

SOUND STUDIES LAB

RESEARCH PROJECT

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QUESTIONNAIRE: *HOW DO YOU DESIGN SOUND?*

The Sound Studies Lab is currently working on a cultural theory of sound design. We are conducting a field study: collecting stories, pictures and other materials of interest from practitioners in the field of sound design.

We would like to ask: *How do you design sound?*

If you find the time & want to share your experience:

Print out the following pages, fill them in, play with them – some of them, just one of them, or all of them – and send them back to:

info@soundstudieslab.org

or to

Sound Studies Lab Institut for Kunst- og Kulturvidenskab
Det Humanistiske Fakultet Københavns Universitet
Karen Blixens Vej 1 DK-2300 København S DENMARK

NOTE: In case of publication your contribution will be anonymized in any way you wish – but for our research it is crucial to contextualize sensibly your contribution. A detailed publication agreement can be found at the end of this PDF.

1. LOCATION

How are you and your work located?

We would like to ask you for a sketch or some photograph(s) of your work place and its surrounding.

Please note down some basic and/or detailed information and descriptions of your work place. What are its specificities? What is its most important element? What are its advantages, but also its disadvantages?

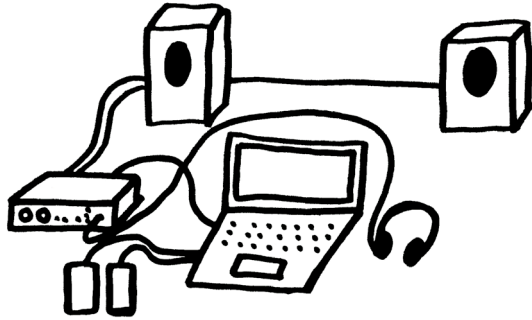
2. YOUR WORKBENCH

What kind of equipment are you using?

We are interested in your working materials, tools and devices.

Use a schematic figure or a flowchart to outline your workbench, or write it down.

It could look like this:



Mac Book Pro
Fireface 400
2 Western Digital Elements
external Harddrives 500 GB
Sennheiser HD25-1 II

Pro Tools
Ableton Live

3. PRESENTATION

Where and how do you present your work?

Do you use a special set up / room / staging for your presentations?

Could you describe these setups? Or even provide us a sketch or photographs?

A large, empty rectangular box with a black border, intended for the respondent to provide details, sketches, or photographs related to their presentation setups.

4. VOCABULARY

Is there a specific sound design language?

Do you use (e.g. in communication with colleagues, customers, or other designers) certain words, expressions or phrases that might only work within a particular collaboration? Please give us an example or describe a situation.

5. THIS IS THE / YOUR WAY

Please modify / comment / scribble - on the basis of your experiences - this idealized, utopian project flow.

