

Sound Design in the Turkish TV Series and Cinema Sector: Post-Production Stage

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Abstract

The present study examines the key factors determining the quality of sound design in the post-production stage, the importance of which is often overlooked in Turkish film and television. To this end, we evaluate the technical infrastructure used by the industry, the quantitative aspects and competencies of professionals, as well as their needs and the problems they encounter. The “snowball sampling” technique was used to reach out to prominent professionals with whom in-depth interviews were conducted. The data obtained during the interviews were subjected to descriptive analysis, based on which the strengths and weaknesses of Turkish TV and cinema were examined. Although employees in the Turkish sector are no different from their peers in other countries in terms of their qualifications and technical abilities, the study reveals that the time and budget allocated to the visual aspects of film production in Türkiye are considerably above those allocated to sound design, and that responsibility for this matter lies with the director and producer. This study is important in terms of presenting findings about the sectoral situation of the sound design to the academic literature.

Keywords: Sound Design; Post-Production; Sound Designer; Film Industry; Turkish TV Series



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Sound Design in the Turkish TV Series and Cinema Sector: Post-Production Stage¹

Rahime Akikol, Bahar Atmaca Demir and Haluk Zülfikar

Introduction

When describing a cinematic experience, people tend to refer to watching a film, that is, taking the role of a spectator, totally ignoring the sound element of cinema. Sound has been viewed as an element that has been articulated to the visual one over the years, is considered less important than the visual aspect, and remains in the second plan. Sound, however, carries the same significance in the representation and expression of the narrative as the visual aspect.

Foss explains, with a simple and fundamental example, that sound and image – the two basic elements of a film – form a very special whole: The audience will understand that the protagonist is in an airport terminal, even if stood in front of a white wall in a studio with a flower in his hand and looking impatiently to the left and right, if the visual aspect is accompanied by an audible mix of footsteps of people going back and forth, flight announcements and human chatter. The image and the accompanying sound provide sufficient data to create the terminal in our heads, and this is a perception that the audience develops without noticing (Foss, 1992).

According to Bordwell and Thompson, sound should be considered a powerful film technique for several reasons. First, sound can create special feelings. Even in the years before sound was added to cinema, music was used to fill the silence, providing the audience with a holistic experience. Secondly, images and sound enter the depths of the human mind in unity, and the visual aspects are associated with the accompanying sound. The simultaneous perception of sound and imagery is important, as sound is complementary to the imagery, and effectively guides how the images are perceived. In *Letter from Siberia*, the audience attributes different meanings to the film when Chris Marker edits the same images with a completely different audio track. Sound also guides the audience through the presented images. For example, when the narrator refers to a “blood-colored bus”, the audience looks at the bus rather than the car in the frame. Sound can also give meaning to silence. A sudden silence in a movie grabs the attention of the viewer, and assures his/her concentration. Sound also provides creative possibilities to the filmmaker, such as in editing, in which the director blends sound phenomena to form a whole (Bordwell and Thompson, 2010).

Although there are films that make effective use of sound in contemporary Turkish cinema, this is not the case for Turkish cinema in general. Sound design is not among the popular fields of competition and awards at film festivals. For example, the Antalya Golden Orange Film Festival, which is considered to be an important festival for Turkish cinema, last presented the "Best Sound

Design and Sound Mix" award during 45th festival in 2008. Sound can bring narrative richness to film through effective use, based largely on the whim of the director, although it is the industrial dimension of this field that is the focus of this study. The present study seeks to reveal the dynamics governing sound design in the post-production phases of Turkish cinema and TV, and questions what can and cannot be achieved in the related sector, since sound design is seen as a neglected area. The study seeks answers to the following questions:

- What does post-production sound design entail?
- What is the status of the technical infrastructure, technology and professional experience in sound design in the Turkish cinema and TV sector?
- What are the needs and expectations of professionals in the field regarding the more effective use of sound in Turkish TV and cinema?

