

CASE STUDY

# Titrafilm Studios

PARIS, FRANCE

Titrafilm scales Paris operations with an Atmos-ready, networked studio ecosystem



GENELEC®



## THE BACKGROUND

Paris-based [Titrafilm](#), a pioneer since 1933, invented the process of engraving subtitles directly onto photochemical film. At a time when foreign-language cinema was beginning to flourish, this breakthrough allowed audiences around the world to experience films in their original language while still understanding every word. Today, with almost 50% of projects now involving Dolby Atmos, the company has reimagined its facilities around networked audio workflows and a unified Genelec monitoring standard.





## THE CHALLENGE

The shift began in 2015, when Titrafilm's **Audio CTO Miguel Adélise** led the company in embracing audio-over-IP with the goal of reducing cabling costs, enabling remote system control and maintaining their TPN Gold security badge. The move quickly delivered benefits such as lower energy use and cooling requirements, reduced cabling, and easier duplication of rooms. Years later, when the Covid pandemic hit, that same infrastructure proved invaluable, enabling the team to record and operate remotely without compromising quality or safety. "The savings we made meant we could grow the number of studios we run, without ever sacrificing quality," says Adélise.

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Miguel Adélise  
Audio CTO, Titrafilm



## THE SOLUTION

Post-pandemic, the company extended into full post-production with two new Paris sites: one housing two mix studios, an ADR studio, ten sound edit suites, ten picture edit suites and a grading room; with the other site adding 27 more picture edit suites; all equipped with Genelec monitors as standard. Across the river in Saint-Ouen-sur-Seine, nine interconnected buildings form the company's main hub, linked by fibre and RJ45 with three central machine rooms. This impressive studio infrastructure owes much to the vision of the late **Pierre Frilley**, one of the major players in French film production and a key figure in the Titrafilm story – right up until his passing last year, at the age of 87.

Speaking about the Dante-based audio-over-IP network, Adélise says: “The system can carry up to 512 symmetrical tracks over a single cable, which is more than enough for our activity. Machines in one location can send signals anywhere on the premises, patchbays have been eliminated, and each studio has access only to the sources it requires.”

Whether stereo, LCR, 5.1, 7.1.4 or theatrical Atmos on 38 loudspeakers, Genelec is the common language of every room. In the newest Atmos suites, the monitoring comprises [1032C](#) models for LCR and [8340As](#) for surrounds. For the ceiling channels, Adélise opted to use [4430A](#) Smart IP PoE networked models, taking advantage of their single cable connectivity. Smart IP technology

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is already used widely throughout the other rooms at Titrafilm – in keeping with the company’s commitment to networked flexibility. But since the 4430A is the largest model available, Smart IP’s role in the new Atmos rooms was limited to the overhead positions only.

With some RAW aluminium models also appearing in edit suites, plus [7060B](#) subwoofers, the facility thrives on a blend of classic performance and modern Dante connectivity. Adélise was responsible for the design of the audio systems in the new rooms, working closely with integrator [CTM Solutions](#) and local Genelec distributor [Audio Technica France](#).

For the new 5.0 rooms, the same configuration is used – minus the additional surrounds and tops – and is finished in discreet black to blend seamlessly into the studio environment. “Everyone knows Genelec and knows exactly what to expect,” says Adélise. “We needed a system that was simple, reliable, scalable, well-documented, and made sense financially. Genelec ticked every box.”

### **Future-Proofing for Immersive and Remote Production**

Alongside the latest Genelec models, Titrafilm still treasures some older analogue favourites. “We’ve still got original 1030s and 1032s that our engineers love working with,” Adélise adds. “The 1030s still sound fantastic, and the new generation of 1032C smart active monitors with onboard DSP are just the right size for our new studios. The feedback from those rooms has been excellent.”

[GLM calibration software](#) is used where it makes the most sense. “It’s effective and quick to set up, but we still like to make a few manual tweaks afterwards,” Adélise explains. This consistency means mixes translate predictably from one space to another. “There are no more endless debates about how things sound – we know the Genelec sound, and we can just get on with the work.”





## THE CONCLUSION

With every new room pre-wired for Atmos; they can speak the same language, making expansion simple. “Our network means we never have to rip the building apart to make changes,” says Adélise. That flexibility underpins Titrafilm’s future plans, from adding foley and music production to secure remote recording and live contributions for broadcast, podcasts, and events. “With Genelec, we know we’ve got a partner who understands our world,” he reflects. “The whole system just works; it keeps us creative, efficient and ready for whatever comes next – which is exactly where we want to be.”

### THE DETAILS

**Integrator**  
CTM Solutions

#### New 7.1.4 Atmos Rooms

- 3 × 1032C
- 4 × 8340A
- 4 × 4430A
- 1 × 7060B
- 1 × GLM Calibration Kit

#### New 5.0 Rooms

- 3 × 1032C
- 2 × 8340A
- 1 × GLM Calibration Kit