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GETTING BEYOND LIMITS

Report

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Dedication

To the only person who has understood me, who has loved me and who has given me more than she could ever give. Sacrificing everything for my well-being. Wherever you are ...

Gracias Mamá.

Acknowledgment

Thanks to Jordi Abelló Vázquez for his patience and dedication because the project would not have been possible without him. Thanks also for my project partner, David Poyato Anillo, and my family and friends for trusting me. Thanks Jessica, Andrea, Adrián, Jordi ...

Resum

El triatló no és un esport més, és una forma de vida. El reportatge mostrarà, a través d'una entrevista, com van ser els inicis d'en Jordi Vázquez Abelló en aquest esport, la seva manera de preparar-se, la seva experiència i sensacions viscudes al llarg de la prova. No volem basar el vídeo en els aspectes tècnics, sinó destacar el sacrifici, la força de voluntat, l'esforç i la superació, mostrant tot el que envolta a aquest esport i les seves conseqüències tant físiques com psicològiques i demostrar així, que per a l'home no hi ha límit.

Resumen

El triatlón no es un deporte más, es una forma de vida. El reportaje mostrará, a través de una entrevista, como fueron los inicios de Jordi Vázquez Abelló en este deporte, su manera de prepararse, su experiencia y sensaciones vividas a lo largo de la prueba. No queremos basar el vídeo en los aspectos técnicos, sino destacar el sacrificio, la fuerza de voluntad, el esfuerzo y la superación, mostrando todo lo que rodea a este deporte y sus consecuencias tanto físicas como psicológicas y demostrar así, que para el hombre no hay límite.

Abstract

Triathlon is not just a sport, it is a life style. The following report will show, by means of an interview, how were Jordi Abelló Vazquez's beginnings in the sport, as well as his preparation, experience and sensations experienced along the race. We do not want to base the video on technical aspects but on highlighting the sacrifice, willpower, effort and improvement, by showing everything about this sport and its physical and psychological consequences, as well as demonstrating that for man there is no limit.

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Glossary.

COE Spanish Olympic Committee

ITU International Triathlon Union

FETRI Spanish Triathlon Federation

FEDME Spanish Federation of Mountain and Climbing Sports

1. Introduction.

Triathlon is not just a sport, it is a lifestyle.

Triathlon is a sport that combines swimming, cycling and running. This sport was originated in the 70s, when a group of American marines invented the Ironman in Hawaii, which supposed the professionalization of the organizational model and the appearance in the television of the sport, as well as its progressive expansion on a global scale. It is important to highlight the year 2000 since it was then when triathlon joined Sydney's Olympics Games' program.

The aim of this reportage is to show, across an interview, how were the beginnings of a particular triathlete, named Jordi Vázquez Abelló, in this sport, his ways of preparation, and his experiences and sensations lived along the race. We do not want to base the video on the technical aspects. We want to emphasize the sacrifice, willpower, effort and overcoming, and to show everything that surrounds this sport, its both physical and psychological consequences and to demonstrate that for the man there is no limit.

Realizing this reportage helped us to join two of our hobbies, the passion of sports and the audio-visual world. It is also an opportunity to show people one of the sports in which its number of followers is increasing. This reportage is not directed to the public in general nor to a professional triathlete. Instead, it is directed to those fans and to anyone that is getting into the world of triathlons.

The following work will show the whole process that has been carried out for the achievement of the reportage, as well as the exhibition of all the necessary information for the correct preparation of the shooting, of edition, visual effects ... The project will group all the documents of the preproduction and the postproduction.

The video is formed by means of an interview in which he speaks about his real experiences, and images accompanying the athlete's voice by showing his preparation for a new goal.

The challenge of this work was to obtain a homogeneity and harmony between all the engraved shots of the diverse sports, equaling style, color and form, always taking into account the absence of our experience filming under the water.

After finishing this project, we can conclude that the sport is not only the simple achievement of a physical effort but it is influenced by many other psychological and social aspects. We have extracted this conclusion from the analysis of a particular triathlete, Jordi Vázquez Abelló, who has demonstrated to us that, thanks to willpower, sacrifice and overcoming, a person can achieve the aim that has been proposed.

2. Previous studies.

For the achievement of this project we are inspired by the reportage of Kilian Jornet “How I prepare an Ultra”. This reportage deals with the protagonist’s preparation for an Ultraman, race defined by the FEDME as “a specialty sport that is characterized by its development in trips that pass for ways of fall, average and high mountain, with a 80 kilometers minimal distance and in only one stage” (FEDME, 2013, www.fedme.es/salaprensa/upfiles/688_F_es.pdf). Kilian Jornet’s reportage was quite practically technical; therefore we proposed ourselves the aim of realizing a reportage that will show more of the psychological aspect, such as willpower and overcoming in tests of long distance. In this case in particular, we were not focusing only on a sport, but three.

As soon as the objective was defined, we realized a small previous study about triathlon, its disciplines, characteristics and current situation.

Triathlon is a sport that combines swimming, cycling and running. The aim for the triathlete is to confront three segments arranged in this order and without having a short time to rest between them, everything in a natural environment. The area where it passes from swimming to cycling and from cycling to running is named the *transition area*. The triathlete that first comes to finish line is the winner of the competition

Regarding a little bit of its history, in the early 70s, the Athletic Club San Diego began to implement the triathlon as a training method applied to athletics (10 km running, 8 km biking and 500 meter swimming). During those years, people were doing triathlon practices in different parts of the world. Specifically, in Spain held a previous test called swim-bike-run, in 1968. Nevertheless, the expansion of this sport originated when a group of U.S. marines invented the Ironman in Hawaii. The race is still celebrated today: 3.800 meters swimming, 180 kilometres biking and a marathon (42.195 kilometers). Thereafter, it began the professionalization of the organizational model and its progressive expansion worldwidethanks largely to the sport’s appearance on television.

Because of this expansion, it was found that there was not a link that would join triathletes from various countries, so it began to be created, especially in Europe, triathlete associations including clubs, coaches, officials sponsors etc. In 1989, the ITU

(International Triathlon Union) was founded in the French town of Avignon and the first official World Championships were played. It was established that the Olympic distance was 1.5 km swimming, 40 km cycling and 10 km running.

Two years that should be highlighted are 1994 and 2000. In 1994, the final step was taken and triathlon was recognized as a sport in itself: on the Congressional IOC (International Olympic Committee) held in Paris, it was decided that triathlon would join the Olympic program at the 2000 Sydney Games.

Today there are more than 100 national federations affiliated to the ITU, including FETRI (The Spanish Triathlon Federation), which has more than 20,000 licenses.

It is important to make a brief distinction between the various categories in distance of this kind of sport. There is a table below in which they are exposed with the distances covered in each segment:

DISTANCES	SWIMMING	CYCLING	RUNNING
SUPER SPRINT	400 m	10 km	2,5 km
SPRINT	750 m	20 km	5 km
OLÍMPIC	1500 m	40 km	10 km
MEDIUM DISTANCE	2000 m	90 km	20 km
LARGE DISTANCE	4000 m	120 km	30 km
IRONMAN	3800 m	180 km	42,195 km

Table 2.1. Abstract away triathlon types.

After viewing a series of reports and documentaries about this sport, we could conclude that there is a greater focus on the technical aspects of triathlon, putting aside everything that involves the athlete, especially his daily life. We want to capture the suffering involved in making this competition. We base our project on the long distance ironman, it's a way to back to the beginnings of triathlon.

3. Aims.

3.1. Purpose.

Showing the sacrifice, willpower, effort and overcoming a triathlon athlete, talking about his experience lived.

3.2. Intention.

Demonstrating that through sport there is no limit to people as well as showing to public what people can do with a strong mentality and with a clear objective.

3.3. Object.

It is a Sport video talking about overcoming an athlete specialised in long-distance triathlon. It is not based on the technique of this sport, it is based on the most important part of an athlete's features: mind and effort. The video is an interview where the athlete talks about his experiences by showing images about how he is preparing for a new challenge in order for people to understand the triathlon world.

3.4. Scope.

Viewing through the experiences of a particular athlete, everything related to triathlon. It is a subjective report, because it is based on personal experiences in order to expose the characteristics of triathlon. Therefore, there will be some absent aspects due to the fact that it is not a general report on triathletes. The main objective of the project is to understand the effort and overcoming a specific individual who devotes his life to sport.

This report is not directed to the general public or a professional triathlete, but aims to attract sports fans and anyone who is being introduced to the particular sport.

4. Methodology.

The methodology used in this project is divided into several parts.

First of all, for the realization of the previous study we consulted several triathlon websites as sources, such as the official website of the Spanish Triathlon Federation (<http://triatlon.org/triweb/>).

To prepare the video, we have been searched references in other reports and documentaries, in addition to practices at the University. In connection with the material, we have done various tests, both audio and image. One of the problems involved in the recording of this type of reportage is the stabilization when we are shooting moving character. So, we tested different mechanisms, such as Steady Cam, Dolly, tripod and Fig Rig. After discarding the first three, we use the Fig Rig, because it is the one that provides greater agility.

Finally, some difficulties arise when looking for a triathlete. At first, we wanted to contact with a professional triathlete, because that was the initial idea of the project.

We had a first contact with Valentin Sanjuan, due to his media impact for being a TV presenter, as well as the attractiveness of his individual case, the fact of having spent 6 months without playing sports and staying in second place in an Ironman, and the fact of completing several marathons. However, due to his personal and professional life, we could not carry out the project based on him.

Automatically, the idea of interviewing one of the current media icons of triathlon, names Josef Ajram, came up. He is an expert on long distances, a cycling specialist and the first Spanish triathlete to finish an Ironman. In addition, we were interested in his case because he combines the sport with his profession: a broker. However, we also found out that his professional life prevented us from carrying out the interviews and recordings.

These difficulties led to a turning point in the work that made us think about this project aim. Hence, we decided to focus more on personal history, meaning in the case of an athlete, rather than on the technical of the professional.

After doing some research on the topic, we decided to base the project on Jordi Vázquez Abelló, due to his own case and his good results in practising triathlon, being amateur.

5. Global conception.

The report shows triathlon from a different point of view. The exposure is not based on the technical side of the sport, but aims to show sacrifice and overcoming athlete in the individual case of Jordi Vázquez Abelló.

The main element is the interview with the triathlete, who will be presented throughout the video, by not only seeing him directly but also by listening to his voiceover. By means of this video, you will get to know Jordi Vazquez's life as well as the main elements of the triathlon. During the interview specific images in order to reinforce the speech are going to appear. This will be complemented with effects, both sound and visual, to add additional reinforcement with Chyrons and information panels.

Performing a content analysis, the interview chosen is semi-structured because, even though a number of pre-selected questions are asked, the respondent is given freedom to respond openly. Thus, it can capture the more subjective aspects of the triathlete. The interview starts with questions about his beginnings as a triathlete, following by his training and personal anecdotes, and finishing with a piece of advise for future triathletes.

