

AI CHARACTER PRODUCTION · STARTER PACK

From Hero Shot to Final Frame

How we built the cast of **EYE CANDY**: character design, turnaround sheets, start frames, video and the thumbnail. Templates you can reuse on your own projects.

START HERE

Lay the foundation first

The foundation artwork is the most important step in the whole production. Skipping it is the number one reason characters drift from shot to shot: a face changes, an outfit loses a detail, a character grows or shrinks between scenes.

Every image and video generation starts from the references you give it. If those references are thin, the model fills the gaps by guessing, and it guesses differently every time. Build a small, deliberate set of character art before you spend anything on video, and every later step gets cheaper and more reliable.

The pipeline at a glance

1 · Brief Write the character down before generating anything	**2 · Style** One style block, pasted into every generation	**3 · Hero** Full body, plain gray, the identity source	**4 · Variants** New looks built as edits of the hero	**5 · Sheets** Turnarounds for the characters that need them	**6 · Frames** Start and end frames from a master plate	**7 · Video** Animate between approved frames	**8 · Thumbnail** Composite from approved parts

What's in this pack

SECTION	YOU GET
Tools	Which model to use for which job, and the trade-offs
Character brief	A fill-in template, with a finished example
Style anchor	The exact house style block used on EYE CANDY
Hero shot + variants	Hero template and the "same face, new look" edit template
Who gets a turnaround	How to spend credits only where continuity needs it
Basic + complex sheets	Both turnaround prompt templates, with 12 finished sheets
Fix it in post	Cheap fixes that save you expensive regenerations
Start frames + video	The master-plate method, frame templates and a real video prompt
Continuity tips	The rules we learned the hard way
Thumbnail	Backplate, characters, composite and the final
Audio	Why raw AI audio isn't enough, and how a scene's sound gets built

About the example. EYE CANDY is a fake reality-TV makeover show: four nerdy women get an over-the-top glam makeover, lose their glasses, and go on dates they can't see. It has 4 contestants with two looks each, 4 dates, a host, two makeup artists, a studio audience and five locations, which makes it a good case study in deciding how much art each character really needs.

TOOLS

Use the right tool for each job

No single model is best at everything. Split the work by what each one does well, and keep the expensive models for the jobs that need them.

JOB	TOOL	WHY
Hero shots	Seedream 5.0 Pro	Strong likeness and style at a good price. Great for the identity image every other asset is built from.
Basic turnarounds	Seedream 5.0 Pro	Clean multi-view layouts with no text needed.
Complex approval sheets	GPT Image 2.5 Sunburst	Much better at dense layouts and readable text.
Text edits	GPT Image 2.5 Sunburst	Fixes labels and typos far more reliably than most image models.
Best fidelity + text	GPT Image 2 (if budget allows)	Higher fidelity and text quality, at a higher price.
Start/end frame video	Seedance 2.0, Seedance 2.5, Kling 3.0, Kling 3.0 Omni	Top-tier motion, consistency and image quality for animating between your approved frames.
Budget video	Grok Imagine	The budget-friendly option. Start + end frames are its strength: all four EYE CANDY makeovers worked on the first try.
Mirroring, text patches, prompts	Claude	Quick, cheap fixes that would otherwise cost you a regeneration (see "Fix it in post").

> **The trade-off with GPT image models:** they often introduce a lot of noise and fractalization into fine detail. Use them where layout and text matter most, and check skin, hair and fabric closely before approving.

Switch tools mid-task

On this build, the basic sheets came out clean in Seedream, but its complex sheets kept returning garbled text and new problems on every edit. Switching to GPT Image 2.5 Sunburst for the complex sheets and text edits fixed most of it in one pass. If a tool fails at the same thing twice, the answer is usually a different tool, not a different prompt.

Keep your reference chain clean

- Generate every character element on a **plain mid-gray background**. Background detail in a reference bleeds into later generations.
- Keep **text, logos and markings off** hero shots and basic sheets. They aren't needed and they get copied badly.
- Generate in your **delivery aspect ratio**. Reframing 16:9 to 9:16 later pulls the camera back and costs character resolution.

