

THINKING



THE SECRET OF THE MAGIC GOURD iQ HELPS MAKE A FAIRYTALE COME TRUE

QUANTEL GRAPHICS POWER AT CZECH TELEVISION

ANYTHING BUT A MEDIA VIRGIN

STEELE MAKES MUSIC

PLUS:

FOTOKEM, PARK ROAD POST PRODUCTION, DIGITAL JUNGLE, QUATTRO SOFTWARE



PASSION FOR POST

Together we are defining the future of post. We design and deliver the products that enable you to excel in everything from promos to features, from grading to deliverables. It is a passion for post that drives everything we do. Share it.

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THINKING FEBRUARY 2008

INTRODUCTION

FROM RAY CROSS – CEO

I'M WRITING THIS AS WE START THE NEW CALENDAR YEAR, SO IT SEEMS AN APPROPRIATE TIME TO LOOK BACK, ALBEIT BRIEFLY, AT SOME OF THE SUCCESSES OF 2007.

2007 was another great year for Quantel. In fact, it was our most successful year from both a customer service and a financial perspective since the Management bought the business from Carlton back in 2000. We have always believed that putting customers first and good financial performance go hand in hand, and are delighted to see that viewpoint being vindicated with some truly impressive figures.

Some of our initiatives from last year have been stunningly successful too. To date, our 3D stereoscopic post production roadshow that is currently touring the globe has been attended by over 6000 people from broadcasters to filmmakers, DoPs to ad agencies. And elsewhere on the pages of this magazine you can read exactly how Quantel technology is helping broadcasters and post production companies do everything from realising entire movies to revolutionising their production workflow.

But it's certainly not a time to rest on our laurels. The really exciting part of this time of year is looking forward, especially as a new year means that NAB can't be too far away. There's a keen sense of anticipation within all areas of the company that soon we will be realising all the innovation and hard work of our Research & Development efforts and be unveiling new products for our customers under the Las Vegas sun.

This year really is another first for Quantel too. As well as a few surprises yet to be announced, we will be launching our new Quattro software at NAB. Our entire product range benefits from Quattro, which provides support for a great range of new products and provides massive business benefits for all of our customers across broadcast, post and DI. Read more about it over the page.

For the next two months we are making Quattro available at a massive discount to our customers too. Better still, order in that period, take delivery in April 2008 and you don't pay until May. That's the sort of thinking that is truly putting customers first.

CONTENTS

02 News

Under the hood of Quattro, customer news and more.

04 The Secret of the Magic Gourd

iQ helps Hong Kong's Centro make a fairytale come true.

06 Quantel power at Czech TV

Top European broadcaster taps new tools and workflows.

08 Anything but a media virgin

Quantel's Enterprise sQ broadcast production system enables end-to-end tapeless revolution at Virgin Media Television.

10 Steele makes music

eQ and iQ working on videos for Beyonce, Madonna, Velvet Revolver and more.

12 The Quantel Movie CV

Over 1000 movies have now gone through Quantel systems...

QUANTEL HAS BEEN MAKING THE NEWS AROUND THE WORLD. HERE ARE SOME OF THE HIGHLIGHTS INCLUDING QUATTRO, PARK ROAD, FOTOKEM AND THE DIGITAL JUNGLE

QUANTEL REVS UP QUATTRO

Quattro is the brand-new software release for the entire Quantel range of products across the broadcast, post and film industries, and is probably the most significant release since generationQ was first launched back in 2001.

Available in April, Quattro is a must-have upgrade for all Quantel machines. In post it opens up new applications and new workflows for eQ, iQ and Pablo, increasing flexibility, speeding up jobs and boosting the bottom line. In broadcast it enhances productivity and throughput for Newsbox HD and Enterprise sQ systems, eliminating bottlenecks and introducing genuine content sharing between locations.

Quattro for post

Quattro introduces the world's first resolution co-existent multi-layer timeline, designed to make flexible finishing a reality for every project from commercials and promos through to magazine programs and offline conforms. It supports new segment, track and clip effects for massive flexibility when adding effects and real productivity when re-versioning pieces.

Intelligent partial rendering, meanwhile, saves time by only rendering frames when changes are made, and the multi-layer timeline provides even more effects capability in future.

Quattro also features a brand-new ergonomic interface. Coupled with notable toolset enhancements and improved offline import using AAF, the new UI makes current work both faster and easier.

The increasingly popular European 720/50p format is now supported, while Quattro also features new Essence drivers that allow Quantel systems to work with media without having to import it into Quantel workspace, saving time and storage.

The first Essence driver adds MXF OP-atom P2 support, allowing Quantel machines to work directly with media stored on Panasonic P2 cards or disks and there is also support for Sony's imminent twice-speed replay option for its SRW-5800 HDCAM SR deck. The Genetic Engineering teamworking environment has also had new capabilities added, allowing for more third party connections and workflow efficiencies.



Lastly for post, Quattro sees the unveiling of the stunning new Neo panel for Pablo.

