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CASE STUDY

**Mexican
masterpiece**

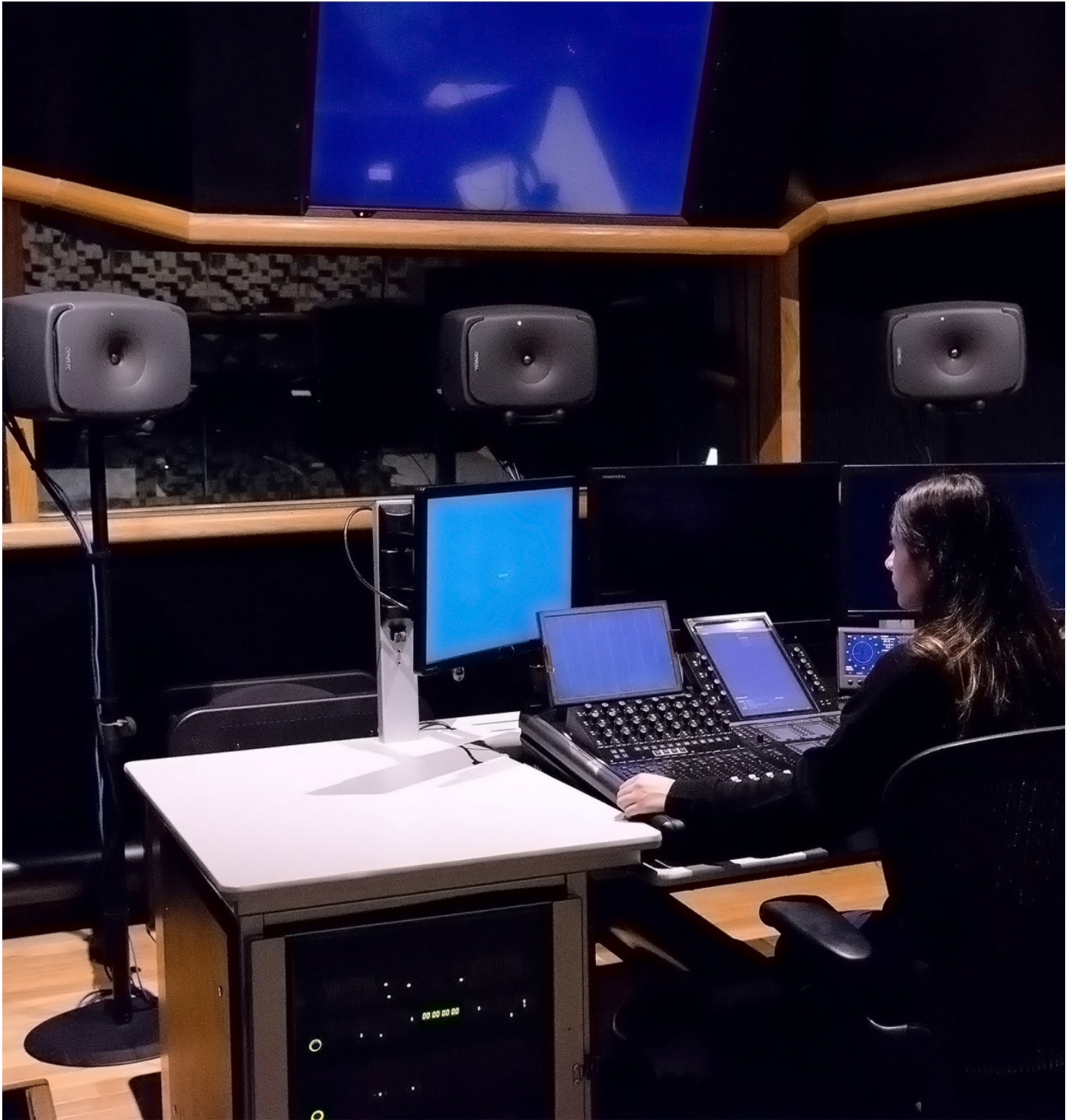
TELEVISA UNIVISION ADDS
ATMOS CAPABILITIES WITH
GENELEC



Raul Oropeza, Audio Engineering Manager at Televisa.



INTERNATIONAL DEMAND SEES MEXICAN BROADCASTER UPGRADE TO IMMERSIVE



The story of [Televisa](#) is one that can be charted back to the origins of the Mexican broadcast industry. Now part of Univision, the broadcaster has grown and adapted to meet the new challenges that it has faced over the years, always keeping a keen eye on the latest standards expected by its global audience.

