

GENELEC®

CASE STUDY

**Genelec drives
Spain's first Dolby
Atmos Home studios**

MADRID'S TELSON.
TRES60 LEADS THE WAY
FORWARD IN IMMERSIVE
POST PRODUCTION





MADRID POST PRODUCTION STUDIO USES GENELEC S360 MONITORS FOR SPAIN'S FIRST DOLBY ATMOS HOME CERTIFIED ROOMS



The media industry is constantly in a state of flux with new formats driving what content creators need to produce. Traditionally it has been cinema which leads the way in terms of innovation, but in recent years this role has increasingly fallen to the pioneers of big-budget television as an increasing number of high-profile projects shift from the big screen to the small.

To ensure they can meet the needs of this medium, post production houses around the world are upgrading their facilities to deliver content in the demanded formats.

A recent example of this has seen Madrid's Telson.Tres60 work with Genelec and its Spanish partner, Audio-Technica Iberia, to create the country's first two Dolby Atmos Home Entertainment certified rooms.

” GENELEC HAS DELIVERED EXACTLY WHAT WE ANTICIPATED. WE ARE VERY HAPPY – IT’S A PERFECT SET-UP.

Telson.Tres60 is Mediapro’s image and sound post production company, specialising in fiction and advertising. The studio carries out work for both Mediapro and external clients, and its recent projects include the second season of La Peste for Movistar +, Marc Vigil’s debut opera The Silence of the Swamp for Netflix and the first season of Malaka for TVE.

“In the past year we have seen that more than 70% of our work is for quality television series,” explains Telson.Tres60 sound engineer, Alberto Ovejero. “Cinema still exists, but now there are many series that have production values close to or greater than many movies. I remember that five years ago our work volume was 80% cinema and 20% series and now it’s more or less the other way around. With the new platforms, the demand for content has increased a lot.”

This has led to the need for spaces that could deliver Dolby Atmos mixes for the home environment. “The system upgrades

were driven by client demands - for example Movistar asks for everything in Dolby Atmos,” says sound production co-ordinator, Ana Belén Martín. “We must be able to fit the standards of each of these clients. This means that we have to generate much more material than before because of the different broadcast formats – from a mobile phone to a Smart TV.”

Meeting this need created the demand for the Dolby Atmos Home Entertainment certified spaces. This saw the Telson.Tres60 team, alongside Unitecnic – Mediapro’s engineering company which handled the installation – turn to Genelec and its local partner Audio-Technica Iberia for the 7.1.4 monitoring solution.

In both rooms, S360A monitors were installed in the LCR positions, with four 1032C monitors as surrounds and the same number of 8340As covering the overhead channels. Low frequency content is handled by a 7382A subwoofer, with all of the monitors calibrated and controlled via Genelec’s GLM loudspeaker



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management software, delivering the flexibility required to work to different standards.

“During the last few months a great deal of work has been done to adapt the studios to our needs,” notes Pelayo Gutiérrez, sound supervisor and head of the fiction sound department of Telson.Tres60.

“We now have the only two Dolby Atmos Home rooms in Spain approved to work at a 79 dB SPL. Ricardo Viñas from Dolby was responsible for adjusting the rooms and equalising them to the three required levels: at 85 dB for cinema, 79 dB for Netflix and 82 dB for Telefónica.”

The two Dolby Atmos Home rooms were added to the existing 7.1 room, two 5.1 rooms, a foley room and a movie theatre. “In

terms of technical expectations, Genelec has delivered exactly what we anticipated,” reflects Gutiérrez. “We are very happy – it’s a perfect set-up. We have real confidence when it comes to making premixes here and moving on to the movie theatre or vice versa - the mixes translate perfectly.”

Telson.Tres60 is now well positioned to thrive in a market where TV demands are dominating. For the post production house, the audiovisual narrative brought by TV series projects has grown significantly over the past few years, and the environment is much richer in general. The team at the facility see this as a new and interesting challenge in terms of audio mixing, especially because of the need to reach a point of balance between cinema and what has been usual to date in TV productions.



THE KIT

- 6 x S360A
- 8 x 1032C
- 8 x 8340A
- 2 x 7382A

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