Post-production

Post-production is the alchemy where raw, messy footage becomes a story that breathes, and the right tools, a disciplined assembly line, and a precise note to your editor are what turn hours of clips into something people cannot stop watching.

LESSON 1 OF 3

The editor's toolkit

The tool you finish with beats the tool that is technically best. Three editors cover almost every situation, and the right one depends on your platform, your machine, and whether speed or color matters more.

CAPCUT ON THE PHONE

The fastest path for social. Auto-captions, trending music baked in, and one-tap speed ramps mean you can cut a vertical clip on the train and post it before you get home. If your show lives on Reels and TikTok, start here.

FINAL CUT PRO ON MAC

The industry standard on Apple hardware. Its magnetic timeline is built for raw speed, snapping clips together so you spend time deciding, not dragging. This is the workhorse for longer pieces edited on a Mac.

DAVINCI RESOLVE ON PC

The professional powerhouse, and the free version is shockingly complete. It has the best color tools in the business and a fast Cut page made for quick assembly. If you are on a PC and serious about the grade, this is the one.

QUICK CHECK

You are cutting vertical clips for TikTok and Reels, entirely on your phone, and you want auto-captions and trending audio without leaving the app. Which tool fits best?

A Final Cut Pro

B CapCut ✓

C DaVinci Resolve

ANSWER

CapCut is phone-first and social-first: auto-captions, trending music, and fast speed ramps make it the quickest way to cut and ship vertical content.

MATCH THE PAIRS

Match each editor to the platform and strength it is known for.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

CapCut	Phone, fastest for social and auto-captions
Final Cut Pro	Mac, magnetic timeline built for speed
DaVinci Resolve	PC, free and the best color tools

CapCut is the phone speed tool, Final Cut is the Mac standard with its magnetic timeline, and DaVinci Resolve is the free PC powerhouse with the best grade.

LESSON 2 OF 3

The 8-step edit assembly line

An edit is a sequence, not a mood. Editing in the same order every time stops you from polishing a scene that will get cut and keeps the story first. Build the spine before you decorate it.

AUDIO STORY FIRST, PICTURE LATER

The middle of the line is the secret. You lay down the dialogue and confessionals that tell the whole story with no pictures yet (the radio edit), tighten it into clean sentences, and only then lay B-roll over the top to hide your cuts and build tension.

MUSIC IS NOT OPTIONAL

A scene without music is naked and dead. Room tone, whooshes, risers, and royalty-free music set the pace and tell the viewer how to feel. Sound design is where a competent edit becomes a gripping one.

QUICK CHECK — 0 OF 1 DONE

PUT IT IN ORDER

Put the core edit assembly line in the correct order.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

1. Ingest and organize into A-Roll, B-Roll, sound, and voiceover folders
2. Sync map: line up the cameras by their audio waveform
3. Radio edit: lay down only the dialogue that tells the story, audio first
4. Frankenbite and polish: tighten, cut the ums, use J and L cuts
5. Paper cut: lay B-roll over the radio edit to hide jumps
6. Inject the voiceover that fills the narrative gaps
7. Sound design and music to set the pace
8. Color grade and title lockup

You organize, sync, build the audio story (radio edit), polish it, cover it with B-roll, add voiceover, then sound and music, and grade last. Story before decoration.

QUICK CHECK

In the assembly line, what is a "radio edit"?

A. Picking the background music before you cut anything

B. Laying down only the essential dialogue and confessionals so the story works on audio alone, before any B-roll ✓

C. The final color grade and titles pass

ANSWER

A radio edit is the audio-first cut: if the story holds up with your eyes closed, the picture will be easy. You build B-roll on top of it afterward.

LESSON 3 OF 3

The post note to editor

Vague feedback wastes a revision; a timecoded note fixes the cut. After every rough cut you write a numbered list of precise, non-subjective instructions, each with an exact timecode, exactly what to change, and why.

SPECIFIC BEATS SUBJECTIVE

"Make it punchier" sends your editor guessing and burns a full round of revisions. "At 02:15 the pause is too long, cut it and lay a sunset B-roll to compress time" can be executed in minutes with no back and forth.

SAY THE CHANGE AND THE REASON

Pair every instruction with intent. "The music at 05:00 is too happy, swap it for a melancholy piano so the loss lands" tells the editor what to do and why, so they can solve it even if your exact suggestion does not work.

QUICK CHECKS 0 OF 2 DONE

CHECK 1 OF 2

You just watched the rough cut and want one line in your note to actually move the edit forward. Which line do you send?

A "The whole middle feels off, just make it better."

B "At 02:15 the pause is too long, cut it and lay a sunset B-roll to compress time." ✓

C "Make it more cinematic and punchier overall."

ANSWER

A timecode, an exact change, and a reason can be executed immediately. That is what a useful editor note looks like.

CHECK 2 OF 2

Why do specific, timecoded notes beat subjective ones like "punch it up"?

A. They flatter the editor and keep morale high

B. They are unambiguous and executable, so the change happens in one pass instead of guessing across several ✓

C. They make the project file smaller

ANSWER

Precise notes remove interpretation. The editor knows exactly where, what, and why, so a single revision pass lands the change instead of a guessing game.

Read the whole course free at realityshow101.com. Module 13.