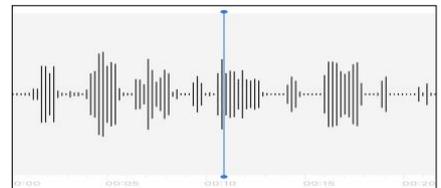


Sound in Final Post-Production

An Easy Read Guide



What Happens in Final Post?



Post-production is the last thing done in making a TV programme or film.



It is when the **Editor** and **Post-Production Department** put together the best of everything that was filmed.



It is also when music, sound and things like **voice over** are added



and finished **visual effects (VFX)** are added.



It is a very important stage of making a TV programme or film as it is when all the parts are put together.



This module explains some of the words used when talking about the sound in final post-production.



The choices made affect how a programme sounds.

Sound is very important in a film or TV programme.

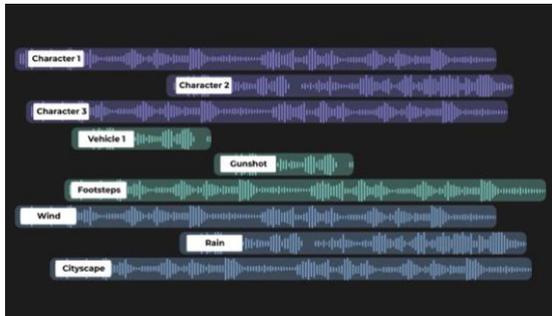


These choices can affect the creative decisions. Whatever department you work in, it is good to know about them.



To learn more about the people who work in post-production see the module 'Who Does What in Post-Production'.

What is a Soundtrack?



A **soundtrack** in film and TV is the final music, **sound effects** and **dialogue** all mixed together.

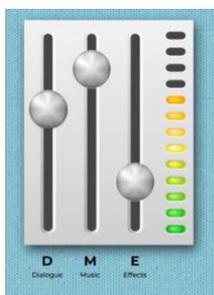


Lots of people are involved in making a film or TV soundtrack and they work on it from **pre-production** all the way through to final **delivery**.



Sound Recordists will provide the sound from the **set**.

Then **Sound Editors** work with **dialogue**, **sound effects** and music and **cut** them to the picture.



Re-Recording Mixers (or Dubbing Mixers) blend all the different parts of sound so everyone's work is mixed together.

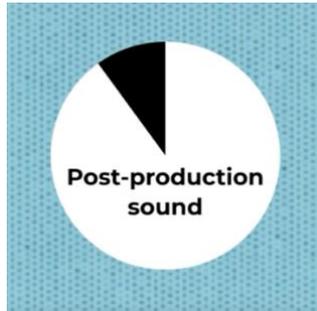


Sound is very important in how you watch TV or film as a viewer.



It helps you understand the story. It can help create a real or imaginary world.

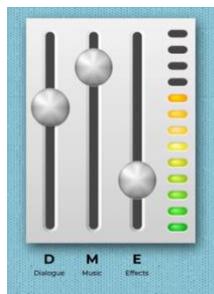
It can also suggest what emotions you might feel.



On a big budget film or TV production, up to 90% of the sound you hear will not have been recorded on set. It is added during post-production.



The sound work across a project includes recording sound on set, working on the sound in the **edit**, deciding on music from the **Composer** and also **commercial** music.



Then all the sound and music is **mixed** and delivered.



Lots of choices about the sounds and music which make up the soundtrack are made early in pre-production.



One example of this is called a **wildtrack**.

This is when real background sounds on **location** are recorded. Examples are wind or the noise of traffic.



When the **picture edit team** gets the sound and picture from the shoot, they add temporary sounds to the edit.



This gives everyone an idea of how the sounds might work in the edit.

This is called **cutting copy** sound effects.



The same thing happens with music.

The edit team will work with the **Director** and the **Music Supervisor** to add some ideas for music to the **rough cut** of the project.



It is important that the music everyone is working with at this stage can be used.

This means that the Music Supervisor can make sure they are allowed to use it.



Lots of work on the sound is done in pre-production and production.

When the edit is approved or **locked**, everything is sent or **turned over** to the **sound editorial** team.



Sound editorial is made up of a number of different departments.

One of these is the **Dialogue** department.



The Dialogue department works with the recorded dialogue from the shoot and also with **ADR (additional dialogue recording)**.



ADR is when extra dialogue is recorded after the **shoot** in a recording studio.



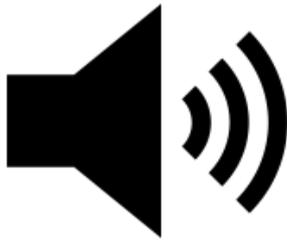
ADR is used to replace lines or add new lines to what the actors are saying. It is also used to add background conversations.

Background dialogue recording is called **crowd ADR** or **loop**.



Another sound editorial department is **Sound Design**.

The sound design team finds, makes and changes sounds so they fit the look and feel of the project.

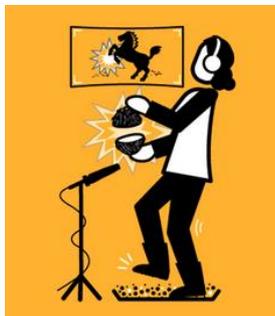


Sound design also uses **spot** or **hard FX** and **foley**.

Spot FX are from a library. Spot FX fill gaps in the recorded sound.



An example of a spot effect is the sound of a fire alarm or waves on the beach.



Foley is when sounds are made in a studio. Like the sound of horse hooves using a coconut shell. Or the sound of bones breaking by snapping a stick of celery.



All the sound editorial departments help create a soundtrack special to each project.

Good sound design can make a film or TV series feel bigger and better.



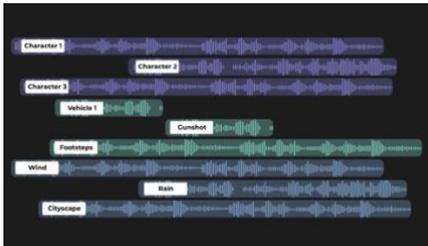
The next part of bringing all these sound elements together is called the **mix**.

The mix happens in two stages.

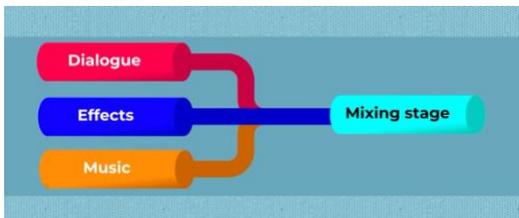


The **pre-mix** and the **final mix**.

The pre-mix is where each part or layer of the soundtrack is shaped and balanced.



For example all the dialogue and ADR will be pre-mixed. The spot and foley effects will also be mixed in their own layer.



The final mix is when all of these layers are brought together by the **Re-recording Mixer**.

The Re-recording Mixer makes the mix the best it can be for the viewer.



The Re-recording Mixer will often work with the Director or lead **Producer** to make creative choices about how the mix should sound.



The **commissioner** or **broadcaster** might have to approve the final mix. When everyone is happy the last stage is delivery.



Different versions of the sound mix are delivered for different viewing experiences.

For example a TV version and a **streaming** version.



There is also paperwork which has to be delivered.

An example of delivery paperwork is a final dialogue **script** so that subtitles can be made.



There is a lot involved in the sound for a film or TV series and lots of people and processes are involved.

Thinking about sound starts very early on.



Great sound recording, design and mixing can make any project bigger and better.