

GENELEC®

# CASE STUDY

**Investing in  
the future**

CHINA FILM GROUP  
COMPLETES HUGE  
MONITORING UPGRADE  
WITH GENELEC





## **SOUND AND PICTURE PRODUCTION CENTER ENHANCES** MONITORING SOLUTIONS IN 28 ROOMS



With more than a thousand films brought to audiences around the world and a history of investing in the industry, [China Film Group](#) is a major player in the global cinema market. It has consistently embraced new technology and never shied away from investing in the right equipment. The latest example of this forward thinking has seen China

Film's Sound and Picture Production Center install 147 Genelec monitors across 28 spaces – including recording studios, editing rooms and production studios.

China Film upgraded due to the increased importance that is placed on audio by consumers. “In film and television, sound is greater than visuals, where ‘greater’ refers to the spatial extension,” states China Film Sound

# ” I FIND GENELEC’S PURSUIT OF ‘REAL’ SOUND QUITE RELIABLE.

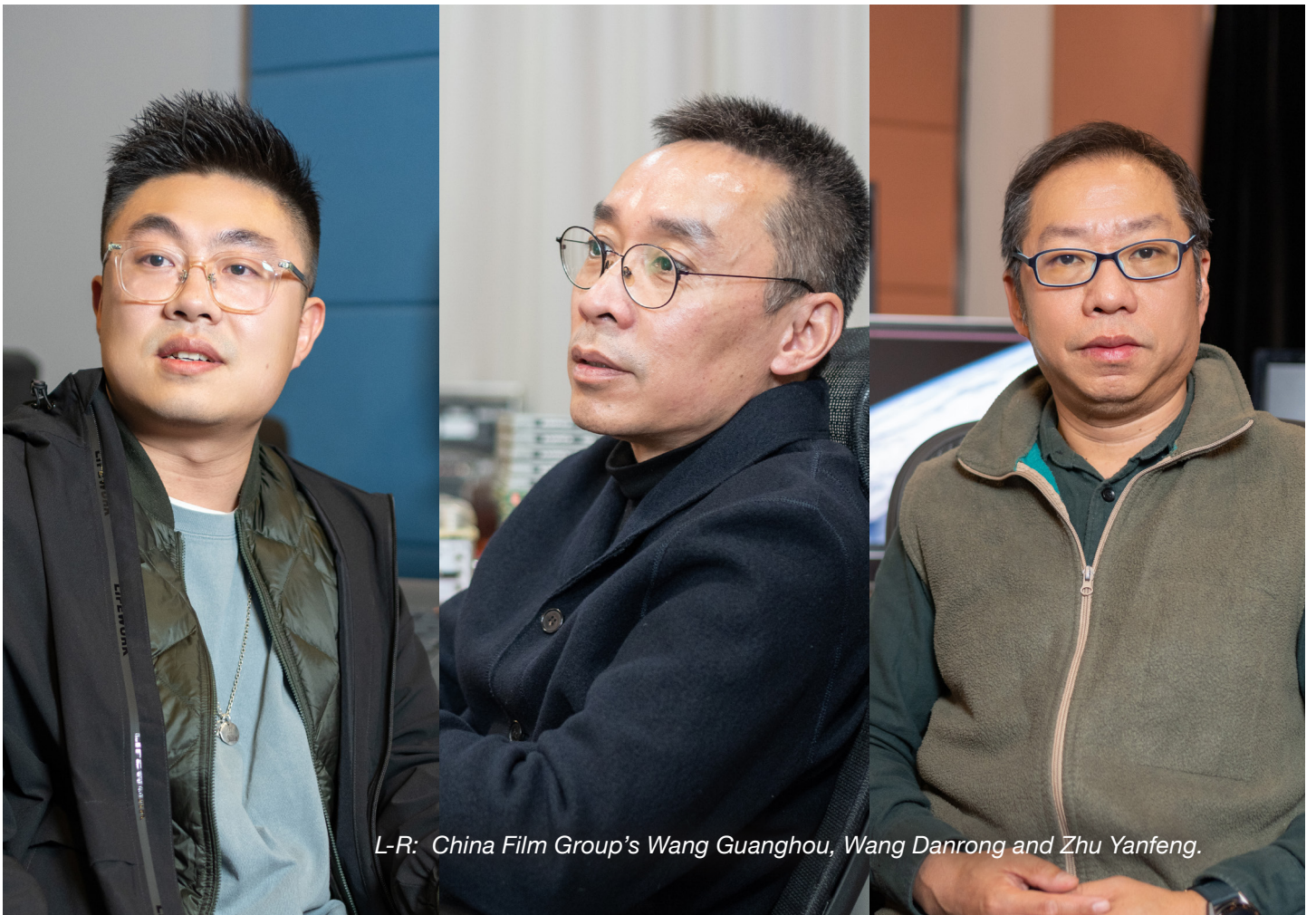
Director, Wang Danrong. “Sound fills the entire space, while visuals are confined to the screen. Now that the technological means are mature, the challenge lies in how to develop and create sound in three-dimensional space, which is both challenging and what I am looking forward to.”

