THE SOUND OF STORY
AN EXPLORATION OF SOUND AND MUSIC IN STORYTELLING

17—18 November 2015
Brighton

lighthouse.org.uk
@LighthouseArts
#soundofstory
Tuesday 17 November 2015

Talks

Brighton Dome Studio Theatre

10.30 Registration

11.00 Chris Watson

11.45 Martin Stig Andersen

12.30 Nainita Desai

13.15 Lunch*

14.15 Barry Adamson

15.00 My One Demand:
Matt Adams & Evan Jerred

15.45 Break

16.15 Magz Hall

17.00 Glenn Freemantle

18.00 Finish

* Please see p.11 for some special lunch discount deals in the surrounding area, exclusive to The Sound of Story attendees.
Workshops

Brighton Electric Studios
Tramway House, 43-45 Coombe Road, Brighton BN2 4AD
9.30—13.30 (Registration 9.00)

Hidden Worlds: Capturing The Undercover Sounds of Brighton with Chris Watson
13.30—14.30 Lunch

Lighthouse
28 Kensington Street, Brighton BN1 4AJ
10.00—13.00 (Registration 9.30)

Low Budget, Big Sound with Anna Bertmark
10.00—13.00 (Registration 9.30)
The Secret Art of Foley with Louise Brown
13.00—14.00 Lunch
14.00—17.00 (Registration 13.30)

Designing The Soundtrack: Sonic Direction, Collaboration and Narrative Strategies with Joakim Sundström

Lunch and refreshments provided, with vegan and gluten-free options available.

Tickets for workshops are available to purchase on Tuesday 17 November during the talks, at the registration desk in Brighton Dome Studio Theatre. Or book via lighthouse.org.uk
Chris Watson is one of the world’s leading recorders of wildlife and natural phenomena, with a passionate interest in recording the sounds of animals, habitats and atmospheres from around the world. His work is broadcast on TV, radio, the web and released on CD, with credits including the BBC’s award-winning *Frozen Planet*; Radio 4’s *Soundstage*, a series of audio podcasts; *El Tren Fantasma*, Chris’ 4th solo album for Touch; and *Soundscapes*, for which he created a new piece of sound art in response to a painting from the collection at the National Gallery.

Born in Sheffield, Chris was a founding member of the influential Sheffield-based experimental music group Cabaret Voltaire during the 1970s and early 1980s. As a freelance composer and sound recordist he works across film, TV and radio, and has won two ‘Best Factual Sound’ BAFTA Awards, for his television work on the BBC productions *Birds*, part of the *Life* series, and *Frozen Planet* – both presented by David Attenborough.

chriswatson.net
@chrisrwatson
Martin Stig Andersen has a background as a composer in the fields of acousmatic music, sound installations, electroacoustic performance, and video art, and has won several international distinctions and awards.

In 2009 he joined Playdead, an independent game developer and publisher based in Copenhagen, where he created the audio for the video game LIMBO. Described by video game blog Joystiq as “dark, disturbing, yet eerily beautiful,” it won Outstanding Achievement in Sound Design at the Interactive Achievement Awards, the IndieCade Sound Award 2010, and was nominated for best audio at the BAFTA Video Games Awards 2011.

Since the release of LIMBO, Martin has been working on Playdead’s next title, INSIDE.

Martin graduated as a composer from The Royal Academy of Music in Aarhus, Denmark in 2003, after which he went on to study electroacoustic composition under Professor Denis Smalley at City University, London.

martinstigandersen.dk
A leading composer in the UK, Nainita Desai has scored numerous projects for film, TV, commercials, trailers and drama. A multi-instrumentalist, she works across a wide range of music genres from orchestral to electronic to ethnic influenced.

Many of the projects she has worked on have won or been nominated for major awards, including Oscar nominated and multiple award-winning short drama Little Terrorist and EMMY nominated factual drama Maxwell. In 2014, she and fellow Soundology founder Malcolm Laws were nominated for a Royal Television Society Best Music Award for their original score for the BAFTA nominated ITV film The Day Kennedy Died.

Recently, Nainita has completed scores for The Confessions of Thomas Quick, a BFI, Film4 co-production, and Mumbai High – The Musical, an innovative BBC documentary musical.

soundology.com
@nainitadesai
Barry Adamson is a singer, songwriter, filmmaker, photographer and composer, whose music has been used in documentaries, TV, adverts, computer games and an Olivier Award-winning ballet by Sylvie Guillem and the Ballet Boyz.

A self-taught musician, Barry rose to prominence in the late 1970s and early 1980s as the bass player in British pop-punk band, Magazine. After a three-year stint with Nick Cave and the Bad Seeds, he released his first solo album, Moss Side Story to great critical acclaim. Recognised as a composer able to tell a story with music, he has worked with David Lynch on Lost Highway, Oliver Stone on Natural Born Killers and Danny Boyle on The Beach.

Behind the camera, Barry has written, directed and scored a number of short films, including The Swing The Hole and The Lie.

Having released multiple albums, including the 1992 Mercury Music Prize nominated Soul Murder, Barry continues to tour globally, and recently announced a new solo album, Know Where To Run, due for release in early 2016.

