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ROSTRES D'UNA GENERACIÓ QUE SOMIA

Report

**ELENA BAREA GREGORI
M^a SOLIÑA BARREIRO
STEVEN DAVIES**

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Mataró-Maresme**

Resum

El meu projecte consisteix en quatre episodis televisius d'una durada de 13 minuts; cada un conté un reportatge sobre tres joves artistes, mostrant així uns *Rostres d'una generació que somia*. El projecte per si mateix pretén accomplir els següents objectius: esdevenir un equip de treball professional juntament amb els companys de l'equip de producció; dur a terme la realització de tot el procés de producció d'un audiovisual; treballar diversos recursos visuals i tècnics per fer els episodis visualment atractius i dinàmics. Amb una distribució equitativa dels rols del procés, hem treballat tal com s'especifica en aquesta memòria per aconseguir uns resultats professionalment dignes.

Resumen

Mi proyecto consiste de cuatro episodios televisivos de 13 minutos de duración; cada uno contiene un reportaje sobre tres jóvenes artistas, mostrando así los *Rostros de una generación que sueña*. El proyecto por sí mismo pretende cumplir principalmente con los siguientes objetivos: convertirse en un equipo de trabajo profesional junto con los compañeros del equipo de producción; llevar a cabo la realización de todo el proceso de producción de un audiovisual; trabajar varios recursos visuales i técnicos para hacer los episodios visualmente atractivos y dinámicos. Con una distribución equitativa de los roles del proceso, hemos trabajado siguiendo las especificaciones de esta memoria, para así conseguir unos resultados profesionalmente dignos.

Abstract

My project consists of four television episodes about 13 minutes long, and on each one of them are shown a report about three young artists, showing the *Faces of a generation that dreams*. The project itself intends to accomplish the following objectives: creating a professional work team along with the fellows production team; carry out the whole realization of an audiovisual production; working in different visual and technical resources on each episode, making them visually attractive and dynamic. With an equitable roles distribution in the process, we worked as specified in this reflective report to achieve a professional worthy result.

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1. Introduction

Rostres d'una generació que somia is a TV project that has been carried out by a powerful team made up by Laura Ibáñez, Tommaso Arnaboldi and Elena Barea. The enthusiasm, the eager to work, the desire to know and learn constantly, also motivated by cultural and social issues, are the premises that have united us; main the characteristics of the small team that we have created. All in all, with the aim of showing and explaining everything in innovative ways that the mainstream media usually ignores or forgets.

With this project, we wanted to make visible some of the Catalan new young artists and entrepreneurs (mainly from Barcelona and nearby). Young people usually have original projects in mind, and some of them, after a hard work, can make them real. Nevertheless at the beginning it is quite difficult to be “famous” or catch the attention of the big public, so we want to be a launch pad for them, giving them the chance to talk about their project and show their work on the “medias”.

Rostres is an audiovisual project consisting of four chapters and on each one of them are shown three young artists, groups or collectives and entities. Each chapter deals with a specific topic: music, photography, craftwork and visual design. Each chapter is a short report about 13 minutes, and we have tried to make, more or less, an equitable distribution of time among each character. We have also explored new televisions formats and we tried to bring our project to these trends, providing it with a novel approach and a solid and dynamic narration.

Chapters present everyday life of each character; their workplace and their usual environment. To be closer and more personal, the producer team decided to carry out all the interviews taking place in the creative space of each artist. In this way, the future viewers will be able to see where and how artists work even approaching closely in their work, closely following the creative process, sharing the highlights and trends of the Catalan capital. We want to offer a very personal look to the nowadays artistic and cultural world.

The project aims to collect each young artist's opinions and experiences, watch them creating and experiencing; also sharing the passion and curiosity to arise in the viewers these feelings. It also aims to introduce these young artists who make up the Catalan

Cultural Scene; it wants to give voice to those who are the main responsables of our contemporary culture. We want to express all these things through an audiovisual product with an attractive aesthetic and which is able to capture the future viewers attention.

2. Aims.

2.1. Main Objectives.

- Develop a complete audiovisual project, walking through the different steps of the creative process. Embracing all the aspects from the preproduction to the distribution, and achieving complete autonomy during the whole project.
- Develop our ability to work as part of a team, also to produce and manage a professional project and application or production for an external client.
- Blend different visual and technical resources to make the episodes visually attractive, becoming more clear and gripping.
- Break with the traditional reportage structure, trying to get a new format and visual aesthetic that fits with the reportage topic.
- Show a young view of the Catalan culture, hide behind new faces and emergent talents.

2.2. Specific Objectives.

- To achieve the two first main objectives we will have to achieve a good workflow with specific roles for each member; achieving a final objective, and cooperating for achieve an audiovisual product with a strong authorship distinction.

We believe that to achieve a good workflow is very important to emphasize the following aspects that we have to achieve:

- The capability to analyse and adapt to changing technology trends.
- Effective group work.
- Time management and multi tasking.
- Internal and external communication skills.
- Ability to react to unforeseen events.

- To achieve the third and fourth main objectives we will have to promote our creative, technical and professional abilities working in different visual and technical resources on each one episode, making them visually attractive and clear. We will also have to get a dynamic, fresh and nimble working mode in order to draw the attention of our desired target audience; for this reason, we will also have to create a good feedback with each artist involved in the project, so that our work will serve them for promotion and advertising their work.
- To achieve the last main objective, we will have to analyse the currently culture movements with a young view, with the goal of release new artists and creators from different artistic areas, and be able to share with the viewers our passion and curiosity towards the culture. Also, we will show a young point of view about the current cultural movements with the intention to introduce on it emerging artists and their personal realities.

3. Research and References.

3.1. Previous Research.

We want to offer a television product that is in agreement with those emerging technologies of our society, feeling ourselves responsible towards the public that we serve as communicators. We want to experiment with the new television formats, emphasizing the visual and aesthetical treatment, adopting the television programme makers and broadcasters role.

We are joined by a mutual interest in the more effective use of these media to inform, enlighten and entertain, and we want to dedicate to exploring their limits beyond the merely conventional and derivative. All this in relation to the portrayed generation, restless youth who experiments and works in innovate ways to carry out their dreams.

3.1.1. Current TV Situation.

Mass media are constantly changing. Globalization, capitalism and the ICT revolution have shaped a postmodern era [1] in which cultural and social boundaries are diluted with the creation of new hybrid models in all cultural fields [2]. In this way, the mass media in general, and television in particular, strive to adapt themselves to the fluidity and constant motion that characterize this new global landscape. It is from here that are emerging new genres and TV formats, which lose their previous rigidity of their descriptive limits.

General interest television have sent outside their grids those formats such as cultural and documentaries TV products, separating it to secondary channels or marginalizing it on strange times on the grid. Cultural approaches have been decreasing in public television, being forgotten some of their principles (on private TV almost never happened this approach [3]), and they have opted for offer increasingly unrefined products, investing in the new paradigm where the main TV formats tend to talk shows, reality shows or late shows [4].

We want to differentiate from the new television formats about emotional entertainment [5], that become new trends in TV consumption and a new business forms, and therefore which trivialize people and society. We chose to create content that is not intended to

revolutionize rating audiences, or that degrade the human condition; we want to create contents that seek a specific “tastefully” profile spectator (and leaving aside without considering the “trash TV” large consumers profile).

Somehow, we take reference aspects of the Catalan public television (like CCMA [6] or XAL [7]), which adapt part of its program schedule to the cultural aspects of our society. There are TV programs that deviate from the general trend and which succeed with a cultural longshot, and those emerging young talent who create and follow trends alternatives. All of this without the intention of achieving a higher levels of audiences by the spectacle and the content trivialization, taking *Input* [17] or *Minipute* [18] philosophy.

3.1.2. About the portrayed Generation.

For several years (between 2008 and 2010) our society is immersed in an extensive crisis that includes various fields (economical, social, of values...). The whole society is suffering the consequences, but we look at a particular generation; a young generation that have run into a wall that prevents them from entering to the labor market and, therefore, does not allow progress by themselves. It is a generation with really prepared young people, who look to the future with scepticism, living in uncertainty to find work and who live with the fear that, if they find it, it will tend to instability and to precariousness [8]-[10].

This is a generation with very pronounced frustrated prospects, because it is young people who were born in a security material context that, right now, it is truncated.

Spanish State is experiencing a negative migration balance, which is higher each year (since 2009 nearly 350.000 young people have emigrated [8], [14], [15]). But in front of the big obstacle course faced by this young generation, it imposes a positive message to overcome this frustration. There are those who believe that they can react in front of this situation and who believe that they can change the rules imposed; and, therefore, they decide to act to achieve it.

We decided to work together with the segment of that lost generation that decided not to put limits on themselves and not being limited by the situation around them, and who decided to move forward on small scale. Beyond the crisis situation, there are young people with ideas, talent and excellence, who decide to carry out their projects redefining a

new economy, maybe designed to crowfounding, entrepreneurship and collaborative knowledge [11]. There are hundreds of projects that create a successful model that shows that we create the future (youth society) and that change is possible.

There are young people going ahead with their dreams, helped on large extent by the Internet communication tools. The new network society, based on the interconnection and shared knowledge, has shaken up processes immovable until now, such as new production forms and collective finances [16].

Therefore, there are many young people working on that they love, and we have selected twelve of them involved in cultural aspects of the Catalan postmodern era.

3.2. References.

To set out the style and the aesthetic of our episodes we search some examples of videos to get some ideas and think about it. We realize that we really want to empathise the aesthetic part, what we want is to make an attractive product and attract the attention of the audience it should be visually interesting. Because of that we want to take as a reference the following videos.

3.2.1. Visual references.

ENDLESS ROAD: The colour of the images is amazing, making the video more gripping and agreeable. The shoots are quite good, and mixed with the edition give to the video a good pace. They give to the video a “hipster” style, which is really fashionable nowadays. (<https://vimeo.com/29579042>).

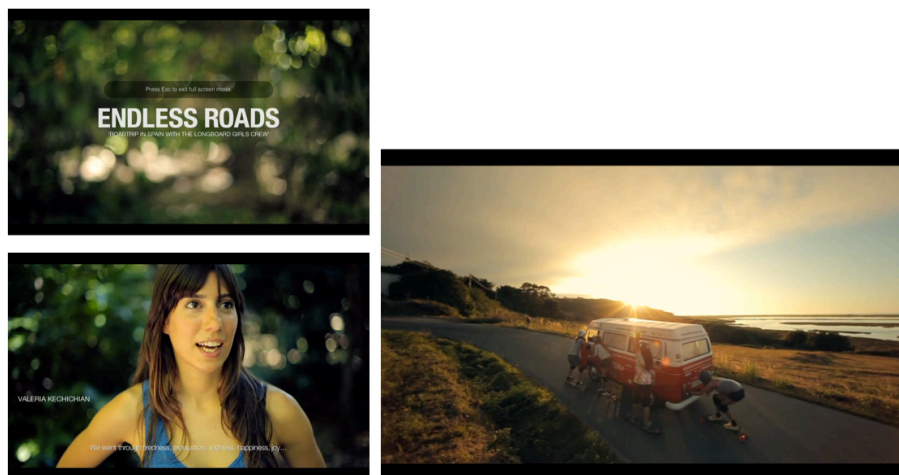


Fig. 3.2.1.1 Aesthetical Reference: Endless Road

VIVE EL IDIOMA: That video includes amazing graphics to introduce the different topics. As far as we are concerned is really important to find a good way to distribute and introduce the divers topics and parts of the documentary, and we think that use good graphics is a good way to do it. Moreover the color and the tone of the video is quite good too, follows the “vintage” style too, and it’s really aesthetical. (<https://vimeo.com/18952185>).