This full-sized panel provides the ultimate color correction environment, its simple and uncluttered layout providing colorists with fast access to Pablo's comprehensive grading toolset all without ever needing to pick up a pen.

Powerful, ergonomic, configurable for left- or right-handed operation, it also features Quantel's legendary design flair.

Quattro for broadcast

Of course, much of the above applies to Quantel's broadcast offering as well, but Quattro also adds special features designed for demanding live environments.

Chief amongst them is Dino, which enables Newsbox HD or Enterprise sQ systems to be linked over existing Wide Area Networks. This allows users to not only share media and flat files, but also live edits and associated metadata, meaning that two systems in different cities can work as if they were next door to each other.

Scalable and with an optimum operating window of 50Mb/s to 10Gb/s, Dino can link two single sQ server systems together and provide browse, editing and publish capabilities between the systems. At the top end it can link multiple locations together, each with multi-zone, multi-server systems, and every facility can see and teamwork with all the others. With Dino distance is no object.

Quattro also adds native MPEG4 part 10 AVCi compression format support. AVCi gives users the choice of maximizing HD quality without increasing storage and bandwidth demands or maintaining quality and making big savings on storage, and works alongside the current DVCPRO HD and IMX SD formats used in sQ allowing complete archive compatibility and complete flexibility in the future.

"We are enormously excited about Quattro and the benefits it can deliver to our customers across the spectrum," commented Steve Owen, Director of Marketing. "Quattro will help our customers in post and broadcast be more creative, more efficient and more profitable than ever before."

"WE ARE ENORMOUSLY EXCITED ABOUT QUATTRO AND THE BENEFITS IT CAN DELIVER TO OUR CUSTOMERS ACROSS THE SPECTRUM."

PARK ROAD POST ADDS SECOND PABLO AND GE

Peter Jackson's New Zealand-based Park Road Post Production has purchased a second Quantel Pablo 4K nonlinear color correction system as well as Quantel's revolutionary Genetic Engineering teamworking infrastructure.

"Double handling big data files is slow work and inefficient – and time equals money," says Adam Scott, Park Road Post's Head of DI. "By installing a second Pablo and Genetic Engineering, we can share jobs between suites – perhaps conforming in one, doing the grade in the theatre then finishing back in the original suite. With Genetic Engineering, all the media is available instantly to every connected suite; it's a much more elegant approach."



FOTOKEM ADDS PABLO IN 3D

FotoKem has become the first DI facility in Hollywood to acquire a Quantel Pablo 4K with the new Stereoscopic 3D option.

Anticipating a spike in the production of stereoscopic 3D films, FotoKem decided to act proactively by implementing technology to service projects efficiently and with maximum creative flexibility. "We made a careful evaluation of the available stereoscopic solutions and Quantel was the clear leader," said FotoKem's General Manager of Digital Film Services, Bill Schultz.

What distinguishes Quantel's Stereoscopic 3D system is its ability to play out and process two streams of synchronous high resolution media simultaneously without rendering.

This makes editing 3D as straightforward as 2D. It also enables stereo strength and convergence to be adjusted on the fly, allowing the creative artists to experiment interactively to achieve just the required stereo depth and impact on every shot. Colorimetry, sync, editorial and imaging errors are all instantly visible and easily fixed. The system can also operate in comparison mode, with views including 50/50 mix, left/right eye and difference map.

"The Quantel technology will provide us with immediate feedback in terms of color grading and how well the 3D effect is achieved," Schultz said.



WELCOME TO THE JUNGLE

LA-based post house Digital Jungle Post Production recently used its new Quantel Pablo suite to help tell a story of international adventure in providing post services for the Discovery/Travel Channel series '1000 Places to See Before You Die'.

Produced by Stone Productions, the 13-episode series follows the journeys of newlywed couple, Albin and Melanie Ulle, who put their lives on hold to travel the world for 14 weeks.

The series was shot on a mix of formats including DVCPRO 720P, DVCAM, HDV, BetaSP and DigiBeta, with additional QuickTime files and still images in tiff and jpeg format. All of it had to be assembled in the Pablo.

"The editors who offlined the show cut 29.97 DVCAM, without regard to the framerate or resolution requirements for the final," said Digital Jungle vice president, Kassi Crews. "But with Pablo, that didn't present a problem."

The company has recently built a digital intermediate theater around its Pablo, equipped with Barco DLP-90 and 35mm film projectors.

"Pablo serves as the central hub of the theater because we can do so many different things on it – color grading, restoration, compositing, editing. It has every toolset that we need," said Crews. "The Pablo gives us the opportunity to do it all, without having to have three or four different boxes."

QUANTEL WINS HPA ENGINEERING EXCELLENCE AWARD

Quantel's Genetic Engineering technology has been named as the winner of the 2007 Hollywood Post Alliance (HPA) Engineering Excellence Award. The Award was created to showcase and reward inventors, manufacturers, vendors and companies for outstanding product or technology application offerings.

