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at Winter Olympics

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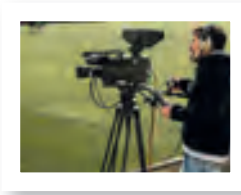
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From Peru to the world

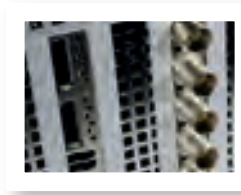
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Test zone

INGESTORE SERVER 3G POWERED BY SUPERNOVA

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Editorial

The Broadcast market grows. Business opportunities, too. This is one of the conclusions of the latest edition of NAB, held in April. In line with our purpose of providing our readers with exclusive information, this issue includes a careful analysis of the most relevant technological trends observed in Las Vegas, after chatting with the main CEOs and managers in the marketplace.

The evolution of the sector towards software solutions, its consensus in ensuring that IP will lead the way or the surprises that artificial intelligence will offer us in the short term are some of the headlines we extract from the event.

In this issue, we continue to explore the technological innovations deployed by the world's leading television companies, alongside their top leaders. This time it was Eurosport's turn. We spoke with Simon Farnsworth, EVP Sports Technology, about his coverage of the last Winter Games, after the great technological deployment that the television sports network promoted during the event.

We can only hope that you will enjoy reading these contents and everything else TM Broadcast has in store exclusively for you one more month.



HIJA *de la* LAGUNA

GUARANGO

FROM PERU

TO THE WORLD

By Daniel Esparza

With more than 23 years of experience in production and distribution of audiovisual stories and more than 35 awards from acclaimed film festivals, Guarango Cine y Video has become one of the leading production houses in Peru, with many of its projects televised on BBC World, Travel Channel, Discovery Channel, TELESUR, TV Peru, RED TV and Canal N del Peru. Based in Lima, Guarango offers a range of services including colour grading of films, international documentaries, trailers and local brand ads.

Just over a year ago, Guarango founder Ernesto Cabellos and executive producer Ricardo Cabellos embarked on a mission to write, direct and classify their main project "Hija de la Laguna" ("Daughter of the Lagoon"). The acclaimed documentary is now available on Netflix, and it is about a woman who can communicate with water spirits to prevent a mining corporation from destroying the lake she considers her mother.

The film takes place in the Andes, and its focus was on nature, often becoming a character of its own. To make sure the backdrop was full of life, Guarango relied on DaVinci Resolve Studio 12.5 for the colour grading of the documentary. Guarango cited DaVinci Resolve's ease of use and numerous tools as part of the film's success. The documentary took about a year to complete, and Guarango had to make sure that they complied with Netflix's strict guidelines by delivering the film to them for distribution.



Director Ernesto Cabellos and Nélida Ayay, star of the documentary "Hija de la laguna"

Interview with Guarango Cine y VÍdeo

How did Guarango Cine y Vídeo come about?

Guarango was born in 1993 from the inquisitiveness of young filmmakers to tell stories that reflect their feelings and express their views on the Peruvian and Latin American reality. We were fortunate enough to have Stefan Kaspar as a mentor and guide, a Swiss producer in love with Peru

who stayed in Lima and made several films in the 1980s that are considered classics of Peruvian cinema, such as "Gregorio" and "Juliana".

The internet had not yet arrived in Lima, and all we had to keep us connected to the world was Stefan's fax machine, his subscriptions to film magazines and the stories he told us of his trips to film festivals and meetings of international producers.

Celluloid reigned supreme back then and we, the youngest, had no

option but to use analogue video as a tool to express ourselves. There was a marked gap between those of us who used Hi8, S-VHS or $\frac{3}{4}$ and those who used 16mm and 35mm film, and filmmakers seemed to look down on videotapes with disdain. However, with the appearance of DV in 1995, the gap began to narrow, and in a few years' time, Guarango was ready to take the plunge into digital video, without having to go through the expensive celluloid.

The audiovisual industry has undergone enormous changes over the last two decades. Which of these changes have affected you the most?