STEP 1 · CHARACTER BRIEF

Write the character before you generate

Five minutes on paper saves dozens of generations. The brief decides what the character looks like, and also how much art they'll need.

FIELD	WHAT TO WRITE	EXAMPLE: DOREEN (BEFORE)
Name + age	Always state an adult age explicitly	Doreen Fernwick, 34
Role	What they do in the story	Contestant #1, IT professional
Screen time	Scenes, angles, how long on screen	Stage, makeover spin, date, thumbnail: many angles
Build	Proportions and posture	Oversized head, short stubby body, eager stance
Face	3 features that make them recognizable	Big blue eyes behind thick clear glasses, freckles, wide toothy grin
Hair	Shape, length, color, how it sits	Short, wild, frizzy curly brown
Wardrobe	Head to toe, in order	Navy polo, pocket protector with pens, lanyard badge, pleated khakis, white sneakers
Signature prop	One prop, only if the story uses it	Clipboard
Personality	3 to 5 words	Eager, awkward, brilliant, chatty
Continuity risks	Anything one-sided or tiny	Badge text, pen colors
Asset level	Hero only, or hero + sheets	Hero + basic + complex sheet

Simplify wherever you can. Every detail you add is a detail that has to match in every shot. Leave out the elaborate brooch, the patterned scarf, the extra ring, unless the story needs it.

State adult ages. Caricature proportions (big head, short body) read young to moderation filters. State the age, and give adult jobs, props and wardrobe, or later edits can get blocked.

STEP 2 · STYLE ANCHOR

One style block, every generation

A style anchor is a fixed block of text that describes the look of your whole project. Paste it into every image prompt, word for word, so 20 different characters still look like they belong in the same world.

EYE CANDY HOUSE STYLE BLOCK

```
STYLE: Mad Magazine caricature rendered as a hyper-realistic photograph. Exaggerated caricature proportions: oversized head about one third of body height, big expressive eyes, large nose, huge toothy grin, short stubby legs. Photoreal surface detail: visible skin pores, wrinkles, freckles, individual hair strands, real fabric weave and stitching, real-world prop materials. Looks like a hyper-detailed collectible caricature sculpture photographed in studio. Soft even diffuse lighting, saturated natural colors, sharp focus, 9:16 vertical.
```

ADD-ON: CHARACTER

```
Full body head to toe, centered, standing facing camera with a slight 3/4 turn, plain seamless mid-gray studio background, soft contact shadow at feet. Single character only.
```

ADD-ON: SCENE / PLATE

```
All people in the scene share this caricature style. Real photographic environment with natural depth of field, reality-TV broadcast look.
```

How to write your own

- **Name the look in one line**, then describe proportions, surface detail and lighting.
- **Describe materials, not adjectives.** "Visible skin pores, real fabric weave" beats "very detailed".
- **Lock the aspect ratio** inside the block so you never forget it.
- **Never edit it mid-project.** If you change it, everything after the change drifts from everything before it.

Shorten it once references exist

Once you have approved references, long prompts start to fail. The model tries to satisfy every word and fights the reference. Switch to a short header and let the images carry the style:

SHORT HEADER (WITH REFERENCES ATTACHED)

```
Mad Magazine caricature as a hyper-real photograph, same style as references. 9:16 vertical.
- [4 to 7 short bullets describing only what's new in this shot]
```

Using a style reference image? Label it as "art style, rendering and color grade only". Otherwise the model may copy the face of the character in it, and your new character inherits someone else's features.

STEP 3 · HERO SHOT

The hero shot is the identity source

The hero is one full-body image on plain gray. Every sheet, frame and video for this character is built from it, so take the time to get it right. Generate a few, pick the best, and don't move on until you love it.