In conversation with author and journalist Amy Raphael.

barryadamson.com
@AdamsonBarry
Case Study: My One Demand

In My One Demand, seven people stride out across Toronto in an interactive film about unrequited love. Filmed as a single continuous shot and streamed live online and in cinemas, the film was produced by Blast Theory and premiered at Luminato Festival in Toronto in 2015.

Matt Adams
Co-founder of Blast Theory

Matt Adams co-founded Blast Theory in 1991, an artists’ group making interactive work, renowned for its multidisciplinary approach, using new technologies in theatre, games and visual art. They have shown work at the Venice Biennale, Sundance Film Festival and Tate Britain, and been commissioned by, amongst others, Channel 4, the BBC, the Royal Opera House, receiving four BAFTA nominations, and winning the Golden Nica at Prix Ars Electronica. Matt was also a winner of the Maverick Award at the Game Developers Choice Awards.

Evan Jerred
Sound Designer

Evan Jerred is a sound designer working in film, TV and documentary. Since 2008, he has also worked as Technical Representative at the Toronto International Film Festival. On My One Demand, as Sound Editor and Mixer, he recorded dialogue and ambience during the shoot and supervised the technical aspects and performance of the soundtrack elements, including narration, voiceover, music mixing and final cinematic presentation.
Magz Hall is a senior radio lecturer at Canterbury Christ Church University and the co-founder of Radio Arts, an independent artists’ group based in East Kent engaged in experimental broadcasting projects. Her sound work explores the artistic potential of radio and its use outside of conventional settings. Her projects have been exhibited internationally, including at Tate Britain, Deep Wireless Festival Toronto and MACBA Barcelona, and broadcast on stations including the BBC, Resonance FM, Reboot FM (Germany), Radio Papesse (Italy) and CKLN FM (Canada).

Magz has produced a series of radio art installations, broadcasts and actions, which consider alternative futures for FM as an overarching theme, including Tree Radio for Yorkshire Sculpture Park; Dream Vessels, transmitting FM pots; and Sound Train, a performance and public radio intervention from Canterbury to London. She was recently awarded a PhD at CRISAP University of the Arts, for which she produced a series of works concerned with speculative futures of FM, inspired by 100 years of international radio art practice.

magzhall.wordpress.com
@Radio_mind
Glenn Freemantle’s career began in the cutting room at the age of 16. Since then he has gone on to become one of the UK’s most experienced sound designers, with more than 100 films to his credit, working with some of the industry’s best-known directors and producers, including Danny Boyle and Richard Curtis.

Amongst his many industry accolades, Glenn has won a Best Sound Editing Oscar and Best Sound BAFTA for *Gravity*, and received a Best Sound BAFTA and an Oscar nomination for *Slumdog Millionaire*. He has also received a CONCH award for *Sunshine*, an award nomination for *28 Days Later* from Motion Picture Sound Editors, and been recognised for his work on *127 Hours, An Education, Backbeat, The Golden Compass, Bruc. La llegenda* and *Agora*.

Glenn’s recent credits include *A Theory of Everything, Ex Machina, Paddington* and *Steve Jobs*. Forthcoming projects include *Long Live the King*, about the rapturous effect of Elvis on a group of deprived teenagers in the 1950s, and a new *Tarzan* film, directed by David Yates.

In conversation with author and journalist Amy Raphael.
Tuesday 17 November

Eating & Drinking Near the Dome

Show your programme to get one of the following deals:

**Gourmet Burger Kitchen**
44–47 Gardner Street, BN1 1UN
15% off food orders

**Wagamama**
The Argus Building
30 Kensington Street, BN1 4AJ
Free side dish with every main

**Yo Sushi**
6 Jubilee Street, BN1 1GE
15% off

**Las Iguanas**
7–8 Jubilee Street, BN1 1GE
20% off a la carte

**Burgers and Cocktails**
15 North Road, BN1 1YA
20% off

**Kooks**
56 Gardner Street, BN1 1UN
10% off
Hidden Worlds: Capturing The Undercover Sounds Of Brighton with Chris Watson

Chris Watson is one of the world’s leading recorders of wildlife and natural phenomena, with a passionate interest in recording the sounds of animals, habitats and atmospheres from around the world. As a freelance composer and sound recordist he has worked within film, TV and radio. He has won two ‘Best Factual Sound’ BAFTA Awards for his television work on the BBC productions *Birds*, part of the *Life* series, and *Frozen Planet* – both presented by David Attenborough.

About the workshop
This workshop offers an exciting opportunity to gain insight into the work and practice of acclaimed wildlife sound recordist and composer Chris Watson. Attendees will accompany Chris on a sound walk to record sound in two locations, using field recording equipment and other transducers, such as hydrophones and contact microphones, followed by a critical listening session in the studio.

chriswatson.net
@chrisrwatson
Wednesday 10.00—13.00
Registration 09.30
Lighthouse

**Low Budget, Big Sound**
with Anna Bertmark

Originally from Sweden, Anna came to London in 2001 to study Music Technology. Since graduating she has worked as an assistant to Sound Designer Paul Davies (*Morvern Callar, Hunger, We Need to Talk About Kevin*), alongside the sound teams on films including *The Proposition* and *The Queen*, and freelanced as a Dialogue and SFX Editor. Now based in Brighton, Anna runs her own sound design studio, Attic Sound, and freelances as a sound editor and designer. She also supervises sound post for documentaries and feature films, including the critically acclaimed BIFA winners *Lilting* and *The Goob*.