Sound Components and Features in Film

According to Bordwell and Thompson, there are three types of sound in film: Speech (dialogue), music and noise. Although the boundaries of these categories become blurred depending on their use in the film – for example, is it screaming speech or an effect? – usually, the distinction is clear (Bordwell & Thompson, 2010). Mustafa Sözen, on the other hand, adds sound effects (Foley) and silence to these three types suggested by Bordwell and Thompson (Sözen, 2015: 2).

Dialogue, which is the main focus in sound editing, is the layer in which all speech, inner voices and narrations in the film are collected. The ability of digital technology to work with many

channels allows for the separation of character sounds onto different channels, allowing for independent processing of each channel. All requirements can be fulfilled in real time by making use of plug-ins installed on mixing consoles and workstations for the cleaning, toning and addition of effects when necessary. Dialogue that cannot be used due to being drowned out by background noise and other voices during shooting are taken as guide voices and are voiced again in a studio environment.

Sound effects, which are another important soundstage component, are divided into two groups: synchronous and asynchronous. Synchronous sounds are the sounds in which, for example, a crash sound is heard simultaneously with a visual event, such as in the case of an accident scene. Conversations in crowded environments, such as asynchronous sounds (rabarba), and the sounds of cutlery and wind, are effects that do not have to be synchronized with the imagery. Such sound effects can be obtained from a sound bank, or specially recorded later. Particular effects can be created by combining multiple sounds, and filters can also be applied to sounds. It is possible to adjust many parameters of sound using editing programs (Buyan, 2016: 237-241).

Jack Foley, who is well known in the field, was a pioneering effects artist from the early days of sound cinema, and his name has subsequently become an adjective, used in terms such as “sound effects (foley) artist”, “foley design”, etc. The term refers to a sound designer who, like the art

director, is involved in the shooting of the film, helps to create the narrative and creates the soundstage of the film, from footsteps to surround sound (Kolker, 2015).

While no sound other than dialogue existed in film previously, today, “surround sound” or “background sound” is now used to accompany dialogue. When devising a visual atmosphere, directors conjure up also an auditory atmosphere, creating an auditory space (Kolker, 2015).

The music accompanying an image can support the dramatic nature of a scene, and the effect of music can vary considerably depending on the context. In an example given by Zettl, the presented image is backed by a fast-rhythmed orchestral work with heavy percussion in one use, while in a second scenario, the same music is used with a close-up image of a patient engaged in a silent struggle with his panic when meeting his psychiatrist. The effect of the same piece of music is very different. In the first usage, only the music is felt, while in the second, the mood of the character is described by the music. While the effect created in the first use is pleasant, based on the effect of the music on the ear, in the second use, the music turns to take a sensory form, and describes what the patient is feeling (Zettl, 2011: 303).

Just as dialogue, music and sound effects are used in the soundstage of a movie, silence is used when necessary, as a supporting element for the narration. A deep silence after a very loud noise, or a loud sound after a period of silence are effective ways of directing the attention of the audience.

Field research is used within the scope of this article, as will be seen in more detail below, and the findings are examined with qualitative research on the status of sound design in practice in Turkey and the strengths and weaknesses of the current state of affairs.

Research Method

The present study adopts an exploratory research approach to the investigation of the operation of a sound design stage in post-production in the Turkish cinema and TV series sector. Data for the study were obtained through in-depth semi-structured interviews² aimed at garnering information on the technical infrastructure of the sector, the quantitative status and competencies of those employed in the sector, and the needs and problems experienced by the sector, and analyzed following the “descriptive method” approach.

Population/Sample of the Research

The study area was limited to the sound design phase of post-production, for which prominent professionals the working in the field of sound design were determined as samples and reached with a “snowball sampling” technique. A total of seven respondents were interviewed, including a director, a sound engineer, a sound recorder, a sound design supervisor, a sound mixer, a dubbing and dubbing operator, and a foley artist. Within the scope of the study, themes were

determined from an analysis of the data set created from the outcomes of the in-depth interviews with professionals from the cinema and TV series industry, and the framework of the study was formed.