For the technical part of the video, introduction and conclusion show a more artistic mounting. The aim is to introduce the theme of the project in a visual way. This is achieved with the use of close shot that shows aspects of each sport, reinforced by background music. The edition of the shots is not performed randomly. They have a certain structure to follow the rhythm of the music and getting a visual harmony. The introduction plays with ignorance, which is going to be more elaborate later on, and the conclusion is a collection of the triathlete's sensations, especially the final shot, that is a metaphor about the long way of achieveing the aim.

6. Development.

This section will show the process that has been carried out for the completion of the report, as well as all the necessary exposure of information for the proper preparation of the shooting, plans, editing, visual effects.... The purpose is to combine all documents of pre-production and post-production.

6.1. Project realization.

The realization of this reportage has four phases.

6.1.1. Phase 1. Collection of information and references.

When a project begins, it does not usually have the right information nor the appropriate understanding of the tools that should be used. There are references to collect and information to study to acquire some knowledge to carry out the interview with confidence and clear thinking.

This phase is essential in the beginning of the project, but it does not end here. In many cases, during the work it will be necessary to do some research and study any information to help solving some specific problems.

6.1.2. Phase 2. Preproduction.

This phase begins with the conception of the idea. The pre-production's work is essential for an audiovisual product. In fact, it may be one of the longest and most complex phases of the entire project, as the later successes and errors depend basically from this first stage.

For this report we have planned everything to avoid future surprises with questions such as, who will be the athlete? What locations will be shot? What questions we will ask the athlete in the interview? and, what shoot will be used? They must be clear in preproduction.

6.1.3. Phase 3. Production.

In this phase all the ideas conceived in the pre-production phase will be implemented. An error in preproduction will have an impact on this stage in aspects, such as time and money.

The production will be divided into four distinct parts for each recording. The project explains the training and experiences of a triathlete, hence, we will film the three sports, swimming, cycling and running, as well as adding the interview.

Each of the four parts will follow its own pre-production because they are completely independent.

6.1.4. Phase 4. Postproduction.

The post-production stage begins when the recording scenes are finished in production.

At this moment, the first step will be transferring the images into the computer in order to organize the material. The edition will begin immediately due to the fact that it is the most important part of the postproduction. Depending on the mounting we will get different reactions from the viewers. Finally we will try to correct the image frames, unify the colors and by using visual effects, we will add more value on the production.

6.2. Interview Preproduction.

Pre-production will be divided into 4 completely differentiated sections (interview, running, cycling and swimming) because they are going to be filmed. Each one of these parts forms an independent structure within the project.

6.2.1. Athlete profile.

Before filming the interview, certain information about the protagonist will be collected in order to address the questions in one way or another. Jordi Vazquez's profile is the following:

- Triathlete and ultra-distance athlete
- 33 years old
- Vallirana, Catalonia, Spain
- Degree of INEFC (National Institute of Physical Education in Catalonia)
- Spinning Instructor at gym Club DIR
- www.facebook.com/jordi.abello
- Advertisement Club DIR - <http://www.youtube.com/watch?v=N55zrDYJd6I>

This triathlete is specialised in long distances and he has a lot of experience and miles in his legs:

- 16 Marathons 42Km
- Ultramarathons 100Km
- Olympic Distance Triathlons
- Ironmans

As it has been stated above, he is a spinning instructor at the chain of Club Dir gyms, as well as an image of his latest advertisement held in Catalonia. He has experience both on camera and in triathlons; hence, this makes him the best candidate for our project.

His experience with the mass media is also important, due to the fact that Jordi Vázquez Abelló is an extrovert and talkative person, as well as being able to meet anytime on the shooting days.

After a previous meeting with Jordi, we will try to boost in the interview with the cameras, some aspects that have marked his life, both physically and psychologically. Then, we will include them in the final video:

- 8 hours of cardio a day due to his work as a spinning instructor
- Heart problems by overtraining.
- Sport vs Family (wife and daughter)
- Participation in triathlons, he does not have a bike



Img. 6.1. Jordi Vazquez Abelló, triathlete protagonist of "Getting beyond limits".

Our purpose by means of an interview is that of him explaining his beginnings in the sport, his preparation, experience and sensations experienced during the race. We do not want to base the video on the technical aspects but emphasize sacrifice, willpower, effort and overcoming showing that for man there is no limit.

6.2.2. Preparation recording day.

INTERVIEW	START TIME	CLOSING TIME	CLOTHING	LOCATION
ARRIVAL RECORDING TEAM	8:30am	9:30am		Vallvidrera Swamp
ARRIVAL TRIATHLETE	9:30am	10:00am	Black, blue or red	Vallvidrera Swamp
INTERVIEW RECORD	10:00am	12:30am	Black, blue or red	Vallvidrera Swamp
COLLECT MATERIAL	12:30am	13:00pm		Vallvidrera Swamp
TRANSFER IMAGES	13:00pm	13:30pm		Vallvidrera Swamp

Table 6.4. Table Preparation recording day, Interview.



Img. 6.2. Jordi Vázquez Abelló, interview on "Getting beyond limits".

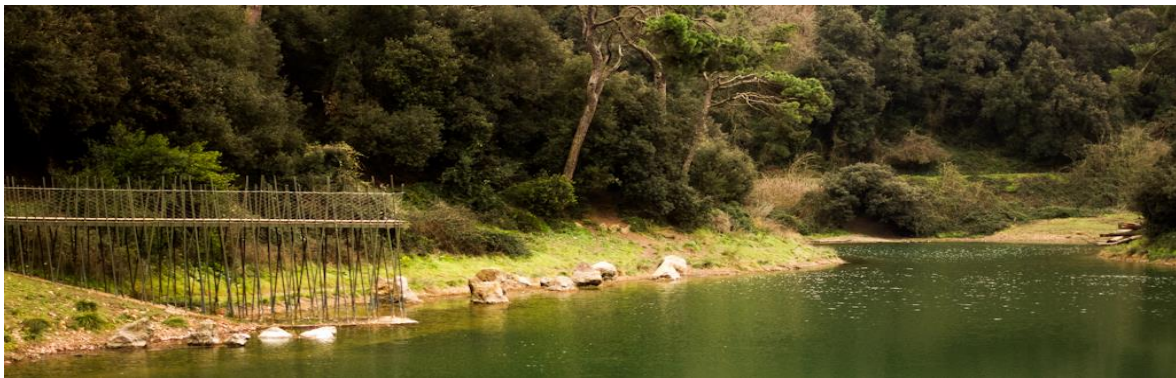
6.2.3. Localisation interview.

The image of nature is closely related to the sport. First, we thought filming the interview outdoors, giving prominence to the landscape, to the green of the trees and to the sound of birds. Therefore, one of the nearest places to Jordi and the one that meets these requirements is Vallvidrera's Swamp.

Vallvidrera is a suburb of Barcelona built in the district of Sarria-Sant Gervasi. Its core is located southeast of the Collserola over the tops of Vallvidrera (362 meters) and Vinyassa (350 meters).

Park and Vallvidrera's swamp. Only 15 minutes from the center of Barcelona is the swamp of Vallvidrera, belonging to Vallvidrera district within the municipality of Barcelona. It's destined to gather the water of Collserola.

It is a quiet space that invites to relaxation. In the vicinity, there are different paths where you can walk, cycle, run... so that makes this place a good place to deploy our interview location.



Img. 6.3. Photo of Vallvidrera's Swamp, interview's



Img. 6.4.& Img. 6.5. Photo of Vallvidrera's Swamp.

6.2.4. Material interview.

a) Video:

- **Canon EOS 700D camera:** Camera used for cover shots of the interview, it will serve as support for the frontal camera, with her will show close-up shots of the triathlete while he talks about his professional and personal life.
- **Canon EOS 70D camera:** It will be responsible for recording without stopping the intervention of the protagonist, the entire interview will be filmed without cuts. The shots of this camera will be the most used in the postproduction. This is why we will put here the DSLR that will bring us more quality images.
- **Canon lens 18-135mm:** Lens type variable zoom, placed in one of the interview's cameras in order to get more agility to make changes for framing.
- **Canon lens EF 50mm F1.8II:** Fixed lens of 50mm, placed in frontal camera of the interview, we will achieve a greater image quality and the look desired with shallow depth of field.
- **2 Batteries Canon 700D:** 1 Canon Battery for each camera, the interview will not be *a priori* very extensive, it shall not exceed 30 minutes, but if it overstayed, we have more spare battery to continue filming the scene.
- **1 Battery 70D:**

b) Audio:

- External tie microphone, Olympus ME-15.
- 3 meters extension MiniJack audio cable.
- Voice Recorder Zoom H4 (environment sound).

***Material used by the project's sound manager, David Poyato.**

c) Lighting:

- **Interview outdoors in sunlight:** Even when the sun is not directly shining on the face of the triathlete, the fact of being sheltered under the trees avoids any interference with the shot and it is the one chosen in order to film the triathele.

d) Other material:

- **Manfrotto tripod:** Placed in the frontal camera, it serves to prevent unwanted movements from the fixed shot which will predominate in the interview.
- **Spider DSLR Rig RL-01:** Fig Rig, used in the lateral camera, allows greater flexibility of movement to make framing changes, vertical pans and close-ups without having to change the position of the tripod.
- **SD Card 32Gb Class 10, 45MB/s:** placed in the frontal camera of the interview, because it has more capacity than the other SD Card.
- **SD Card 16Gb Class 10, 45MB/s:** placed in the camera on the left of the scene, both memory cards must be of class 10, because the project will be recorded in Full HD, thus we will get the video to be fluid avoiding micro cuts.
- **UltraViolet UV filter 58mm.**
- **UltraViolet UV filter 58mm.**

6.2.5. Camera and audio position, interview.

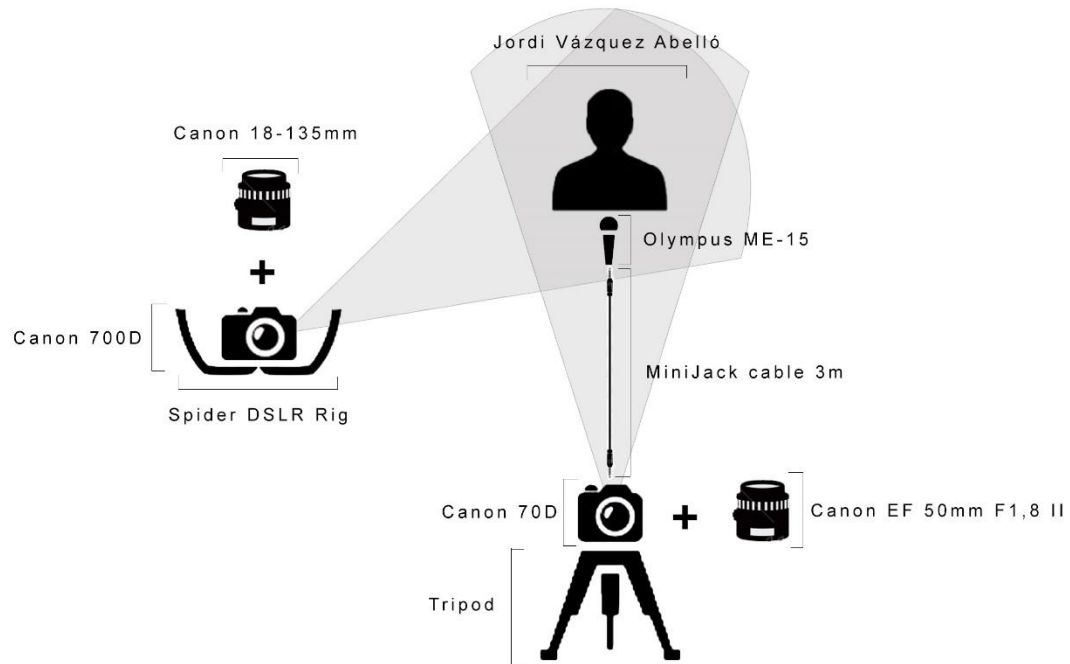
Planning is vital in projects like this, because before shooting it is necessary a previous work. For this we will make a sketch with Aerial's view about all items that appear on the scene, cameras, characters, lighting, microphones and even the physical space around us. Thus, we will get an easy mounting of materials before filming the sequence.