Its studio complex in San Angel is one of two in

Mexico City, alongside the Chapultepec facilities and a third in Santa Fe, that perfectly encapsulates this philosophy – with all three locations being led by Engineer Elias Rodriguez, Managing Director of TV and Operations. Recording on average 15 soap operas and television series every year, the San Angel site is home to 16 digital studios, all capable of 4K production, and more than 20 editing rooms for video in HD and 4K. In addition to this, the facility also features 13 sound design

” GENELEC FOR ME IS SYNONYMOUS WITH QUALITY AND ABOVE ALL RELIABILITY.

and audio post-production rooms, as well as six rooms for recording, editing and foley. But it is the latest upgrade that is helping to keep Televisa at the forefront of global production – a new 7.1.4 room for immersive mixing and mastering.

The drive to immersive production came from commercial demands. “The world expects content with this format,” states Rafael Alfaro, Coordinator of audio engineering and projects at Televisa. “The most important TV production companies like Televisa Univision must have series that are Atmos-ready for streaming and broadcast.”

Studio 7 is the largest post-production room at the San Angel facility and proved to be the best space to convert to an immersive mixing environment. The studio had previously been a 5.1 room and it was the proportions that led the in-house installation team, working closely with Genelec’s Miguel Dominguez and local distribution partner [VARI](#), to select it for the upgrade.

Televisa has been a Genelec user for more than 20 years, first relying on the much-loved [1031](#) and [1032](#) two-way monitors before upgrading to Smart Active Monitoring (SAM) technology, including



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'The Ones' family of three-way coaxial models. "We began using Genelec monitors around the year 2000," recalls Rafael Alfaro. "We compared the quality of a lot of brands and we considered Genelec to be the best for our purposes."

"The sound quality of Genelec personally wowed me," adds Raul Oropeza, Audio Engineering Manager at the facility. "Genelec for me is synonymous with quality and above all reliability. It is a delight to work on my projects with Genelec."

The length of time that Televisa has worked

with Genelec monitors gives its team a unique perspective on how the DSP-equipped SAM designs compare to the classic two-way analogue models. "The vintage models were some of my favourites, I like the sweet sound and quality," reflects Rafael Alfaro. "However, technological advances allow The Ones monitors to have additional qualities like the GLM calibration software, and they are very good monitors."

Today, if you walk around the post-production facility at San Angel, you will find around 200 Genelec monitors populating the various editing





suites, with [8351](#) coaxial monitors a common sight in the 5.1 rooms. With this history of using Genelec, it's no surprise that the Studio 7 immersive space again relies on Genelec for its monitoring. "Working with Genelec in all our control room facilities allows us to make sure that each recording has the best sound quality," says Rafael Alfaro. "It doesn't matter which room you finalise the mix in, because all of them use the same brand."

To facilitate Studio 7's upgrade to 7.1.4, Televisa made good use of the compatibility of Genelec SAM technology to combine some of their existing Genelec inventory with newer models. Specifically, the room has been equipped with seven slimline 1238 three-way monitors in the surround positions, comprising the original five [1238CF](#) models plus the addition of two new [1238DFs](#). Four of Televisa's existing [8351A](#) coaxial three-way monitors were brought into the room to provide the height channels, with the

original pair of [7271A](#) subwoofers handling the low frequencies. "These were the right monitors for us in terms of the room size, the quality of the monitors and the supporting technology," states Rafael Alfaro.

Key amongst this supporting technology was [GLM](#) software. "GLM was key to fixing the challenges we faced in the room," recalls Rafael Alfaro. "We used it to analyse, compare and make the adjustments to get the best response with the room automatically. It's a marvellous piece of software, and the additional ability to perform manual fixes makes it even better."

With Studio 7 up and running for immersive production, Raúl Oropeza considers the upgrade a success. "When the 7.1.4 format arrived we had no hesitation in opting for a comprehensive Genelec monitoring system," he reflects. "We are very satisfied with the result obtained with the integration of this system and the precision of the GLM calibration settings in terms of phase, delay, EQ and SPL. They are extremely precise, which in particular has allowed me to make accurate decisions in my mixing and mastering processes without any problem."

While Studio 7 was the first space to get the immersive treatment, it will not be the last. The current plan is to upgrade most of the facility's 5.1 rooms to 5.1.4 or 7.1.4. "Our plan for this year and the next is to continue with the creation of new content in 4K HDR and Atmos sound. So we're definitely planning to add more monitors to the audio rooms!" concludes Rafael Alfaro.

THE KIT

- 2 x 1238DF
- 5 x 1238CF
- 4 x 8351A
- 2 x 7271A
- 1 x GLM software

GENELEC OY OLVIETIE 5 | 74100 | IISALMI, FINLAND | TEL. +358 17 83881 | GENELEC@GENELEC.COM | WWW.GENELEC.COM