For those of us who had not invested in expensive analogue broadcast video equipment, the fact that the technology to process and store images increased capacity and became cheaper each year represented a unique

opportunity. The appearance of DV was also a milestone. Suddenly, it was possible to shoot video at a higher quality at a fraction of the price. This allowed us greater freedom to experiment, to create and develop more complex projects. We shot our first documentary feature films with the DV format, including the award-winning "Choropampa, the price of gold" (2002),

which was acquired by the Sundance Channel and was very successful at festivals.

The appearance of the first digital cinema cameras in 2007, bridged the gap with celluloid, and we had the technology for non-linear editing, which became much more affordable. Now, it was us who looked on those who resisted the change in the digital revolution with disdain.

DSLR cameras were also a milestone for budget-constrained productions like ours. Suddenly, you could count on top-quality photo optics to shoot in HD for a few thousand dollars. With these cameras and its optics, we produced "Hija de la Laguna", a documentary about how a woman from the Andes who is spiritually connected to some lagoons that she considers the Yakumama (Mother Water) defends water.

Which Guarango technical milestones are you most proud of?

In 2009, we made the

For those of us who had not invested in expensive analogue broadcast video equipment, the fact that the technology to process and store images increased capacity and became cheaper each year represented a unique opportunity.



first DCP for the first commercial public screening of a Peruvian film in theatres. It was "De ollas y sueños", a film that takes the pulse of Peru's gastronomic revolution and was released in four commercial theatres in Lima in December of that year. We were given only one week for the exhibition because "Avatar" was expected to come out and take over most of the screens, especially the few DCP rooms available in Lima at the time.

Another milestone that we are proud of is having become a benchmark in film postproduction in Peru, having set up the only postproduction and mastering studio specialised in films in our country, where we have several Blackmagic Design

Another milestone that was difficult to reach and of which we are very proud is to have met the demanding specifications of Netflix and to enter its service at a global level in May 2017.



Color grading of "Hija de la laguna" with DaVinci in the studio of Guarango. In the photo, in the foreground, Ernesto Cabellos, director of the documentary, and Jorge Sabana, colorist.

products. There are indeed other studios, but the bulk of their work is focused on advertising or television. For Guarango, on the other hand, cinema is our centre of gravity and our passion. Almost all Peruvian films come through our studio, both



difficult to reach and of which we are very proud is to have met the demanding specifications of Netflix and to enter its service at a global level in May 2017. It is the first time that our work has reached more than 190 countries. Netflix offers unique visibility and impact for us as producers and for the message of love for Mother Water that inspires the documentary.

Let's focus on your latest project, Hija de la Laguna (Daughter of the Lagoon). What technical challenges did you encounter when shooting this film?

We went through some tough moments, like when we filmed in the high Andean lagoons of Cajamarca, in northern Peru, at more than 4,000 metres above sea level, under the siege of a powerful mining company security service. Having said that, it was beautiful to connect with Névida's way of seeing and understanding the world. She is the protagonist, who considers water and earth as living beings. The

the most box office films and author films. We have started also receiving films from neighbouring countries as well. Producers come to us for postproduction processes of their projects, whether it be colourisation, mastering, DCP copying or to generate the deliveries that the market requires.

They are films that are destined not only for the domestic market, but also for the world's leading exhibition windows, for example, festivals such as Cannes, the Berlinale, or televisions such as HBO, FOX or platforms such as Netflix.

Finally, another milestone that was

photographic optics and the careful sound record allowed us to construct nature as a character that enveloped history. We returned to the studio with more than a hundred hours of material and began a rigorous editing process, testing and discarding material, to articulate a dramatic structure that would grasp the viewer's attention during the hour and a half the film lasts.

How did DaVinci Resolve help you to classify the colour?

Blackmagic Design's DaVinci Resolve Studio is a powerful tool for creative colour work. We used the DaVinci Resolve 12.5 Studio version. This allowed us to define the look and aesthetics of an entire shot or sequence with the colourist, appreciating in real time the results together with the photo director. Working in this way indeed saves time, which you then invest in the fine adjustments or even aesthetic changes.

When viewing the entire

film in our studio, in addition to our perception -which no matter how much technical experience we have, is ultimately subjective- we use tools such as Blackmagic UltraScope, which offers us quantitative values to verify that what our eyes

see is within the correct technical parameters.