Here we can see the positioning of all the material and even the protagonist, Jordi Vazquez. The location allows a great mobility through the space, but the ramp will be something to keep in mind when we put the tripod in the central camera.

For the interview we will use two cameras, the first one will be placed in front of the character with a medium shot, and the second one, in one side, with having more freedom, close-ups of the face, vertical pans and close-ups of the movement of Jordi's hands.

The first camera will show the person in fixed plane throughout the interview, so it should be subjected with a tripod in order to avoid unwanted movements. As this shot will be the most used in the later editing , it will be necessary to use the best camera of the two we have. In our case, the best camera is Canon 70D also using the fixed lens of 50mm to get the desired look of shallow depth of field.

The second camera will show Jordi Vazquez Abelló profiles. We will place the Canon 700D on the right side of the character. This camera has more freedom. Therefore it will be subject to the Fig Rig and we will have more flexibility at the moment and realise more fluid vertical panoramics. Due to the different shots that will carry out with this camera, it must be necessary placing a lens of type variable zoom so we can modify the frame as we want in a less period of time.



Img. 6.6. Camera and audio position, filming the interview.

6.2.6. Storyboard interview.



Img. 6.7. Shot 1, Interview.

- a) Shot 1:
High angle shot.



Img. 6.8. Shot 2, Interview.

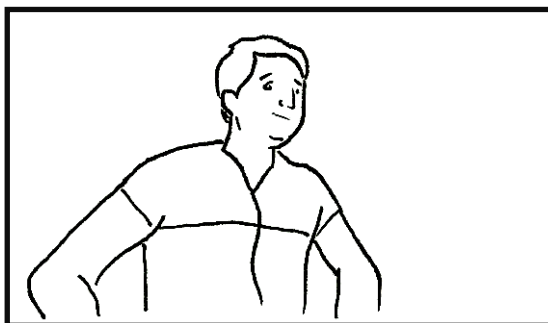
- b) Shot 2:
Fixed shot of the interviewee throughout the interview, with the camera number 1.

It is important to get a good depth of field with the background.



Img. 6.9. Shot 3, Interview.

- c) Shot 3:
Close-up of silhouette of the subject. Used when he is speaking about his personal life.
It is important to leave air in front of his face, in this case, to the right of the scene.



Img. 6.10. Shot 4, Interview.

- d) Shot 4:
Low angle shot, symbol of strength. It is used when he is speaking about effort and overcoming.

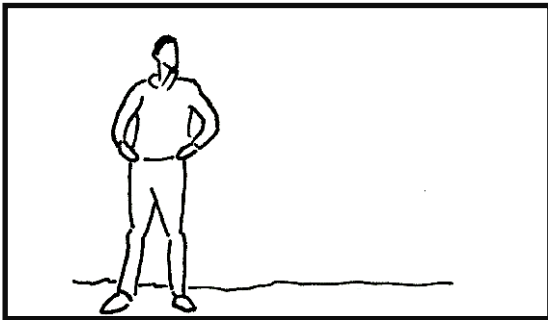


Img. 6.11. Shot 5, Interview.

e) Shot 5:

Close-up of Jordi, slight pan to right or left, with his face totally focused.

Transition shot between the questions.

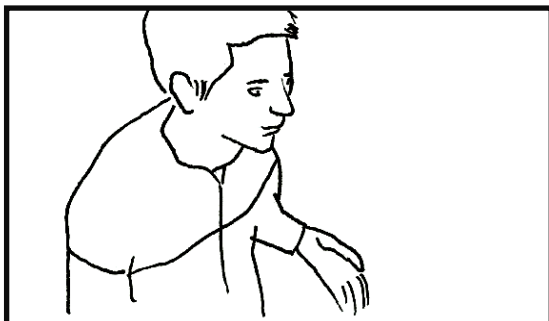


Img. 6.12. Shot 6, Interview.

f) Shot 6:

LS (Long Shot). The subject takes up the full frame, or at least as much comfortably as possible.

LA (Low Angle). This shows the subject from below, giving them the impression of being more powerful or dominant, like a superhero.



Img. 6.13. Shot 7, Interview.

g) Shot 7:

High angle medium shot.

6.2.7. Questions of the interview.

a) Presentation:

- Who are you, where are you from and what is your job?
- For how long have you been practising sport?
- What motivated you to start playing sports?
- How would be your life without sports?

b) Triathlon:

- Why did you start practicing triathlon?
- How can you define triathlon?
- What physical and psychological qualities must a triathlete have?

c) Personal Life:

- How can you combine your everyday life with sports?
- What do your family members think about...?
- What obstacles did you encounter with when you started?
- Can an excess of workout cause physical problems?
- Do you think that compensates the sacrifice of sport?

d) Technical and Tactical:

- What is Ironman?
- How do you prepare the tests?
- What diet do you follow before and during the races?

d) End:

- What advice would you give to someone who wants to dedicate to this sport?

6.3. Preproduction Running.

This section contains all the necessary documents for the preparation of the running filming.

6.3.1. Preparation recording day, Running.

RUNNING	START TIME	CLOSING TIME	CLOTHING	LOCATION
ARRIVAL RECORDING TEAM	9:30am	10:00am		Vallvidrera Swamp
ARRIVAL TRIATHLETE	9:45am	10:00am	Shirt, dark sweatshirt, run leggings, sport shoes	Vallvidrera Swamp
RUNNING RECORD	10:00am	12:00am	Shirt, dark sweatshirt, run leggings, sport shoes	Vallvidrera Swamp
COLLECT MATERIAL	12:00am	12:30am		Vallvidrera Swamp
TRANSFER IMAGES	12:00am	13:00pm		Vallvidrera Swamp

Table 6.5. Table Preparation recording day, Running.



Img. 6.14. Jordi Vázquez Abelló, filming run in “Getting beyond limits”.

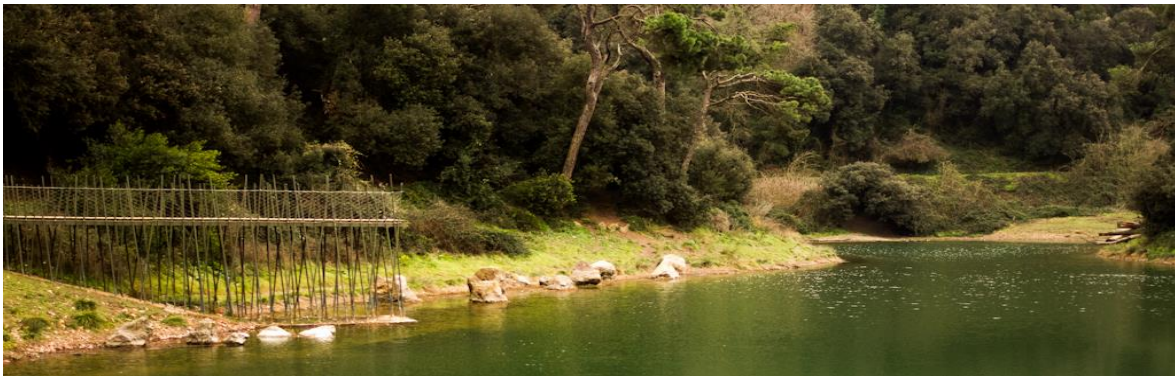
6.3.2. Localisation running.

The image of nature is closely related to this sport. First, we thought about filming the running outdoors by giving prominence to the landscape, the green of trees and the sound of birds in the background. One of the nearest places to Jordi and the one that meets these requirements is Vallvidrera's Swamp.

Vallvidrera is a suburb of Barcelona built in the district of Sarria-Sant Gervasi. Its core is located southeast of the Collserola over the tops of Vallvidrera (362 meters) and Vinyassa (350 meters).

Park and Vallvidrera's swamp. Only 15 minutes from the center of Barcelona is the swamp of Vallvidrera, belonging to Vallvidrera district within the municipality of Barcelona. It is destined to gather the water of Collserola.

It is a quiet space that invites to relaxation. In the vicinity, there are different paths where you can walk, cycle, run... so that makes this place a good place to deploy our interview location.



Img. 6.15. Photo of Vallvidrera's Swamp, interview's



Img. 6.16. & Img. 6.17. Photo of Vallvidrera's Swamp.

6.3.3. Material running.

a) Video:

- **Canon EOS 70D camera**
- **Canon lens 18-135mm:** Variable zoom lens type, gets more agility to make changes in frame and focus.
- **1 Battery 70D**
- **GoPro Hero 3:** Camera support, perfect for POV's shots of the corridor. Due to its size, we can put it in any position to achieve Jordi's vision.

b) Audio:

- Internal GoPro microphone.
- Internal camera reflex microphone.