HERO SHOT TEMPLATE

```
[STYLE BLOCK]

A [beautiful / handsome / etc.] adult [man / woman], age [##], with [hair: shape, length, color], [3 face features],
[default expression]. [Posture]. [Wardrobe, head to toe]. Holding [one prop, optional].

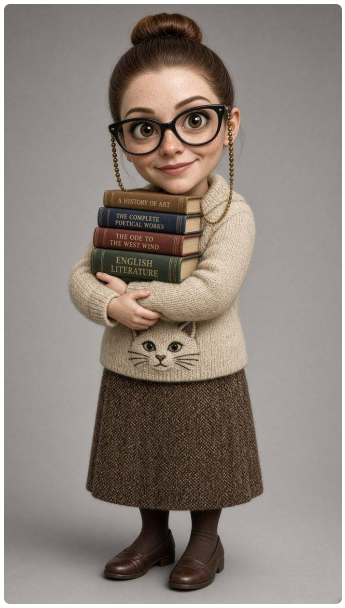
Full body head to toe, centered, standing facing camera with a slight 3/4 turn, plain seamless mid-gray studio background,
soft contact shadow at feet. Single character only. No text or logos.
```



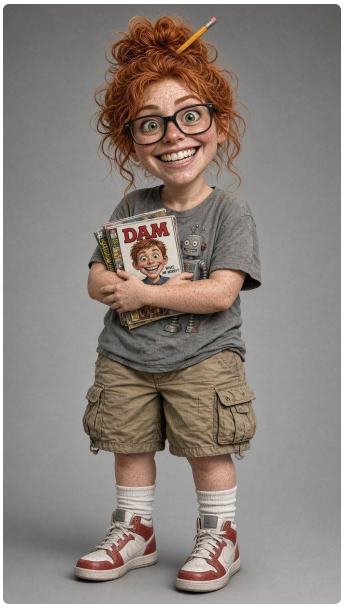
Doreen



Priya



Agnes



Gwen

Put the exaggeration where the joke is. These contestants were written as beautiful women made nerdy only by glasses, posture and wardrobe ("caricature exaggeration on the glasses and posture only; her face remains genuinely beautiful"). That one line is what made the makeover reveal land.

STEP 4 · SAME FACE, NEW LOOK

Build new looks as edits, not new characters

When a character changes outfit, hair or makeup, don't write a fresh prompt. **Edit the approved hero.** The face carries over, and the audience reads it as the same person.

VARIANT EDIT TEMPLATE

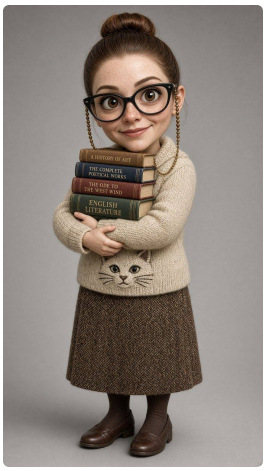
```
EDIT this image. Same adult [man / woman], same face, same face shape, same [eye color] eyes, same [freckles / marks],
same [smile]. Keep the exact same [style name] art style, oversized head and proportions as the original image. Remove
[items to drop]. Change [his / her] outfit to [new outfit, head to toe]. Restyle [his / her] hair into [new hair]. [New
makeup / details]. [New expression and pose]. Keep the plain gray background and full body framing.
```




Doreen

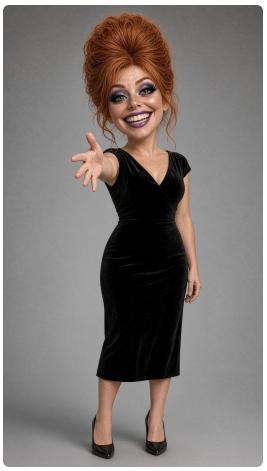



Priya




Agnes





Gwen

Why each line is there

- **"Same face, same eyes, same freckles"** lists the identity features one by one, so none get dropped.
- **"Keep the exact same art style"** stops the edit drifting toward realism. Without it, every after-edit slowly lost the caricature look.
- **"Remove [items]"** comes before "change". Removing is reliable; asking a model to move or swap things in one step often isn't.
- **"Keep the plain gray background and full body framing"** keeps the new look usable as a reference.