Phil Mendelson, Chair of the Engineering Awards subcommittee of the HPA Awards Committee, noted: "Once again this year, we were thoroughly impressed by the high powered innovation of the submissions. In a field of compelling entries, Quantel's Genetic Engineering blew us out of our seats with an infrastructure that does indeed change the way we travel through the digital intermediate workflow. The HPA Engineering Excellence Awards were created to honor genre changing processes and products and Genetic Engineering does just that."



THE SECRET OF THE MAGIC GOURD

iQ HELPS HONG KONG'S CENTRO MAKE A FAIRYTALE COME TRUE

“FOR MANY YEARS IT HAS BEEN MY DESIRE TO MAKE A FILM THAT COULD USE SPECIAL EFFECTS TO CREATE SOMETHING WONDERFUL FOR CHILDREN IN MAINLAND CHINA.” THUS SPEAKS JOHN CHU, CHIEF EXECUTIVE OF CENTRO DIGITAL PICTURES IN HONG KONG, WHO WAS SO PERSONALLY COMMITTED TO TELLING THE TALE OF THE MAGIC GOURD USING DIGITAL TECHNOLOGY THAT HE MADE HIS DIRECTORIAL DEBUT ON THE FILM. IT BLENDS BEAUTIFULLY SHOT LIVE ACTION WITH CGI ELEMENTS – AND IT ALL CAME TOGETHER THANKS TO CENTRO'S QUANTEL iQ SYSTEM.

Centro Digital Pictures has been Hong Kong's leading post production facility for more than two decades. From the start, John Chu has sought to drive forward the local industry, launching the effects-based movie production business in Hong Kong by acting as co-producer to get a new sort of film onto Chinese screens.

‘The Secret of the Magic Gourd’ is another major step forward, and again comes from the vision of John Chu himself, who wanted to create a new style of movie for Chinese children. “I travelled regularly into China to find the right story,” he explains, “until I found this book, written in the 1950s by Zhang Tianyi. The author is regarded as China's Hans Christian Andersen, and the story is much loved.”

Morality tale

Much loved it may be, but the story is also very much a morality tale concerning a young boy who is very lazy (“He gets a headache whenever he looks at maths,” is Chu's summary) and who comes across a magic gourd that can give him whatever he wishes. As ever, you must be careful what you wish for, and the inevitable conclusion of the story is that it is much better to work hard for something yourself.

Having found the perfect story, Chu and his colleagues spent four years developing the artistic treatment. “A lot of people in China had read the story in their childhood, so we had to be faithful to the original,” he says. “But we needed to make it modern and contemporary for today's audience.”

Armed with a screenplay and a treatment, John Chu set out to find a co-production partner, and went straight to the top in animated family entertainment: Walt Disney Pictures. “They had been looking for projects in China, so this was a good meeting,” Chu recalls. “We are proud to have created the first Disney-branded co-production outside of Hollywood.

“They brought in a lot of valuable comments during the scripting stage and along the way into post, but provided we did not change the story they trusted us to get on with it. The entire production, animation and post production of the film was handled in-house by Centro.”

“WITH THE iQ WE HAVE MANY TOOLS IN ONE SINGLE BOX.”



“WE USED THE IQ AS A BLENDER, TO PLACE THE CGI ELEMENTS NATURALISTICALLY INTO THE LIVE ACTION. WE USED IT TO CONFORM THE EDIT AND WE USED IT TO DO THE COLOR GRADE. IT WAS A COMPLETE DIGITAL INTERMEDIATE POST PROCESS.”

Live action

The backbone of the film is live action, shot on 35mm film, largely on location around Hangzhou in mainland China. “It has a very beautiful, ‘old China’ look,” Chu explains. “It had the right storybook feel, with forests and lakes.”

The other critical part of the film was the gourd itself, created as an animated CGI object (the animation is such an important part of the film’s charm that Frankie Chung, head of animation at Centro, is credited as joint director with Chu). Blending the CGI gourd into the live action was important – it had to seem like a real character not something added for effect. “We wanted to give life to the gourd character, to give him his own special personality so that the audience thinks of him as a real, living thing.” That put a lot of demands on the post production, which relied entirely on the facilities at Centro and in particular the Quantel iQ system.

The film was scanned at 2k resolution and loaded onto the iQ disks, along with all the CGI elements. The advantage of using iQ was that everything could be done in the one system, thanks to the power of the Quantel platform.

iQ as a blender

“We used the iQ as a blender, to place the CGI elements naturalistically into the live action. We used it to conform the edit and we used it to do the color grade,” Chu says. “It was a complete digital intermediate post process, and all in the iQ.

“With the iQ we have many tools in one single box,” he continues. “All of the data for the whole movie was stored on the iQ disks, so it was easily retrievable when we needed it. We could make different versions, make trailers, create publicity stills and output any segment we needed for review.

