

# **Some Sound Job Descriptions**

Sound personnel have to record and edit sound for film and TV programs, produce amplified sound and relay sound for broadcasting purposes. They have to interpret production requirements and use a range of equipment used for entertainment, commercial and industrial purposes. They may work in studios or on location, indoors or outdoors. They may also have to work long and irregular hours. Some of the occupations in this area are detailed below:

## **Production Sound**

### **Sound Designer (also involved in Post-Production)**

The Sound Designer interprets the requirements of a production in terms of sound collection. They will work closely with the Production Mixer, Sound Supervisor, the Editor and the Director to create original sound elements to production requirements, using synthesizers and combinations of sounds.

*Good communication skills are needed, along with imagination and creative flair to produce original sound elements and effects. The ability to accept direction and work well with others is also important.*

### **Sound Supervisor**

The Sound Supervisor oversees the sound post-production process of a film or television program creatively and managerially. They work closely with the Director and Sound Designer to co-ordinate the sound editing and mixing processes and make the final decisions on sound editing. They may also manage the budget and schedule. In Television, the Sound Supervisor will also be the balance engineer, having control over the program sound element.

*Excellent hearing and attention to detail required. Good communication skills and the ability to give and accept direction are essential. Financial and organizational skills may also be necessary ... Ability to read music useful.*

### **Production Sound Mixer**

Production Mixers record sound on location or in a studio, usually in synchronization with the camera, to ensure that the highest quality 'real' sound is recorded at the time of filming/recording. They will monitor the recorded sound through headphones and will work closely with the Boom Operator, Sound Editor and Director to ensure that the highest quality sound recording is produced.

*Good hearing and attention to detail is required, as is patience and stamina for working long hours. An excellent sense of timing and good communication skills, diplomacy and tact required when working with artistes and other crew, are also necessary.*

### **Boom Operator**

The Boom Operator works closely with the Production Mixer, and is responsible for achieving the best quality sound recording. They will operate the long 'boom arm' either handheld or dolly mounted with the microphone attached, maneuvering it as close to the 'action' as possible without getting it in shot.

*Excellent hearing and attention to detail are essential. A good knowledge of microphone characteristics, lighting and camera lens angles necessary. Good communication skills, diplomacy and tact required when working with artistes and other crew. Physical fitness and balance are also a must.*

### **Sound Technician**

Sound Technicians assemble, operate and maintain technical equipment to amplify, enhance, record, mix or reproduce sound for films, television programs and live performances. Tasks include setting up, testing and operating equipment in accordance with the acoustics of the area; selecting, placing and adjusting microphones; monitoring audio signals to detect quality

deviations or malfunctions; servicing, maintaining and repairing sound equipment; and introducing pre-recorded special effects required by scripts.

*Good technical knowledge of sound recording equipment is essential. Excellent hearing and attention to detail is required, along with patience and stamina for working long hours. Good communication skills are also necessary.*

## **Sound Assistant**

The Sound Assistant works with the Boom Operator and Production Mixer, helping them to record sound in the studio or on location. They may be responsible for the assembly and maintenance of sound recording equipment, and the placing of microphones. They are also responsible for ensuring that any cables do not get in the way of moving equipment.

*Good knowledge of health and safety standards and practice is necessary as is physical fitness and balance. Some technical knowledge may be required for the operation and maintenance of equipment. Good communication skills and the ability to accept direction is also important.*

## **Post-production Sound**

Personnel in the Post-production occupational group unit assemble and modify shot material to create finished products for transmission or exhibition. Editors work closely with directors and producers, to identify their creative intentions and technical requirements, and to agree editing decisions. In higher-level roles, the editor takes creative decisions, which will have significant implications for the aesthetic, technical or commercial success of the production. In more junior roles, editing staff work to specifications set by senior editors or directors. Editors work with analogue and digital material, although digital editing is rapidly becoming the norm. Some of the occupations found in this area are detailed below:

### **Sound Designer**

The Sound Designer interprets the requirements of a production in terms of sound collection. They will work closely with the Production Mixer, Sound Supervisor, the Editor and the Director to create original sound elements to production requirements, using synthesizers and combinations of sounds. May fulfill the role of Re-recording Mixer.