Finally, from the same DaVinci Resolve 12.5 Studio timeline, we generated a DCP (Digital Cinema Package) using a plug-in and performed quality control in a calibrated movie theatre, viewing the film in real-

Color grading of "Hija de la laguna" with DaVinci in the studio of Guarango. In the photo, Jorge Sabana, the colorist of the film.



life display conditions, then returned to the studio and to make more subtle colour adjustments on the DaVinci Resolve 12.5 Studio.

The film is distributed by Netflix. How did you manage to reach this agreement with them?

Many have asked us how

Blackmagic Design's DaVinci Resolve Studio is a powerful tool for creative colour work. We used the DaVinci Resolve 12.5 Studio version.

we got into Netflix. Our strategy was to gain public attention for our film on the social media with a

little helping hand from influential people. The Hija de la Laguna (“Daughter of the Lagoon”) trailer attained millions of reproductions and tens of thousands of people shared it on their social media pages when it started participating in festivals. We also received comments from opinion leaders like Noam Chomsky, who wrote to us to tell us that he found the film “heart-breaking and highly significant”. This helps to show that your film has international market potential, with opinion leaders recommending it and many people anxious to see it.

Another essential point is to be able to participate in influential festivals that have a market encompassing buyers, distributors, television stations, film funds, as well



as press from the global industry.

This is very important for the life of a film because there are many festivals, where you share and meet other filmmakers, watch good films and attend fun parties, but of the hundreds of festivals that exist, there are only a few dozens that are really worth it. You only get to world première once, so the first round of applications for your film should be directed to these top festivals.

The world première of *Hija de la Laguna* ("Daughter of the Lagoon") was held at the Hot Docs competition in Toronto, the largest documentary film festival on the American continent attended by buyers, programmers, distributors and fund representatives. It was in April 2015. Here was where the guys at Netflix saw it. That's how it all began, really. It took us two years from the initial interest to actually signing a contract, from delivering the required materials and passing through all the

Our goal for the next few years is to become a certified digital laboratory specialised in media processing, text localisation and masters' quality control, with a view to becoming a preferred supplier to Netflix (NPV) and better serving Latin American cinema.

quality controls to finally be on the platform.

What are the additional requirements for working with this platform?

Additional technical requirements include closed captions in the original language, subtitles in several languages, graphic art, photographs and promotional material, all with the technical specifications of the platform, which represents more work compared to just delivering one copy of the film master.

Also, once you enter the platform with a global agreement, as we did with *Hija de la Laguna* ("Daughter of the Lagoon"), you must forget

about sales to other TV stations, as they will no longer be interested in your work and expect the interest of film festivals to diminish. Don't get me



wrong; all this is well compensated by this platform, which offers an audience of more than 117 million subscribers in more than 190 countries.

To finish, what are your plans for the future?

Our goal for the next few years is to become a certified digital laboratory specialised in media processing, text localisation and masters' quality control, with a view to becoming a preferred supplier to

Netflix (NPV) and better serving Latin American cinema. There are only three NPV Latin America companies, and we want to be the next to join them. To this end, we have improved our protocols and equipment, thanks to an award from Innóvate, the business innovation programme of the Ministry of Production of Peru.

We also plan to invest in technology to digitise and restore celluloid films. There are true jewels of

Peruvian and Latin American cinema out there in danger of being lost and that is part of the cultural identity of this part of the world. It is an urgent need as they are deteriorating no end every year and current technology, such as the Blackmagic Design Film Scanner Tape, offers affordable solutions for this task.

We have already had our first experience in restoration. It was the film *La ciudad y los perros* ("The City and the Dogs"), based on the novel of the same name by Nobel Prize winner Mario Vargas Llosa. We performed the colour restoration with the DaVinci Resolve 12.5 Studio and the remastering to DCP from a negative scan performed in a laboratory in Buenos Aires. The results are encouraging and when it has been shown in public, we are pleased that people, especially young people, have been able to appreciate this work with the same or better quality as its première in theatres back in 1985.

Ricardo Cabellos, post-production supervisor at the Guarango studio.