**About the Workshop**
During this workshop participants will have the opportunity to hear about the work and practice of rising sound designer Anna Bertmark. With a particular focus on her approach on UK low-budget features *Lilting* and *The Goob*, this is a chance to learn how to overcome the challenges faced in sound post when working with limited budgets.

annabertmark.com
@atticsound
While studying Music Technology at the London College of Music and Media, Louise Brown became aware of the art of foley and was instantly attracted to its encapsulation of performance, practicality and emotional intelligence. During her career, Louise has worked on more than thirty films and broadcasts as Foley Editor and Foley Artist, including *Moshi Monsters: The Movie*, *Anuvahood*, *Plastic*, *Honeytrap*, *Damascus Cover* and *The Incident*. Since becoming an independent artist and editor, she has worked with a range of post-production facilities, and branched out into artistic collaborations and web filmmaking.

**About the Workshop**

This workshop offers an opportunity to learn about and experience the intriguing art and practice of foley. Led by experienced foley artist and editor Louise Brown, the session will be illustrated with clips, demonstrations and anecdotes, with a chance for participants to try their hand at creating sound effects for the big screen.
Designing The Soundtrack: Sonic Direction, Collaboration & Narrative Strategies with Joakim Sundström

The many credits of Swedish-born Sound Designer Joakim Sundström include Oscar, BIFA and BAFTA-winning films, such as Seven Psychopaths, Fish Tank, The Constant Gardener, Touching The Void and Berberian Sound Studio. A long-time collaborator of Michael Winterbottom, he has worked on many of his films, including The Road To Guantanamo, 24 Hour Party People and The Killer Inside Me. Most recently, Joakim has worked on documentary feature 20,000 Days On Earth, about musician Nick Cave; an adaptation of Irvine Welsh’s Filth; David Mackenzie’s prison drama Starred Up, and Andrew Haigh’s 45 Years.

About the Workshop
This workshop offers an opportunity to gain insight into the work and practice of award-winning sound designer Joakim Sundström in his role as supervising sound editor, working with sound teams across a wide range of acclaimed feature projects.

@joakimsundstrom
**Screening: ROAD**

Presented by Nick Driftwood

**ROAD** is an immersive non-linear screen work for public spaces. Inspired by the relationship between freedom and technology, it takes us on a journey across five states in the iconic American Southwest.

Conceived to explore the potential of chromarithm – an algorithm created by filmmaker Nick Driftwood – to drive music and sound, the work enables us to literally hear the landscapes shifting. The algorithm maps and interprets the data of clusters of pixels – containing information about chrominance, luminance and motion vectors from codec streams – and repurposes it to power other systems. From this, composer Kevin Matthews created an original score, imagining the sounds of topographical features and meteorological conditions to create a unique interpretation of ‘place’.

**ROAD** is a collaboration between Brighton-based filmmaker and videographer Nick Driftwood; composer and musician Kevin Matthews; and creative producer Donna Close.

The screening is free to attend and open to the public. It will run at Lighthouse during the above hours, with filmmaker Nick Driftwood available to discuss the technical aspects of the film.

driftwoodroad.co.uk
@kevincomposer
@donna_close
Please take a few minutes to complete this evaluation form. Your comments are essential in helping to shape future events.

Which day did you attend? Please circle.
Talks
Workshops – please specify which session(s)

Have you attended a Lighthouse event before?
Yes  No

How would you rate this event out of 5 (with 5 being the highest) for:
Organisation of the event  1 2 3 4 5
Value for money  1 2 3 4 5
Venue  1 2 3 4 5

Did the event meet your expectations and did you find it useful?
Yes  No

Please explain your answer
In future editions, what sessions and/or specific speakers would you like to see included?

Please provide any additional comments or suggestions you have on any aspect of the event.

How do you usually find out about events you attend (specific Twitter feeds, newsletters, online sources, groups, etc.)?
Presented by

Lighthouse

Lighthouse is a contemporary culture agency that connects new developments in art, technology and society. We present and produce commissions, exhibitions, events and education schemes that support radical new contemporary art, music, film and digital culture. Working with a wide network of collaborators, we present work in our Brighton venue, and across the globe in partnership with leading festivals and institutions.

In partnership with

Sponsored by

Supported by

Thanks

Tim Brown, Frank Gray, Chris Quested, Howard Bargroff, Jean Martin, Gavin Humphries, Serena Catapano, Peter Lanceley, Nalden, Cassandra Neal, Mike Harding, Brighton Dome, our fantastic speakers and workshop leaders, you the audience, and all of the team at Lighthouse.

Design
Michael Oswell
17–18 November 2015
Brighton

lighthouse.org.uk
@LighthouseArts
#soundofstory