STEP 5 · SPEND CREDITS WHERE CONTINUITY NEEDS IT

Not every character needs a turnaround

Turnaround sheets cost credits and time. Give them to the characters seen from **multiple angles across multiple scenes**. Those are the ones that need the most attention and the most art development. Everyone else gets a hero shot.

CHARACTER	WHERE THEY APPEAR	ANGLES	WHAT WE BUILT
4 contestants, before	Stage chair, makeover spin	Front, side, back	HERO BASIC COMPLEX
4 contestants, after	Reveal, date, thumbnail	Many	HERO BASIC
4 dates	One scene each	One or two	HERO only
Host + makeup artists	Every stage shot	Locked camera	Baked into the master stage plate
Audience	Reaction cutaways	Locked camera	One plate with a fixed headcount

The dates: hero shots only

Each date is on screen for a single short scene, so each got one hero shot and nothing else. Skipping their sheets does raise the odds of continuity issues, but when a character's screen time is very limited, it's often worth the risk to save credits.




Tony (Doreen's date)




Preston (Priya's date)




Derek (Agnes's date)




Marco (Gwen's date)

> **Rule of thumb:** if you'll see a character from the back or the side, or in more than one location, build the sheet. If they appear once, from roughly one angle, the hero shot will carry them.

STEP 6 · BASIC TURNAROUND

The basic sheet is your video reference

This is the sheet you attach to image and video generations. It has one large, clear face, true profiles, and **headless** body views.



Doreen, before: large front face, left and right profiles, headless front and back

Why the bodies are headless

When a sheet has five small faces, video tools often grab one of the tiny, low-detail ones as the character's identity. Removing the heads from the body views leaves one big, sharp face for the tool to lock onto, and the bodies still show proportions and outfit from front and back.

BASIC TURNAROUND TEMPLATE (ATTACH THE HERO AS THE REFERENCE)

```
One character reference turnaround sheet, landscape 16:9, divided into two sections by a thin vertical line, the five views filling the entire frame edge to edge. No text, labels, captions or headers anywhere on the sheet.

Both full-body views are HEADLESS: head, neck and all hair entirely absent, plain background in that space.

Rendering style: [SHORT STYLE LINE], matching the [NAME] reference exactly: [key proportions]. Not illustrated, not 3D, not cartoon.

CHARACTER: [NAME], the adult [age] in the reference, face matching it exactly. [Hair]. [Face features]. Expression: [default expression].

OUTFIT (identical in every panel where visible): [wardrobe, head to toe]. No props on this sheet.

LEFT SECTION (face):
- One large FRONT head-and-shoulders portrait facing the camera straight on, the largest and clearest face on the sheet.
- Below it, two smaller head-and-shoulders views side by side: a strict LEFT profile (head turned exactly 90 degrees, a true flat profile facing image left) and a strict RIGHT profile (true flat profile facing image right). Neither is a three-quarter angle.

RIGHT SECTION (body):
- Two full-body views side by side: FRONT (shoulders down to feet, relaxed standing pose, arms hanging naturally at the sides, hands and shoes visible) and BACK (matching exactly in scale, framing, posture and lighting).
- Both headless, no cropping line, no fade. The body reads as a solid adult figure with real volume.

Plain seamless mid-gray studio background, flat even studio lighting, thin divider lines between every panel, 35mm lens look. This is a continuity reference for AI video production, so nothing about the face, hair, proportions or outfit may vary between panels.
```

STEP 6 · BASIC TURNAROUNDS, ALL EIGHT

Before and after, same face

The after sheets were built from the after heroes. Because each after was an edit of its before, the faces match across both sets.



Doreen, before



Doreen, after



Priya, before



Priya, after



Agnes, before



Agnes, after



Gwen, before



Gwen, after

Watch one-sided details. Priya's braid falls over one shoulder and Agnes's glasses chain hangs on one side. If a profile comes back facing the wrong way, mirroring it flips those details to the wrong side, so regenerate those profiles instead.