This shift has placed different demands on the monitoring environment, with engineers placing more emphasis on precision and uniformity. “When evaluating a piece of equipment, we usually consider its technology, parameters, and more,” continues Wang Danrong. “Personally, I believe it’s essential to look at the brand’s history and its pursuit of sound. I find Genelec’s pursuit of ‘real’ sound quite reliable.”

Supporting China Film through the process was

[Digital Media Technology Co. Ltd.](#) (DMT). It took on the responsibility for the design and integration of the monitoring system. “Genelec’s outstanding product quality and stable performance have always been our guarantee of confidence in system design,” states Wang Yufei, the project’s overall supervisor and Technical Director of DMT. “When you recommend a professional product to a client, you don’t want it to have any issues. Nowadays, the production cycle for filmmaking is tight, and the importance of delivering projects on time is comparable to live television broadcasts. Any flaws in sound could potentially delay the film’s release, so the entire range of Genelec solutions can be said to help films meet their scheduled release dates.”

The staggering breadth of the project has seen



L-R: China Film Group’s Wang Guanghou, Wang Danrong and Zhu Yanfeng.

# ” THE MIXES I DO ON GENELECS TRANSLATE WELL TO OTHER PLACES.

China Film equip four 7.1.4 immersive rooms, twenty rooms with either 5.0 or 5.1 surround systems, and a further four stereo rooms – entirely with Genelec Smart Active Monitoring. Rooms 212, 311 and 312 all serve as 7.1.4 immersive pre-mix stages, while Room 412 is a dedicated Atmos mixing stage largely powered by [8361](#) three-way coaxial monitors from The Ones series – complemented by [8350](#) two-way models in the overhead positions, with a [7380](#) subwoofer handling the LFE content.

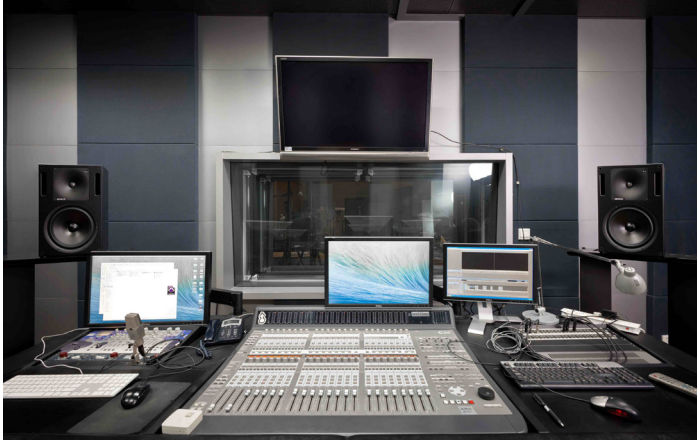
All the studios in the complex have benefitted from system calibration via Genelec’s [GLM software](#). “Using GLM, there’s almost no need for extensive manual operations,” notes Wang Guanghou, Mixing Engineer at China Film. “Just running GLM once covers most aspects.. The

consistency of the L-C-R channels after GLM calibration is better. Moreover, GLM allows for precise adjustment of the subwoofer’s phase. In the past, adjusting 90° and then listening, adjusting 180° and listening again... doing this for every angle consumed a lot of time. So, with GLM, it’s quite user-friendly now, and the calibration methods are indeed more numerous and effective than before.”