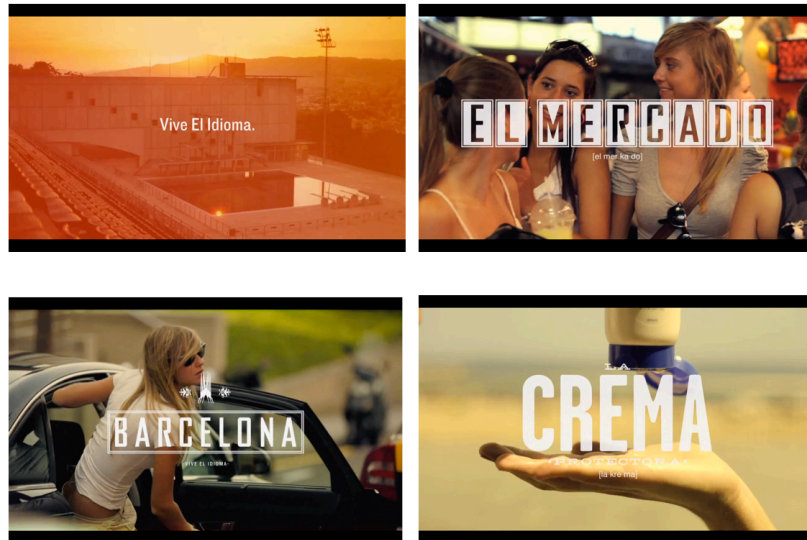


Fig. 3.2.1.2 Aesthetical Reference: Vive el Idioma

MR. WONDERFUL SHOP: We like the aesthetic of this video; closed shoots, blur, color.... We like this kind of aesthetic. We also like the mix between interview and resource shoots, and the rhithm of that video. (<https://vimeo.com/51223618>).



Fig. 3.2.1.3 Aesthetical Reference: Mr. Wonderful Shop

INDIE GAME: However we like the aesthetic of the video, we want to emphasise this project because of their rhythm and the structure of its interviews. (<https://vimeo.com/25268139>).



Fig. 3.2.1.4 Aesthetical Reference: Indie Game

3.2.2. Opening references.

MOTION GRAPHIC: We think that can be a good option doing a motion graphic opening, and this is a good reference (<https://vimeo.com/34797268>).



Fig. 3.2.2.1 Opening Reference: Motion Graphic

3D INTEGRATION: Another option for the opening is doing something with 3D and real images (<https://vimeo.com/27117439>).



Fig. 3.2.2.2 Opening Reference: 3D Integration

NEW GIRL: We will do the presentation of the interviewer with a picture framework, and with the name printed, like in this video. We think that it's a different way to start and interview (<http://www.youtube.com/watch?v=aW3LEVGQ-IE>). We also want to create a distinctive of the program doing something similar of the picture frame following the example.



Fig. 3.2.2.3 Opening Reference: New Girl

3.2.3. TV Programs references.

SHORT DOCS: is a set of short documentaries called “Tallers sonors” (*Sound Workshops*), composed by indefinite duration chapters. On each documentary, they interview a band, or a songwriter... showing his personality, his workplace and how he works. In short, this documentary is in a way similar to our idea of how to focus the cultural aspects. (<http://www.walkietalkiefilms.com>).



Fig. 3.2.3.1 TV Programs Reference: Short Docs

BESTIARI IL·LUSTRAT: It is a TV3 programme (a Catalan public television show) where are paraded the Catalan fauna illustrated and the most renowned personalities in our country. It has interviews with people of all ages, so reports are focused on people who are already known for the audience. However, the program has crafted aesthetics, and there are all kinds of shoots: from the most traditional to those most captivating (<http://blogs.tv3.cat/bestiari>).



Fig. 3.2.3.2 TV Programs Reference: Bestiari Il·lustrat

33 REVOLUCIONES: We really enjoy this TV3 program, they make really interesting interviews, with a really interesting quality images. To prepare each chapter, they live with artists for several days, so it can show to the audience their real and their imaginary world (<http://www.tv3.cat/33revoluciones>).



Fig. 3.2.3.3 TV Programs Reference: 33 Revoluciones

LOS OFICIOS DE LA CULTURA: it is a RTVE program (the Spanish public television) with 30 minutes duration. It tries to unlock the trade secrets, through the encounter of a character who has developed his artistic career, and whose trajectory seems especially interesting, and a young who dreams to pursue that profession (<http://www.rtve.es/alacarta/videos/los-oficios-de-la-cultura/>).



Fig. 3.2.3.4 TV Programs Reference: 33 Los Oficios de la cultura

LA GALERIA DELS OFICIS: it is a BTV program (Barcelona public television) that intimates a portrait of various artists working in Barcelona. It is a program very similar to our project, and for this we take it as a reference (<http://www.btv.cat/lagaleriadelsoficis/>).



Fig. 3.2.3.5 TV Programs Reference: La galeria dels oficis

3.2.4. Musical references.

We wanted to focus on a specific musical style, which include experimental and minimalist music, and also indie music.

We have chosen mainly these options because we think that they can give enough strength and dynamism to our productions, and because they are also musical styles that follow our project's philosophy. All the music styles that we have chosen are own music (Tommaso creations) or music from platforms like www.freemusic.org [12].

We tried to use minimalist music because it has prominent features like consonant harmony, steady pulse, stasis or gradual transformation, and often reiteration of musical phrases or smaller units such as figures, motifs and cells. Features that, combined with certain images of each episode, help us to express the message in an alternative way.

We also opted for indie music because of its philosophy, as it is produced independently from major commercial record labels, a process that may include an autonomous "Do-It-Yourself" approach to recording and publishing.

Musical examples can be found in ANNEXE VI.

4. Previous conception.

4.1. Origins of the Project.

In a changing society where competition is increasingly global and where the production centres are offshoring to countries with lower labour costs, in our country young people are emerging to develop their cultural and artistic abilities. This people are deciding to start a project which will change and which differentiate them from the rest of the society.

Most of these young people maybe focus their ideas in the traditional and outdated, and they try to improve it and create what will be its new product. We are referring to this entire group of people who try to understand life in a positive and cheerful, where fun and elegance intertwine as own label. They are young creative and responsible people, who have quality and innovative projects, and who are eager to move forward with them.

It is for this people that *Rostres* project was born; from the Producer Team we decided to support all these people, helping them to spread out their dreams and to make a small step forward with their communication, promotion and advertising work.

And that is why we created this project, trying to distinguish it from the traditional trend by promoting these initiatives with what we do best: creating an attractive, dynamic and useful audiovisual product, for all those people who decide to cooperate with us.

4.2. Project Outline.

To develop this new project, we have to take into account four phases of work:

- The first one is documenting and research, during this period we will look for information about different persons who have interesting projects in process, and make an agenda with contacts of people for interviewing
- The second phase will be the writing of the scripts for each interview and discuss the structure for each thematic chapter. We will get in touch with the artists for establishing the recording days with them.
- During the third period we will record and create all the audiovisual material needed for each thematic reportage; interviews, graphics, openings, resource shoots...
- The last phase is the post-production and distribution. We will edit all the material recorded, add the graphics, improve the audio, add the background music... And we will start with the distribution plan.

This is the approximated calendar with these phases distribution;

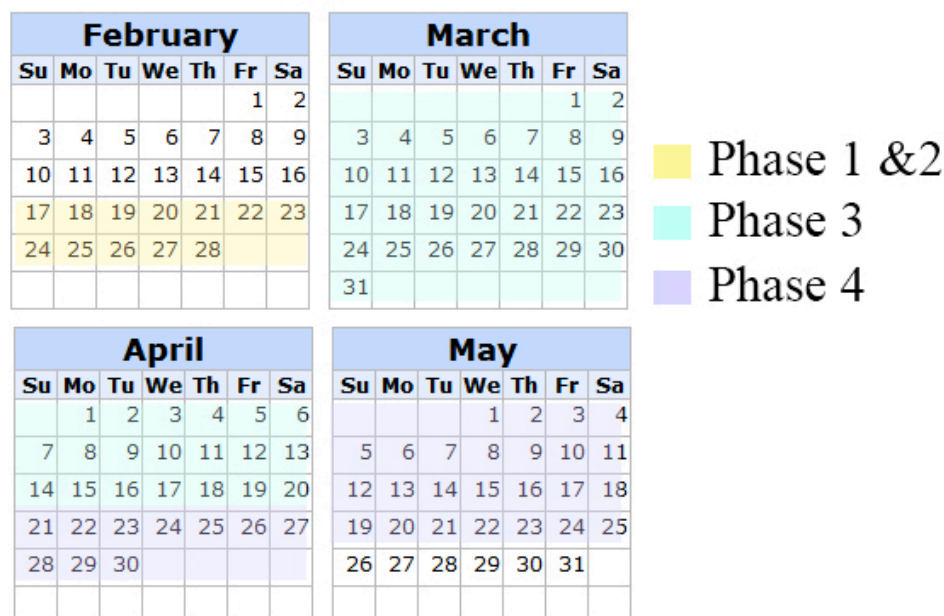


Fig. 4.2 Calendar Outline

4.3. Project Delivery.

As we are a group of three, we divided the different tasks to get individual and specific roles for each member.

PHASE	ROLE	NAME
Pre Production	Producer	Laura
	Script Writer	Elena
	Technical Responsible	Tommaso
Production	Camera + BSO	Tommaso
	Camera + Producer	Laura
	Camera + Technical Script	Elena
Post Production	Video Editor	Elena
	Post Producer	Laura
	Audio Editor	Tommaso

Table 4.3. Roles Distribution.

4.3.1. Preproduction.

Producer: Their work focuses to contact with the artists through our project email, based on the information provided by the Scriptwriter (annexe I). She also has to get the necessary equipment to carry out the project: the technical and the atrezzo. Otherwise, she must find the locations most appropriate for each day of shooting; therefore, she also has to inform the team about all of these things. She also has to being in contact with our Project Mentor and with Glyndwr professors.

Script Writer: My work focuses on research the basic information about the Catalan culture scene and the best references, to create a context for the artists' research along with the Producer. Also, I have to take care of the artists' profile that we will interview; I have include on each profile the artist contact, his main websites, and a short biography. This information (annexe I) comes to the Producer, who makes the contact with each artist. Later, once they confirm and accept our proposal, I write the script of the future interview, taking alternative information from articles, websites... of each of the artists (annexe II).

As principal person in charge of this phase, when I made the scripts (annexe II), I prepared a set of questions to keep the general leitmotif desired. However, we wanted that the artists were the main characters; so, to achieve this, during the interviews the script changed a little bit, because the artists have guided us by their most interesting experiences and they have talked about the most important moments of their job (which maybe we had not considered as important writing the first script). In short, we wanted to create a feedback with them in order to get own the project in both sides.

Technical Responsible: His task is to carry out the technical equipment research, to achieve the requirements most suitable for the filming. He has taken into account the team's own material, as well as what should be rented. He also has found information about techniques and shooting styles and has reported to the team to make them during recording.

4.3.2. Production.

During the filming, our roles have been quite scattered, because each member of the team have had to organize their personal schedules to combine them with artists' interviews. That is why each member has attended in the interviews that they was able to. However, we have always tried to be two of us, in order to distribute the minimal tasks (annexe IV). Therefore, the camera, the sound technician and the interviewer roles have changed of person and we have all been actively involved in each of them.

Moreover, on this stage there were another roles to perform:

Technical Script: I have distributed people on each role depending of the interview assistants, to make sure that all the tasks were covered (5.2.2 Recording Plan). I have also done a technical script of each episode that it can found in the annexe III.

Soundtrack: Tommaso has created the soundtrack considering the references and inspirations, for the future chapters assembly.

Producer: Laura has continued in contact with each artist to agree timetables and locations of the interviews; she also sought to have the necessary equipment for each recording day. Finally, she has to have all the licenses of our artists (annexe V).

4.3.3. Postproduction.

Video Editor: I have worked in the video edition and assembling for each character (task which I explain later).

Post Producer: Laura has made the colour correction for each chapter; she also has taken care about transitions and different effects application in each shot and sequence. She has entered the mask and has created the credits on each episode.