STEP 7 · COMPLEX APPROVAL SHEET

The approval sheet sells the character

The complex sheet is a character bible on one page: turnaround, expressions, outfit details, palette and notes. It's what you show a client or collaborator for sign-off, and it's a great reference for expressions.



Agnes Pennywhistle: approval sheet

COMPLEX SHEET TEMPLATE (ATTACH THE HERO AS THE REFERENCE)

```
A professional editorial character design sheet, a single landscape 16:9 board on warm off-white paper, lookbook / art-direction style, clean hairline dividers and generous margins. [STYLE LINE] throughout, soft even studio lighting, seamless light gray backdrop. The SAME adult [man / woman] with identical face, hair, proportions and outfit in every panel. The [NAME] reference defines identity and proportions only; poses, views, expressions and crops follow the descriptions below.

CHARACTER: [NAME], [age + 3-4 key features].  OUTFIT: [head to toe].  Props: [1-2 props].

LAYOUT:
Header strip: "[FULL NAME]" and "AGE: [##] | HEIGHT: [ ] | OCCUPATION: [ ]" and "PERSONALITY: [5 words]".
Left half - FULL-BODY TURNAROUND, three views of the same standing pose, identical scale, thin height ruler labeled "[height]": "FRONT" - facing camera directly. "SIDE" - true 90-degree profile facing left, only one eye visible. "BACK" - facing directly away, no face visible.
Text columns below: PERSONALITY & READABILITY: [3 short lines]. PRACTICAL WARDROBE NOTES: [3 lines]. KEY IDENTIFIERS: [5 items].
Right half, top - EXPRESSIONS, exactly five head-and-shoulders portraits, same framing and lighting, each clearly different: "NEUTRAL" - [description]. "[EXPRESSION]" - [description]. (x4 more)
Right half, middle - OUTFIT DETAILS: a smaller full-body front view in the center, flanked by circular macro crops with bold labels and thin leader lines: "[DETAIL]" - [item] only; caption "[short caption]". (x4)
COLOR PALETTE column at far right, exactly 6 swatches, no duplicates: "[NAME]" #[hex]. (x6)
Right half, bottom - IDENTIFIERS, row of 5 rectangular close-up crops: "EYES" - [description]; "[DETAIL]" - [description]. (x4 more)

No faces in any detail crop except EYES. Typography: large high-contrast serif for the name, small-caps serif section headers with thin rules, small clean sans-serif captions. All text crisp, correctly spelled, legible. No watermark, no logos, no extra characters.
```

Three more, and when to stop



Priya Ramanathan



Gwen McGillicuddy



Doreen Fernwick: shorter legs than her hero, and no section headers

Know when to stop. Doreen's sheet came back with her legs noticeably shorter than in her hero and basic turnaround, plus some text errors. A second pass fixed most of the text but not the legs, and introduced new problems. Her basic turnaround is what drives the video, so we accepted it. Fix what matters for continuity, and let small flaws on approval sheets go.

FIX IT IN POST

Lean on Claude before you regenerate

When the art is right but a detail is wrong, don't burn credits regenerating in a high-end tool. Claude is your best friend here: it can fix many of these in seconds, for a fraction of the cost.

Profiles facing the same way

Most of our basic sheets came back with both profiles facing the same direction. Instead of rerunning them, Claude mirrored one profile on each sheet.