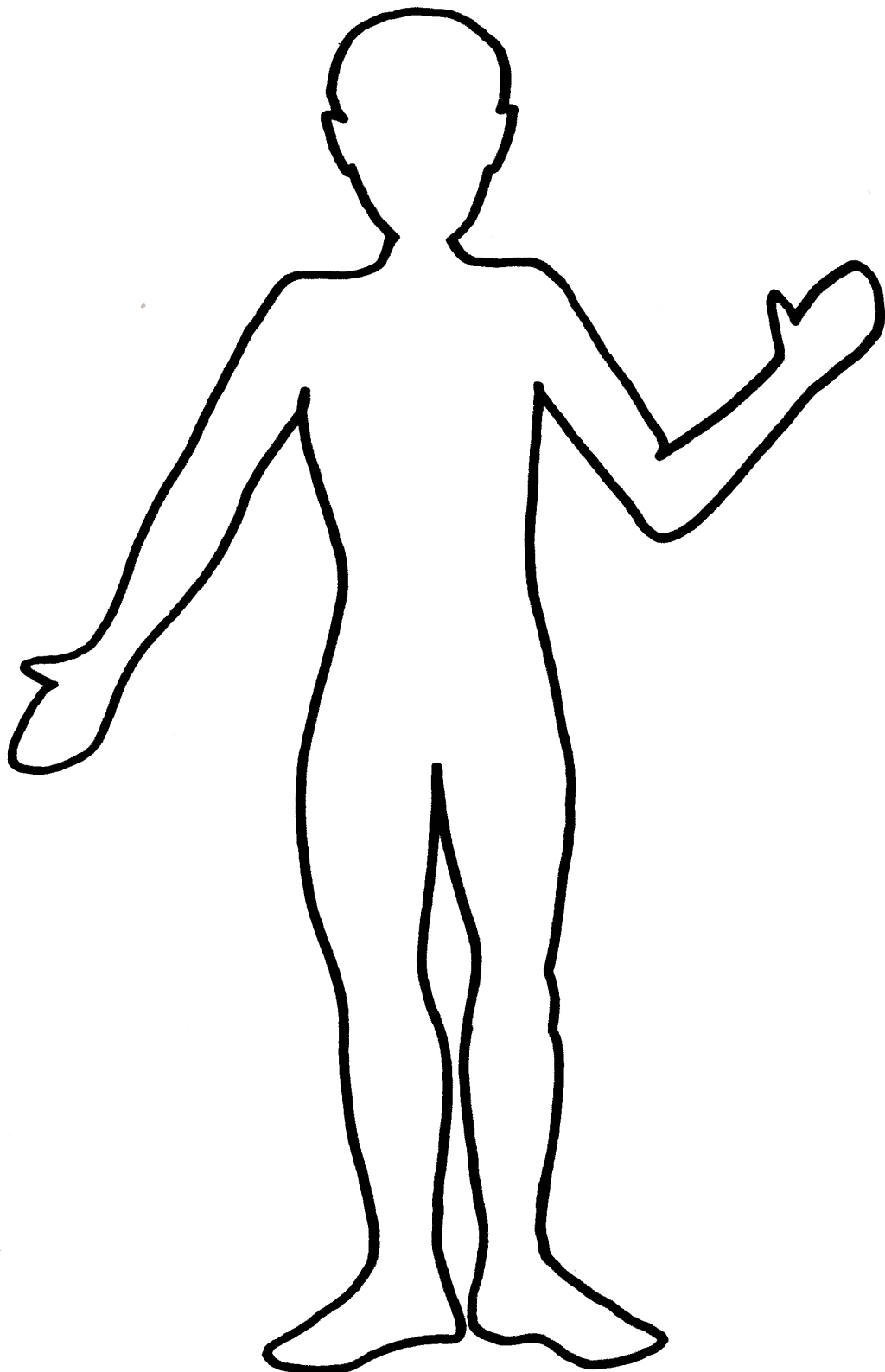
You can rearrange (what is usually happening in a different order or not at all) and / or comment on the rearrangement, or even use a new sheet of paper to sketch your own project flow.

1. Project creation
2. Project acquisition
3. Pitching a project
4. Contract
5. Designing prototyping & conceptualization
6. Sound design briefing
7. Sound design prototyping & conceptualization
8. Agency / contractor feedback
9. Designing the actual sound(s)
10. Client feedback
11. Finalization
12. Implementation

6. PROTOTYPE

We are looking for what you assume to be the »archetypical« sound designer (this is meant tongue-in-cheek, and we won't claim any objectivity in this regard).

What are typical attributes, characteristics, styles, habits, etc.
Please draw, portrait and / or comment our figure.



7. IMAGES

We are collecting images and photographs of the various working processes and working spaces of sound designers.

Could you share with us some characteristic pictures?

What is emblematic? What does your work place look like before, during and / or after a production?

Or include something else you find typical for your work, your working atmosphere, etc.

Please attach the pictures to your email (or use dropbox, wetransfer, etc.) and include some written notes on what is displayed.

THANK YOU!

Your time and effort that was put into supporting our work is highly appreciated.

We are more than excited to receive contributions from all over the world. And we hope to capture a multifarious picture of the vast and diverse field of sound design. In this sense: if you know anybody who might be interested in participating in this project by contributing to our questionnaire

- please do not hesitate to forward the link to this questionnaire or the pdf.

Agreement to publish provided materials:

Of course we will only publish materials and notes of which we have your agreement. Please specify below which materials may be published, what the exact reference is that we should provide, and which materials may only be published anonymously:

All notes / materials may be published with reference to _____

Only publish notes / materials included in question(s) no.: _____
using the following reference: _____ / anonymously
(please delete the parts that do not apply)

All notes / materials may be published anonymously

None of the notes / materials are to be published and may only be used project-internally as scientific resource

Other modes of dealing with the notes / materials:

It would be very helpful if you could provide us with your contact details (this is optional, of course). And please let us know if you agree that we get in touch with you if we have any (further) questions on your notes.

Thanks again for your contribution,
Holger Schulze, Carla J. Maier and Julia Krause.