Audio Editor: Tommaso has corrected the audio levels and has introduced the appropriate soundtrack on each sequence. He has made the general audio adjustment of the final episodes.

4.4. Project Locations.

4.4.1. Musicians

Els Laietans: Girona (Girona) – Musicians were in a stage out of Barcelona and we drove up there to do the interview, in the middle of nature. We can also see them in action while they were rehearsing, and we carried out the interview in one of the terraces of the old farmhouse.

Jordi Montañez: El Carmel (Barcelona) – He opened his house doors and we made the interview in his balcony, gazing at the entire Barcelona views from the high-rise district of the city.

Cloverace: Alexandre Teatre (Barcelona) – taking advantage of the group being that evening on an online TV program called “Visto lo Visto”, we got into different theatre rooms to interview the young members of Cloverace. Also, the producer of this program has given us the images that were recorded for them on this day, to adding them in our project.

4.4.2. Visual Art Designers.

Conrad Roset: Gràcia (Barcelona) – he decided to share his workplace with other artists, so we did the interview in this concurred place. It is situated in the middle of Vila de Gràcia, a famous district from Barcelona. We could share experiences and knowledge with he and his peers.

Benja Villegas: Gràcia (Barcelona) – we came into his house, also in Gràcia, to carry out the interview.

Poker Tattoo: Sant Adrià (Barcelona) – his studio has a few years of life; however, Ismael opened us the doors of his small but cosy tattoo studio located in a city next to the Catalan capital.

4.4.3. Craft People.

Numon: Reus (Tarragona) – Núria has always lived in the city; however, some years ago she decided to move into a lost house near Reus (a little city from Tarragona). There she set up her workplace and now is where she usually spends more time doing her work. We were able to record the interview inside the studio because it was well lighted by natural sunlight.

Palens: Palens Studio (Badalona) – With less than a year old, Palens has been able to create a big studio where they can carry out all phases of their work. We did the interview in the lobby of the study.

MissHyde: Argentona (Maresme) – Anna also moved out the city a few years ago; nowadays she lives in Argentona, a little village near Mataró (el Maresme) and she works on her house-studio. Here was where we conducted the interview and where we could check that it is possible to develop an awesome creativity in a small space.

4.4.4. Photographers.

Blanca Viñas: Blanca Works on the street, which is why we met her in a park hidden in the middle of a large housing blocks in the district of Eixample. Also, we met her another day to go in a photographic session at Ciutadella Park.

GroundPress: Antic Teatre (Barcelona) – Antic Teatre is a cultural and social centre housed in a building from 1650, and considered the cultural heritage of the city. This bar is usually a benchmark of the current independent scene. Groundpress tend to join them in its ward every week.

Lita Bosch: Barcelona – We carried out the interview at her home, where she has mounted a photographic studio and a photographic lab. We were able to record how she does this process of photographic developer.

5. Production Process

5.1. Preproduction.

5.1.1. Project Organisation and Management.

		TEAM MEMBERS		
	Main Tasks	Laura	Tommaso	Elena
1	Producer	X		
	Locations research	d	D	d
	Contact	D	D	D
	Financial Management	d	D	d
	Permits and licenses	P	D	d
2	Script			X
	Project Timing	d	D	P
	Screenplay: Technical/literary	d	D	P
	Filming Plan	d	D	D
	Agenda contacts	d	D	d
3	Technical Responsible		X	
	Equipment required list	d	D	d
	Technical approach	d	D	d
	Audiovisual resources research	d	P	d
4	Camera	X	X	X
5	Technical Audio	X	X	X
6	Distribution Responsible	d	D	d
7	Video Editor			X
	Assembling images	d	D	P
8	Audio Editor		X	
	Audio edition	d	D	d
	BSO creator	d	D	d
9	Post producer	X		
	Graphicss	D	d	d
	Color correction	d	d	d
		D	D	D

X Executes the work
D Takes decisions solely or ultimately
d Takes decisions jointly
P Manages work and control progress

Table 5.1.1. Project Organisation and Management

5.1.2. Project Equipment and Facilities.

CAMERAS AND LENS

- NIKON D3100
- NIKON D7000
- Nikkor 18-55mm G AF-S f/3.5-5.6 G AF-S ED DX
- Nikkor AF-S 50mm f/1.8G
- Tamron SP AF 15-50mm f/2.8 XR Di II LD IF Lens Review
- Tripods Manfroto
- Tripods: Elena & Laura
- Handmade rail by Tommaso

We have used Reflex cameras with some kind of tripods to get good quality images with a nice aesthetic. Reflex cameras give us the possibility of blur and good illumination with the different lenses (35mm, 50mm, all of them f/1.8).

It also allowed us to work lightly and without having to worry about the space that would have to record the interviews, because of cameras size. It is true that according to the different lenses we used, we were forced to need some space, but with DSLR cameras we gained much in agility and versatility.

Another reason why we have used these cameras is because Laura and I have already have them our own. This fact makes the job more comfortable and speeds up the task of organizing and providing material for each day of interview.

Finally, we have chosen to work with this type of cameras as it is an emerging trend (both professionally and homemade video world) and the leading brands of DSLR photography have adapted easily to the desire for a HD or Full HD quality; which allows us to get a professional result.

We have combined these cameras with various lenses, which we had at our disposal. The camera lens that we have always used has been the 18-55mm, because we could use three like this. This one has allowed us to get a good XLS and LS shoots with good angulation. In the most recent interviews recorded, we have used the Tamron 15-50mm; we have used it mainly combined with the handmade rail.

Furthermore, we have opted to use two types of fixed focal lenses: 36mm and 50mm, both of them f/1.8. We have fallen in love with them because they allow for the depth of field, because they let us make shots really close with a great focus on the objects.

Finally, we have always tried to record with some tripods and stabilizers. Sometimes we could not use them and it is for this reason that we had to learn and practise different techniques for recording with camera in hand. However, Tommaso created a handmade rail (just over 1 meter long) that has served to stabilize small panoramic shots during the last interviews.

AUDIO

- Audio Recorder Zoom H4n
- Pole
- Behringer B5 (Kit)
- Canon-Canon 5mts

Regarding to the audio aspect, we recorded the audio of the interviews with the Zoom H4n voice recorder. We connected on it the XLR cable, which carried the audio from the Behringer B5 microphone. That is, we recorded the voice through Behringer micro held in the pole. We have also used the voice recorder to capture the environmental sound and noise from the surroundings, using the stereo microphone integrated on it.

We have could not use tie microphone (although being the main option to record artists' voice at the beginning) because we could not get them from anywhere. However, the method that we followed helped us to get a good result because Behringer microphone has captured the audios with a really good quality.

Also, the pole has been helpful because we often did not have enough hands to carry out all the interview's tasks, and it helped us to fix the microphone position placed in to the focus voice. When we could not hold the pole, we subjected it with some furniture that we found.

LIGHTING

- Lighting Kit: filters, diffusers, polarizers, 3 tripods, 3 focus, 3 visors, 220v adapter, replacement bulbs, protective gloves, pins, optional dimmer.
- Spotlight silver & white.

Related with the illumination we have used mainly the natural light, anyway in some moment we have improved the natural light with some extra light sources (night, indoors interviews...). In general, we could work with the natural sunlight because we have always gone to well-lit areas and to open spaces.

ATREZZO & SCENERY

- IKEA Picture Framework
- Background: Fabric with dots + Special cardboard
- Artists name: Special cardboard + Printed paper

We decided to use the picture framework as a distinctive feature of the project to give it a concrete aesthetic theme, and also to maintain continuity between each artist and between each episode.

We decided to use this picture framework and make the artists appear moving behind it to create an original presentation sequence of each artist. In some way, we try to convert these sequences in the way to show their faces (referring to the project title) and to introduce the general idea about what it turns around the entire chapter.

POSTPRODUCTION PROGRAMS

- Video Edition: Adobe Premiere Pro CS6
- Colour Correction: Red Giat – Magic Bullet Colorista.
- Image Postproduction: Adobe After Effects CS6
- Audio Edition: Adobe Audition CS6
- Subtitles: Microsoft Office 2011 & Jubler Editor

We have used Adobe Premiere CS6 for the video edition, Adobe After Effects for the motion graphics and some effect, Magic Bullet Colorista and Look plugins for the colour correction. To design our graphics we have used Adobe CS6 Illustrator and Photoshop, and for the final credits design we have combined Adobe After Effects CS6 and Adobe Premiere CS6.

Finally, to add subtitles we have created an external *.srt* file for each episode using Jubler Editor. This technique allows us to add subtitles only when future viewers want to turn them into social platforms.

5.1.3. Main Characters.

My work during preproduction was divided into two phases.

The first one was information research to contextualize the team of the Catalan cultural scene. So I did a hard work researching this people who are part of it, and who were more available to us for the project. I had to find artists, which coincides with the profile we were looking for; at the same time, it had to be feasible and easy to contact these people and receive a positive response as soon as possible.

I made a technical worksheet of each possible character, group or collective, with which the Producer would make the contact with it. Some of this people said us that they were interested on this project but for personal reasons they could not participate in our project. We continued researching and contacting with new artists until we get them all we needed. The technical worksheet of the final main characters is in the annexe I.

Characters profile needed to be according the project premises. In general, artists must be between the ages of 20 and 35, and they have to be immersed in the Catalan culture scene. They have to be young people who have chosen to carry out what they love, without being suppressed by the economic crisis of our society.

From this compilation of information and other obtained through social networks and our references, I made the script for the interviews.

5.1.4. Project Workplan.

We divided the work process in different periods of time, to have an agenda and deadlines for the different tasks and phases of the project and finish everything on time, without any rush.

In the annexe IV there is the calendar with the distribution of interviews and meetings with each artist. Nevertheless, this table shows when we have done each task of each phase:

MAIN TASKS		FEBRUARY	MARCH	APRIL	MAY
PREPRODUCTION	Agenda contacts	X			
	Contact	X			
	Financial Management	X	X		
	Permits and licenses	X	X	X	
	Write Interviews	X	X		
	Project Timing	X			
	Technical Screenplay		X	X	
	Filming Plan	X	X		
	Technical Research	X			
	Equipment required list	X			
	Create BSO			X	
PRODCUTION	Shooting		X	X	
POSTPRODUCTION	Video Edition				X
	Assembling images				X
	Audio Edition				X
	Intro and credits graphics				X
	Colour correction				X
	Subtitles				X

Table 5.1.4. Project Workplan

5.2. Production.

5.2.1. Recording Process.

The roles that each member of the team has taken during this step were: Tommaso as a cameraman shooting the alternative shots; Laura was in charge of the audio and of the fixed camera shooting the XLS; I was in charge to do the interviews and also in charge to the fixed camera. Personally, I was the main responsible for carrying out the role of interviewer because I have been the scriptwriter during the preproduction and for this reason I was more prepared.

Nevertheless, as everyone has been present in the interviews that we could go to, the distribution of these tasks are variable depending on the day of interview, and we all ended up going from a role to another. This fact allowed us to practice the different tasks that surround an audiovisual project of this kind. However, the multiple tasks that we have carried out, have allowed us to experiment our diverse interests, which is part of our project objectives.

On the other hand, on each shooting day we have followed a work plan focused on these four main aspects:

- Arrival and technical assembly: while we talked with the artists, we prepared all the technical aspects to carry out the interview.
- Interview: approximately, each interview conducted lasted between 20 and 30 minutes of shooting.
- Presentation shooting: preferably we looked for a different background in the interview than one to record the characters presentation. For this shot, usually each artist was holding the picture framework and one or both of us was holding the background and the name's sheet.
- 360° photography: to perform this little timelapse of the face of each artist, the last task in the shooting sessions was performing 60 photos (15 for each 90° angle) around each character.

