there's no point in doing a zillion paper edits and then you don't get the rushes you need for that, so what's the point? I let my instinct drive a lot of the times. It often happened that my rough cut, as like out of my guts, gets all changed and changed and then they ask me to go back to the way it was.

Peter Albrechtsen:

I also have a more intuitive approach. What I sometimes experience with the script is more like if we want to check for ADR lines or a dialogue that needs to be fixed or things like that, then you sometimes go back to the script and try and find out what is happening here and how many lines should be said and so on. But mostly I find that my own creative process happens. It's very rare that I look at the script when I'm in post.

I actually feel that one of the advantages for me not being on the set is that I don't know how hard it's been to shoot the film. I have no idea of how does the room look in real life, I have no idea how much time they spent on the makeup for the main character, I have no idea of how much time they spent to dress the set or whatever. I'm only looking at the film as a film and trying to make the image speak to me and come alive in the best possible way. I like that I'm not signed into anything that has to do with what was difficult at the heart of the set. Usually I only find out about that if the director is telling me some kind of anecdote, some of the issues that they had.

Sometimes you get very specific requests. I did a movie a year ago where all the ice cubes and the drinks were fake. It was plastic so that they didn't melt. That's an old production design trick. Then the director just kept on saying, "Remember to do the foley for the ice cubes, remember to do the foley for the ice cubes". You get these specific requests where you're like, "Okay, so what kind of issue did you have on the set? I guess there's something very special." I never thought of the ice cubes as being a problem in any way.

Shaunak Soni:

For my future projects I will 100% bring everyone together, because it will be a student film and people still have the time to do that and to speak to each other. So my cinematographer will be speaking to the sound designer and they exchange ideas, just a group brainstorming session more or less where anyone can chip in. I think that just increases the chemistry and brings everyone on the same page, which is I think super important on any production, that they have a personal stake in the project.

Elizabeth McIntyre:

A huge thank you to our speakers, to Peter, to Roberta and to Shaunak, for such a fascinating talk.

I think particularly also what has struck me is the range of stages of experience, as well as the disciplines, as well as the perceptions and insights from different countries as well, it's just been such a rich and interesting talk.

Thank you very much for everybody to come, even though I can't see them.

Thank you everybody.