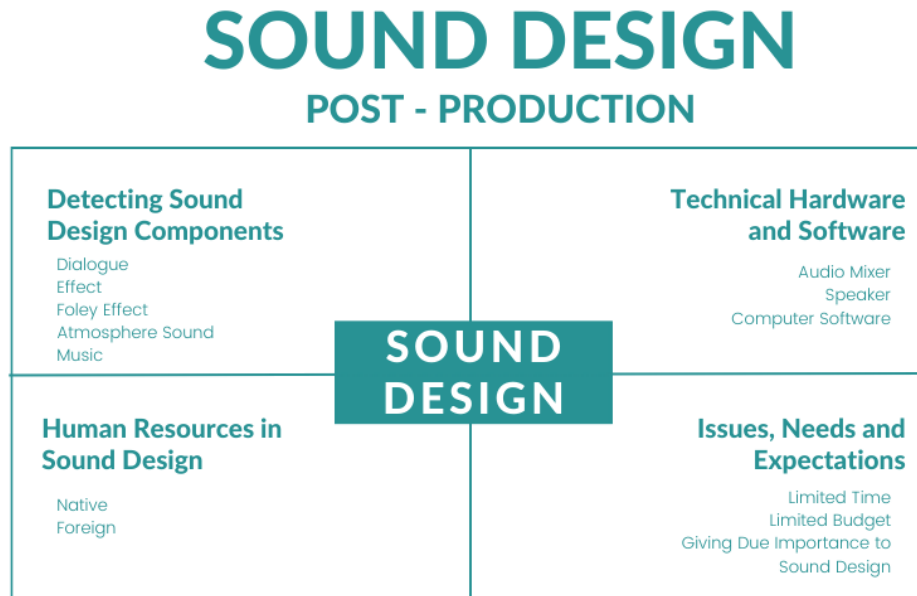


Figure. 1. Themes Forming the Research Framework Related to Sound Design in Türkiye

Findings

In this section, the data obtained during the in-depth interviews with professionals from the cinema and TV sector in Türkiye are analyzed within the framework of the themes determined within the scope of the study.

Detecting Sound Design Components

The process begins with the recording of all sounds especially by the speaker, although in some direct sound film shots, variations in the color of a voice can be heard, affected by the distance of the character from the microphone, which is usually above his/her head (Kaban, 2016: 74).

Experienced Sound Recorder **Karadaş** says, “*Sound is the emotion of the film*”, and makes the following statements about dialogue recordings taken on the set before post-production in cinema:

“You record the dialogue as cleanly as possible, as the most important thing. You have to record clearly and if you want you can dirty. It's my principle. It is very difficult to clean something that is dirty, you will have trouble. You will have to compromise a lot. No matter what, you have problems with the color of the sound. You distort the color of the sound if you turn off some frequencies. The color, brightness and clarity of the sound will disappear. Yes, it has been cleaned, but the words said may not be understood. You will clean it for him, you will dirty it as much as you want. Because there are more options in digital, they can say things like we'll pick it up during dubbing or on the table or on the screen. If your mistake come the screen, how can it be fixed, is it possible?”

Sound Design Supervisor **Ağce** also stresses the importance of a clean dialogue recording, echoing **Karadaş**'s comments about recording sound on the set, stating that sounds that will be difficult to obtain later should be recorded on the set.

“For example, let's consider a scene involving a rare car that is no longer in production. If the car serves the character or is part of the story in the scene, it needs to have its own unique engine, exhaust, door sound, seat squeak, window opening and closing sound and gear change sounds, so we often prefer to record these on the set. After reading the script, we try to coordinate with the

sound crew, but without disturbing the timing on the set. The sound design and sound filming teams create the sound quality together, and so it is inevitable that they will work together.”