“Once calibrated with GLM, I don’t need to make many adjustments,” adds Zhu Yanfeng, Mixing Engineer at China Film. “Moreover, using GLM not only protects the speakers but also has benefits in preserving the listener’s hearing, due to GLM’s ability to set calibrated listening levels.”

With the rooms installed and calibrated, one of

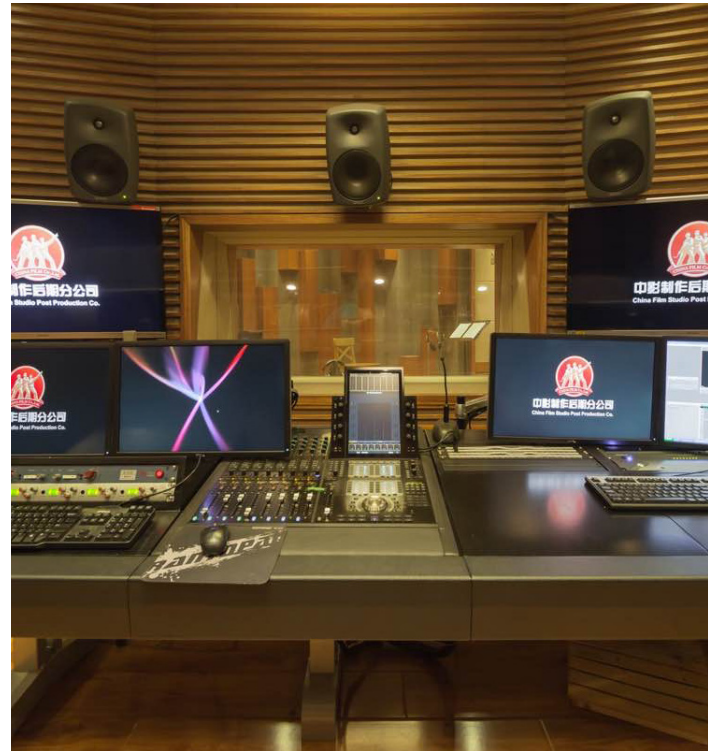




The result of this is the ability to hear more details earlier in the process, creating a speedier transition to the final mix, and ultimately a more efficient workflow. Wang Guanghou has his own metaphor for the sound characteristics of the new monitoring environment. “Genelec’s sound is like lightly roasted coffee, preserving its original and authentic aroma – without any additives or miscellaneous flavours!”

the major advantages for China Film has been the consistency of sound throughout its Sound and Picture Production Center. “Although the models in each room may differ, there is a basic consistency in all Genelec monitors. I think this is a fundamental concept in Genelec’s product philosophy,” explains Wang Danrong.

“The mixes I do on Genelecs translate well to other places,” adds Zhu. “There won’t be a situation where the performance of the monitors is too exaggerated, leading to the discovery of missing elements when changing the listening environment. I think Genelec’s response curve is relatively smooth and flat. The sound coming out of Genelec monitors, I feel, is relatively guaranteed.”



## SELECTED KIT LIST

### Atmos Mixing Stage 412

- 7 x 8361A
- 4 x 8350A
- 1 x 7380A

### Pre-mix Stages 311 & 312

- 7 x 1032C
- 4 x 8350A
- 1 x 7370A

### Pre-mix Stage 212

- 7 x 8361A
- 4 x 8350A
- 1 x 7270A

### 5.0 Editing Rooms (multiple)

- 5 x 8350A

### Sound Effects Studio A and B

- 2 x 8350A

### Dialogue Studios A and B

- 2 x 1032C