“Centro has been a Quantel house for 20 years – we have had at least one of every post product Quantel has ever built – and all our operators are at ease with the Quantel tools,” Chu states. “We could also transfer work between the iQ and eQ when needed.”

‘The Secret of the Magic Gourd’ was released at the beginning of July 2007 to critical acclaim and excellent response from its target audience: its box office equalled Pixar Animation’s ‘Cars’ which opened in China at the same time last year.

Next steps

So, with the movie on general release, and Centro back to its normal routine of commercials and effects work, what does John Chu see as the next step? “This is probably the first time that such a new approach has been taken in a film made specifically for the Chinese market with a Chinese theme,” he says. “But I believe it will lead to a trend of high budget animation movies in China. This is the first time that Walt Disney and the China Film Group have collaborated on a movie, but I hope that many more will follow.

“The Secret of the Magic Gourd’ is a landmark movie in the way it was created. We worked hard, using all the digital tools that iQ gave us, to create something that matched the original book and honored the heirs of its author: a movie that has dreams, fantasy and ambition, with laughs and no violence – a fun family film.

“The Quantel iQ made the post production process more creative and enjoyable,” Chu concludes – and the results show in the film.

QUANTEL POWER AT CZECH TV

TOP BROADCASTER TAPS NEW TOOLS AND WORKFLOWS



Czech Television's Quantel-powered graphics department is playing a central role in its successful progress into the fast-changing world of digital broadcasting. The company was formed in the wake of the 1989 Velvet Revolution and the subsequent splitting in 1992 of the former Czechoslovakia into two sovereign countries – Slovakia and the Czech Republic. Czechoslovak Television was wound up as part of this process and Czech Television was duly established out of its ashes in the Czech capital of Prague.

A change of name is one thing, but Czech Television has also successfully managed a massive transformation from a state-controlled monopoly into a free-market public broadcaster very much in the image of many of its European counterparts (the Czech Republic joined the EU in 2004). In that process, multiple layers of bureaucracy and operational redundancy have been peeled away to leave what is today a lean, fit and agile operation. All of which is just as well, given that it is now facing direct competition from Nova, a very active private broadcaster.

Czech TV sees graphics as a central plank of winning that contest. "Producers use them heavily," says Rudolf Pop, technical director of Czech Television. "They are a very important part of production, with the look of programs frequently changed and updated.

"We used to have much of our graphics work done out of house, but over the last few years, we have created our own graphics department and we now produce all our graphics in-house. It's much more efficient and creative."

Going digital

Having joined Czech TV in 1971 as an electronic engineering graduate working in Czech TV's OB department, Pop has witnessed dramatic changes not only politically but also technologically. Today, the recently added digital Channel 3 and Channel 4 command much of his time as they major on news and sports – two areas in which the newest broadcast technologies are being most heavily applied.

"The move from tape to server-based production has brought completely new workflows," Pop reports. "This means big changes not only in technology but also in the way our people work."

Pop sees the choice of the right partners as essential to moving forward efficiently. "Quantel has the kind of solidity I look for," he says. "Quantel covers the whole workflow. How you link things up is just as important as the quality of the tools themselves, and they're ahead on both accounts."

The next project on Pop's agenda is the small matter of creating a digital archive. Currently Czech TV's entire 30 year archive is held on Digital Betacam tape. "Metadata will be key to the success of the project," he says. "We will begin the project with our current news material and learn from that."

Quantel past and present

Quantel's relationship with Czech TV dates back to the mid-90s. A walk around the news area reveals Paintboxes and Picturebox still stores in constant use, backed up by a Henry and an Editbox.

Nowadays, all graphics creation and production is the domain of Czech TV's specialist graphics department, which operates as a self-contained business unit responsible for the on-air look and promotions for all Czech TV's four channels.

This has been achieved under the leadership of Czech TV graphics supremo, Zbyněk Louda. Louda joined Czech TV in 2001, having run his own successful TV graphics company which worked mostly on commercials. As a producer, Louda learnt the hard way how to create streamlined production workflows, and he has applied this wisdom in full at Czech TV.

With a total staff of 30 graphic designers, editors and effects creatives, the graphics department houses an array of 3D, animation and compositing systems, as well as two Quantel Paintboxes, a Paintbox gQ HD graphics system supported by four QPaintbox design stations, and three Quantel eQ HD-RGB editing, effects, grading and versioning systems.

“QUANTEL IS SOMETHING SPECIAL BECAUSE YOU CAN HANDLE ALL THE DESIGN, EFFECTS AND EDITING WITHIN A SINGLE SYSTEM.”



All are networked with two Quantel Picturebox sQ servers, which provide centralized graphics storage, multi-user access and playout to air, and all the different systems are networked together to provide the optimum workflow for every kind of demand made on the department.



“Our editors and effects people are all capable of operating a number of the systems we have,” says Louda. “That way we make the most of the flexibility of our workflow, and it is also more satisfying for the designers.”



The eQ’s multiple capabilities are very appealing for Louda. “Quantel is something special because you can handle all the design, effects and editing within a single system,” he says. Consequently, 12 staff have been trained in its use.