The teamwork required at every stage of the movie creation process applies also to the creation of the sound atmosphere of the film. The sound design team takes the finished film and starts working on different branches, such as dialogue, atmospheric sounds, sound effects and foley. **Ağce**, explains the process as follows:

“Dialogue Editing: This is the stage in which we remove unwanted sounds from the montage are removed during the shoot, review the scene transitions, select the optimum microphone for the scene needs in multi-channel shots, and replace recordings and technical failures from alternative takes. After the dialogue editing is complete, any scenes that need to be dubbed can be determined. For some scenes, the actors may need to provide dubs for scene change, intelligibility problems or technical reasons. Aside from these, rabarba recordings can be made for large groups of people, all of which are included in dubbing planning.

Atmosphere Sound Editing: This is the stage in which the spatial information of the scenes and sound shooting is edited. Aside from using the audio recorded during the sound shooting, space information is created using also library or special sound recordings. Temporal, geographical and cultural information is also used in atmosphere design. For example, it is vital not to use sounds that do not comply with the geographical structure of the region, or sounds that would not exist in the period in which the scene is set. You must know the audio content of that period or place” (**Ağce, Sound Design Supervisor**).

Sound engineer **Ayyıldız** explains the re-recording process when there are problems in the sound recordings:

“The dialogue edit continues on the one hand, during which the dialogue audio is cleaned, and parts that cannot be cleaned are noted. These are then dubbed, which may require the actor to attend. We want him to replicate his performance, and the dubbing director helps us along the

way. He works there to make the role as close to the scene as possible. sometimes, if the voices of the actors in the sub-cast are not liked, professional dubbing artists come and say their lines.”

“The sound is recorded while the scenes are being shot, and all the sound recordings in the sound shots, that is, the outdoor shots, are lined up and placed under the film in post-production. Wind sounds, environmental noises and other sounds are filtered out if not wanted, or are put in, or the producer may say, “*These sound recordings are all garbage, we want to have it dubbed*”, which is when full sound design comes into play. Sound capture can also be involved in sound design. If the man wants to use it, he can enrich it. For example, he may say, "the man started his truck during the dialogue, we don't want that," and you cut out that sound. Or else he may say, "*Let's add a shout from the back, let's add it*" **(Biber, Voiceover and Dubbing Director)**.

Sounds recorded during the sound design process are always enriched with the later addition of sound effects, ambient sounds and other sounds (Kaban, 2016:77). In some scenarios, no sound effects are specified in detail unless they are needed, and the sound designer must fill in the gaps in such cases (Vardar, 2009:75).

“Sound-effect editing: In common practice, this is the stage at which the vocal narration is supported by sound effects for scenes that cannot be shot on set, that are missing or in which a different effect is desired. For example, the sound of a punctured tire seen in close-up in a car chase scene, the sound of a door opening in a scene where we see the character afraid, the sound of a heartbeat in a scene where we share the character’s excitement, and sample sounds, such as robots, explosions and gunshots, which are planned in the sound-effects setup. Most of the time, people involved in these processes describe their work as Sound Design, but I find it appropriate to use the term Sound Design for all sound stages and the related decisions.” **(Ağce, Sound Design Supervisor)**.

Besides sound effects, “foley” is another important stage of sound design, and there are some specific differences between sound effects makers and foley artists.

“Foley: This is movement based. It is the stage in which sounds such as walking, movement, taking and putting glasses on a table are re-recorded in a studio environment. Foley artists watch the scenes and make the foley sounds on stage synchronously. It has a structure that requires performance, and has different requirements than what is commonly referred to as a studio. The main distinction between foley and sound effects, which are often confused in the sector, is that foley relates to motion-based natural sounds” (**Ağce, Sound Design Supervisor**).

Foley, however, is not fully understood in our country due to the scarcity of trained foley artists, and there is a perception that foley is to be applied to the effect sounds of the entire film. Until 4–5 years ago, foreign names were associated with foley in the sound design phase of the films, as it was understood that the field of sound design was the realm of foreigners. **Ağce**, describes the point reached today: *“I can say that we have made great progress in foley since 2019. Unlike in the past, there is now Foley in Turkey and it is better here than most countries.”*

Ören made a name for himself and founded a foley studio in 2011, preparing synchronous sound effects using his own equipment. He adds foley to the scenes of the movies or TV series on which he works using the different floors he has laid in his studio and using the materials he supplies (for example, on which floor surface and in what type of shoes is the person walking).