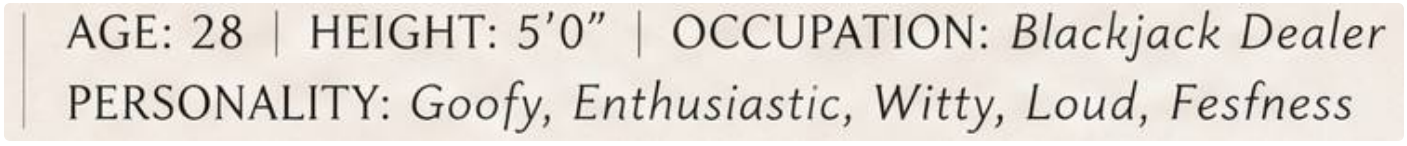
As generated: both profiles face the same way



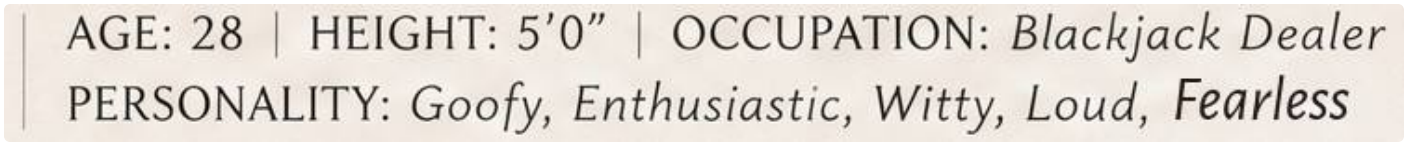
After Claude mirrored one: a true left and right pair

Typos on approval sheets

Text errors that survived the GPT Image passes were patched by Claude: the bad word is erased with the paper texture and reset in a matching font.



As generated: "Fesfness"



Patched: "Fearless"

Regenerate or fix?

PROBLEM	DO THIS
Both profiles face the same way	Ask Claude to mirror one (unless the character has a one-sided detail)
Typos in labels or headers	Ask Claude to patch the text
Wrong face, wrong outfit, broken anatomy	Regenerate, or edit with a short prompt naming the single thing that's wrong
Instruction ignored (e.g. a head left on a "headless" body)	Edit only that panel first; rebuild only if the edit fails

> **Rule of thumb:** regenerate when the **art** is wrong. Fix in post when the **details** are wrong.

STEP 8 · START FRAMES

One master plate, many shots

Every makeover shot in EYE CANDY is an edit of the same stage plate. The set, the host, the makeup artist, the lighting and the camera never change. Only the woman in the chair does. That's continuity on a small budget.



Wide stage plate



Master plate: empty chair



Start frame: Doreen



End frame: Doreen

START FRAME TEMPLATE

```
EDIT the first image. Seat [NAME] from the second image
in the [chair / spot], facing camera, sitting upright,
same face, hair, glasses, outfit and prop as the second
image, [detail]. [Expression]. She is full adult human
scale, matching the chair and the people beside her. Keep
everything else exactly the same, same [style] art style.
LOCKED: [sign], [host], [crew], their poses and props,
[set pieces], backdrop, lighting, camera angle.
```

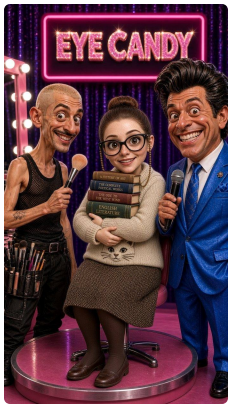
END FRAME TEMPLATE

```
EDIT the first image. Replace the [man / woman] in the
[chair / spot] with [NAME] from the second image: [new
look, listed item by item]. [He / She] sits [pose],
[expression]. No [removed props]. Keep everything else
exactly the same, same [style] art style.
LOCKED: [sign], [host], [crew], [set pieces], backdrop,
lighting, camera angle.
```





Priya





Agnes





Gwen

The LOCKED line lists everything that must not change. Naming it explicitly is what kept the host and set identical across all eight frames.

STEP 9 · VIDEO

Animate between approved frames

With a start and end frame, the video model only has to invent the motion in between. All four makeovers worked on the first try this way. Plan the frames before you spend anything on video.