***Material used by the project's sound manager, David Poyato.**

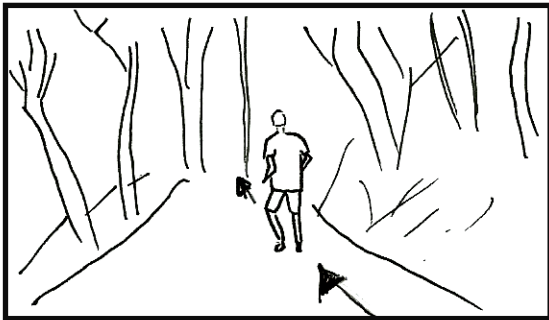
c) Lighting:

- **Interview outdoors in sunlight:** Even when the sun is not directly shining on the face of the triathlete, the fact of being sheltered under the trees avoids any interference with the shot and it is the one chosen in order to film the triathlete.

d) Other material:

- **Spider DSLR Rig RL-01:** Fig Rig used to follow the character, it allows a greater flexibility to make moving shots and avoid unwanted camera vibrations when we are running behind the athlete.
- **SD Card 32Gb Class 10, 45MB/s:**
- **GoPro head support.** With the different anchors it gets to have a different points of views in the project, such as by showing from first hand what the triathlete is living.
- **GoPro chest support.**

6.3.4. Storyboard running.



Img. 6.18. Shot 1, Running.

a) Shot 1:

Forward travelling in long-shot. The subject overtakes the camera and continues the path.



Img. 6.19. Shot 2, Running.

b) Shot 2:

It starts with a tree focused. When the runner appears from behind, with a slight pan to left, we focus on the runner.



Img. 6.20. Shot 3, Running.

c) Shot 3:

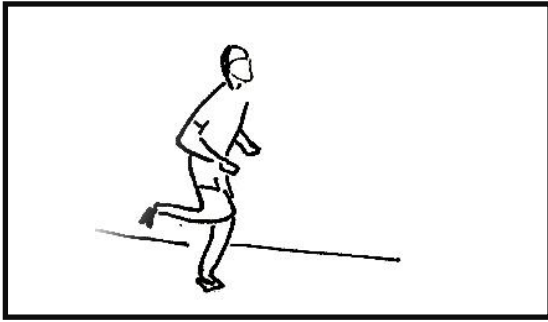
American shot. We follow the runner from behind.

It is important to follow him with the Spider DSLR Rig to avoid unwanted movements.



Img. 6.21. Shot 4, Running.

d) Shot 4:



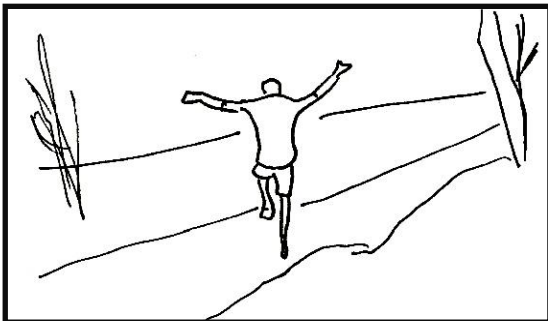
e) Shot 5:
Fixed shot

Img. 6.22. Shot 5, Running.



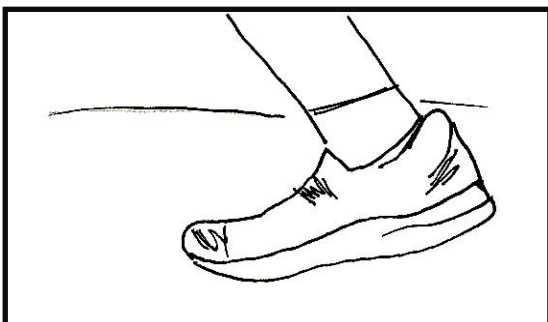
f) Shot 6:
Vertical panorama, following the runner.

Img. 6.23. Shot 6, Running.



g) Shot 7:
Jump at 50fps

Img. 6.24. Shot 7, Running.



h) Shot 8:
Detail shot of the foot splashing a puddle

Img. 6.25. Shot 8, Running.

6.4. Preproduction Cycling.

This section contains all the necessary documents for the preparation of cycling filming.

6.4.1. Preparation recording day, Cycling.

CYCLING	START TIME	CLOSING TIME	CLOTHING	LOCATION
ARRIVAL RECORDING TEAM	9:00am	9:30am		El Prat de Llobregat
PICK UP THE BICICLE	9:30am	10:00am	Maillot, helmet, glasses, cycling mountain shoes	El Prat de Llobregat
ARRIVAL TRIATHLETE	9:45am	10:00am	Maillot, helmet, glasses, cycling mountain shoes	El Prat de Llobregat
CYCLING RECORD	10:00am	12:00am		El Prat de Llobregat
RETURN THE BICICLE	12:00am	12:15am		El Prat de Llobregat
TRANSFER IMAGES	12:15am	12:30am		El Prat de Llobregat

Table 6.3. Table Preparation recording day, Cycling.



Img. 6.26. Jordi Vázquez Abelló, cycling shot on "Getting beyond limits".

6.4.2. Localisation cycling.

For cycling scenes we wanted to continue showing pictures of nature, but in this case it is more complicated. The protagonist is always in motion, except of some detail shots or close-up shots of the cyclist. So we gave priority to El Prat de Llobregat's beach, because it has an almost deserted road with the possibility of following the triathlete with the car without disturbing other cyclists.

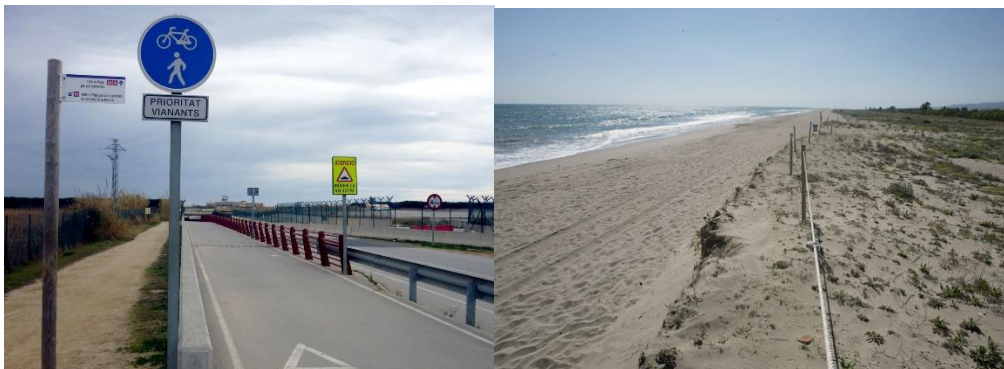
El Prat de Llobregat is a municipality in the comarca of Baix Llobregat in Catalonia, Spain. It is situated in the delta of Llobregat River bordering the coast of the Mediterranean Sea. El Prat has a total area of 31.17 km² and 63.419 population.

El Prat occupies approximately one third of the territory of El Prat. Therefore, their influence, territorial and socio-economic Municipality is very important. It is the leading company in El Prat.



Img. 6.27. El Prat de Llobregat Airport, near the location.

The Prat's beach has a length of 5.5 km extending from the mouth of the Llobregat River to the Remolar Lake. Of these 5.5 km, 3.4km are suitable for social use. It is a common place for fishing, swimming or doing an excursion with bike.



Img. 6.28. and Img. 6.29. El Prat de Llobregat's beach location.

6.4.3. Material cycling.

a) Video:

- **Canon EOS 70D camera:**
- **Canon lens 18-135mm:** Variable zoom lens type, gets more agility to make changes in frame and focus.
- **1 Battery 70D:**
- **GoPro Hero 3:** Camara support, perfect for POV shots of the cyclist. Thanks to its size we can put it in any position to achieve Jordi's vision.

b) Audio:

- Internal GoPro microphone.
- Internal camera reflex microphone.

***Material used by the project's sound manager, David Poyato.**

c) Lighting:

- **Interview outdoors in sunlight:** Even when the sun is not directly shining on the face of the triathlete, the fact of being sheltered under the trees avoids any interference with the shot and it is the one chosen in order to film the triathele.

d) Other material:

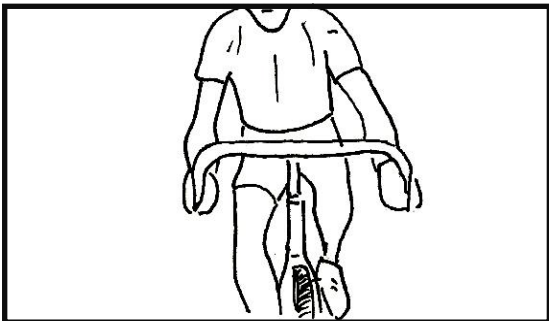
- **Spider DSLR Rig RL-01:** Fig Rig used to follow the character from car allow greater flexibility to carry out the shooting and prevent vibration which can produce both the car and the camera operator.
- **SD Card 32Gb Class 10, 45MB/s:**
- **GoPro head support.** With the different anchors it gets to have different points of views in the project, such as by showing from first hand what the triathelet is living.
- **GoPro chest support.**

6.4.4. Storyboard cycling.



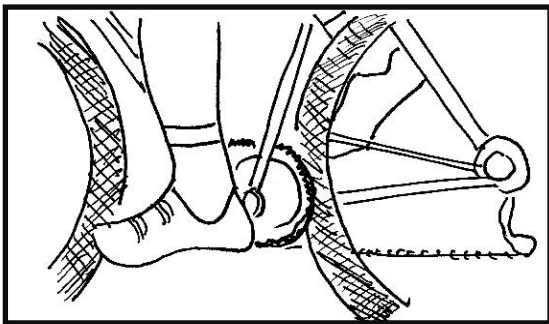
a) Shot 1:
Foreground

Img. 6.30. Shot 1, Cycling.



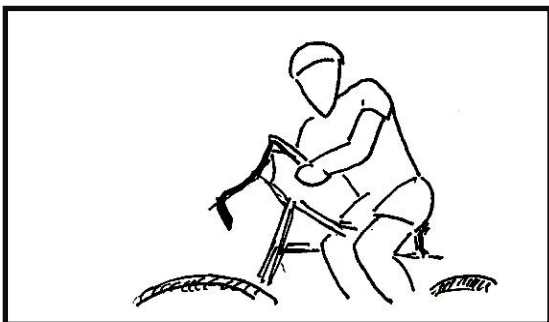
b) Shot 2:
Frontal plane

Img. 6.31. Shot 2, Cycling.



c) Shot 3:
Pedaling foreground

Img. 6.32. Shot 3, Cycling.



d) Shot 4:
Low angle shot with bicycle movement.

Img. 6.33. Shot 4, Cycling.

6.5. Preproduction Swimming.

This section contains all the documents necessary for the preparation of the filming of swimming.

6.5.1. Preparation recording day, Swimming.

SWIMMING	START TIME	CLOSING TIME	CLOTHING	LOCATION
ARRIVAL RECORDING TEAM	9:00am	10:00am	Flippers	DIR Club Hispà
ARRIVAL TRIATHLETE	9:40am	10:00am	Swimsuit, Swimming cap	DIR Club Hispà
SWIMMING RECORD	10:00am	11:30am	Swimsuit, Swimming cap	DIR Club Hispà
COLLECT MATERIAL	11:30am	12:00am		DIR Club Hispà
SPINNING CLASS	12:30am	13:30pm	Shirt, Cycling leggin, Cycling mountain shoes	DIR Club Hispà
RECORD SPINNING	13:30am	13:50pm	Shirt, Cycling leggin, Cycling mountain shoes	DIR Club Hispà
COLLECT MATERIAL	13:50am	14:00pm		DIR Club Hispà
TRANSFER IMAGES	14:00pm	14:15pm		DIR Club Hispà

Table 6.4. Table Preparation recording day, Swimming.