“If there is a sound needed for something other than human movement, I do it too. So, for example, if there is a flag waving on a pole I create the sound of that flag. If a rope of the flag is hitting the iron, I create that sound too. As an example (of my techniques), I recreate the sound of a breaking bone by snapping a leek. I try to recreate the sound using authentic materials in general, but of course different things produce different sounds. That's another subject. Also, the sound you produce may change in front of the microphone. You have to try the sound in front of the microphone. In other words there is a difference between the sound coming out of your bag here and the sound coming out of the bag in front of the microphone (**Ören, Foley Artist**).

Kaban (2016:122) states that sound line coherence is the degree of mutual interaction between different auditory elements, such as the human voice, music and noise, and claims that these can be combined to form a general texture, or each can be heard separately in an intelligible way. Another issue that will significantly affect the entire soundstage is the sound of the empty space while shooting on set.

“Either before or after the shooting is over, I study the space to identify the empty sound of the place, which we refer to as the “empty sound”, it may have a hum or a rustling sound, and these sounds must be recorded as all must be included in the final scene. It's never just empty sound, as when it's empty, everything jumps. It definitely needs to be laid under everything, and I always record the empty sound. I always record the sounds of empty rooms or spaces.” (**Karadaş, Sound Recorder**).

The genre of the film, the narration and dramatic feeling determine the design of the music. In other words, the soundtrack should be in line with the concept, ambiance and tempo of the film. For this, the script of the film is read during the design process, and music and musical themes that suit the scenario are sought. Afterward, the placement of the selected music is planned roughly and the instruments to be used are selected (Sözen, 2003:225).

Sound Engineer and Designer **Ender Akay** underlines the importance of the harmony between the music and the dramaturgical structure in films. Sometimes, if required by the film, the music may be allowed to contrast, for example, calm and relaxing music can add sharp emotion to an action

scene or one depicting movement. The musician and the director, and even the screenwriter may be involved in this process. Music levels determine the effect of the stage, and if used effectively, can direct the audience (Dinçer, 2015).

“The music is of course made by the musician. After the dialogue and ambient effects have been added and the music is ready, we bring it all together within a single project. All the sounds are overlapped, layer by layer” (**Ayyıldız, Sound Engineer**).

According to Murch, the sound designer works horizontally and decides which sound will come after which, but must also think vertically. When there is more than one sound layer in the background, for example, the noise of a highway, the chirping of birds, the sound of a passing plane and pedestrian noise, the sound editor brings them together with the meticulousness of a musician (Murch, 2001).

“On the 7th or 8th day, I start collecting my edits and start working on the finished ones so that we can catch any problems and surprises in advance. Let's put it back together while there's a turnaround. After that, for example in two weeks, the edits are finished. Since I start working simultaneously, I finish my work one week later. In this case, by the 4th week, I have finished the pre-mixes and the dubs, if any, are taken. After they have been added, you wait for the music, and after the music arrives, we sit down and start our mix. My own mixing time takes a week, no matter how you look at it. After that, I work with the producer and the director, spending 4–5 days or 3–4 days working with them. Then comes the delivery process. But of course, as I said at the beginning, like our colleagues abroad who work in our field, we cannot start at 9 in the morning and leave at 6 in the evening” (**Kozluca, Sound Mixer**).

Just as sound affects the human psychological structure, so does silence. After the effective use of sound was added to cinema, the importance of silence came to be understood. A sudden and

unexpected moment of silence in cinema can contribute to the narration and enrich the dramatic structure. When using silence, which is a very strong accent, as a means of dramatic effect, it is important to note that there is an important emphasis (Vardar, 2009:21-2). For Kaban, silence is never a natural void. It is the negative of the sound that is heard and imagined before as a state of opposition. Another way of expressing silence is to leave the listener under the influence of noise. Thin sounds, like the ticking of a clock, cannot be heard unless other sounds disappear (Kaban, 2016:52).

