

TSDCA Audio Drama / Podcast Summit

Setting the Schedule



Calendar Creation

- There are many ways to set the schedule –
I am going to walk you thru my method of setting a calendar
- Normally created by Producer, Production Manager, or
Audio Producer
- Be careful of calendars set by theatrical management –
the process is different
- Use theatrical terminology with theatrical producers to explain deadlines if
useful. (For Example: Rehearsal Room Run, 1st Preview, Opening Night)
- Make sure the final calendar is agreed upon by all departments
- **DON'T AGREE TO AN UNREASONABLE CALENDAR --**
You will regret it later

Step #1— How much raw dialogue recording is there?

- This will determine:
 - The number of hours the Sound Recordist is hired
 - The number of hours allotted for Audio Repair & Raw Edit
- My schedule:
 - If “x” is the number of hours recorded
 - “x” = number of hours of Sound Recording plus set-up/strike time
 - Setup / Strike Time will differ depending on recording situation
 - “2x” = number of hours of Audio Repair & Raw Edit



Step #1— How much raw dialogue recording is there?

- For example:
 - We are recording 10 hours of dialogue
 - We need a Sound Recordist for 10 hours plus set-up/strike time
 - I will allot 20 hours for Audio Repair & Raw Edit



Step #2— How long is the initial dialogue edit?

- This will determine:
 - The number of hours allotted for additional passes of dialogue editing
- My schedule:
 - If “y” is the length of time of the edited project
 - “3y” is the length of time allotted for the second pass of edits
 - “2y” is the length of time allotted for additional passes of edits



Step #2— How long is the initial dialogue edit?

- For example:
 - The edited project is 2 hours long
 - I will allot 6 hours for the 2nd pass of edits on the dialogue
 - I will allot 4 hours for each additional pass of edits on the dialogue



Step #2– Disclaimer

- Obviously people edit at different speeds
- If you are new to this process – give yourself some leeway
- Don't make promises that are unreasonable
- You cannot properly edit 10 hours of tape in less than 10 hours
- The number of hours allotted can be divided over multiple editors

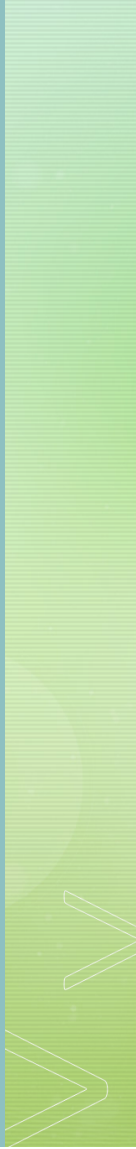


Step #3— Sound Effects & Foley

- This will be different from project to project
- My method: A fully realized Audio Drama with 100% SFX incorporation will take 4-6 times “y” to edit Sound Effects
- Example: A 2-hour program will take 8-12 hours to add SFX



Step #4— Music & Composition

- This will be different from project to project
 - Every Composer is different – Length of time to compose is up to the artist based on complexity
 - AFTER the music is written & produced (my method) - A fully realized Audio Drama with 100% Music Incorporation will take 2-4 times “y” to incorporate music
 - Example: A 2-hour program will take 4-8 hours to add Music
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Step #5— Mixer

- Once all the pieces of the project, time allotment for mixing is similar to dialogue editing:
- My schedule:
 - If “z” is the length of time of the combined project
 - “4z” is the length of time allotted for the first pass of edits
 - “3z” is the length of time allotted time for the second pass, “2z” for additional passes
- For Example:
 - The edited project is 2 hours long
 - I will allot 8 hours for the 1st pass of mixing
 - 6 hours for the 2nd pass of mixing, 4 for each additional



Step #6— Mastering

- 2-3 times the length of the final project



Combining all the Pieces

- Early steps do not have to wait for the previous step to complete to begin working.
- “Rolling” process
- HOW DOES THIS WORK?.....

DATE	RANDOM THINGS	MEETINGS / DUE DATES	DIRECTOR Goals	AUDIO PRODUCER / LEAD ENGINEER Goals	RECORDIST Goals	DIALOGUE EDITOR / CLEANUP Goals	SFX Goals	MUSIC Goals	ADDITIONAL NOTES		
31-Aug		ACTOR RECORDINGS DAY 1	ACTOR RECORDINGS	ACTOR RECORDINGS	ACTOR RECORDINGS	DIALOGUE CLEANUP	PRELIMINARY SFX PLANNING AND CREATION	PRELIMINARY MUSIC PLANNING AND CREATION			
1-Sep		ACTOR RECORDINGS DAY 2									
2-Sep											
3-Sep			REVIEW / NOTE DIALOGUE EDITS AS AVAILABLE COLLABORATE WITH SFX & MUSIC	1st DIALOGUE EDIT							
4-Sep											
5-Sep											
6-Sep											
7-Sep	Labor Day										
8-Sep			2nd / 3rd / 4th DIALOGUE EDITS	2nd / 3rd / 4th DIALOGUE EDITS	2nd / 3rd / 4th DIALOGUE EDITS	PRELIMINARY SFX EDIT USING 4TH DIALOGUE EDIT	PRELIMINARY MUSIC EDIT USING 4TH DIALOGUE EDIT				
9-Sep											
10-Sep											
11-Sep	"Designer Run"	VOX EDITS AVAILABLE TO PRODUCERS FOR REVIEW									
12-Sep											
13-Sep				Edit notes from producer	Edit notes from producer			PRELIMINARY SFX EDIT USING 4TH DIALOGUE EDIT	PRELIMINARY MUSIC EDIT USING 4TH DIALOGUE EDIT		
14-Sep											
15-Sep			ACTOR RECORDINGS	ACTOR RECORDINGS	ACTOR RECORDINGS						
16-Sep		ACTOR RECORDINGS DAY 3 - Pickups & Re-Dos		INCORPORATE PICKUPS	INCORPORATE PICKUPS						
17-Sep				5th DIALOGUE EDIT	5th DIALOGUE EDIT						
18-Sep		FINAL VOX EDITS DISTRIBUTED TO SFX / MUSIC BY EOD				SECONDARY SFX EDIT USING 5TH DIALOGUE EDIT	SECONDARY MUSIC EDIT USING 5TH DIALOGUE EDIT				
19-Sep											
20-Sep											
21-Sep											
22-Sep											
23-Sep						ADDITIONAL NOTES AS NECESSARY	ADDITIONAL NOTES AS NECESSARY				
24-Sep											
25-Sep											
26-Sep											
27-Sep		ALL SFX & MUSIC STEMS TO LEAD ENGINEER BY EOD									
28-Sep			REVIEW & NOTE 1st / 2nd MIX DIALOGUE, SFX & MUSIC	1st / 2nd MIX DIALOGUE, SFX & MUSIC							
29-Sep											
30-Sep											
1-Oct											
2-Oct	"Preview #1"	FULL MIX AVAILABLE TO PRODUCERS FOR REVIEW									
3-Oct											
4-Oct											
5-Oct											
6-Oct	"2nd Preview"	3rd MIX AVAILABLE TO PRODUCERS FOR REVIEW	REVIEW & NOTE 3rd & FINAL MIX	3rd MIX							
7-Oct				FINAL MIX							
8-Oct				MASTERING DAY							
9-Oct	"Final Preview"	FINAL MIX AVAILABLE TO PRODUCERS FOR REVIEW									
10-Oct											
11-Oct											
12-Oct	Indigenous People's Day										
13-Oct	RELEASE DAY!										