The graphics department typically produces 10 to 15 30-second versions of spots and promos a day, and around four to five brand new ones every week.

“Some of the material is shot on 35mm, which will often require plenty of color correction and retouching,” Louda reports, “and although our output is currently all SD, we also handle some HD source material, so we really exploit the eQ’s versatility.”

Keeping the look

Louda sees templating as particularly important in maintaining the individual look and feel of each of the channels. Templates are passed on to the news department for populating with day to day material, and for new jobs the journalists sit down with Louda’s designers to create each piece from scratch.

“A consistent and attractive visual style is essential for a news channel such as our N24 service,” says Louda. “We have developed an entire brand for it which is helping to define and build its marketplace.”

Recently, thanks partly to the wider capabilities of the eQ, the graphics department has extended its remit. “Czech Television produces 10 to 15 movies every year and in addition to its general graphics remit, my department now does all the online post production for them,” says Louda. “The formula is still the same; Graphics runs as if it were a small company within a larger one. We love taking on major new projects and meeting and beating time and budget constraints.”

Strictly graphics creation

As a typical example of the graphics department’s broader remit, Czech Television has bought the rights to the highly successful ‘Strictly Come Dancing’ program format and Louda’s department has produced not only a stunning title sequence but also carries out all the post production on each weekly episode on the eQ. “This is just the kind of pressurized job that a multi-skilled department full of multi-skilled people such as this one relishes,” Louda concludes.



ANYTHING BUT A MEDIA VIRGIN

QUANTEL'S ENTERPRISE sQ BROADCAST PRODUCTION SYSTEM ENABLES END-TO-END TAPELESS REVOLUTION AT VIRGIN MEDIA TELEVISION

On an unassuming London street lies a television station pushing the envelope of end-to-end tapeless broadcasting in the UK. That company is Virgin Media Television and this is the story of its radical Creative Village post production facility.

Virgin Media Television was created in early 2007 after the merger of NTL and Telewest and their acquisition of Virgin Mobile, after which Telewest's broadcast arm, Flextech, was rebranded Virgin Media Television. The company broadcasts over 28 wholly-owned and joint-venture channels and their timeshifts, including the likes of Virgin 1 and LIVING, and uses several different transmission methods to get its content to the public, from traditional broadcast methods through to VoD through cable and even some mobile transmission edits.

Dealing with volume

Virgin Media Television is involved in promo creation as well as compliance versioning. And the production volumes are nothing to be sniffed at. "On the promo side we have an average of 40 campaigns a month with each campaign getting between 10 and 30 variants. That means that on an average month we will be creating over 800 promos," explains Dan Marbrook, post production manager at Virgin Media Television. "On the compliance side of the business we typically deal with 500 hours of programming per month. This involves ensuring that our broadcast content meets the criteria set by the UK TV watchdog Ofcom and often entails creating several versions of the same program to be shown at different times of the day or on different channels."

To deal with the increasing volume of content as well as to maximize the returns on that content, Virgin Media Television decided to move to a tapeless environment, with Red Bee Media winning the tender to provide the services.

The new system is split between two sites. The content library (totalling over 70,000 online hours and still growing) resides on servers inside Red Bee Media's White City base, while all the post production is located at the Creative Village on Great Portland Street.

Choosing a system

When looking for their new production system, the Virgin team carefully considered their options.

"We looked for a system that would make the workflow faster and more seamless as well as enabling us to get our content out of the door as quickly as possible and in as many formats as possible," Marbrook says. Other important considerations for the Virgin team were simple creative station GUIs (so that producers are able to use them with ease) and seamless interface with third-party suppliers. Any system would have to successfully work with Red Bee Media's digital asset management system too, developed with specific functionality for VMTV.

"Quantel had an open approach using a media management tool that our business required and an editing interface that our creatives needed," continues Marbrook. "So in the end, they were the only viable choice." Virgin Media Television's technology partner, Red Bee Media, ended up installing two sQ servers (200 hours, 50Mb/s total storage), 10 compliance stations, six creative stations and four advanced editing suites.



“THE NEW SYSTEM HAS COMPLETELY REVOLUTIONIZED THE WAY WE WORK.”

Promotions workflow

“In today’s multichannel landscape, getting channel branding right is vital in securing and growing a station’s customer base,” notes Marbrook. “The high profile nature of our brand means that our branding needs to be second to none.

“Before going nonlinear, creating promos was a slow, complicated and expensive business,” he continues. “We had to get a script sign-off at a senior level to do a promo, then get the idea approved, brief an editor, book a suite, get the material from a pile of tapes then work with the editor to get the finished 30 second and 10 second promos done. All of this was very costly in terms of creative and equipment resources. In fact we think this was costing us around £500,000 per year, on top of our regular annual fee with our previous contract provider.”