5.2.2. Recording Plan.

DATE	ARTIST	ROLES	TECHNICAL CHARACTERISTICS
2 MARCH	BENJAMÍN VILLEGAS 12h – 15h Gràcia, Barcelona	Laura: LS + interview Tommaso: Alternative Shots Joel: Audio + Photos	Natural lighting inside the studio Nikon D7000 + 36mm 1.8 Nikon D7000 + 50mm 1.8 Audio Recorder Zoom H4n 1 Tripod

GENERAL COMMENT: I could not attend this day because I was working.

14 MARCH	ELS LAIETANS Luz de Gas, BCN 19h – 21h Rehearsal 22h – 23:30h Concert	REHEARSAL Tommaso: Alternative Shots Elena: filming in the scenario	Natural Sun Lighting Nikon D3100 + 18/56mm 5.6 Nikon D7000 + 50mm 1.8 Sound from technic: Zoom H4n Pole + Behringer B5 Concert lighting 2 Tripods
		CONCERT Laura: XLS Elena: MLS in the scenario	

GENERAL COMMENT: Tommaso and I were recording and making experiments during the rehearsal. When Laura came, Tommaso had to leave; for this, during the concert Laura was recording the XLS (taking care to connect our audio recorder to the sound table) and I was inside the scenario filming the alternative shots.

16 MARCH	DEMANOENMANO 18h – 20h MissHyde and Numon	Tommaso, Laura and Elena as a Cameras + meeting with artists	Market's Spotlight Nikon D7000 + 50mm 1.8
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GENERAL COMMENT: We took the chance that Núria (Numon) and Anna (MissHyde) were in the same street market this day to meet with them. We explained them our ideas face to face and we created a little feedback; and we finally set the interviews dates.

Throughout this afternoon we took the opportunity to record shots of both little shops, and of the general atmosphere of this cool market.

19 MARCH	CONRAD ROSET 10h – 12h Gràcia, Barcelona	Laura: XLS + interview Tommaso: Alternative Shots	Sun Lighting inside the studio Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 2 tripods Natural lighting
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GENERAL COMMENT: I could not attend this day because I was working.

19 MARCH	POKER TATTOO 18h – 22h Sant Adrià	TATTOO SESION Laura and Elena shooting	Lighting inside the studio Nikon D7000 + 50mm 1.8 Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod
		INTERVIEW Elena: LS + interview Laura: Audio	

GENERAL COMMENT: We spent all afternoon in the Poker Tattoo Studio. At first, we recorded Sam's tattoo session (he is Laura's friend), talking with Ismael and asking him previous questions about this world. Later, we recorded the interview with Sam's help. Laura takes care of the audio recorder and I was making the interview to Ismael and keeping an eye on general camera. In this space it was really impossible placing another camera to record alternative plans.

26 MARCH	ELS LAIETANS 10:30h Girona	Laura: XLS + interview Tommaso: Alternative Shots Audio: anyone	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod
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GENERAL COMMENT: I could not attend this day because I wasn't in the city.

27 MARCH	PALENS 16:30h Badalona	Laura: LS + interview Tommaso: Alternative Shots Audio: anyone	Lighting inside the studio Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod
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GENERAL COMMENT: I could not attend this day because I wasn't in the city.

28 MARCH	LITA BOSCH 16:30h c/ Trafalgar, Barcelona	Laura: XLS + interview Tommaso: Alternative Shots Audio: anyone	Illumination Kit + Reflector Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod
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GENERAL COMMENT: I could not attend this day because I wasn't in the city.

2 APRIL	GROUNDPRESS 12h – 14h Antic Teatre, Barcelona	Tommaso: LS + interview Elena: Alternative Shots Laura: Audio	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod Elena's Tripod
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GENERAL COMMENT: Tommaso and I began the interview, and later came Laura to help us. Tommaso made the interview and I took care to record the alternative plans. This day we had to hold the microphone pole helping with chairs until Laura arrived.

3 APRIL	BLANCA VIÑAS 12h – 14:30h c/ Roger de Llúria, Barcelona	Elena: LS + interview Tommaso: Alternative Shots Audio: anyone	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod Elena's Tripod
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GENERAL COMMENT: Tommaso recorded the alternative plans and I carried out with the interview (also watching for the general camera and for the audio).

6 APRIL	NUMON 11.30h – 14h Reus, Tarragona	Elena: XLS + interview Laura: XLS + Audio Tommaso: Alternative Shots	Natural Sun Lighting, inside Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod Binari rail Laura's Tripod
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GENERAL COMMENT: this day we could divide the roles as we really planned; I was the interviewer, Laura was filming with the general camera and Tommaso with the alternative one. In addition we used for the first time the binary rail, this is why we were filming a lot of alternative plans of Núria working.

7 APRIL	MISSHYDE 12h – 14h Argenton, Maresme	Elena: interview Laura: XLS + Audio Tommaso: Alternative Shots	Natural Sun Lighting, inside Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 Manfrotto Tripod Binari Laura's Tripod
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GENERAL COMMENT: this interview ran, more or less, as the Numon one. The only difference was that the studio was very small and we had trouble placing the material.

10 APRIL	JORDI MONTAÑEZ 9:30h – 12h El Carmel, Barcelona	INTERVIEW Laura: interview Elena: XLS + Audio Tommaso: Altern Shots	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 2 Tripods
		PLAYING LIVE Laura: XLS/LS Elena: Altern Shots Tommaso: Audio	

GENERAL COMMENT: Laura made the interviewer role while Tommaso and I were filming it. Later, Laura and I were able to record Jordi playing live while Tommaso was in charge of the audio.

10 APRIL	BÚNQUERS 14h – 15h El Carmel, Barcelona	Tommaso & Elena	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Binari + Manfrotto Tripod
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GENERAL COMMENT: taking the chance that in the afternoon we had to record another interview, after Jordi's interview Tommaso and I went to the highest zone in Barcelona to record some resource shots.

10 APRIL	CLOVERACE 17h – 23h Alexandre Teatre, Barcelona	Elena: XLS + interview Tommaso: Alternative Shots Audio: anyone	Lighting: inside the Theatre Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm Audio Recorder Zoom H4n Pole + Behringer B5 2 Tripods
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GENERAL COMMENT: we had problems to record the interview because they were preparing the show requirements, so we had to move through various Theatre rooms looking for the most peaceful place. I was the interviewer and Tommaso recorded the alternative sequences. After the interview, I stayed there a longer time to record Cloverace playing live; however, time and space did not allow me to record the show live, and for that reason the producer of the program sent me this episode in HD resolution.

17 APRIL	BLANCA VIÑAS 13h – 14h Parc de la Ciutadella, Barcelona	Laura & Elena	Natural Sun Lighting Nikon D7000 + 50mm 1.8 Nikon D3100 + 18/56mm 3.5mm 2 Tripods
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GENERAL COMMENT: when we did her interview we could not record how she works, for this reason we met with her another day to achieve show how she does a photographic session.

Table 5.2.2. Recording Plan

5.2.3. Cameras and Audio Planning.

The following image shows the general interviews planning. The three first are the general plans of the most of interviews with only one main character. The other three correspond to the planning of GroundPress, Els Laietans and Cloverace respectively.

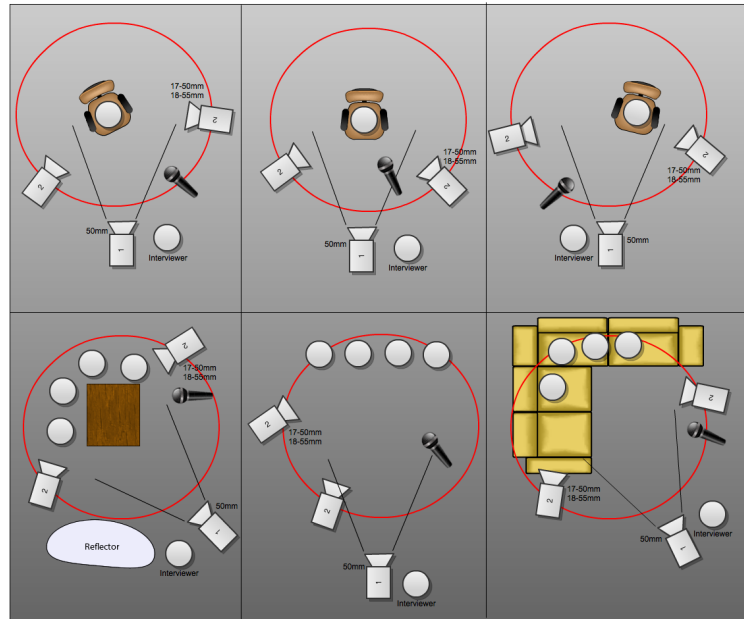


Fig. 5.2.3.1 Cameras and Audio planning.

Shots obtained of the group interviews are as follows;



Fig. 5.2.3.2 Groupal shots.

5.3. Postproduction.

5.3.1. Video edition.

ASSEMBLY PROCESS

I followed these tasks to edit each chapter of the project:

- Audio and video sync: I created different Premiere projects for each artist, creating a sequence for the interview, another one for alternative plans doing work, and another for the character presentation.
- Screening and selection: at this stage I made a general screening of each interview, writing down its timing, questions asked, the answers we received... I also used to select the best shots and those moments of the interviews that were more interesting, finding them and writing down.
- Off Assembly: to make edition task more visual and practical, I simulated each interview writing it on the worksheet. I tried to do this to order the most important parts of the interviews and to provide each episode of consistency and discourse continuity. So I ordered sequences to speed up the assembling final task.
- Final assembly: I organized the different shots succession, following the scheme previously made, and I established the final duration of every shot. To make sense, continuity and dynamism to the sequence of each episode, I had to review many times each chapter sequence, redo them several times, etc. In the appendix 3 there is the final technical script where it can be found the final succession of shots and music, the music treatment, the general timing, etc.

When we had made the episode sequence edited, we could start creating the introduction and the credits sequence.

For the introductions we have used different alternative shots and images that show the environment, the workplaces... The introduction of each episode must introduce the viewers to the specific cultural theme that will treat this episode and, therefore, each one focus on main images that show the most important things of the characters.

For the final credits, we used plans that, in fact, we have recorded for another moment. By the way, it has served to create an original final credit sequences. These sequences consist in a static XLS showing our photo frame on the left side of the shot; while credits appearing on the right side, in the photo frame appear the main characters faces (like a portrait).

ASSEMBLY ANALYSIS

This is an external assembly, so it is made during the edit phase with nonlinear video postproduction programs. The main characteristics of the style are described below:

It is a discontinuous assembly in its entirety, but each interview has a continuity treatment;

- The discourse of the interviews have juxtaposition elements within the character and his workplace, it shows parallel actions while the character speaks.
- The general discourse is discontinuous because the three interviews that it contains happen in different times and places. This is reflected in transitions, spaces and time variation...

As for the idea and content, it is a descriptive and narrative assembly:

- Each interview has the following structure:
 - Beginning: present characters and introduce us to their environment.
 - Development: the main characters talk us about their projects, their work philosophy, their style, etc.
 - Ending: they talk about their future plans or ideas.
- Each episode has a descriptive nature, to achieve place every artist in his environment and workplace.
 - Regarding to punctuation elements, we used mainly cuts between shots, crossfade transitions (for example by blur), out and in fades, fades to black and from black...
 - In order to provide freshness and dynamism in the sequence, we used expressive resources like acceleration (for example, when an artist is doing

its work), as well as slowing down technique (for example, to highlight the most important moments of the interview, or when artists are reflecting on what they say).

- To achieve a continue general discourse in each episode, we used rhythmic techniques like inserting alternative plans in the middle of the dialogue, showing how the artist works; doing musical sequences between two artists; etc.
- Another rhythmic technique that we have used to vary the speech rhythm it was use shots with different duration; the larger shots make the viewer feel a leisurely and quiet moment, more peaceful and calmed; on the other hand, there are shots with fastest durations, which provides the episode with the desired energy, freshness and dynamism.

5.3.2. Audio Edition and Soundtrack.

Tommaso was in charge of carrying out this phase of the edition process. However, while I was doing the video edition, I sometimes needed to make adjustments in the audio files of each interview. I have also done a previous selection of the soundtrack to help my task providing rhythm to the different transition sequences, interviews and episodes.