REAL PROMPT: DOREEN'S MAKEOVER, 10S (START + END FRAME)

```
NO MUSIC, DIEGETIC SOUND ONLY. Studio audience murmuring, then cheering. Locked-off camera.
0–2s: The skinny makeup artist plucks the glasses off the woman's face and tosses them away. The host takes the clipboard
from her hands.
2–3s: The pink chair spins around so her back faces camera.
3–7s: Fast-motion time-lapse: the makeup artist works frantically on her face and hair, brushes flying, clouds of powder
and hairspray, her curly hair growing bigger and bigger. The host claps and bounces.
7–8s: The chair spins back around to face camera.
8–10s: She is revealed in her red dress and full glamour makeup, squinting, blowing a kiss. The host gestures to her
proudly, and the audience cheers.
The shot ends on a hard cut while the action is still in motion. No fade, no dissolve, no fade to black; full brightness
through the very last frame.
```

Three lines worth stealing

- **Lead with "NO MUSIC, DIEGETIC SOUND ONLY."** in caps, as the very first sentence. Add music yourself in post.
- **Timecode every beat** (0–2s, 2–3s…). The model paces the action to the clock instead of guessing.
- **End with the hard-cut line.** Without it, clips started fading to black at the end, which breaks your edit.



Host intro, from the wings



Audience plate: exact headcount



Date 1 start frame


Date 3 start frame

STEP 9 · FRAME TRICKS

Three tricks from the date scenes

1 Reverse angle: flip and swap

About ten attempts to generate Tony "across the street" from Doreen failed. The fix: flip the approved Doreen frame horizontally, then edit Doreen out and Tony in. The light and street match automatically. A second edit then removed the taxi, since vehicles kept driving at camera; the hit is sold with sound instead.



Approved Doreen frame

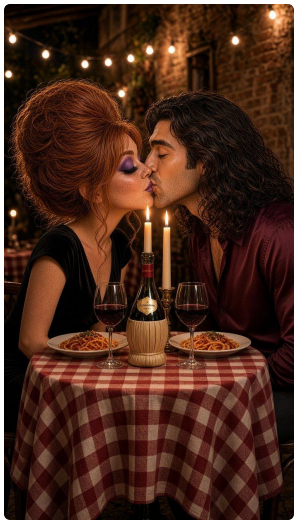

Flipped + Tony swapped in


Taxi removed

2 Build each beat as an edit of the last

Gwen's scene is built from frames of the same table, each an edit of the one before, so the set, table and lighting stay locked. With the candles at lip height, every take had her lean straight into the flames. The fix: generate Gwen actually kissing Marco to get the right forward posture past the candles, then remove Marco. That frame became the middle frame, showing the video model the exact path of her lean, which text alone couldn't do.


Start: the two-shot


Kiss generated for her posture


Middle: Marco removed


Payoff

3 Put it in the start frame

Anything that must exist mid-shot goes in the start frame. The skunk sits half-hidden under the bench from the first frame; things that "enter later" tend to morph.

CONTINUITY TIPS

Learn these rules so you don't have to learn them the hard way

IMAGES

- Build the hero first, and every new look as an **edit** of it.
- Add **"keep the exact same art style"** to every edit, or the style drifts.
- **Remove, then add.** Edits that move people or objects fail; removing works.
- Once references exist, use a **short header plus bullets**. Long prompts collapse.
- **Simplify** wardrobe and props. Every detail is a continuity risk.
- **Generate in the delivery aspect ratio**; don't reframe later.
- Crowds: give an **exact headcount**, one person per seat, and a scale rule.
- State **adult ages**, jobs and wardrobe to avoid moderation on edits.
- Name every reference by **character or object** (DOREEN, HOST), not "image 1".

VIDEO

- **Start + end frames** are the most reliable way to animate a change.
- Lead with **NO MUSIC, DIEGETIC SOUND ONLY** and end with the **hard-cut** line.
- **Imply impacts** (a car hit, a skunk spray) with a reaction and sound. Don't generate them.
- A character facing a hazard will react to it. To play "oblivious", **split the shot**.
- Spell out routes: "walks around the **right end** of the bench", or he walks through it.
- For motion the model can't solve, add a **middle frame** that shows the path.
- Near miss? **Pull the best frame** from the take and run a short gen for the payoff.
- Write every prompt to **stand alone**. The model can't see your other clips.