Img. 6.34. Jordi Vázquez Abelló, swimming shot on "Getting beyond limits".

6.5.2. Localisation swimming.

This is one of the most difficult locations for working and our experience is limited in underwater recordings. This is a professional challenge to try making it in the best possible way. Club DIR Hispà's gym is the workplace of protagonist, Jordi Vázquez Abelló. This made things easier, the contact with the director of the gymnasium was direct and he didn't put obstacles to film on the site.

It is One of the many DIR gyms situated around Barcelona. It is located in Vall Hebron, close to the center of Barcelona. This gym has a lot of services like fitness, spinning, solarium, tennis, padel tennis, sauna, swimming pool, etc. A lot of services are placed in a total area of 7.635 m².

The spinning class is the most popular and the toughest cardio class on the gym. So many people need to reserve place to do the class. This class lasts 45 minutes and you can enjoy it and sweat a lot.



Img. 6.35. Spinning room, DIR Club Hispà.

The swimming pool it is a space to relax or swim. The swimming pool has a length of 25 meters. There are 3 lanes to swim and some places to relax, like the Jacuzzi or the small cascade.



Img. 6.36. Swimming pool, DIR Club Hispà.

6.5.3. Material swimming.

e) Video:

- **Canon EOS 70D camera:** In this case, the canon 70D camera has a more supporting role. Practically all images will be captured by two GoPro. With this camera we will follow the swimmer outside the pool.
- **Canon lens 18-135mm:** Variable zoom lens type, gets more agility to make changes in frame and focus.
- **1 Battery 70D:**
- **2 GoPro Hero 3:** we use cameras to film underwater. In this case two GoPro play a more important role than the previous filmed sports. Due to the cover that the camera incorporates we can follow the protagonist under the water and get a better view.

f) Audio:

- Internal GoPro microphone.
- Internal camera reflex microphone.

***Material used by the project's sound manager, David Poyato.**

g) Lighting:

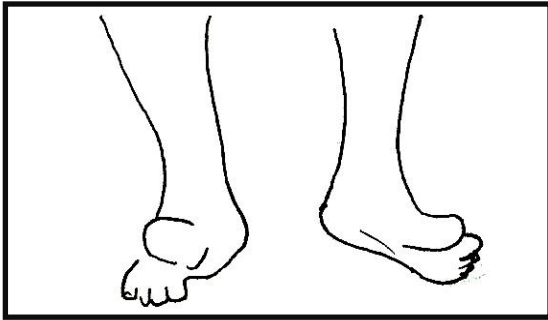
- **Swimming pool light instalation and sunlight:** The lightning in the gym is quite poor and we will use the sunlight that comes from large windows, as well as light bulbs from the pool. The light that reflects the water creates an interesting effect that we can use for the final video.

h) Other material:

- **Spider DSLR Rig RL-01:** Fig Rig used to follow the subject due to the fact that allows a greater flexibility to make moving shots and avoid unwanted camera vibrations when we are filming the triathlete.
- **SD Card 32Gb Class 10, 45MB/s:**

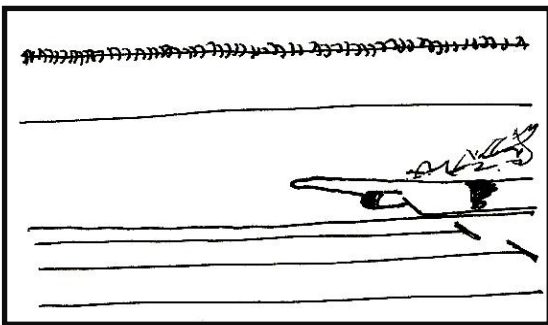
- **GoPro head support.** It gets to have different points of views in the project because of the presence of different anchors, by showing from first hand what is happening to the triathlete.
- **GoPro wirts support.**
- **GoPro stick support:** This support allows following the swimmer from outside of the pool and even can copy the crane's movement, due to its length, creating long vertical panoramics that will observe the situation of the protagonist.
- **GoPro LCD BacPac:** This accessory is essential for carrying out the work, the GoPro camera does not allow viewing the material being filmed or pictures already recorded, so that the LCD gains importance under water so we can reframe optimally as we follow the triathlete swimming .
- **Flippers:** It is not specific material for recording but it helps to follow the swimmer while swimming. However, depending on his speed, it will produce a vibration in the picture.

6.5.4. Storyboard swimming.



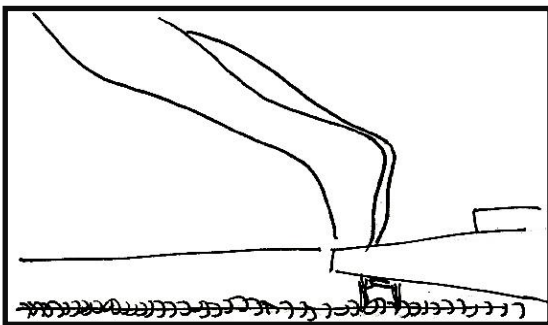
- a) Shot 1:
Vertical panorama underwater from feet to head.

Img. 6.37. Shot 1, Swimming.



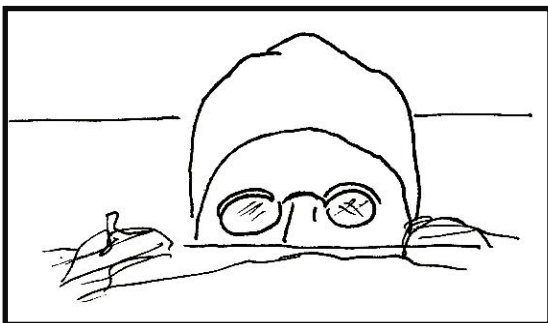
- b) Shot 2:
Water entry, fixed shot.

Img. 6.38. Shot 2, Swimming.



- c) Shot 3:
Detailed shot from feet when he jumps into the water.

Img. 6.39. Shot 3, Swimming.



- d) Shot 4:
Foreground following the movement over the water.

Img. 6.40. Shot 4, Swimming.

6.6. Postproduction.

This section contains all the necessary documents for the development of audio-visual effects and everything related to video editing.

6.6.2. Effects.

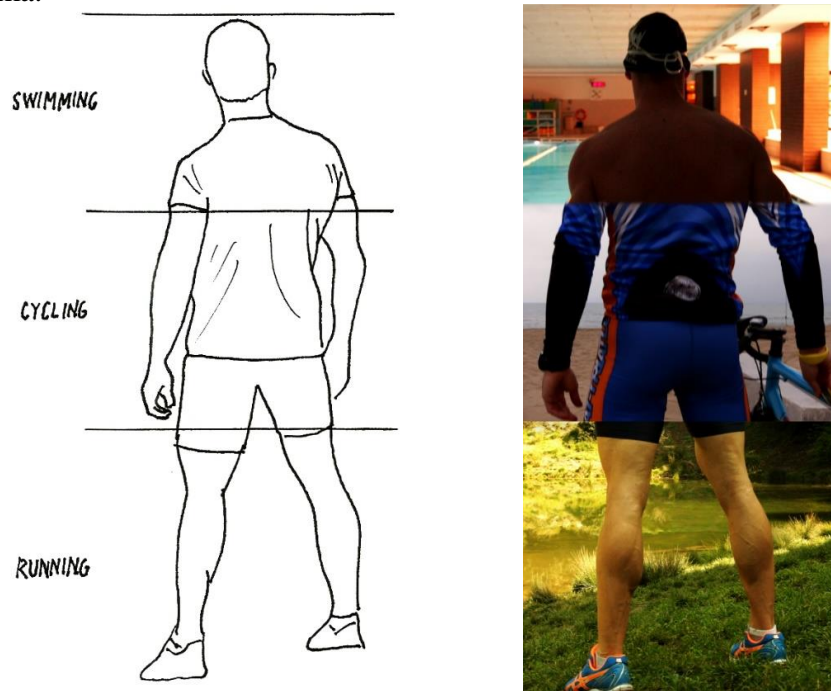
This section will explain in detail all the effects used in the video post-production.

a) Triathlon transition:

Triathlon is a combination of running, swimming and cycling. This effect consists of mixing three sports in one and, with the help of only 8 seconds, it is supposed to transmit to the public what the triathlon is.

In order to do it, we will record three identical shots of Jordi Vázquez Abelló, in three different locations and with three different clothing, representing each triathlon sports. We always will record Jordi in the same back position and with a vertical pan from feet to head.

The difficulty of this effect is in the preproduction and in the recording of the three shots. We have to copy each shot keeping in mind the framing, the position and the velocity of the panorama.



Img. 6.41. and Img. 6.42. Transition's preproduction.

Once the preproduction's idea is clear and the recording is produced, we have to mix the three shots.

This moment is when we will check if the work in the previous phases is correct and if it allows us to combine the three shots optimally.

We had some mistakes in the image recording, especially in the cycling shot, where, neither the speed of the vertical panorama nor the distance of the camera to the triathlete were correct, but they were not serious errors. By simply zooming in and reducing the speed of the shot, we obtained a flow movement of the three sports.

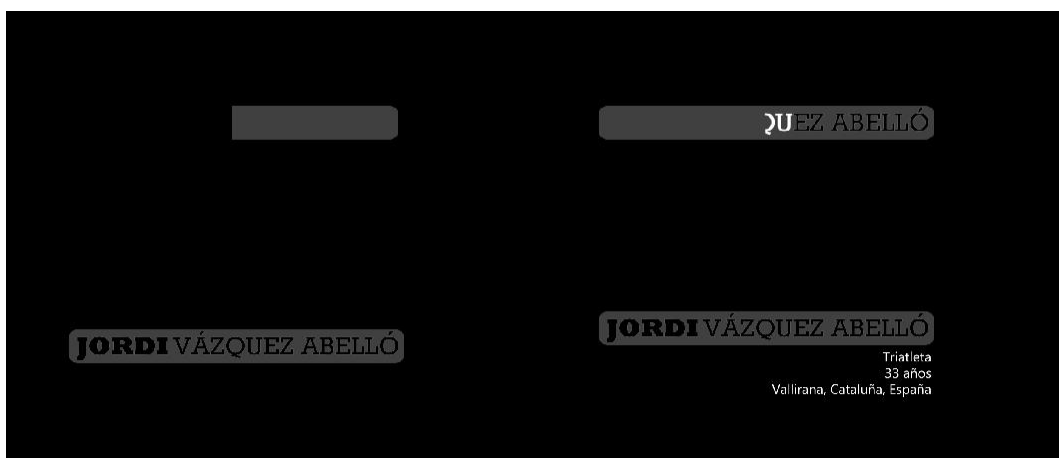
Once the vertical panorama was finished, we had to mix the three shots by adding a fade black effect to moderate the changes between shots.