Today Virgin Media’s workflow is radically simpler and more efficient. The system informs the producer that a new promo is needed and also specifies if there is missing media needed for the promo. If some extra media is needed, the producer can browse the storage at Red Bee Media’s Broadcast Centre and retrieve it over the network. The new media is added to the edit, which is submitted back into the system and is instantly available for approval by a creative director. Firstly Virgin creates and publishes a clean version, branding elements only being added to the end of each promo making them easily repurposed for use on different channels or even on different platforms. This gives the promo department’s output more flexibility and thus makes them more efficient.”

Compliance workflow

Compliance is a major factor when deciding the workflow for a modern broadcaster, since doing it quickly and efficiently can add to the profitability of the organization.

“Before we had the Quantel system a compliance editor would have watched a VHS tape, created a Microsoft Word document to log the cuts, sent the tape back with the document to an editor, who would have picked up the tape and the document, booked a suite and worked on the edits,” says Natalie Butler, editorial compliance executive at Virgin Media Television. “In addition, each time a copy would have to go through Quality Control and admin. The whole thing would take ages and involve four different people. Now the whole process is done by one person in a fraction of the time and even includes an automated photo-sensitive epilepsy scan.”

Counting the benefits

“The new system has completely revolutionized the way we work at Virgin Media,” enthuses Marbrook. “After making all the edits in Quantel and then transferring them back onto the servers, they instantly become available for all our platforms at the same time. This removes a big system bottleneck and allows our content to start ‘earning its keep’ that much sooner.

“Another major benefit of the new system is ease of use. The GUI of the workstations is simple enough to allow producers to stop relying on editors and become self-sufficient in preparing their promos. The single layer timeline and the fact that the edit interface allows us to look at all the media at the same time has certainly helped productivity, leading to a more efficient broadcast chain – one ideal for promos.

“Two particularly useful Quantel technologies are server-based Intelligent Archive and FrameMagic. They eliminate duplication by only downloading material that is not available locally and then only uploading changes to the archive. The key benefits to us are reductions in bandwidth, storage and time” concludes Marbrook.



STEELE MAKES MUSIC

eQ AND iQ WORKING ON VIDEOS FOR BEYONCE, MADONNA, VELVET REVOLVER AND MORE

STEELE, the Santa Monica-based post production, finishing and visual effects boutique, has performed some truly dazzling effects and beauty work on its latest batch of music videos for a variety of clients. Long known for its expertise in improving the all-important look of images, the Santa Monica-based facility deployed its Quantel eQ and iQ systems to create some eye-popping visuals for some of today's most popular and exciting musical performers.

Jerry Steele, senior creative director, visual effects supervisor and co-owner of STEELE, and Monique Eissing, compositor/digital artist, worked hands-on with the footage until they were satisfied with the final outcome.

"We set very high standards," says Steele. "There was no 3D work to be done on these latest videos. We used the eQ and iQ for all of them. That worked out really well and we spent anywhere from a few days to as long as 90 hours on each one, depending on what was required to get the look just perfect."

Longtime partner

STEELE is a longtime partner with Quantel. The facility purchased its first eQ system back in 2002, and bought the second unit a year later as a result of growing demand for HD, both in commercial and music video work. Recently STEELE upgraded one of the eQ systems to an iQ, which handles color grading and deliverables at up to 4k, all in realtime and within a single, integrated, multi-capable system.

"We used eQ for all sorts of enhancements," says Jo Steele, Jerry's wife, who serves at the facility's CEO, CFO and senior executive producer. "It helped create beauty, improve color, and generate some really amazing visuals for these videos."

In particular, she cites Beyonce's 'Suga Mama' and 'Upgrade U', Eve's 'Tambourine', and Ne-Yo's 'Because of You.' All of them were directed by Melina of Black Dog Films, one of today's most accomplished and talked-about music video directors.



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“Melina is incredibly talented, and very hands-on,” says Jerry Steele. “She sat by me all the way through all of these. She liked the speed with which you can get things done on the Quantel eQ and iQ, but most importantly she liked the flexibility of being able to modify anything and everything at any given point. It gave her a very open workflow and allowed her to finesse the look the exact way she wanted it.”

Velvet Madonna

STEELE also applied its beauty work to Velvet Revolver’s ‘Last Fight’, which was directed by Rocco Guarino, represented by Merge @ Crossroads, and to Kelly Rowland’s ‘Like This’, directed by Michael Ruiz, who is represented by DNA.

The company also enhanced the visuals for two commercials featuring Madonna that were made for Japan’s Brillia Mare Ariake, a high-end real estate company. The spots were directed by Steven Klein, renowned for his brilliant stylized technique, and edited by Yuki Matsumoto of Shuffle LA. In the spots the diva has a cool, sophisticated look that completely captivates the viewer.

Most of the original footage for these music videos was shot on 35mm film, ensuring that STEELE would have the highest possible quality and resolution to work with. Following the telecine process, the material was converted to DigiBeta and delivered to STEELE for clean-up and beautification. “We took the images and made them fresh, sharp and very stylized,” Jo Steele notes.