*Good communication skills are needed, along with imagination and creative flair to produce original sound elements and effects. The ability to accept direction and work well with others is also important.*

### **Re-recording Mixer (aka Dubbing Mixer)**

Re-recording mixers work with dialogue, music and sound effects. They will generally work as part of a team to combine, balance and adjust a film or television program's audio elements, including original production sound, re-recorded dialogue, effects, and music into a sound track using work of the various sound Editors and the Sound Designer. They will also mix all the various versions of the production in accordance with the delivery schedule. They work closely with the Director, the Editor, the Music Department and the Sound Supervisor.

*Must be computer literate and have a good working knowledge of sound recording, playback, editing and mixing equipment, also experience in the various soundtrack delivery systems. Excellent hearing and a good sense of timing are required, as are attention to detail and good communication skills.*

### **Sound Editor**

A Sound Editor creates the sound track by cutting and synchronizing to the picture, sound elements, such as production wild tracks, dialogue tracks, library material and Foley in analogue or digital form and presents these to the Re-recording mixer for final sound balance. Depending on the complexity and the tightness of the schedule, it may be necessary to employ a Dialogue Editor and/or Foley editor. They work closely with the Sound Designer, Re-recording Mixer and the Director to establish what sound effects are required throughout the production and to ensure that these effects are available from sound effect libraries, or can be created to production requirements within tight time schedules.

*Must be computer literate and have a good working knowledge of sound recording, playback, editing and mixing equipment, also experience in the various soundtrack delivery systems. Excellent hearing and a good sense of timing are required, as are*

*attention to detail and good communication skills.*

## **Dialogue Editor**

A Dialogue Editor assesses original production sound tracks for the clearest reading of dialogue and corrects imperfections such as 'clicks', 'pops' or 'lip smacks', disguising that which cannot be removed or replaced. Assesses which dialogue and effects lines must be replaced, arranges the ADR (Automatic Dialogue Replacement) sessions, may direct the artistes if the Director is not available, and fits the resulting sound tracks to ensure perfect sync with the picture.

*Must be familiar with the operation and use of digital and analogue editing equipment. Excellent hearing, sense of timing, and attention to detail required. Patience and a sense of humor are also necessary.*

## **Foley Editor (Post-synchronized Sound Effects)**

The Foley Editor assesses the amount of Foley required. Prepares the picture for the Foley session, directs the footsteps artistes and fits the resulting sound tracks in sync with the picture, also facilitates the production of a Music and Effects track for international versions.

*Must be familiar with the operation and use of digital and analogue editing equipment. Excellent hearing, sense of timing, and attention to detail required. Patience and a sense of humor are also necessary.*

## **Foley Artist (Sound Effects)**

A Foley Artist creates and performs replacement sound effects in sync to picture in a recording studio, such as footsteps, clothing and properties' noises, paper movement, doors creaking, dogs scratching etc. They work under the direction of a Sound Editor and often use their own extensive collection of small props. They are the unseen actors who reproduce sounds, required when the original track is either unusable or completely replaced as in the case of foreign versions.

*Perfect timing, lateral thinking, dexterity and imagination are key skills for this area. Excellent hearing and attention to detail are essential.*

## **Post-Production Supervisor / Coordinator**

The Post-Production Supervisor/Coordinator oversees all aspects of post-production to ensure that the final version of the film or program meets production requirements, is suitable for on-air broadcast if applicable and satisfies the correct time-length requirements. While the production is being filmed or taped the Post-Production Supervisor takes detailed notes on everything from dialogue mistakes to missed music or sound effects cues. They will then work closely with the Editor to produce the final version. They may also be responsible for tracking and archiving films and tapes, editing show transcripts and editing items for broadcast on a live-to-tape basis, depending on the production.

*Must be computer literate with an excellent working knowledge of analogue and digital editing equipment and techniques. Good communication skills are required, as is the ability to give and accept direction. Attention to detail is paramount to produce satisfactory final productions.*

Other job roles in this area may include:

**Sound Engineer, Senior Drama Editor, Conform Assistant and Post-production Special Effects Supervisor.**