BUDGET

- **Bail after three failed takes** of the same idea, and change the approach, not the wording.
- Planned start/end-frame shots were nearly free compared to the shots we tried to solve with text alone.
- Fix details in post (mirroring, text, color, punch-in zooms to hide glitches) instead of regenerating.

FINAL STEP · THUMBNAIL

Every project needs a killer thumbnail

The thumbnail decides whether anyone watches. Build it the same way as everything else: from approved parts, not one giant prompt.

1 Backplate



The stage and title, built first and alone, with the logo baked in and open floor left for the cast. Lock the set and the type before adding any characters.

2 Final-state characters

Each character generated alone on gray, in their "after the date" state, as an edit of their approved hero. Fix weak characters here, in isolation, before the composite.


Agnes


Priya


Lance (host)


Doreen


Gwen

3 Composite

COMPOSITE TEMPLATE (GPT IMAGE 2.5)

```
Create a 9:16 vertical thumbnail by placing these [#] characters onto the BACKPLATE image.

MOST IMPORTANT: [Scale rule first, e.g. "The four women are all exactly the same height, heads level, just below the host's shoulders."]

The [LEAD] has exactly two arms and two hands: [what each hand does]. No third arm or hand.

BACKGROUND: Use the BACKPLATE exactly as is. Do not change or cover the title.

LAYOUT: CENTER front [LEAD]; LEFT behind [him / her] [NAME]; FAR LEFT [NAME]; RIGHT behind [him / her] [NAME]; FAR RIGHT [NAME]. All faces fully visible.

Every character exactly as in their reference image. [Lighting]. [Style line].
```

Put the scale rule first and count the arms. Earlier tries gave the host a third arm ("holds mic" + "arms spread") and kept shrinking Doreen. Leading with the scale rule and counting his hands fixed both.

FINAL WORD · AUDIO

Audio is half the production

Be honest with yourself here: you will not get professional-quality audio from raw AI output. The sound that comes out of a video generation is a starting point, not a finished track.

All of CM Productions' audio is engineered in **Logic Pro**. Every element is gain staged, EQ'd and shaped with reverbs, delays, saturation and other plugins to reach a polished, professional result. The diegetic sound from our video generations and the dialogue are segmented, separated into stems, and mixed meticulously with the music, ambient room tones and sound effects.

How a scene's audio gets built

1 · Generate	2 · Separate	3 · Clean	4 · Shape	5 · Beds	6 · Mix	7 · Master
Diegetic sound and dialogue from the video gens, narration, music	Split each clip into stems: dialogue, effects, ambience	Segment, trim and gain stage every element	EQ, reverb, delay, saturation and other plugins	Room tones and ambience to glue the cuts together	Balance dialogue, effects, ambience and music	A finished, consistent level for every platform

What that looked like on EYE CANDY

- **No music from the video model.** Every video prompt started with "NO MUSIC, DIEGETIC SOUND ONLY", so the score could be added and mixed separately.
- **Narration** was generated in ElevenLabs, then processed and mixed alongside the on-camera dialogue.
- **Music** was an original game-show theme made in Suno, then edited and mixed in Logic.
- **Ambience beds** were built per location: wind, a distant river and heel clicks on the bridge; restaurant chatter, cutlery and faint crickets on the patio.
- **Impacts were sold with sound.** The taxi, the skunk and the fall off the bridge are never shown. Sound design and reactions carry them.

> **Worth the investment.** Audio engineering can be a daunting task at first. But for anyone who truly wants to work in this industry, the audio side of these projects is just as important as the visual side, and it's well worth the time and money invested in professional audio engineering software.



THE FINAL PRODUCT

Now build your own cast

Brief, style block, hero, variants, the sheets your story needs, start frames, video, thumbnail. Follow the foundation and your characters will hold from the first shot to the last.

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