Link Effect 0':48": <https://www.youtube.com/watch?v=lo7rkaBuXHk&feature=youtu.be>

b) Chyron:

The chyrons and the panel are other effects in the postproduction vídeo that allow us to introduce and provide some information of the protagonist by avoiding his own presentation.

Titles are dynamic, simple, white-colored, with movement, and with transparències in order not to downplay the image.



Img. 6.43. Jordi's chyron animation.



Img. 6.44. Final shot, chyron of Jordi Vázquez Abelló.

b) Animation:

We have used another visual effect to emphasize the numeric information explained by the triathlete. It consists of moving forward the kilometers when Jordi explains us what is the distance made along his weekly training.

This effect emphasizes the speech and reinforces the information. The design is the same as the chyron and the informative panels in order to have continuity in the Project. This effect is used with the three sports



Img. 6.45. Animation cyclig, Jordi Vázquez Abelló.



6.46. Final shot with animation.

6.6.3. Color correction.

Triathlon is a sport associated with nature because it is practiced there. For that reason, we try to highlight the colors by intensifying the environment where each action takes place.

The tool “RGB Curves” of Adobe Premiere let us play with the variety of primary colors by intensifying and emphasizing its range. He can also highlight the darkness or brightness of the images.

In the forest where the triathlete trains, there are a great range of brown and green tones because of the nature. Thus, we can make the environment that surrounds the runner to be deeper and more natural.

In the swimming pool, we can distinguish his colour skin from the blue color of the water by obtaining a suitable image contrast to get the viewers’ attention.

On the other hand, in cycling, it is very dark due to the pavement. We try to intensify the colors of the triathlete maillot that he is wearing.

The interview is rather different because we had some problems. We use two cameras of the same brand but different models. With the same White Balance in both cameras, we could not produce the same colors. It is a problem that we correct by means of Color Correction.



Img. 6.47. Color correction and original shot.

7. Possible extensions.

“Getting Beyond Limits” is a sport report that focuses on the scarify and on the suffering experimented by the triathlon athlete to get his goals. Unlike others sports reports which show the technic elements of this sport our report try to show the personal experience of the athlete and his way of life in order to show his motivations and dedication to this sport.

The main theme of this report could be extrapolated to any other sport, so at first it could be done a longer report about athletes who perform different categories of triathlon in order to make a comparison of the personal experiences and ways of life of any one.

However, how it was mentioned, the focus of this Project could be extrapolated to any other sport, not only to long distances sports but football, basketball, boxing and so on. The focus of these kind of reports would always be the same: knowing the personal experiences of each athlete and discover how they can mix their professional life with their personal life and how the first one can affect to the second.

8. Conclusions.

"Getting beyond limits" is a report that shows, through an interview, the beginnings of Jordi Vazquez Abelló in the triathlon. The project is divided into four phases (1. Planning, gathering information and references, 2. Preproduction 3. Production and 4. Postproduction). First, we wanted to make a recording of a professional athlete, but after the obstacles that emerged in the pre-production it was decided to give a twist to the project being that more closely on the subjective part and not so much in the sport's technical parts. The aim is to understand the athlete's effort, his experiences and sensations lived along the race as in his day to day in the previous training, etc.

The main element of the project is athlete's interview. We chose a semi-structured Interview type because the protagonist had freedom to express themselves openly. So we came to know his personal life, suffering, overcoming, etc. Everything complemented with effects both audio and visual, to add additional reinforcement with Chyrons and information panels.

Before performing an analysis of the problems that arose during the work, it is important to emphasize the fact that a previous planning is very important in such projects, both content and technical aspects. To do this, we made a sketch with Aerial view about all items that appeared on the scene, cameras, characters, lighting, microphones and even the physical space. Thus it was possible to facilitate the mounting of the material before the sequencing.

During the interview emerged many issues that are important to mention regarding grading. First, the difference in quality between the cameras used (Canon 700D and Canon 70D). This problem was solved in postproduction changing the image's color adding warm tones to the two cameras had a similar image. A similar problem arose in recording with the frontal camera because even choosing a cloudy day, during the interview sunlight on the character evolves, causing a color difference at the beginning and at the end of the interview, leaving the shot overexposed. It was fixed in postproduction by modifying image's saturation and contrast.

It should be considered the budget for the project because with much money this problem could have been avoided by having two cameras with the same quality.

As for the postproduction, it is important that the shot's edition was not performed randomly, but the aim was to achieve a visual harmony through a particular image's structure together with the rhythm of the music chosen.

Due to the protagonist is always moving, arose problems about framing and focus while recording images. This might be solved by repeating scenes and planning before the athlete's travel. Follow cyclist was complicated. The only option due to the budget, was recorded the triathlete from a car at the same speed as the bike. That caused some mistakes in image stabilization, so those plans were scrapped. Finally, it's important recording underwater, because it was an obstacle on the one hand and an aim on the other, due to the lack of budget and experience in this type of recordings.

Performing an audiovisual project professionally, carrying out personally all stages, it has been learned that a great planning is needed to comply the timetables and to avoid problems in recording images. It is important to note that a person has to know his limitations and adapt the project to them, so that the final aim never depart from reality.

Although the main objective of this project is to understand the triathlete's personal experience, there is a secondary objective that is to advise and encourage prospective triathletes to practice this sport. Therefore, in conclusion, the next aim will be perform a more extensive report on athletes engaged in various categories of triathlon's distance or any sport, for realizing a comparison between lifestyles and personal experiences. The aim of this type of reports would always be the same, know about the personal experience of each athlete and understand how, with sacrifice, they can combine their professional life with y their personal life, and how the first influences into the second.

Triathlon is not just a sport, it is a lifestyle to which joins an increasing number of people from different profile, increased year on year social's consideration. However, there is still a long way to go to achieve it so present in this country like other sports.

9. References.

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Escola Universitària Politécnica de Mataró

Centre adscrit a:



UNIVERSITAT POLITÈCNICA
DE CATALUNYA

Bachelor's Degree in Audiovisual Media

GETTING BEYOND LIMITS

Feasibility study

ORIOL DEL ROSARIO ARANDA
MENTOR: ALEX DEL OLMO and STEVE DAVIES

SPRING 2014



TecnoCampus
Mataró-Maresme

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1. Programming.

A carefully planning helps the athlete to do his work, which should not be approached as a closed timetable which you can't leave. In many cases the project itself forces you to change your plans and the main purpose too. However, the planning is a good tool that helps you to bring work on date.

In this case we used Gantt charts to show all processes preproduction, production and postproduction. Charts can see below, show the latest version of the planning, considering the adjustments and changes in project timelines.

1.1. Gantt chart, Preproduction.

It's the process from the conception of the project's idea, until the first day recording. The rights and wrongs of this stage will directly affect the project. The deadline hadn't carried out due the refusal of some athletes to make the project. The deadline didn't carry out due the refusal of some athletes to make the project. It was a delay in the process of two months until we contacted with Jordi Vázquez Abelló.

ACTIVITY	PLAN START	PLAN FINAL	PLAN DURATION	WEEK PERIOD	Gantt Chart Timeline																
					Aug01-07	Aug08-14	Aug15-21	Aug22-31	Sep01-07	Sep08-14	Sep15-21	Sep22-30	Oct01-07	Oct08-14	Oct15-21	Oct22-31	Nov01-07	Nov08-14	Nov15-21	Nov22-30	
Project idea	1August	31August	31	1Aug-31Aug	[Gantt bar from Aug 01 to Aug 31]																
References	1August	15August	15	1Aug-15Aug	[Gantt bar from Aug 01 to Aug 15]																
Look for the athlete	15August	31August	17	15Aug-31Aug	[Gantt bar from Aug 15 to Aug 31]																
Info Valentin	31August	5September	6	31Aug-5Sep	[Gantt bar from Aug 31 to Sep 05]																
Be in contact with Valentin	5September	5September	1	05-sep	[Gantt bar from Sep 05 to Sep 05]																
Write a summary of the project	9September	9September	1	09-sep	[Gantt bar from Sep 09 to Sep 09]																
Meeting with Valentin	15September	15September	1	15-sep	[Gantt bar from Sep 15 to Sep 15]																
Meeting with Alex del Olmo (tutor)	23September	23September	1	23-sep	[Gantt bar from Sep 23 to Sep 23]																
Look for another athlete	16September	29November	75	16Sep-29Nov	[Gantt bar from Sep 16 to Nov 29]																
Be in contact with Josef Ajram	2October	2October	1	02-oct	[Gantt bar from Oct 02 to Oct 02]																
Be in contact with Jordi Vázquez	1November	1November	1	01-nov	[Gantt bar from Nov 01 to Nov 01]																
Sanction athlete Jordi Vázquez	29November	29November	1	29-nov	[Gantt bar from Nov 29 to Nov 29]																

Table 1.1. Gantt chart, Preproduction.

1.2. Gantt chart, Production.

At this stage will be carried out all the ideas conceived in pre-production phase. A mistake in pre-production will affect this stage in time and money.

Production will be divided into four different parts for each recording. The project explains the training and experiences of a triathlete, therefore we will record independently each sports: swimming, cycling and running, adding also the interview with the protagonist.

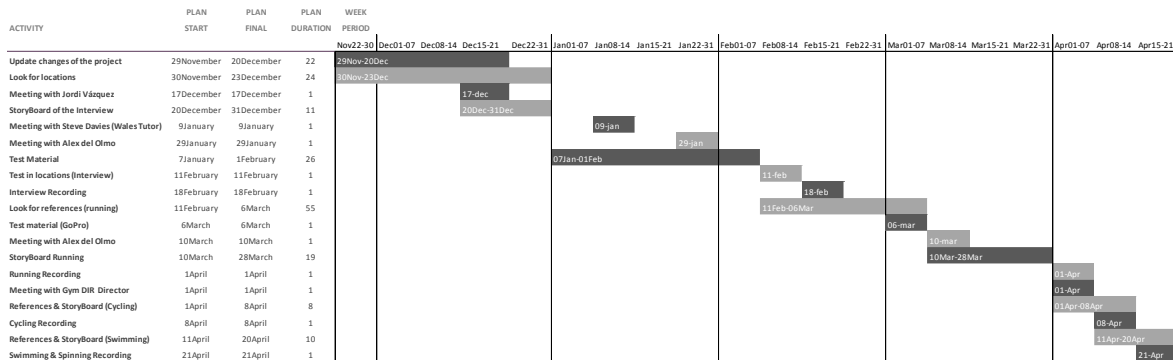


Table 1.2. Gantt chart, Production.