“The basic principles to sound design do not apply to me. I love the ability of sound to direct the audience, and there are many ways of doing this. I determine my approach according to the needs of the story, the scene or the movie as a whole. If you were to ask my favorite technique, I love the use of contrast in sound. For example, I find silence after a very noisy scene, or the use of silence just before a big explosion to be very effective” (Ağce, **Sound Design Supervisor**).

Kaban claims that the greatest effect of sound in the film is at the heart of the image, and that seeing is mainly based on hearing (Kaban, 2016:108). For this reason, the director, who has the last word in the process, must approach sound editing with the same understanding as image editing. In the sound universe of cinema, it is not enough to properly combine the music, effects and sound (Sözen, 2003:185), and so the director should know the sound well and play an active role in sound editing.

Sound engineer **Ayyıldız** also commented on the role of the director in the sound design process:

“We carry out our work taking into account the needs of the scene, as well as the wishes of both the director and the producer. Depending on the situation, the director, the producer and the post-supervisor may be involved in this flow of work, and may make requests to us when necessary. So there is an exchange of ideas. In a certain scene, the director may want the music to be louder and the effects to be lower, or maybe he wants the effects to be high and the music to be low. The same goes for dialog. So, we make a pre-mix, and after that, we enter the final monitoring phase. All the decisions are then made in a final monitoring and then the work is mostly minor changes **(Ayyıldız, Sound Engineer)**.

According to the data obtained from the interviewees, dialog is the first component to be addressed by sound designers, even though is set in the preceding editing phase. Unwanted sounds are cleaned, and additional dialog and dubbing are added and carried out where necessary, while rabarba is added in scenes containing crowds of people. Although the addition of sound effects, such as the sound of a punctured tire or the sound of a door opening, are the first components that come to mind when considering sound design, the field of sound design is much larger. Also included in this field is foley, and the emergence of foley artists trained in our country and their involvement in post-production have been positive developments. Foley artists watch the scenes and record the sounds of the foley on the stage synchronously. Foley artists in Türkiye produce effects other than the sound effects related to human movement, which is the definition of the expertise, in line with the demands of the sector. In addition, the atmosphere in the location, recorded for sound when empty during the shoot, is a component that is added during the design phase. After all these components are brought together, the music composed by the musician is

added to the sound layers and the pre-mix and final mixing stage begin. In order to save working time, sound mixers in Türkiye start the mixing process by starting from the finished components without waiting for all sound layers to be completed. Sound designers try to strengthen the sound atmosphere they create, giving equal importance to the contrast between silence and sound.

Technical Hardware and Software

Comparing their progress with their peers in other countries in terms of their working conditions and the films they have produced, the respondent sound designers in the present study stated that an international standard has been achieved in the field of sound design as the available digital technologies and technical infrastructure are similar in all countries.

“I believe that the standard has been achieved over time in terms of our technical infrastructure. In fact, sound technologies have reached the standard average lately, and I believe recent Disney+ and Netflix projects have been highly beneficial in bringing our standards to the international level” (Ayyıldız, **Sound Design Supervisor**).

“(Foreign sound designers) use the same plug-ins as me, and they have the same computer and the same mixer in front of them, although we are in a very different place in terms of working and living conditions, and our role in the business (Kozluca, **Sound Mixer**).

The respondent sound design experts said that the sound editing of an entire movie can be completed with an audio mixer and speaker, or even just a computer program (Pro Tools, Nuendo, Cubase, Avid, etc.).

“I most often use Pro Tools and Nuendo, which are the most popular around the world. Works can be carried out in all formats with both programs. Using the currently available technologies, one can make an album with the help of an iPad or a computer; there is no need for physical multi-channel mixers, as all tasks can be done using software programs. In this regard, there is no lack of infrastructure in terms of sound” (**Ayyıldız, Sound Engineer**).

“First of all, you must have a room where you can create the right sensation and hear correctly – you have to have a studio with good acoustics and insulation. The available software include Nuendo, Cubase and Pro Tools, among which we tend to use Pro Tools. I learned to use Pro Tools in 2001, and have continued to do so. I still use Pro Tools (**Kozluca, Sound Mixer**).