Conforming was done using both eQ and iQ. The shots were then composited and beautified, then re-conformed back together.

The beautification process

Jo Steele stresses that while the soundstages where the footage was shot are clean and simplistic, in reality it’s impossible to make the sets as clean as you want them to look in the video. “That’s what we do electronically, we make visuals that are delicious to watch. We beautify the video. Jerry is a real expert at creating eye candy.

“Whether it’s a commercial or a music video, we’re known for making the images look great,” says Jo Steele. “We use the Quantel eQ like a beauty machine. Its capabilities are perfect for the kind of work that Jerry is so well known for.”



THE QUANTEL MOVIE CV

FROM PRE-VISUALISATION, ASSEMBLY, COLOR CORRECTION, DUST BUSTING, VISUAL EFFECTS, SUBTITLING AND DELIVERABLES TO TRAILERS, ELECTRONIC PRESS KITS AND RESTORATION, eQ, iQ AND PABLO HAVE MADE A MAJOR CONTRIBUTION TO THE PRODUCTION OF THE 1000+ MOVIES LISTED BELOW

3 Donne Morali
8th & Ocean
11th Mother
15' Zondergrond
28 Days Later
30 Days of Night
50 Ways of Saying Fabulous



53 Dia de Invierno
66
1000years Lake
10,000 B.C.
Aachi & Ssipak
Aanrijding in Moskou
Academy
A Different Loyalty
A Dirty Carnival
Being Julia
A Good Year
A Home at the End of the World
A Letter to True
A Mains Nues
A Message from Outer Space
A Scanner Darkly
A Stroke of Genius
Abraham's Point
Acacia
Ace's N' Eights
Adrift in Manhattan
Adventures of Power
After the Sunset
Alfie
Alias
Ali Zaoua, Price De La Rue
Aliens of the Deep
Alla Bara Forsvinner
All the Invisible Children
Alone in the Dark II
Alpha Dogs
America's Heart and Soul
Angels with Angles
Anna & Anna



Apartment
Approaching Union Square
Aquitania
Art House
Askepop

As Seen Through These Eyes
Astérix & Obélix: Mission Cléopâtre
August: A Moment Before the Eruption
Autopsy
Awake
B-Girls
Babbas Bilal
Baby (trailer)
BachelorMan
Bad Boys 2
Baileys Billion\$
Ball Don't Lie
Barca
Barvelona, Un Mapa
Barrio Cuba
Battle in Heaven
Beautiful Ohio
Beer League
Behind the Mask
Being Julia
Benjamin's Struggle



BENX
Beowulf & Grendel
Bewitched (trailer)
Bezmiar
Sprawiediwosc
Big Bang
Billabong Odyssey
Birth
Black Kiss (Burakku Kisu)
Black Sheep
Black Snake Moan
Blind
Block Party
Blood
Bloody Tie
Bloom
Blush
Bobby Jones, Stroke of Genius
Bokar Rimpoche
Bodysong
Borat
Borkman
Born into Brothels
Botched
Boy of Pigs

Boy with a Backpack
BraceFace Brandi
Bratz
Breakfast on Pluto (trailer)

Breiblick
Bridge
Bridge to the Terabithia
Broad Daylight
Broadway Dans La Tete
Brod Ludka
Bufalo De La Noche
Buitenspel
Bulletproof Monk
Cross - Scandal
Bunker Paradise
Bunshinsaba
Caesar
Cake
Cantando dietro i paraventi
Capturing the Friedmans
Carambole
Caras de Carton
Carlo
Carlo's Twist
Casa de los Babies
Cashback



Casomai
Catacombs
Cats Cradle
Chapter 27
Chasing Lucky
Cheaper by the Dozen 2
Cheung Yeon
Children Underground
Chromophobia
Chunnyunho
Cinderella
Cinematographer Style



Clear Water
Clifford's Really Big Movie (animation)
Closer
Coachella: The Movie
Code 46
Collateral
Comme Tout Le Monde
Concert for George
Concorde
Ausmusterung
Condor-Les axes du mal
Conjurer

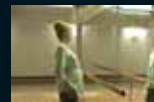
Conquistadors of Cuba
Constantine
Copying Beethoven
Corpse Bride
Counterpoint
Country of my Skull
Credo
Creep
Cronicas
Cross - Scandal
Crusade In Jeans
Cube Zero
Cutlass
Dagen zonder Leif
Da Nessuna Parte
Dallas 362
Dark Communion
Dark Hall
Dark Reel
Das Grosse Fest
David & Layla
Dawn of the Dead
Dead Silent
Death Note
Death Sentence
De Bloedbruiloft
Dedales
Deep Water
De Laatste Zomer
De Indringing
Delirious



Delwende
De Madrid a La Luna
Der weiße Wal
Descent
Desierto Sur
Des Plumes Dans Tete
Detective Office 5
De Twijfelaar
Devil's Rejects
De Zaak Alzheimer
Die Bewerbung (short film)
Die Champions
Diep
DOA: Dead or Alive
Dokuroshiro no Shichinin
Dolphins
Domino