1.3. Gantt chart, Postproduction.

Post-production begins when it finish the recording of the scenes production. The first step will be transfer the images to the computer for then organize all the material and, afterwards, start with the edition.

Video designs titles were made before the filming of the project, during the second search of the triathlete. Thus we could make progress on work and minimize the lost time in pre-production phase.

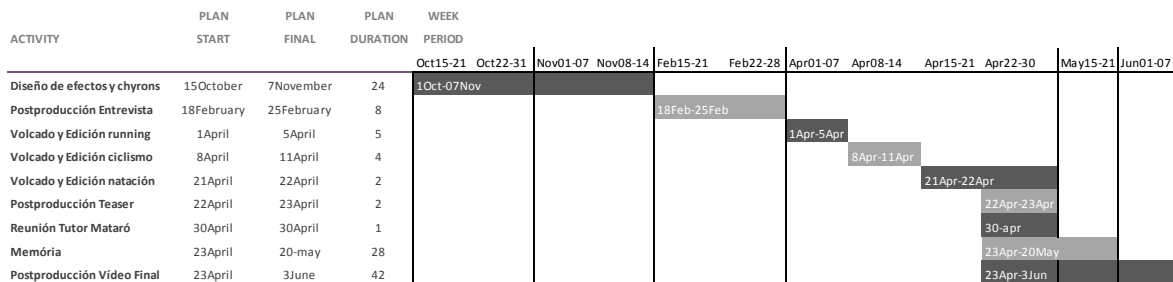


Table 1.3. Gantt chart, Postproduction.

2. Technical feasibility analysis.

When you have made all the planning, it is necessary to consider if the project is feasible from the technically point.

The project must be adapted to the demands of college. The video last for about 10 minutes, should be recorded at 25 frames per second and with a resolution of 1920x1080, that is, in Full HD (1080p). Before we started shooting it will be necessary to modify the camera settings to get the desired format.

Considering the objective, we made a list with all technical requirements needed to achieve it.

- Video cameras that allow filming in Full HD.
- Sound Material to record both the interview and the athlete in movement.
- Fastening for stabilizing the image on the film.
- Computers with some power for editing images.
- Software for editing the video.

The cameras used for filming must have specific characteristics, in the case of "Getting beyond limits" we use two cameras that we owned: Canon 70D and Canon 700D, which allow shooting images in Full HD.

Another material to consider is sound. The audio form a separate project's part by David Poyato Anillo. He will ensure that the sound in both video production and postproduction will be optimal.

One important aspect in story's filming is the image's stability and the focus of these. One of the problem in this project is that most athlete's shots are in motion, so you may need stabilizers such as tripods or fig rigs to avoid vibrations in panoramic, in traveling or athlete's tracking shots.

For material's editing we use Premiere Pro CS6 and the operating system used is Windows 8, this software is chosen due to the integration which allows one of the leading programs in the generation of visual effects, After Effects CS6.

3. Economic feasibility analysis.

To perform an audiovisual project is so important to raise artistic matters as economic

3.1. Budget.

Chapter01 – Script and Music:

01.01.Script	€	Observations
01.01.01. Copyright	0€	Report non-profit
01.01.02. Script	660€	55 hours
01.01.03. Translation	72€	6 hours
01.02. Music	€	Observations
01.02.01. Copyright	0€	web www.jamendo.com
TOTAL	732€	

Table 3.1. Budget script and music.

Chapter02 – Artistic Staff:

02. Artistic Staff	€	Observations
02.01 Protagonist	0€	Voluntary participation
TOTAL	0€	

Table 3.2. Budget artistic staff.

Chapter03 – Technical team:

03. Technical team	€	Observations
03.01 Director	3600€ (1mes)	Preproduction (present at all stages)
03.02 Producer	572.48€ (4days)	
03.03 Localisator	360€ (4days)	
03.04 Camera	544.28€ (1day)	Production
03.05 Sound	1344.28€ (7days)	
03.06 Special Effects	120€ (1week)	Postproduction
03.07 Editor	152€ (1week)	
03.08 Audio	501€ (3weeks)	
03.09 Colourist	334€ (2weeks)	
TOTAL	7428.04€	

Table 3.3. Budget technical team.

Chapter04 – Studies:

04.01 Studies	€	Observations
04.01 Room edition	1950€ (30days)	1 day = 65€
04.02 Room sound effects	540€ (12days)	1 day = 45€
TOTAL	2490€	

Table 3.4. Budget studies.

Chapter05 – Material:

05. Material	€	Observations
05.01 Canon 700D	0€	Property
05.02 Canon 70D	0€	Property
05.03 Canon lens 50mm	0€	Property
05.04 Canon lens 18-135mm	0€	Property
05.04. GoPro Hero 3	35€ (1day)	Renting
05.05 GoPro Hero 3	125€ (6days)	Renting
05.06 GoPro LCD BacPac	10€ (1day)	Renting
05.07 Microphone Olympus ME-15	29.00€	Buy
05.08 3 meters extension Minijack cable	19.90€	Buy
05.09 Tripod	0€	Property
05.10 DSLR Rig RL-01	45.00€	Buy
05.11 GoPro head suport	18€ (6days)	Renting
05.12 GoPro chest suport	30€ (6days)	Renting
05.13 GoPro wrist	8€ (1day)	Renting
05.14 GoPro stick support	6€ (1day)	Renting
05.15 Batory Canon 700D	23.32€	Buy
05.16 SD Card 32Gb Class 10	31.67€	Buy
05.17 SD Card 16Gb Class 10	0€	Property
05.18 Bike	35€ (1day)	Renting
05.19 Flippers	0€	Property
TOTAL	417.89€	

Table 3.5. Budget material.

Chapter06 – Transport:

06. Transport	€	Observations
06.01 Fuel Cornellá - Club Esportiu Sagnier	2.00€	Previous meeting with the athlete.
06.02 Fuel Llavanes - Club Esportiu Sagnier	11.74€	Trol Price Vilassar Mar (1.37*2)
06.03 Fuel Cornellá - Sant Boi	2.50€	Search localisations
06.04 Fuel Cornellá - Vallvidrera Swamp	6.00€	
06.05 Fuel Cornellá - Vallvirera Swamp	4.00€	Test Vallvidrera Swamp
06.06 Fuel Llavanes - Vallvirera Swamp	11.74€	Trol Price Vilassar Mar (1.37*2)
06.07 Fuel Cornellá - Vallvirera Swamp	4.00€	Interview recording
06.08 Fuel Llavanes - Vallvirera Swamp	11.74€	Trol Price Vilassar Mar (1.37*2)
06.09 Fuel Cornellá - Vallvirera Swamp	4.00€	Test running
06.10 Fuel Llavanes - Vallvirera Swamp	11.74€	Trol Price Vilassar Mar (1.37*2)
06.11 Fuel Cornellá - Vallvirera Swamp	4.00€	Running recording
06.12 Fuel Llavanes - Vallvirera Swamp	11.74€	Trol Price Vilassar Mar (1.37*2)
06.13 Fuel Hospitalet - El Prat de Llobregat	4.00€	Cycling recording
06.14 Fuel Llavanes - Hospitalet	3.60€	
06.15 Fuel Around El Prat de Llobregat	5.00€	Following the cyclist
06.16 Fuel Vallvidrera Swamp - Barcelona	2.50€	Meeting Director DIR Club
06.17 Fuel Vallvidrera Swamp - Barcelona	2.50€	Hispa
06.16 Fuel Cornellá - DIR Club Hispa	3.50€	Swimming recording
06.17 Fuel Llavanes - DIR Club Hispa	11.24€	Trol Price Vilassar Mar (1.37*2)
TOTAL	117.74€	

Table 3.6. Budget transport.

Cap07 – Summary:

07. Summary	€	Observations
Chapter01 Script and music	732€	
Chapter02 Artistic staff	0€	
Chapter03 Technical team	7428.04€	
Chapter04 Studies	2490€	
Chapter05 Material	417.89€	
Chapter06 Transport	117.74€	
TOTAL COST	11185.67€	

Table 3.7. Budget summary.

3.2. Market study.

A study realized by “Indescat” between 2007 and 2012 shows that sports sector has increased in practising and in social value. The conclusion reveal that the percentage of people that practise sport in Spain is about 46%. If we add the occasional sportsman (17%) the percentage grows up to 63%. Furthermore these members will increase because the survey respondents pretend to increase their sports activities.

This research is focused on the athletic people’s profile in Spain, their evolution and on their future needs as a material and sport’s services costumers.

The most important conclusion is that in the near future there will be more athletic people and they’ll be more demanding. This means an increase of market but also the need of innovate and offer new products and services to satisfy the demand. That’s where our project take importance. Focusing our video to sport we hope having a good audience response. But there’re more facts that we should consider. On which way should we have to go on? And more important, which sport we have to talk about?

Studies about the last 5 years evolution of the Spanish federated sports show an annual pondered of triathlon licenses of 5%. Triathlon has shown a higher growth than the other sports and we hope that the 2013 results can be more overwhelming.

The same study has analysed triathlon growth of all the autonomous communities of Spain. Since 2007 all these communities have increased the federative licenses, especially Catalonia, which has increased the number of licenses in a 45% between 2011 and now.

Considering all these evidences triathlon is the answer.

	Catalonia	Spain
2004	1050	7061
2005	1115	7739
2006	1235	9162
2007	1752	10640
2008	2170	11996
2009	2531	13449
2010	3182	15946
2011	3525	18137
2012	5143	21079

Table 3.8. Number of triathlon licenses, Catalonia vs Spain.

All these reasons make us thinking that triathlon is the best choice, but we can get better results if we focus in a more concrete ambient: Catalonia. That's why we do the interview in Catalan.

4. Environmental feasibility analysis.

"Gettiting Beyond Limits" is very environmentally conscious, everything revolves around recording sports and practical in nature.

In the project, we present the relationship between triathlon and the environment. All video scenes have been shot outdoors. That was the original intention but was impossible to take pictures of the athlete swimming in ocean due to the cold and rain of spring.

The project respects the environment, also considering the displacements in the recordings.

4.1. Legal aspects.

The project is not for profit, is not intended to obtain any earnings with the completion of this report, in fact the background music video hasn't copyright and the protagonist's participation is voluntary.

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GETTING BEYOND LIMITS

Annexes

ORIO DEL ROSARIO ARANDA
MENTOR: ALEX DEL OLMO and STEVE DAVIES

SPRING 2014



TecnoCampus
Mataró-Maresme

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1. Interview transcription.

La meva vida sense l'esport, eh...no seria res.. o sigui no, no...no me la imagino.

Dels tres esports que practico, jo em sento més còmode corren, i mira que, bueno, vaig començar nadant de petit, però se'm dóna millor no sé, em fa sentir lliure... córrer.