Although the interviewees agreed that the technical hardware and software possibilities in Türkiye are the same as those used by their peers in other countries, under which conditions they will be reflected in the sound design it is an important issue.

Human Resources in Sound Design

Commenting on the issue that some directors in Türkiye who have achieved significant success abroad have recently started working with foreign sound designers, **Director Selim Evcı** states:

“There are two factors at play. Firstly, if the funding comes mostly from abroad, it must be spent inside that country, and so filmmakers may outsource the sound aspects and use the funding that way. This is a very important reason. Another is that there are very good sound recorder abroad, expert editors and sound designers, whom they may choose to work with depending on availability and their budget. There are countries that are better in terms of sound, as is the case for the movie industry itself. These include such countries as France and America, where sound designers can produce very good results. We have talented colleagues in our country, but maybe we need to invest a little more. We are not far behind the global standard, but we are not at a very good point either; we are in the middle ground. There are better countries than us, of course.”

Ağce, on the other hand, states that the benefits of working with foreign sound designers cannot be generalized for the Turkish cinema-series sector:

“... In terms of experience and success, I know that there is a perception among most producers and directors that this job can be done better abroad, although I believe this has started to decrease with the increased opportunities to compare the results of all sound designs, especially in platform works. I think when we look at the percentage of total jobs, I can say that this is not a general understanding.”

Although it is remarkable that foreign names are involved in the sound design of high-budget films produced in Türkiye, it can be seen that the weight of sound design in Türkiye is gradually increasing when we look at the business volume of the sector.

Issues, Needs and Expectations

The interviews with experienced names in the sector revealed that the sector's needs and problems related to post-production were generally related to “budget” and “time”.

“All needs and uses vary by budget. In fact, it’s all about the budget. This is the work of a very large team abroad, while in our country, due to the **limited time** and **budgets**, these works are usually done by one person rather than a team. The level of sound mixing and finishing depend on the budget or the demands of the producer. If the budget allows, the production team can be expanded, and finer workmanship can be achieved. In that sense, we have no inadequacies, but teams can shrink or fall to a single person if the producer desires to have the work done cheaply. The conditions are very bad here; it is much better abroad as the people who do this work is valued more, and larger budgets are allocated. The more professional you are seen as in terms of the work you do here, as in the example I gave, many voices are recorded outside for that production, separate studies are carried out. We do not have many people here that do that; we only do it in

very specific situations. An entire soundbank can be recorded for just one movie, but we often do not do that because it is not possible to spend that much time within the given budget” (**Ayyıldız, Sound Engineer**).

“Generally speaking, the budgets allocated to sound are low, although 50% of a movie is video and 50% is sound, but you need to include the actors, the camera, make-up, the hairdresser. If it's all footage, the budget allocated is 70–75% of a movie's budget, and a further 10–15% of the budget is allocated for advertising – the launch of the film – its presentation with a premiere. The budget allocated to sound is about 8–10% of the total” (**Ören, Foley Artist**).

Kozluca, states that sound design is one of the last stages in the post-production process, and so the time allotted is very short due to the lack of planning during shooting and increases in the time spent on the montage, and this is reflected in the end product.

“... Creating that sound, adding it into that world is a completely different thing. It's all a matter of experience, knowledge, time and budget. When all of these are in place, you can create another sound. But when there is no time, experience and budget, a work is completed only to be completed.”

In applications within the film industry, studies of sound design are mostly left to post-production, which may lead to a decrease in the contribution of the sound designer to the narration of the film. Although it is not seen very often in applications in the sector, it is extremely important for the sound designer to participate in the production team from the very beginning of the project due to the contributions they can make to the quality and budget of the production. By having a sound designer involved in production, audio/visual environments can be created that engage the audience, and such practitioners can offer helpful advice during shooting and recording. Much of

the information conveyed through dialogue can be made more dramatic. For example, the character of a grumpy old stingy man may be indicated by having a puppy growling at him, or a character's declining health may be accentuated by the addition of a chest wheeze when he has his back turned. Sound designs that include non-verbal vocal sounds like this strengthen the plot (Bishop and Sonnenschein, 2012:8).