Referring to the audio treatment, I made the assembly considering that every sound has a rhythm; it occupies a space in time... Every song must also have a purpose in relation to what is shown in that time; it has to cause some feelings and sensations to viewers.

To create our soundtrack list we have used Tommaso songs and music from Free Music Archive [12] (a library of high-quality, legal audio downloads). All these songs are a style of music some experimental, which prominent features include consonant harmony, steady pulse, stasis or gradual transformation, and often reiteration of musical phrases or smaller units such as figures, motifs, and cells.

Referring to audio treatment, Tommaso has worked with Adobe Audition. He exported all the audio tracks from Adobe Premiere and he manipulated there each sound and music, equalling the voice of each interview, regulating the music, etc. Finally, he imported all these tracks to Adobe Premiere again.

5.3.3. PostProduction.

Laura was in charge of this step. She mainly used Magic Bullet Colorista to make the colour correction.

What she tried to do is equate all the images in the same range of colours of each sequence, to achieve the same white balance and matching colours and colour temperatures in general. She also gave brightness to those darkness shots to provide them an aesthetical more alive.

She also carried out the effects of introduction sequences, trying to bring colour correction to the extreme (colour saturation and desaturation, introducing external effects compositing them with our images...). For each introduction, we tried to manipulate them to achieve a style according to the thematic of each episode.

Finally, she did credits sequences. We manipulated the picture framework image with Adobe Photoshop introducing inside it a chroma key. Then Laura replaced this selection with artists' shots to achieve a portrait effect in them. These videos have been altered in order to provide them a high white tone (burning them a lot). She used different typography styles to draw attention to the viewers, because we think that it is as important those people who have made the project, as those who appears on it.

6. Distribution Plan.

6.1. Target.

With this series of reports we want to reach to those culture lovers, who can become our potential consumer group. We want to focus to the young Catalan people, mainly from Barcelona, involved in the current Catalan cultural scene.

We look this people between 20 and 35 years old, from every socioeconomic status. We want to achieve this target related to active lifestyle. People who value independent thinking, counter-culture, progressive politics, and who appreciate art, creativity and intelligence. People often intertwined with distinct fashion sensibilities. Maybe people with a certain bohemian life situation and lifestyle, constantly embracing and contributing to independent culture.

This people who have an alive, impulsive, fresh and revitalizing personality. People who follow trends or who set it. People who have interests related to the seven arts and urban culture. People who break the rules and codes established; people who respond to their own impulses.

We refer to this people that values being accompanied by their friends; who are optimist and trust in their friends. People who search new experiences and new things; those who search this unusual and unconventional style of live.

6.2. Product Distribution Plan.

We have just established a theoretic distribution plan, because we will distribute it in a near future. For the moment we have created a Gmail account from which we have been in contact with all the artists during the production process.

From July, the most important part of the distribution channel would be Internet and social networks mainly. The idea is upload weekly the different chapters in a Vimeo and in a Youtube channel, both created from Gmail account (from which the three members of the work team can access to). As the artist interviewed will post the link of the video on their social networks, the diffusion could be large.

If the serial episodes are accepted and if we find a financial support from the EUPMT, another social networks that we have in mind to work in are mainly Facebook and Twitter; because all our artists and their world are connected on them, and they would be a good network for the dissemination of our work online and so there could be a daily monitoring from our viewers.

Finally, the tool that will encompass all these media will be our own Blog (rostres.wordpress.com), which will be the focal point for the distribution of the product and where the other tools mentioned will be interrelate.

We also would try to sell the program to Local TV Channel, Xarxa de Televisions Locals [7], these Televisions are always interested in emit closed realities and products about fellow citizens, so our program could fit on their grid. We will also try to contact with Televisió de Catalunya (Catalan public TV from CCMA [6]) because it incorporates in its secondary thematic channels some cultural programs and documentaries.

Finally, we decided that the best product license and the closest to our work is Creative Commons [13] because it is a public copyright license and we are comfortable with its principles. In general, it offers a higher accessibility to our project and it adapts with our needs with its flexibility and sturdiness.

We have specifically selected the Attribution-NonCommercial-ShareAlike (CC BY-NC-SA). This license lets other remix, tweak, and build upon our work non-commercially, as long as they credit us and license their new creations under the identical terms.

7. Evaluation and Conclusions.

We are very happy with the final result obtained. We have created a high level product that can become a professional TV program which comes within the new television formats. Thanks to the efforts in the specific format design, we achieved to adapt the product form to the contents nature.

However, I assess different points of the project below.

7.1. Results analysis.

7.1.1. Aims and Objectives achieved.

We have worked hard to achieve our aims. The only aspect that has remained weak has been to break with the traditional reportage structure, to get a new format and visual aesthetic that fits with the reportage topic. It has been difficult to achieve it because we prioritized another aspects of the project that in that moment we considered most important.

7.1.2. Calendar timing.

We were luck with artists who have collaborated with us because they have adapted so much to our schedules, and also thanks to the production work. When we started the project, the three Producer Team members did not have any job, but over the last few months we have found some jobs and we had to accept them; for this reason we struggled a little bit to meet ourselves and, also, with the artists. However, we have divided the tasks as well as we could, so no one ever has been alone.

7.1.3. Work Team.

We decided do the project in this work team because we were enthusiastic about work all together. Now we are at the end of this process, and I am personally happy to have worked with my partners for some reasons; we have worked with less stress in finding solutions in harder moments; we have shared responsibility finding solutions from different points of view; our best influence can help the other partners in the most difficult moments; we have taken decisions with the entire team participation having a higher acceptance, which enrich the work and minimizes frustration; we can feel gratified to participate in a work well done; we can share professional recognitions; etc.

Regarding to the timing organization, we have always tried to combine our personal activities with the project's obligations. Given that we worked on this project with a little margin of time, during the last phase we have had to work very hard and against time; this situation has caused little stressful times. Anyway, we have been able to manage well our time and we have distributed well the different tasks that had to be conducted in parallel.

7.1.4. Final Product.

The project mentally idea was not exactly like the result we have obtained; nevertheless, I am happy with the product we obtained after many hours of work.

Maybe the episodes could have a longer duration, but we did not had enough time to achieve all the alternative resources that would be necessary. Maybe if we had started this the project in September we have achieved a better result, but we note that our initial idea was completely different and we spent many months working on it before surrendering ourselves.

7.2. Conclusions.

It was the first time that I worked on a project of this size and importance, and the effort and the dedicated hours that I have spent have reward with my satisfaction.

This report shows the work done during the production of this product, through the three principal stages of the project: preproduction, production and postproduction.

On the first stage, earlier than these production phases, analyses the national and regional television current situation, as well as the current economical and financial situation of our society. At the same time, it establishes the aesthetic and visual principles analysing the main references of the product.

In the production process, are specified the roles that each group member has taken in each phase of the project and has also been noted how has been this work in a small team and our feedback taking decisions. In the first phase is explained the entire organization and research conducted; the second phase explains the entire recording process; the last phase is a review of the assembly and postproduction principles for which we are guided.

The last part of this report contains the future product distribution plan specifying the target and the main platforms with which we will work.

As a final observation, I believe that we have been a good work team and that we have coordinated very well. With regard to the personal project, I considered it very interesting and it has given me new knowledge, as technical such as theoretical contents.

About the final result of the project, I am quite happy because I think we have created a nice audiovisual product. I am aware that I have many skills to be strengthened in the audiovisual field but, within my possibilities, the result is enough decently and fits well with the initial idea.

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Escola Universitària Politécnica de Mataró

Centre adscrit a:



UNIVERSITAT POLITÈCNICA
DE CATALUNYA

Graduat en Mitjans Audiovisuals

ROSTRES D'UNA GENERACIÓ QUE SOMIA

Economic Study

**ELENA BAREA GREGORI
M^a SOLIÑA BARREIRO
STEVEN DAVIES**

SPRING 2013



TecnoCampus
Mataró-Maresme

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1. Product Cost.

This document shows the costs related with the project. The budget and economic study considers the following aspects:

- Cost of material.
- Cost of human resources.
- Cost of the tools amortization.
- Other expenses that have been attributed to the project.

1.1. Material Cost.

Material costs for the product.

<u>Description</u>	<u>Quantity</u>	<u>Partial Amount (€)</u>	<u>Total Amount (€)</u>
<u>Atrezzo</u>			
IKEA Picture framework	1	26,00	26,00
Cardboard A1	3	9,05	35,05
Cloth	1	7,95	43,00
A1 Printing sheet	4	14,47	57,47
<u>Self-made Recording Equipment</u>			
Material for the slider		20,00	77,47
TOTAL MATERIAL COST			77,47

1.2. Human resources cost.

The weekly wages are extracted from the Official State Gazette (*Boletín Oficial del Estado; May 10, 2013*), Article 1.3 (ANNEX N), and from the CCMA organs redistributions, 2/2012 Law, (*Corporació Catalana de Mitjans Audiovisuals*).

<u>Concept</u>	<u>Weeks</u>	<u>Cost/week (€)</u>	<u>Total (€)</u>
Study & Documentation (documentarian)	2	298,24	596,48
Script & Copywriter	2	317,54	635,08
Cameraman (x2)	7 weeks (96h total)	(2 pax) 596,00	238,40
Audio Technic	7 weeks (48h total)	298,24	119,96
Interviewer	7 weeks (48h total)	1.108,02	443,28
Video Editor	3	394,73	1.184,19
Audio Editor	3	356,14	1.068,42
Video Post producer	3	394,73	1.184,19
Audio Post producer	3	356,14	1.068,42
Subtitles translator	1	718,67	718,67
HUMAN RESOURCES TOTAL			7.257,09

1.3. Cost of the tools amortization.

<u>Equipment</u>	<u>Use Hours</u>	<u>Cost/hour (€)</u>	<u>Total (€)</u>
<u>Equipment & Software</u>			
Computer	700	0,50	350,00
Suite <i>Adobe</i>	500	1,00	500,00
<i>Magic Bullet</i> plug-ins	100	1,00	100,00
<i>Propellerhead Reason 5</i>	100	1,00	100,00
<i>Wave</i> plug-ins	100	1,00	100,00
<i>Microsoft Office</i>	100	1,00	100,00
<u>Recording Equipment</u>			
Nikon D7000	48	5,00	240,00
Nikon D3100	48	5,00	240,00
50mm f 1.8 lens	48	3,00	144,00
Tamron 17-50mm f 2.8 lens	48	3,00	144,00
Nikon 18-55mm f 4-5.6 lens	48	3,00	144,00
Portable audio recorder Zoom H-4n	48	5,00	240,00
Microphone Behringer B5 with pole	48	5,00	240,00
Reflector	48	2,00	96,00
Tripods <i>Manfrotto</i> (x2)	96	4,00	384,00
Travel slider	48	3,00	144,00
TOTAL COST AMORTIZATION			
			3.266,00

1.4. Other costs.

Concept	Amount (€)
Tools	34,50
Public Transport	72,40
Petrol + Toll	119,60
TOTAL	226,50

1.5. Total cost amount.

Concept	Amount (€)
Material Cost	77,47
Humans Resources Cost	7.257,09
Cost amortization of the tools	3.266,00
Other Costs	226,50
Partial Amount	10.827,06
Indirect Costs (21%)	2.273,68
TOTAL AMOUNT	13.100,74

2. Sale market price.

2.1. Total amount for chapter.

Considering that the picture framework and the materials cost for the camera slider manufacture are general season costs, and theoretically, a season consists in 4 chapter/month for 8 months (for a total of 36 chapters), the partial cost, for this materials, for chapter is 1,28 € each. So the production cost is 32,75 € for each chapter.

2.2. Sale price for chapter.

To establish the product price in the market we have to add the developing costs, which include humans resources costs, tools amortization costs, indirect costs and commercial range. Including the interest costs, for each chapter the cost is about 3.284,50 €.