Per mi el triatló és una manera de...de passar-ho bé, de... diguéssim de ...poder unir tres esports que m'agraden. Vaig provar i bueno em vaig enganxar.



Img. 1.1. Interview frontal shot.

L'ironman és una prova de llarga distància de triatló que bueno que es basa en 3800m nadant, 180km en bicicleta i 42km corren. Ehh...això bueno aquesta prova ve de ...d'uns marines americans, havia un nadador, havia un ciclista i havia un corredor, i qui guanyés doncs seria el més fort.

Jo...ara m'agrada fer més proves de llarga distància perquè la curta és com patir massa no?. La gent a vegades et diu: hostia, però patir és fer més km...eh, no no, de vegades fer proves de curta distància és molta potència i ja quan vas agafant una edat... jo em trobo molt més còmode fer proves de llarga distància.

Les proves es preparen amb una planificació de sis mesos, més o menys, quan son proves de llarga distància, on hi ha una pujada de volum amb una quantitat de volum màxim als 3 mesos, després hi ha una baixada, buscant més la qualitat.

Quan he preparat algun Ironman, eh...puc arribar a fer...setmanalment...80-100km corren, uns 200-300 en bicicleta i uns 10...10 km més o menys, 12 a vegades, nadant.

Els meus familiars opinen que..bueno, m'han...m'han conegut així ja no? Es pot dir. I aleshores al final s'han acostumat, però sí que és veritat que a vegades quan vaig a fer una carrera d'aquestes d'ultra-distància, diuen que no estic gaire bé del cap.

Quan estic fent la prova doncs em poso a pensar i...vaig fent...vaig fent-me mini-objectius no? Per exemple, una carrera de 100 km, el que faig és partir la prova en 4 parts, 25km, 25km, 25km i 25 km. I aleshores, com tens objectius més petits, et centres en això, i intentes no obsessionar-te potser hostia porto 70km, em falten 30. No!. Fas mini-objectius, i cada objectiu que vas aconseguint és com un premi.

Quan creuo la línia d'arribada, jo el que penso és...per fi s'ha acabat això, ehh...menys mal no? Haha Clar son 100km allà jugant sobretot amb la teva...amb la teva ment, de...No paris, no paris, no paris!. Aguanta el ritme!. I és...és...tens que bueno ,tens que tindre un cap molt fort.

Jo crec que influeix molt més la teva ment, no? Que el teu físic. En percentatges podria fer un 70% mental, 30% físic. Sí que és veritat que tens que tindre un físic fort, potent, per poder realitzar la prova, però....quan arribes al final i hi ha un esgotament físic, si no tens una capacitat de patiment molt gran, no ets capaç d'acabar amb el teu objectiu. I quan la teva ment no pot, aleshores sí que tens que parar sí o sí.

Em dedico a...sóc monitor d'spinning, degut al treball que tinc, doncs la veritat és que se m'han tret les ganes de tindre bici no? Perquè tot el dia fent bicicleta al final arriba el cap de setmana

i dius: ostres tu, si us plau, que no vull veure una bici. I...ara mateix doncs no tinc bici, no tinc bici, i al no tindre bici doncs emm... a vegades em suposa un problema a l'hora de fer les proves. Si és en alguna prova especial, o el que sigui, a vegades per patrocinadors també, a vegades aconsegueixo que en el meu gimnàs em deixin alguna coseta, o sinó la llogo i ja està.

En proves de per exemple de triatló, d'Ironman, a la bicicleta feia tot l'avituellament sòlid, doncs portava les barretes d'aquestes energètiques i, a vegades, he portat, una petita anècdota, a vegades he portat un fuet, un fuet de "Casa Tarradelles" allà tallat allà a la bicicleta no? XD. Perquè a vegades, el que està el teu cos més acostumat a fer, és el que després tolera millor a l'hora de la prova no? Això de fer-hi canvis i tot això...no és gaire positiu.

La pràctica excessiva de l'esport...si no estàs ben guiat ó si et passes...sí que pot ocasionar problemes físics i...inclús lesions greus.

Després d'una carrera intento baixar el volum, intento baixar el volum...sí que és veritat que amb la meva feina, com és una feina física, és complicat...és complicat no? Jo me'n recordo de a vegades que...que he fet alguna carrera de 100 km i bueno al dia següent tenia que fer cinc spinings no? I clar això és complicat no? Intento...marcar-ho tot amb pulsòmetre i...vigilar de no passar-me de pulsacions. I quan he acabat alguna prova important, doncs fer unes 2-3 setmanes de baixada de volum important.

Tinc...tinc males experiències també amb el triatló, sí. Bueno jo fa...ara 2 anys vaig tindre un problema, derivat d'això, potser m'havia passat d'entrenament, i...vaig anar a "la corachan" perquè no em trobava gaire bé d'estomac i...quan vaig entrar, vaig entrar amb una bradicàrdia aguda de...amb 27 pulsacions per minut. Jo normalment estic a 31-32, això també és degut a l'esport no? I clar ningú es mullava tampoc dir: ostia no, tens que deixar de fer esport Jordi... ó pots continuar. Ningú et deia res, i estaves allà... a les expectatives del que et deien les proves, però és veritat que bueno, després de fer-me "ecos", eco-càrdios...faig controls cada sis mesos...eehh...puc practicar esport com qualsevol persona sense cap problema.

El tindre família, jo el meu cas que sóc pare no? Tinc una nena emmm....és complicat, és complicat perquè clar, la gent està allà i...i...la família requereix un temps no? per això la tens. Ehh...i...bueno el que faig normalment és algun diumenge ó dissabte és a les 5 del matí, 4.30 del matí el llevar-me, anar-me'n a entrenar, i quan...quan s'aixeca la dona jo ja m'he pegat els 30-40 km corren i la nena estava dormint i bueno, sí que és veritat que pateixes molt son, perquè per algun costat tens que treure les hores d'entrenament, però quan ho fas...quan ho fas perquè t'agrada...no és un sacrifici.

Jo si...si el...les lesions m'ho permeten...jo....estaré tota la vida fent triatló.

El consell que li donaria jo a una persona que comença ara és que...poc a poc, perquè avui en dia...vivim en una societat que ho volem tot ja no? I amb l'esport això no funciona així. Jo crec que és important que siguem conscients de les nostres capacitats, de les nostres aptituds també, i que siguem conscients del que podem arribar a fer. I...jo crec que és un esport que es pot gaudir molt i...l'important és anar pas a pas i anar assaborint cada etapa d'aquest pas.

2. Interview translation.

My life without sport...it would be nothing...I can't even imagine it.

Among the three sports I practice, I feel most comfortable running. It's strange because I started swimming as a child. But I'm better at running, and it makes me feel free.

I think triathlon is a good way to have fun... to put together 3 sports I really like, I tried it and I got hooked immediately.



Img. 2.1. Project final shot.

Ironman is a long distance triathlon race that consists on swimming 3800, cycling 180km and running 42km. The origin of this race comes from the US Marine. There was a swimmer, a cyclist and a runner, and the winner would be the strongest of all three.

Now...I prefer long distance races because short distance is like suffering too much, isn't it? People sometimes say: man, you suffer more with more kilometers. But no way, sometimes short distance competitions require a lot of strength and when you grow older... I feel much more at ease in long distance competitions.

Competitions are prepared with a 6 months plan, more or less, when it comes to long distance. There is a volume rise at first, reaching the top after three months, and then it goes down, because quality is what matters then.

Preparing for an Ironman, I can do weekly 80-100km by foot, 200-300 by bike and 10, more or less, or even 12, swimming.

My family think that... well, they've always known me like that, haven't they? They have eventually gotten used to it. But they do tell me sometimes, when I'm preparing for an ultra-distance race, that I'm a little bit out of my mind.

During the race I keep thinking and going, and I continuously set myself little goals. For instance, in a 100km race, I split the race in 4 parts, 25km, 25km, 25km and 25km. And then, with smaller goals, it's easier to focus, and you try not to get obsessed... like: "Man, I've already 70km, still 30 to go." No! You set mini goals, and each one you achieve is like winning a prize.

When I cross the finish line, what I think is: it's finally over, thank God! (hahaha) Well, during 100km it's mostly playing with... with your mind, like: don't stop, don't stop, don't stop! Keep on! So... you need a really strong mind.

I think your mind has much more influence than your physical condition. You could say it is 70% mental and 30% physical. It's true that you need a strong and powerful condition to do the race, but when you are about to finish and your body is exhausted, if you are not ready to suffer a lot, no won't be able to achieve your goal. When your mind can't continue, you just have to stop.

My job... I'm a spinning instructor. Because of my job, I'm not willing to have a bike anymore. If you are cycling all day long, when it's weekend you are like: oh please, I don't want to see a bike now. So, no, I don't own a bike. Sometimes it is a problem

when it comes to doing competitions. For special competitions, I can get a bike from sponsors, or sometimes I get my gym to lend me something. If not, I just rent one.

In triathlon races, such as Ironman, while cycling I do all the food supplying, with energetic bars and, sometimes, and this is funny, I've eaten Catalan "fuet" [similar to ham] sliced on

the bike. If your body is used to do something, this is what it will tolerate better during the competition. Changes are not really positive.

The excessive practice of sport... if you are not coached or you go too far, it can lead to physical problems, even serious injuries.

After a race I try to turn the intensity down, I really try. But with my job, as it is a physical job, it is complicated. I remember eh... having done a 100km race and the next day having to do 5 spinning sessions. That's hard. I try to count it all with a heart rate monitor and I try not to overdo my pulse. When I've finished an important race, I try to reduce the intensity for 2 or 3 weeks.

I... I've had tough experiences with triathlon, indeed. 2 years ago, I had a problem because of that, maybe I went too far with my training. I went to Corachan Clinique because my stomach felt funny. But I had an acute bradycardia, I was at 27 beats per minute. Nobody wanted to risk it because it is my job, so nobody dared to tell me: Jordi, you must give up sport, or: it's OK, you can continue. Nobody said a thing, so I was constantly waiting for tests results. Eventually, after several cardio tests, I undergo supervision every 6 months, but I can do sports as anybody else without any problem.

To have a family... I'm a father now, you know. I have a little girl. It's complicated, it is... because, well, she's there, and family takes time. That's why you want a family. What I do is..., some Sunday or Saturday, I get up at 4.30 am, I go and train and when my wife gets up I've already run 30 or 40 km while the kid was sleeping. So, you are sleepy all day, you have to find hours to train whenever. But I do it because I like it. It's not a sacrifice.

Me... If injuries allow me, I will spend my whole life doing triathlon.

The piece of advice I would give to a beginner is to take it easy. Nowadays we live in a society where we want everything at once. But with sport it doesn't work like that. I think it's important to be aware of our capacities and abilities, and of what we can achieve. I think it is a sport with which you can really enjoy. What's important is to go step by step and relish every one of these steps.