“... A script needs to be written for the sound. I mean, if you are going to make the sound of the neighbor running upstairs and frame it accordingly, it will already be a weird movie. But as you said, when we intervened, there were times when we modestly expressed our opinions, and some of our suggestions were implemented and some were not. So for example, while making a series, in one episode, I said (to the director), “Ah, I wish you had shot it like this”, and he said, “Take it, do whatever you want (laughs).” this was a very good thing” (**Kozluca, Sound Mixer**).

The expectations of professionals in the sector relating to the sound design process are that the necessary importance should be given to sound design. **Sound Design Supervisor Ağce**, states that sound design is very important to those who do it, but that this is not reflected in film production processes:

“Most directors definitely have a dream about sound, and most producers have the same ... But this consideration unfortunately is not taken into account when it comes to creating the necessary conditions. We can understand this by looking at the ratio of the sound within the overall production budget and schedule, or by observing that no awards are given for sound design and mixing.”

It was a common opinion among the interviewees that not enough time is allocated for sound design due to a lack of budget and planning. Industry employees would like this shortcoming to be recognized, and for their good work to be appreciated internationally, such as at film festivals.

Discussion and Conclusion

Sound designers are professionals who create the sound dreamed of by the director. Although they are mostly referred to as sound engineers in the industry and would appear to be doing a technical job, they use their creativity to enrich the sound atmosphere of the film together with the director.

Based on the results of our interviews with sound designers within the scope of the present study, we can conclude that the strengths of the industry are as follows: Sound designers in Türkiye carry out the same workflows as their colleagues abroad and try to achieve international standards in sound design. Digital technologies –the technical devices and software used – have facilitated the attainment of a certain standard and an increase in business volume by professionals in the sector in Türkiye.

The weaknesses of the sector, on the other hand, can be expressed as follows: Although the potential in Türkiye in terms of technical hardware and software is no different to other countries, it is debatable to what extent this is reflected in sound design. Sound seems to take second place

in the budget and schedule than the imagery. According to sound designers and post-production staff, the share of the production budget set aside for sound design is often less than for other budget items, which indicates that there is a lack of awareness of how sound can enrich the semantic world of film through different uses. Sound design, which is the final step in film production, is greatly affected by disruptions in the production process or bad timing. Delays in the shooting schedule shorten the time left for post-production, and leads to a product that has been produced quickly and without the necessary care. Cinematic sound designers suggest that a better soundstage could be achieved if their suggestions are sought before shooting. Writing a sound script will contribute significantly to the enrichment of the generated sound and even the imagery of the film.

According to sound designers, the daily improvements in digital technologies allow the creation of more satisfying sound, although the responsibility for taking advantage of this falls on the directors and producers. The producer, who finances and determines the budget of the film, should consider how the different aspects of post-production and sound design can contribute to the film. The sound designers interviewed within the scope of the study also underlined the importance of adding sound design to the curricula of cinema and television schools that produce

the directors and producers of the future, stressing the need to improve the cinema and television students studying in these schools in this area.

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ENDNOTES:

¹ [Editor's note]: Other interesting perspectives on sound in film and television can be found in books and articles by Weis and Belton (1985), Altman (1992), Sonnenschein (2001), Holman (2012), Crook (2013), Atencia-Linares (2019), Chion (2019), Murray (2019) and Harrison (2021).

² List of interviewees:

Name-Surname	Occupation	Professional Career Start
Selim Evcı	Director	2002
Ulaş Ağce	Sound Design Supervisor	1999
Çağrı Akyıldız	Sound Engineer	2005
İsmail Karadaş	Sound Recorder	1966
Ali Ören	Foley Artist	2004
Orçun Kozluca	Sound Mixer	2002
Biröl Berber	Voiceover and Dubbing Director	1994