For a theoretical season of 36 chapters we obtain:

Production Costs for 1 Chapter	32,75 €
Developing Costs for 1 Chapter	3.251,75 €
TOTAL AMOUNT FOR 1 CHAPTER	3.284,50 €
1 Season (36 Chapters) Market Price	118.242,00 €
50% Comercial Range	59.121,00 €
1 SEASON TOTAL AMOUNT	177.363,00 €

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ROSTRES D'UNA GENERACIÓ QUE SOMIA

Annexes

**ELENA BAREA GREGORI
M^a SOLIÑA BARREIRO
STEVEN DAVIES**

SPRING 2013



**TecnoCampus
Mataró-Maresme**

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Annexe I. Characters Worksheet.

PALENS



WEBSITES

<http://www.palens.com/>

<https://www.facebook.com/Palenseyewear?fref=ts>

<http://vimeo.com/palenssunglasses>

<https://twitter.com/palensunglasses>

<https://www.youtube.com/user/palenswoodsunglasses>

CONTACT

oscar.palencia@palens.com

BIOGRAPHY

Palens Sunglasses focus on wooden sunglasses production and distribution. The brand was created in Barcelona by a young student and it's growing everyday and starting to reach international market.

It is a handmade product so that it becomes a unique and exclusive one. In addition, it is something easy to wear and perfect for those who want to feel in touch with nature, it seems to be something alive which becomes different and cool because of its total wooden composition. Palens means "wood time".

The brand creator, a Social Education student, wished his company to be from the beginning, a company that took care about the Corporate Social Responsibility. As a matter of fact, he has delegated the sunglasses' case manufacture to a people's with special needs entity.

NUMON



WEBSITES

<http://www.numon.org/ca/>

<http://numonandlacollarina.bigcartel.com/>

<https://www.facebook.com/pages/Bosses-amb-hist%C3%B2ria/107129405983583>

<https://www.facebook.com/nuria.hernandezamigo>

CONTACT

numon@numon.org

BIOGRAPHY

I've always liked old objects, objects with a previous life. Actually my personal project **BOSSSES AMB HISTÒRIA** (Bags with history) was born out of my taste for vintage plus the combination of recycling and reuse. I can't think of a better way to apply that idea to our everyday life accessories concieved to make our lifes easier and more comfortable.

Then, my partner, who likes making wallets from old comics, joined the project. That's how we started a collection of recycled accessories called Numon.

Numon focuses on the reuse of all kinds of materials in disuse: it turns bedcovers, sheets and tableclothes into bags and purses; and comics and magazines into wallets and credit card holders.

Numon wants to make people aware of the fact that giving a new life to forgotten objects from the past, it's possible to create unique, functional and funny accessories. Besides, we can help to slow down the prevailing cycle of consumerism in our society.

MISSHYDE



WEBSITES

<http://www.misshyde.com/>

<https://www.facebook.com/misshyde.artesania?fref=ts>

CONTACT

607.947.263

contacto.misshyde@gmail.com

BIOGRAPHY

MissHyde is Anna Puig alterego, a graphic designer, dressmarker project and, in general, an original creative!

From the beginning, she has loved to recycle old clothes and make bags, purses and wallets; and her grandmother helped her. But one day her grandmother “has enough” that Anna brought “weird” thing to sew; so she began to study pattern making and sewing, slowly but surely... with the idea of making her own creations.

BLANCA VIÑAS



WEBSITES

<http://www.blancavinas.com/>

<https://www.facebook.com/blanca.vinas>

<http://www.flickr.com/photos/cohetesnaranjas/>

https://twitter.com/blanca_vinas

CONTACT

blanca.alcoz@gmail.com

BIOGRAPHY

Blanca Viñas Alcoz (Barcelona, 1987)

Graduated in Building Engineering from the Universitat Politècnica de Catalunya. She also studies at Escola Massana de Barcelona the first degree of Advertising Graphics.

Her interest in analogic photography comes from the many possibilities it offers. She plays with different cameras and reels, she manipulates the sensitive emulsion of the film, makes double exposures... In that way her pictures becomes a way of creating new realities and perceptions of the environment, also due to involving random.

As a of her interest in architecture, her work is focused on urban areas, creating new projections of the surrounding reality.

GROUNDPRESS



WEBSITES

<http://www.groundpress.org/>

<https://www.facebook.com/pages/Ground-Press/210588399011373>

<https://twitter.com/GroundPress>

CONTACT

groundpressbcn@gmail.com

BIOGRAPHY

Groundpress is a photographic collective that arises from the need to generate images of those events that have no place in the mass media.

Emerges from the union of various photographers that they cover actions of various social movements in the city of Barcelona, and aim to provide images to social collectives and to traditional media.

The purpose of this file is to provide people who make them possible, the images generated in the various actions and mobilizations.

LITA BOSCH



WEBSITES

<http://www.litabosch.com/>

<http://thetiniestlights.tumblr.com/>

<https://twitter.com/LitaBosch>

<https://www.facebook.com/litaboschphotography?fref=ts>

<http://instagram.com/litabosch>

<http://www.flickr.com/photos/lafruu>

<http://pinterest.com/tiniestlights/>

CONTACT

lita.bosch@gmail.com

BIOGRAPHY

Lita Bosch (1987). She is a 25 year old short sighted girl currently obsessed with portrait photography. From nomadic nature and MIRADA NOSTÁLGICA, she systematically captures all that missed on film.

She usually uses a Yashica T4 & Olympus MjuII cameras for everyday and a Revueflex 1000s for the days off. Also, she wishes to use an old Kodak reversal stock.

What inspires to photograph is the will of remembrance. She captures all those instants/feelings that she wants to remember somehow in the future.

POKER TATTOO



WEBSITES

<https://www.facebook.com/pages/Poker-Tattoo/197547266946301>

http://www.myspace.com/poker_tattoo

<http://estudiopokertattoo.wix.com/poker-tattoo>

CONTACT

estudio.poker.tattoo@gmail.com

BIOGRAPHY

Ismael Hidalgo was born in Barcelona on January 11, 1980; from his childhood he has already felt that artistic sensibility which has allowed him to draw from comics to portraits. His interest in the tattoos world begins when he saw the movie “Black Rain”, where these tattoos appear very subtly.

His learning in tattoos art it was combined with his passions and his unique style emphasizing in the New School and Black&Grey, but never apart from other styles such as Old School, Realism, Tribal, Japanese (which is now loving), and all that customer requires.

After learning in several tattoo studies, to soak up the knowledge of other people of the guild, he opened his own studio “Poker Tattoo” in 2008.

CONRAD ROSET



WEBSITES

<http://www.conradroset.com/>

<http://conradroset.blogspot.com.es/>

<https://twitter.com/conradroset>

<http://www.flickr.com/photos/conradroset/>

https://www.facebook.com/conradrosetart?group_id=0

CONTACT

konradroset@gmail.com

BIOGRAPHY

Hello, I'm Conrad Roset, freelance illustrator from Barcelona, Spain. Currently working on a range of projects for advertisement agencies, design studios and editorials. Also, I'm a professor of illustration in the school of design BAU.

Conrad Roset spent the first part of his 28 years in Terrassa, his native city, among boxes of crayons, felt-tip pens and notebooks; the other part in Barcelona, surrounded by paints, moleskine notebooks, muses, colored pencils, and in the company of his gray cat. Drawing has been his passion and a constant feature in his life, since he played with his brother at drawing everything they liked until, years later, he draw inspiration from women to create the Muses, his most personal collection. "I search the beauty the body exudes, I like drawing the female figure." He received his education at the Joso School and at the Faculty of Fine Arts in Barcelona. Thanks to the spreading of his illustrations through the Internet, he started working for Zara. There, he says, he learnt about his trade, about regularity, and how to study styles of reference illustrators. A year later, he launched himself as a freelance artist, and since then he works for different brands, advertising agencies, and publishing companies.

He has exhibited his work in galleries and museums, such as the MOMA in Virginia, Spoke Art in San Francisco, London Miles in London, Tipos Infames in Madrid, and Artestas and Miscelanea in Barcelona. Besides, he is a professor of illustration at the School of Design BAU.

BENJAMIN VILLEGAS



WEBSITES

<http://www.benjamillegas.com/>

<http://www.generacionperdida.tv/>

<https://twitter.com/anicetbanda>

<http://vimeo.com/benjamillegas>

<http://vimeo.com/benjamillegas>

<http://instagram.com/anicetbanda>

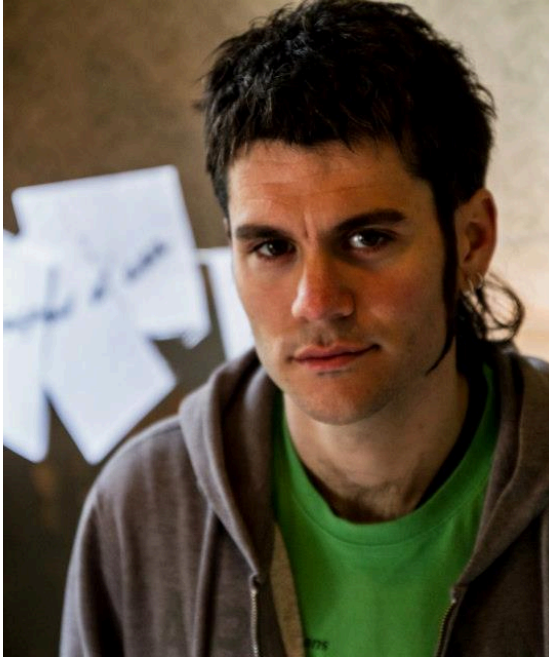
CONTACT

benjamillelap@gmail.com

BIOGRAPHY

Benja is a graphic activist, a freelance and autodidact illustrator and a designer, and he also do songs. He did a viral video, “La Generación Perdida“, as a add for his new CD, that have been seen around the world.

JORDI MONTAÑEZ



WEBSITES

<http://www.jordimontanez.ppcc.cat/>

<https://www.facebook.com/jordimontanez>

<https://twitter.com/jordimontanez>

<http://jordimontanez.blogspot.com.es/>

<https://www.youtube.com/user/jordimontanez>

CONTACT

info@jordimontanez.cat

BIOGRAPHY

Jordi Montañez (Barcelona, 1985) is a singer from Barcelona. After going through various musical projects, he performed his first solo concert in October 2009, presenting their first LP “Qualsevol nit pot sortir el sol” (Self-published, 2009). Later, he also introduced his second LP “Horitzons per dibuixar” (Self-published, 2010). Since then he has performed more than a hundred and twenty concerts all over Catalan Countries.

Jordi presents its first album “Dolça Victòria” in April of 2011, recorded at OPX Studies of Vilafranca del Penedès, carried out with Trashoo and edited with Temps Records company. Eleven cut mainly acoustic songs where the voice and guitar are the characteristics that emphasized more. A reflection of his live concerts, and a tribute and testimony of the combative tradition of songwriting.

Jordi is currently in preparation of their second album, together with Pau Romero producer.

ELS LAIETANS



WEBSITES

<http://www.myspace.com/laietans>

<https://www.youtube.com/user/rogeraulet>

<https://twitter.com/elslaietans>

<https://www.facebook.com/pages/Els-Laietans/127323037296349?fref=ts>

CONTACT

laietans@gmail.com

BIOGRAPHY

Declared as the first group of “Gralles 2.0”, Els Laietans is a group of four Young people in order to renew the Catalan “graller” field, and spread far beyond traditional music. Based on popular and street festivals, Els Laietans entered into social networking world with a great media coverage becoming a reference group in the field of traditional Catalan music.

Although their natural habitat are vermouth concerts and music street rides (CERCAVILES), this group has taken as a showcase virtual networks 2.0 (Youtube or Facebook) to bring their work to the media as TV3, Catalunya Radio, Rac1 o Radio Flashback, among other Catalan media, which have received excellent reviews.

