# <sup>6</sup>AES MELBOURNE FEB 26, 2024

STEPHAN SCHÜTZE

ASSETS CREATION, COLLECTION, IMPLEMENTATION, ADMINISTRATION & ARCHIVING



# CONTEXT AND BACKGROUND

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### I HAVE NO IDEA WHAT I AM DOING!

# CONTEXT AND BACKGROUND I HAVE NO IDEA WHAT I AM DOING! NO FORMAL EDUCATION

(I WAS TRAINED AS AN INSTRUMENTAL MUSICIAN)

NO MENTORING

SELF TAUGHT

## MY FIRST GIG DUTIES

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SOURCE, CREATE ALL THE SFX COMPOSE ALL THE MUSIC EDIT ALL THE VOICE OVER CREATE AND EDIT VIDEO CONTENT BALANCE ALL THE UNIT STATS

# COLLECTING ASSETS

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# NO RESOURCES

OLD CD SFX LIBRARIES HIRED RECORDING EQUIPMENT BASIC EQUIPMENT

# MAKING ASSETS

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### WHAT DO THESE BUTTONS EVEN DO?

COOLEDIT GUESSWORK

# NOW I HAVE AN ORCHESTRA

I DON'T KNOW WHAT TO DO WITH THAT EITHER

MORE ASSETS, MORE QUESTIONS MORE GUESSWORK

# CRASH COURSE IN ASSETS

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#### BY NECESSITY

SOUND ASSETS MUSIC ASSETS VIDEO ASSETS VOICE ASSETS RAW ASSETS

FORMATTED ASSETS

# ASSET MANAGEMENT IS IMPORTANT

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### WHO WOULD HAVE THOUGHT



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## DO NOT UNDERESTIMATE THE TOOLS



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# WHATEVER GETS THE JOB DONE



# CAPTURING MORE THAN JUST A MIC

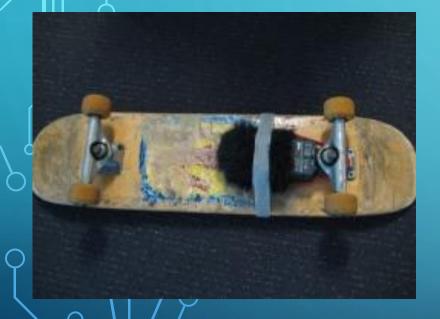








# CAPTURING BEST RESULTS COME FROM LOVING IT









FORMAT **STEREO** SURROUND AMBISONIC 44K/16BIT 48K/16BIT 48K/24BIT 96K/24BIT 96K/32BIT 192K/32BIT

## CURATION AND ARCHIVING

NAMING CONVENTIONS

LARGEST TO SMALLEST

CAR-FORD-LASER-1980-DOOR-OPEN-06

#### USC UNIVERSAL SOUND EFFECT CATEGORY SYSTEM

CATEGORIES AND SUB CATEGORIES

AIRCRAFT-BLIMP----AEROBLIMP AIRCRAFT-GLIDER----AEROGLID AIRCRAFT-HELICOPTER----AEROHELI SFX\_UC\_SABER VO\_UC\_SABER SFX\_UH\_MEDTECH

USC MAY NOT ALWAYS BE PROJECT SUITABLE

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#### NAMING AND SEARCH TOOL

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SOUND MINER BASSHEAD NUENDO INTERNAL REAPER INTERNAL

#### PERSONAL COLLECTION

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# WHAT WORKS FOR YOU VS LARGER INTEGRATION

#### CURATING AND ARCHIVING

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CD HARD DRIVE SERVER CLOUD

SAFETY AND RISK

#### CURATING AND ARCHIVING

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# YOU WILL LOSE DATA

#### CURATING AND ARCHIVING

# SOUNDS CAN BE TIMELESS DO NOT ASSUME OLDER LOWER RES SOUNDS HAVE NO VALUE

#### SOUNDS CAN BE TIMELESS

#### A SINGLE SOUND IS NOT AN EXAMPLE OF ITS POTENTIAL

THE PROCESS OF SOUND DESIGN CAN EXPOSE THE VALUE OF ALMOST ANY SOUND



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LAYERING MIXING PLUGINS DOWNMIXING

#### **REAL-TIME PROCESS**

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LAYERING MIXING PLUGINS

NO DOWNMIXING IT ALL OCCURS DURING GAMEPLAY

#### IMPLEMENTATION

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NAMING CAN DIFFER MIXING IS REAL-TIME MULTIPLE TAKES ON DEMAND AUDIENCE CONTROLLED

#### ASSETS ARE OUR PALLET

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COLOUR TONE TEXTURE LIGHT/SHADE

#### FLUENCY WITH ASSETS ALLOWS FOR MORE CREATIVE TIME

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# THANKYOU

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