Dopo Mezzanotte
Dreams without Sleep
Drive me Crazy
Duelist
Dukes of Hazzard (trailer)

Eating Dust
Eating Sausages
eBay Story
Edi
Eine Van De Rit
El Alamein
El Cid (animation)
Elizabeth: The Golden Age
Elektra
Elegant
Ella Enchanted
Elvis & Anabelle
Emily
Emily la Princesse
Empress Simchung
En Construcción
En Soap
Escuchando a Gabriel
Eternal Sunshine of the Spotless Mind
Eulogy
Eva
Evolution
Everybody Famous
Everything is Illuminated
Everything Put Together
Ex-Drummer
Experti
Expired
EX.#No 1870-4
Face a Face
Facing the Giants
Facts & Fiction
Fait D'Hiver
Falla vackert
Fallet G
Fantastic Parasuicides
Far North
Fast Forward
Fathers Back-Drop
Fay Grim
Fearless
Feel
Feel the Noise
Feltrinelli
Festival (trailer)
Fierce People
Firecracker
Firewall
Firmen
Fifty First Dates
First Born



First Love of Millionaire
Flowers & Binding
Fly Daddy, Fly
Folie Privee
Forbidden Kingdom
Forgetting is so Long
Forgiveness
For Heaven Sake
For Horowitz
Fork in the Road
Four Conversations about Love
Four Lane Highway
Fracture
Fragiles
Frequently Asked Questions about Time Travel
Froken Sverige
From Condor
From Mexico with Love
From Within
Frostbitten
Fun with Dick & Jane
Garfield: A Tale of Two Kitties
Get Rich or Die Trying (trailer)
Ghost Shout
Gib mir die Kirsche
Gift for Journey 0:00
Goal Dreams
God's Ears
Go Green
Golden Venture
Goldfish Memory
Gone Baby Gone
Good
Gourmet Club
Gracie
Grid Iron Gang
Gunner Palace
Håkan Bråkan & Josep
Half Nelson
Hallam Foe
Hannah Montana 3-D
Hawaii, Oslo
Heart of Gold
Heavens Soldiers
Hell Raiser VII: Deader
Hell Raiser: Hellworld
Henry May Long
Her Majesty (trailer)
Het Eindje Van De Rit
Het Schnitzelpardjjs
Het Surinaams Legioen
Hide & Seek
Highlander 5
Highlander: The Source
Hip Hei Hutsu

Hitch
Hochzeit in Italien
Hogfather



Hollywoodland
Home Front



Honor de Cavalleria
Hoodwinked
Hop
Hope and a little Sugar
Hoshi wo Tsugusha
Hot Fuzz
How to Be
Humboldt County
Hustle and Flow



Hypnos
Hysterical
i Sight
Ice Harvest
Ichiban Kireina Mizu I, Robot
Il Cartaio (Italian & Int Versions)
Il Paradiso all'improvviso
Il Quatro Stato
Il Resto di Niente
Il Tramite
I Know who Killed Me
Illegal Tender
Imaginary Heroes
Im Augenblick
Immortel
Im Zeichen der Liebe
I'm Okay (short film)
In a Day
In my Country
In the Sign of Love
Incident at Loch Ness
Indoor Fireworks
Innocent Voices
Innocence
Inverse Evolution Theory
Invincible
Invulnerable

Iran, sous le voile des apparences
Jackass 2

Jagoda in the Supermarket
Jamilia
Jesus Children of America
Jet Li's Fearless (Huo Yuan Jia)
Jim Brown All American
Job
John Tucker Must Die
Joseph Hughes
Journée a la campagne
Julius Caesar
Jumper
June Bug
Juksuhaudantie
Just Friends (trailer)
Just Like the Son
Kabinett (short film)
Kafka
Kate - La Bisbetica Domata

Keeping Mum (trailer)
Kees De Jongen
Kidnapped
Kiekeboe
Keisarikunta
Kill Kill Faster Faster
Killing Kevin
Kimi to Aruita Natsu
Kim novak badade aldrig i genesarets sjö
Kinchen
King Arthur
Kingdom of Heaven (Director's Cut)
King George
King of Beggars
King of the World
King Kong (25 trailers)
Kinky Boots (trailer)
Klang Der Stiller
Klingenhof
Knetter
Koibumi-biyori
Komm wir Traumen
Koning van de wereld
Krama mig!
Krijs Filmen
Kukki Ja Sidontaa
Kikyuu Kurabu
Kung Fu Hustle (Gong Fu)



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Editor: Justine Barrett

Contributors:

Dick Hobbs
Jay Hopkins
Luben Solev
Andy Stout
Roger Thornton

Design: Industry
Print: Quadracolor

Quantel Ltd
Turnpike Road
Newbury
Berkshire
RG14 2NX
UK

T: +44 (0)1635 48222

quantel.com

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