Their repertoire resides the originality from this band, which see home grown compositions and unusal pieces in repertoires of traditional grallers, such as their gralla version of “Waka-Waka” (by Shakira) or “Bad Romance” (by Lady Gaga).

CLOVERACE



WEBSITES

<http://www.cloveracemusic.com/>

<https://www.facebook.com/Cloveracemusic>

<https://twitter.com/cloveracemusic>

<http://www.myspace.com/cloveracemusic>

<http://www.youtube.com/user/cloveracemusic>

CONTACT

mireiabadia@lbam.es

BIOGRAPHY

Cloverace is a group formed in the city of Badalona, created by four 20-years olds, excitedly for establish their place in the music world. His influences are very extensive; traveling from Paramore a Fall Out Boy, going through All Time Low and Simple Plan. It is characterized as a punk-pop band with a really defined style, and with more tan catchy melodies. Nuria (vocals and guitar), Oscar (lead guitar, vocals), Rafa (bass and vocals) and Adri (drummer) are the members of this band you cannot miss.

Annexe II. Interviews Script.

ARTISANS

INTERVIEW – PALENS

- Where did the idea come from?
- How you get a place in the market?
- Tell us about the experience when starting the project.
- How do you create the brand's renowned?
- Which materials do you work with?
- What types of providers does Palens usually have?
- Palens Sunglasses are an exclusive product?
- What are the main distribution networks?
- What are your plans for the future?

INTERVIEW – NUMON

- What is Numon? From where come the “handbag with history”?
- How did the idea started? How do you start this type of project from scratch?
- What are your beginnings in this world?
- What did you study and how did you get there?
- It is your hobby or it is your real professionally work?
- Why do you use old and used clothes instead something new and stylish? Where does the idea to use those materials?
- Is Numon committed to stop excessive consumerism?
- Did customers bring with them an unknown past? Are your products recycled memories?
- Tell us about the first bag you created in the style of Numon. How? Where? Why?
- Do you work more on the Internet and social networks, or at fair exhibitions? Where do you usually sell more?
- How far is Numon? Distribution frontiers.
- Numon' style and philosophy.
- What are your plans for the future?

INTERVIEW – MISSHYDE

- What were you doing before MissHyde?
- When did you decide to start the project?
- What are the first stores where you started distributing?
- Which profile has the stores where you distribute? Do you follow the fashion seasons?
- What philosophy do you have?
- Do you work doing serial products?
- Tell us about the handmade value.
- Why do you choose to co-work with a studio?
- What are your plans for the future?
- In what kind of shops do you distribute your products?
- Where do you distribute by your online store?
- Tell us about markets and artisans fairs.

DESIGNERS

INTERVIEW – CONRAD ROSET

- How do you define yourself? Where does creativity comes from?
- Tell us about your beginnings and how does expand your work.
- How do you catch reputation in Barcelona? Social networks role.
- What is “Ensueños” project? From the paper to the most current interactivity.
- Which need wakes up in your fans; what makes Ubicuo Studio being interested in your work?
- What it means “Muses” project as your more intimate and personal project?
- What is the difference between your personal and your professional style, profile and philosophy?
- What is the role of social media in your work? Tell us about the virality of your projects.
- Do you design as a hobby or profession? How do you combine your passion with education? Tells us about your work as a teacher in Escola Massana de Barcelona.
- When do you decide to set up a studio in Barcelona?
- What are your plans for the future?

INTERVIEW – BENJA VILLEGAS

- Why do you consider yourself as a graphic activist?
- Tell us about “Generación Perdida” project.
- What experiences have acquired you carrying out the entire production of this project?
- Which messages do you wanted to send to your fans and followers?
- Tell us about your designer task as an illustrator and graphic designer.
- You consider yourself as a self-taught; why do you prefer learn by yourself?
- What are your plans for the future?

INTERVIEW – POKER TATTOO

- You are a designer that transmits drawings on paper to the human body. It is a hard task?
- Tell us about tattoos as a form of artistic expression.
- What are your beginnings in design and art world?
- When do you decide to learn to tattoo? How do you learn to do it?
- Have tattoos art trivialized in our society?
- Are tattoos considered a taboo right now?
- Which are your influences and references?
- Do you work doing your own designs or with the willingness of tattooed?
- When do you decide to open your own study? Efficiency of the study.
- Where does “Poker Tattoo” name come from?
- Tell us about your presence in social networks.
- What reasons often lead people to get tattooed? It is to bring with yourself permanently an art work?
- How has the meaning of tattoos over the years?
- Tell us about the tattoo as an Art. It is a fleeting art?

PHOTOGRAPHERS

INTERVIEW – LITA BOSCH

- Where do you come from?
- What are your beginnings in the photography world?
- How do you combine analogical and digital?
- Where does “Materia Fugaz” project and what do you want to express?
- How was that experience?
- What is the new project “La brisa del cabo”?
- What do you tell us about your Vimeo works? Self-published video that have now taking echo.
- How do you usually work?
- How do you get make known?
- Do you only do girls portraits?
- Tell us about your several portraits blocks that can be found on your website.
- What style and philosophy are defining you in general?

INTERVIEW – GROUNDPRESS

- What are GroundPress?
- How were it born? Beginnings of the collective.
- What gave rise to this need and how you will get to join?
- How do you organize GroundPress?
- What kind of photojournalism creates the collective? Licenses of your work?
- For who works GroundPress? To who tries to give voice?
- What is the relation do you keep with governmental institutions? And with assemblies collectives from the city?
- Is GroundPress a social movement?
- Types of reports; daily work on your blog.
- Tell us about your current project: your yearbook for your first birthday celebration.

- Does each GroundPress photographer works with specific topics?
- Key issues: daily news and themed photojournalism.
- Is GroundPress a mediatic speaker? Which are Internet role in your work?
- Why do you choose photography as your expression way?
- GroundPress' features and philosophy.
- What are your plans for the future?

INTERVIEW – BLANCA VIÑAS

- How you appear to Catalan cultural scene? What did you study?
- Why are you interested for analogue photography world? What are your beginnings in this world?
- Which are your main influences and references?
- What is the inflection point at which you begin to experiment with analogue photography?
- Which are the main characters of your work: the chance, the random, the luck...? Do you think what do you want before shooting?
- How do you feel working against an unpredictable fact and without knowing the results that you will get? It involves many hours of work on it?
- How do you carry out the getting the photos process?
- With what types of cameras do you work? How do you manipulate the material (cameras, reels, double exposures...)?
- Your work is very focused on urban environments; why do you have this fixation to create new viewpoints and new perspectives?
- Which are your main distribution points? What type of media are you using?
- What role do social networks and Internet have in your work?
- Tell us about your current projects. In what exhibitions and courses are you working?
- What are your plans for the future?

MUSICIANS

INTERVIEW – JORDI MONTAÑEZ

- When you take for the first time a guitar?
- Singer and songwriter style. How do you become a part of the current Catalan cultural scene?
- Experience with your first CD “Dolça Victòria”. What was received?
- Are you part of the renewal movement of the Catalan singer-songwriter?
- What is the meaning of the song for you?
- How do you define yourself as a musician?
- What connotations have your letters and your poetry?
- How are you considering your second musical work “Cançons d’ara”?
- Will you work with new collaborations?
- How do you finance the new album? Why do you choose the crowdfunding platform “Tot Suma”?
- Which facilities and difficulties have encountered to develop your project?
- What are your plans for the future?
- Tell us about your other musical projects.
- How do you see the Catalan music scene?

INTERVIEW – CLOVERACE

- What is Cloverace? Can you explain us the beginnings of the project?
- Influences and style of your music.
- How the project has evolved from the beginning until now?
- How did you taken this big reputations being so young?
- Festivals and big events, which have you acted.
- Experience during the recording your first musical works and your first album?
- Relationship with the public; How did you feel?
- How far is your music? Diffusion through social networks?
- What are your plans for the future?

INTERVIEW – ELS LAIETANS

- What are Els Laietans? When you begin?
- Why are you a Graller group 2.0? Ability to communicate and distribution by networks.
- Distribution and renewal of tradition.
- You win the contest Sons de la Mediterrània in 2012; which has resulted?
- Experiences during the recording of your second album?
- Growth of popular culture in Catalunya. From traditional to the modern songs.
- Are you the only ones making this type of versions of famous and popular songs?
- References and influences.
- Limits of the gralla; what kind of songs do you adapt to it?
- Places where you usually play: traditional street parades and modern concerts.
- How do you choose the songs that will be versioned? What do you have to look for?
- What are your plans for the future?

Annexe III. Technical Scripts.

ARTISANS EPISODE – TECHNICAL SCRIPT

SCENES	TIMING	DESCRIPTION	SHOTS	MUSIC	SCRIPT
1	00:00:00 – 00:19:23	Introduction	Pan right + Pan left	Disequilibri – Tommaso A.	
2	00:19:23 – 00:47:04	Intro NUMON	XLS Núria working	Un gioco da bambini – Tommaso A	
3	00:47:04 – 00:52:11	Presentation: Numon	LS picture framework	Un gioco da bambini – Tommaso A FADE OUT to infinite	
4	00:52:11 – 01:41:09	Interview_01: Numon	XLS combined with Alternative Shot IMG Demanoenmano Market	FADE IN to Background Flying Pea - Daddy Scrabble FADE IN TO Foreground	Beginnings of the project. Origins of the brand. Evolution.
5	01:41:09 – 01:50:11	Intro PALENS	CU and BCU Sunglasses	Flying Pea - Daddy Scrabble FADE OUT to Background	
6	01:50:11 – 02:14:08	Interview_01: Palens	XLS combined with Alternative Shot	Flying Pea - Daddy Scrabble FADE IN TO Foreground	Where does the idea comes from. Product added value.
7	02:14:08 – 02:25:01	Video: Palens Sunglasses	IMG video	Flying Pea - Daddy Scrabble FADE OUT to Background	
8	02:25:01 – 03:04:15	Interview_02: Palens	XLS combined with Alternative Shot FADE OUT to black	Flying Pea - Daddy Scrabble FADE OUT to infinite	Beginning of the project. Self-taught. Compensated effort.

9	03:04:15 – 03:19:21	Intro MISSHYDE	Pan right and Pan left of the studio	FADE IN to Foreground Thriller Iller - Go to 80 and the Uwe Schenk Band FADE OUT to Background	
10	03:19:21 – 03:26:02	Presentation: MissHyde	LS picture framework	Thriller Iller - Go to 80 and the Uwe Schenk Band	
11	03:26:02 – 04:28:17	Interview_01: MissHyde	XLS combined with Alternative Shot	Thriller Iller - Go to 80 and the Uwe Schenk Band FADE OUT to infinite	Beginnings of the project. Origins of the brand.
		TRANSITION IMAGES	Alternative Shots: sewing machine	FADE IN to Foreground Flying Pea - Daddy Scrabble	
		Interview_01: MissHyde	XLS combined with Alternative Shot IMG Demanoenmano Market	FADE OUT to Background Flying Pea - Daddy Scrabble FADE OUT to infinite	Shops and style. Network and Internet roles.
12	04:28:17 – 05:20:22	Interview_2: Numon	XLS combined with Alternative Shot And with Pans IMG Demanoenmano Market FADE OUT TO BLACK	FADE IN to Background Untitled – Tommaso A CROSFADe to Foreground	2n hand clothes. Grandmother story.
13	05:20:22 – 05:34:11	Presentation: Palens	FADE IN FROM BLACK LS picture framework	CROSFADe TO Background Untitled – Tommaso A	

14	05:34:11 – 06:34:18	Interview_03: Palens	XLS combined with Alternative Shot IMG video spot Palens	Untitled – Tommaso A	Handmade product from BCN. Idea of good business. Distribution.
15	06:34:18 – 07:15:04	Interview_02: MissHyde	Transition Pan right XLS combined with Alternative Shot IMG transition	Untitled – Tommaso A	Small designers; limited series. Working with an external workshop.
16	07:15:04 – 07:44:16	Interview_03: Numon	IMG transition XLS combined with Alternative Shot	Untitled – Tommaso A FADE OUT to infinite	The first bag. Unique product.
17	07:44:16 – 08:36:15	Video: Núria working	Working Sequence	Never Forget – Peterlo Massacre FADE OUT to infinite	
18	08:36:15 – 09:42:07	Interview_04: Palens	XLS combined with Alternative Shot IMG alternatives (studio)	Never Forget – Peterlo Massacre FADE IN to Background	Product exclusivity. Material suppliers. Philosophy.
19	09:42:07 – 10:16:18	Interview_04: MissHyde	XLS combined with Alternative Shot IMG Demanoenmano Market	Never Forget – Peterlo Massacre	Style and clothes.
20	10:16:18 – 10:53:13	Interview_04: Numon	TRANSITION IMG studio XLS combined with Alternative Shot IMG Demanoenmano Market	Never Forget – Peterlo Massacre	Online shop. Small business.
21	10:53:13 – 11:08:17	Interview_05: MissHyde	XLS combined with Alternative Shot	Never Forget – Peterlo Massacre	Future plans.
22	11:08:17 – 11:22:14	Interview_05: Palens	XLS combined with Alternative Shot	Never Forget – Peterlo Massacre	Future plans.

