

CREATIVE REVIEW



THE RAILWAYS THAT BUILT BRITAIN WITH CHRIS TARRANT

Post Rapid Pictures

Client Elephant House Studios

Brief Post-production on a 3 x 60-minute series in which Chris Tarrant looks at how trains shaped modern Britain.

How it was done Rapid Pictures managed the end-to-end process for the series, combining new material shot on a Sony FS7, Go Pros and a 4K drone with archive material. The biggest challenge for colourist Matthew Eversfield was balancing restoration work with the 4K footage in the HD workflow. This was overcome using the Boris FX plug-ins Dust and Scratches, and the Sapphire plug-in Grain Remove. For the audio, Steve Crook sourced sound effects from an in-house library to bring mute archive footage to life. Sync was dealt with via iZotope RX5 Advance. The online editor was Doris Sajko.

Watch it Mondays, 9pm, Channel 5



STAN LEE'S LUCKY MAN

Post The Farm Group

Client Carnival Films

Brief Post-production on the second series of the 10 x 60-minute drama about a detective who can control luck.

How it was done Colourist Sonny Sheridan, using Digital Vision's Nucoda, gave the series a stylised, comic book feel, adding a vibrancy that reflects the heightened reality of the protagonist's life. Sheridan applied various layers, each incorporating a different colour correction tool, such as Contrast and Saturation, to complement each scene. In some instances, black and mid tones were stretched, adding depth to scenes, while in others, textures were added by pushing the saturation. Dubbing mixer Andrew Godwin finished the audio using Pro Tools HDX and an Avid S6 console plus the iZotope RX5 and Altiverb plug-ins. Clyde Kellett completed the online and visual effects using Avid DS Nitris.

Watch it Fridays, 9pm, Sky 1



SS-GB

Titles Framestore

Client Sid Gentle Films

Brief Create a title sequence for the 5 x 60-minute adaptation of Len Deighton's alternative history novel about Nazi-occupied London in the early 1940s.

How it was done Designer and director William Bartlett wanted to give the story context by heavily referencing the Battle of Britain, cut against iconic London skylines and Nazi insignia. Fashioned in sepia, the sequence is given a shot of vibrancy with inky, blood-red clouds, echoing the poppy fields associated with war. Characters are woven into the sequence, veiled in silhouette form and inspired by shadow theatre. For this, cast members were captured on green screen as it was filmed. The sequence was completed in V-Ray renderer for Nuke. The senior producer was Niamh O'Donohoe. Junior Nuke artist Matthew Thomas completed the visual effects.

Watch it Sundays, 9pm, BBC1



You can view clips at broadcastnow.co.uk/techfacils/creative-review To include your work email george.bevir@broadcastnow.co.uk

Sony begins making 4K cameras at facility in Wales

Sony has begun manufacturing its 4K HDC-4300 camera at its Pencoed factory in Wales, the first time that the 2/3-inch sensor 4K camera has been made outside of Japan. The camera (pictured) will continue to be manufactured in Japan, but Pencoed will serve the European market. Sony described the move as a "significant boost for manufacturing in Wales, showing confidence in the facility's reputation for innovation and the abilities of its highly skilled team". The first HDC-4300 built at the factory was made in January. The south Wales facility will make around 25 units per month.



Work to start on clearing TV band for mobile data

The process of clearing a frequency band that is used to deliver digital terrestrial TV (DTT) services will begin next month. The upcoming 700MHz clearance follows Ofcom's decision in 2014 to approve European Commission plans to hand over the band to mobile phone operators for data services. Ofcom initially wanted broadcasters to move to an alternative frequency by 2022, but in March last year stated that it should be "nationally available for mobile data to a target of no later than Q2 2020". The 700MHz band is also used for wireless mics during programme-making.

ITU requests compression standard to succeed HEVC

The ITU is asking the industry to devise a video compression standard to succeed HEVC (High Efficiency Video Coding) H.265. Proposals for a new codec are being sought via the 'Preliminary Joint Call for Evidence on Video Compression with Capability beyond HEVC', which asks for companies or organisations with suitable technology to get in touch with a Joint Video Exploration Team (JVET). The group wants compression techniques that support camera-view and screen content, VR video and HDR for broadcast, on-demand viewing and storage-based media replay, among other things. The deadline for expressions of interest is June. Responses will be evaluated by JVET in July. The current H.265 HEVC standard was designed to double compression ratios of its predecessor H.264.

Wheatstone buys PR&E's assets and IP from GatesAir

Audio equipment manufacturer Wheatstone has acquired the assets and intellectual property of sound console maker Pacific Research & Engineering (PR&E) from GatesAir for an undisclosed fee. The purchase includes audio consoles, the networking system, the furniture lines, all designs, trademarks, engineering files and tooling. Wheatstone chief executive Gary Snow said: "PR&E consoles were considered the Mercedes Benz of consoles at one time, and today the name PR&E still stands for quality. Our intention is to not only restore the PR&E brand, but to grow it and give existing as well as new customers the mobility to easily transition to IP networking." Wheatstone previously acquired Audiotronics in 1999 and Audion Leeds in 2015.