

## 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.

### Production Sound Mixer

This person is only the sound mixer during the production process. He is responsible for selecting and operating all production sound equipment and monitoring the quality of all sound recordings. Boom Operator: This person is responsible to the sound mixer for the placement of microphones. He must make sure that the microphone and boom do not create shadows in the shot. Cable Person: This person is needed to connect all the cables related to the sound recording equipment and handle all these cables.

### The sound effects editor

A good sound effects editor approaches his work much like a composer approaches music; going beyond the main sound effects that the picture demands to create moods and feelings. Sound effects are very important as they have a huge effect on the audience's reaction and response to the film. How does a sound effects editor create sounds like that? Well, below is a single example of a sound effects construction.

Imagine the inside of a hotel room. A man enters, turns on the light, drops his keys on the dresser, removes his coat, revealing a splotch of blood on his shirt, tosses his coat on a chair, flops onto the bed with a sigh. The following sound effects are needed for this scene:

- Distant city traffic
- Key in lock
- Doorknob turning
- Door squeaking
- Door closing
- Door closing
- Light switch
- Footsteps on carpet
- Keys jingling
- Keys hitting dresser top
- Clothes rustling
- Jacket dropping onto chair
- Man flopping onto bed (squeaky bed springs)
- Man sighing

Amidst all these sound effects, it is important to note the real point of the whole thing. Don't forget that the real point is to tell a story.

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.

### **Production Sound**

Besides recording a clean, complete dialogue track, the sound mixer must also record room tone, production sound effects and wild lines. Room tone is the background sound of each location. Each location should and will have a unique tone. It will be used to fill out any holes or silence in the dialogue tracks to even out the differences in level and equalization between voices in the final mix.

Production sound effects are sound effects that are recorded during a take, usually for scenes in which there is no dialogue. The mixer will also record wild sound effects so that they can be cut to match the picture during the editing. For example, wild sound effects like footsteps, dog barks, tire squeals, gunshots etc.

Wild lines, which are actually short words or phrases like "What's up," "Good day," etc, are often recorded "wild" (off camera). Also, when a character in a film has to wear a ski mask or whatsoever, then that person's line will have to be rerecorded wild afterwards for better results.

### **POST-PRODUCTION**

All of the work involved in structuring the postproduction sound tracks for your film will be targeted on the final mix. Usually most of the sounds you hear in a film after is produced were at one time separate from one another. The final mix (mixing) is the process of blending together the remote sounds: dialogue, sound effects, and music. Afterwards, an engineer rerecords the different multiple tracks and blends them together, equalizing the instruments.

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

**'60 Seconds iNTELEVISION Commercial Producers'**  
 PO BOX 82 Mirrabooka, 6941, WA Ph: +61 8 9471 8200 Fax: +61 8 9471 8200  
 Email: [digi\\_filmprod@hotmail.com](mailto:digi_filmprod@hotmail.com)

