



STANDARD OPERATING PROCEDURES

Guidelines & Job Description – What I need to do after I get some experience?

These procedures were designed to give the person responsible in this area some indication to what needs to be achieved after a lengthy exposure and work experience. The person(s) selected for this particular position will be allowed time to adjust and train him/herself while working with the producer. Not in-depth experience or qualification is required at this stage. Please come along and share your experience with the rest of us. Thank you.

The dialogue editor

The original recording of the dialogue made during the production will need a substantial amount of work before it is ready for the mix. That's the dialogue editor's job. A system that the dialogue editor may use is the ADR (Automatic Dialogue Replacement). It is for rerecording dialogue in synchronization with the picture during postproduction. Usually this is done when there is something wrong with the original recording. Some directors actually prefer using ADR because this system can allow them to concentrate more visually during the production without having to be concerned too much about sound quality.

Postproduction sound is divided into three categories: dialogue, sound effects and music. The specialists involved in constructing these sounds are the dialogue director, the special effects editor, the composer and the music editor. Each of them will emphasize on a particular area of sound. For instance the sound editor will view the picture with an ear for sound effects. An important point to remember for sound effects is that only one kind of effect can dominate at a time. For example, if there is dialogue going on, then there should be no background music disrupting the dialogue.

Please obtain a copy of the related Sound SOP for supplementary information and to broaden your knowledge.

These Standard Operating Procedures [SOP] were designed only to be a guide and help to you.

