



20



33



54



# TELEVISUAL

TELEVISION | FILM | COMMERCIALS | CORPORATE | PRODUCTION

## 06 THE MONTH

Plotting the month ahead in production

## 10 INTERVIEW

The BBC's director of London 2012, Roger Mosey, talks with Tim Dams about the unique challenges of broadcasting the UK's biggest ever event in peacetime

## 12 OPINION

Leading execs from broadcasting, production, post and distribution on the outlook for the new year

## 14 BIG PICTURE

Animation director Nigel Coan on the homemade aesthetic of new show *Noel Fielding's Luxury Comedy*

## 19 TV AND FILM

Shine's new indie for young producers and BBC Worldwide Channel's David Weiland on commissioning

## 20 COMMERCIALS & CORPORATE

Casual Films' interplanetary conference opener and Claire Beale on mobile TV in 2012

## 22 BIG PICTURE

Classic kids series *Camberwick Green*, *Trumpton* and *Chigley's* restoration for the HD generation.

## 25 PRODUCTION

*Strictly Come Dancing's* 3d finale shot live in Blackpool. Plus all the news from UK studios

## 27 POST PRODUCTION

Picture post and vfx house Sequence Post joins forces with near neighbours, audio post house Wise Buddah

## 29 TECHNOLOGY

Framestore builds its own Olympics stadium in cg for use by advertisers and broadcasters

## 33 STORYBOARD

New work from Wonky, Nexus, Jump, Glassworks, Blink, Devilfish, Picasso and Rumpus

## 36 TWO SCREEN TV

The secondary screen is fast becoming an essential part of many television shows with 2012 set to be the

year that sees an explosion in two screen viewing experiences from TV makers. Jon Creamer reports

## 42 LONDON 2012

How do you go about mounting the UK's biggest broadcast operation? Tim Dams talks to the people in charge of televising the Olympic Games to find out

## 48 OUTSIDE BROADCAST

Jake Bickerton reports on the upgrades and new builds coming through in the OB market for 2012

## 54 VFX FOR TELEVISION

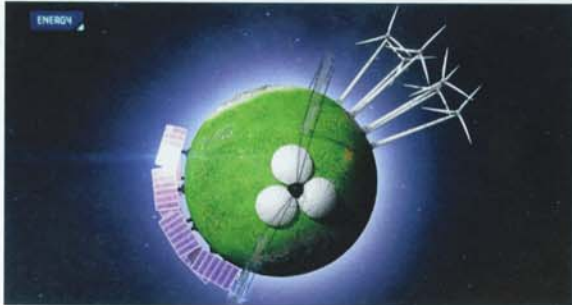
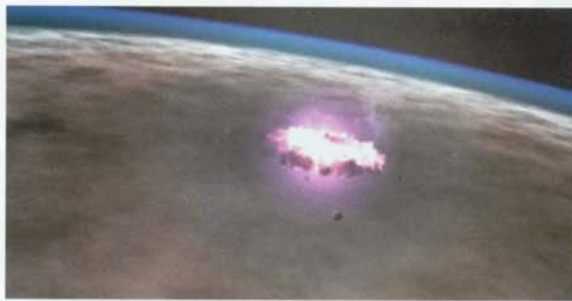
Jake Bickerton reveals how some of the best recent modest budget television visual effects were achieved

## 60 DIRECTORY

Kit and facilities suppliers and industry contacts

## 66 THE END

*Wildlife SOS* presenter and Wild Productions founder Simon Cowell (not that one) on his best and worst decisions



Casual Films' director Nick Francis explains the thinking behind a conference opening film for software corporation Dassault Systems

**Casual Films and agency The Frameworks created the launch film for Dassault Systems' Las Vegas customer conference. Excitement and scale were the watchwords**

**What was the brief?** They wanted it to be exciting and on a large scale. Dassault makes software that's used to design anything from airlines to shampoo bottles so they wanted a film that illustrated the 11 different industries they operate in. The graphic they'd come up with was a globe with lots of elements poking out. So we thought why not go on a journey through a solar system where you see lots of planets and they all come together in a big crunch at the end and leave that graphic on the screen.

**Were you always going to go down a 3d animation route?** We toyed with the idea of doing it 2d, but we had the opportunity to do something a little bit special so we thought 'Why don't we build the planets in 3d and then animate them in After Effects in a two and a half d space?' The two 3d designers started

off with simple designs but one of them would do a planet and the other would look at it and then go and make his a little bit better so the quality of the planets as we went through all 11 got better and better.

**How did the setting that the film would be seen in affect your thinking?** It was to be shown in a big conference hall and we wanted to give them something that made them take notice of the potency of video and of The Frameworks and us. We knew they were going to have a big sound system so we worked on the sound design to make it feel really immersive. We had a composer in the US who was going to score it but then we found a track on Audio Network, which was played by the Royal Philharmonic, and when we put that music on it we thought 'Wow.' And I had some good chats with the guys who were putting on the event in the US and I said 'Can you turn it up just a little bit louder than you think it should be?'

**What's happened since?** We're soon off to South Africa to shoot a TV commercial for them.