23	11:22:14 – 11:38:14	Interview_06: MissHyde	XLS combined with Alternative Shot	Never Forget – Peterlo Massacre	Future plans.
24	11:38:14 – 11:54:03	Interview_06: Palens	XLS combined with Alternative Shot	Never Forget – Peterlo Massacre	Future plans.
25	11:54:03 – 12:18:02	Interview_05: Numon	XLS combined with Alternative Shot	Never Forget – Peterlo Massacre FADE IN to Foreground	Future plans.
26	12:18:02 – 12:30:00	360° Sequence			
27	12:30:00 – 13:00:00	Credits			

DESIGNERS EPISODE – TECHNICAL SCRIPT

SCENES	TIMMING	DESCRIPTION	Plans	MUSIC	SCRIPT
1	00:00:00 – 00:37:14	Introduction		Diario de a bordo – Anicet Lavodrama FADE OUT to Background	
2	00:37:14 – 01:29:21	Interview_1: Poker Tattoo	XLS combined with Alternative Shots	Background Diario de a bordo – Anicet Lavodrama	Beginnings in design world References; films
3	01:29:21 – 01:39:17	Presentation: Poker Tattoo	LS picture framework		
4	01:39:17 – 01:59:05	VIDEO: Generación Perdida	IMG video	Intro Generación Perdida – Anicet Lavodrama FADEOUT to Background	
5	01:59:05 – 02:44:22	Interview_1: Benja Villegas	XLS combined with Alternative Shots	Intro Generación Perdida – Anicet Lavodrama	Project description Project evolution: start, middle and end.
4	02:44:22 – 02:54:00	VIDEO: Generación Perdida	IMG video	FADE IN to Foreground Intro Generación Perdida – Anicet Lavodrama FADE OUT to infinite	
5	02:54:00 – 03:16:05	Interview_2: Benja Villegas	XLS combined with Alternative Shots	Ho lasciato un uomo in mare – Tommaso A FADE OUT to Background	What the project wants to express.
6	03:16:05 – 04:08:10	IMG Ensueños Book	CU + BCU book and draquings	Background Ho lasciato un uomo in mare – Tommaso A	About “Ensueños” Project
		Interview_1: Conrad Roset	XLS combined with Alternative Shots	Background Ho lasciato un uomo in mare – Tommaso A	

		IMG Ensueños Book	CU + BCU book and draquings	Ho lasciato un uomo in mare – Tommaso A FADE OUT TO infinite	
7	04:08:10 – 04:43:08	Interview_2: Poker Tattoo	XLS interview Working shots		Style and philosophy
8	04:43:08 – 05:20:19	Interview_3: Benja Villegas	XLS combined with Alternative Shots		Self-thought and independence.
9	05:20:19 – 05:41:12	Presentation: Benja Villegas	LS picture framework		
10	05:41:12 – 06:16:10	VIDEO: Drawing a Musa	IMG video drawing: CU + BCU	FADE IN to Foreground Behind the Seas – Possimiste FADE OUT to Background	
11	06:16:10 – 06:46:07	Interview_2: Conrad Roset	XLS combined with Alternative Shots	Background Behind the Seas – Possimiste	Studies, beginnings. Create a reputation.
12	06:46:07 – 06:56:13	Presentation: Conrad Roset	LS picture framework	Background Behind the Seas – Possimiste	
13	07:11:15 – 07:36:02	IMG Conrad Working	CU Conrad CU + Pan right Conrad	FADE IN to Foreground Behind the Seas – Possimiste	
		Interview_3: Conrad Roset	XLS combined with Alternative Shots	FADE OUT to Background Behind the Seas – Possimiste	Blog on Internet: importance. Internet role on democratization of this job.
14	07:36:02 – 08:02:09	Interview_4: Benja Villegas	XLS combined with Alternative Shots	FADE IN to Background Un gufo di nome Sole – Tommaso A	Feelings during the realization of the project.
15	08:02:09 – 09:06:00	IMG Conrad Working	MCU working MS Conrad in fornt of Mac	Background Un gufo di nome Sole – Tommaso A	
		Interview_4: Conrad Roset VIDEO App Ubicuo Studio	XLS combined with Alternative Shots IMG Application	Background Un gufo di nome Sole – Tommaso A FADE OUT to infinite	Muses project. Application Ubicuo Studio

16	09:06:00 – 09:39:19	IMG Benja working	BSU Benja working MS Benja working in front of Mac		Definition about “graphic activism”
		Interview_5: Benja Villegas	XLS combined with Alternative Shots		
17	09:39:19 – 10:08:00	Interview_2: Poker Tattoo	IMG studio books XLS interview Working Shots	FADE IN to Background Blu – Tommaso Arnaboldi	Commitent on each job.
18	10:08:00 – 10:23:15	Work in Progress: Poker Tattoo	Sequence Isma working	FADE IN TO Foreground Blu – Tommaso Arnaboldi FADE OUT to Background	
19	10:23:15 – 10:45:12	Interview_3: Poker Tattoo	XLS interview	Background Blu – Tommaso Arnaboldi	Tattoos as Art.
20	10:45:12 – 11:06:12	Interview_6: Benja Villegas	CU Benja working XLS combined with Alternative Shots	Background Blu – Tommaso Arnaboldi FADE OUT to infinite	Future plans.
21	11:06:12 – 11:26:01	Interview_4: Poker Tattoo	BCU tattoo needle CU Sam’s back XLS interview		Eternity of the tattoo.
22	11:26:01 – 11:46:11	Interview_5: Conrad Roset	XLS combined with Alternative Shots		Future plans.
23	11:46:11 – 12:03:10	Interview_5: Poker Tattoo	XLS interview	FADE IN to Background Computer – State Shirt	Magic of the tattoo.
24	12:03:10 – 12:26:03	Interview_7: Benja Villegas	XLS combined with Alternative Shots	Background Computer – State Shirt FADE IN to Foreground	Future plans.
25	12:26:03 – 12:30:00	360° Sequence			
26	12:30:00 – 13:00:00	Credits			

PHOTOGRAPHERS EPISODE – TECHNICAL SCRIPT

SCENES	TIMMING	DESCRIPTION	Plans	MUSIC	SCRIPT
1	00:00:00 – 00:39:02	Introduction		Sviluppo Positivo – Tommaso Arnaboldi FADE OUT to Background	
2	00:39:02 – 00:48:13	Presentation: Lita Bosch	LS picture framework	Sviluppo Positivo – Tommaso Arnaboldi FADE OUT TO infinite	
3	00:48:13 – 01:29:13	Interview_1: Lita Bosch	XLS combined with Alternative Shots Pan into studio		Ebay Camera Beginning on analogical photography
4	01:29:13 – 01:35:04	Interview_1: GroundPress	XLS combined with Alternative Shots	FADE IN to Background Questa Notte – Tommaso Arnaboldi	Photography for storytelling and inform.
5	01:35:04 – 01:41:15	Presentation: GroundPress	LS picture framework	Questa Notte – Tommaso Arnaboldi Background	
	01:41:15 – 03:09:21	Interview_2: GroundPress	XLS combined with Alternative Shots IMG instant decisive	Background Questa Notte – Tommaso Arnaboldi FADE IN to Foreground	Image role on media mass.
		Transition	IMG collective working	Questa Notte – Tommaso Arnaboldi FADE OUT to Background	
		Interview_2: GroundPress	XLS combined with Alternative Shots	Questa Notte – Tommaso Arnaboldi FADE IN to Foreground	Image use to inform
		TRANSITION IMG GPress		Questa Notte – Tommaso Arnaboldi FADE OUT to Background	Photojournalism projects.

		Interview _2: GroundPress	XLS combined with Alternative Shots	Questa Notte – Tommaso Arnaboldi FADE OUT TO infinit	
	03:10:13 – 03:32:18	INTRO Blanca Parc de la Ciutadella	Different shoots working on Parc de la Ciutadella	FADE IN to Foreground Hare Kraftwerk – Tommaso Arnaboldi FADE OUT TO infinite	
	03:32:18 – 04:02:21	Interview _1: Blanca Viñas	XLS combined with Alternative Shots		Beginnings on analogical world.
	04:02:21 – 04:09:20	Presentation: Blanca Viñas	LS picture framework	FADE IN to Background Hare Kraftwerk – Tommaso Arnaboldi	
	04:09:20 – 04:35:04	Interview _2: Blanca Viñas	XLS combined with Alternative Shots	Hare Kraftwerk – Tommaso Arnaboldi	Working with analogic. Effects and experiments.
		Blanca Photography	Scale and Position animation	FADE IN to Foreground Hare Kraftwerk – Tommaso Arnaboldi	
		Interview _2: Blanca Viñas	XLS combined with Alternative Shots TRANSITION	FADE OUT to Background Hare Kraftwerk – Tommaso Arnaboldi	
	04:35:04 – 05:28:05	Interview _3: GroundPress	XLS combined with Alternative Shots	FADE IN to Background Questa Notte – Tommaso Arnaboldi	Economic, social and political crisis. Daily work and specific projects.
		TRANSITION IMG GPRESS	IMG collective working	FADE IN TO 1r PLA Hare Kraftwerk – Tommaso Arnaboldi	
	05:28:05 – 05:53:00	TRANSITION LITA WORKING on her LAB	Transition working at Lab.	Hare Kraftwerk – Tommaso Arnaboldi FADE OUT to infinite	
11	05:53:00 – 06:45:15	Interview _2: Lita Bosch	IMG book and photos. XLS combined with Alternative Shots	ENDING FADE IN to Foreground As colorful as ever - Broke For Free	Materia Fugaz project.

		TRANSITION IMG Lita	IMG book and photos.	As colorful as ever - Broke For Free FADE OUT to Background	
12	06:45:15 – 07:33:11	Interview _2: Blanca Viñas	XLS combined with Alternative Shots	Background As colorful as ever - Broke For Free	First photo roll damaged.
		BLANCA PHOTOS	Scale and Position animation.		AT THE END: FADE IN to Foreground
		Interview _2: Blanca Viñas	XLS combined with Alternative Shots IMG Parc de la Ciutadella	Experiment.	
		BLANCA PHOTOS	Scale and Position animation		
		Interview _2: Blanca Viñas	XLS combined with Alternative Shots	Another products to experiment.	
13	07:33:11 – 07:54:10	Interview _4: GroundPress	XLS combined with Alternative Shots		Collective aims. Social commitment.
14	07:54:10 – 08:26:17	TRANSITION	IMG Barcelona environment	Broke For Free – As colorful as ever FADE OUT TO 2n PLA	
		Interview _3: Lita Bosch	XLS combined with Alternative Shots	Background Broke For Free – As colorful as ever	Beginnings with Portraits
		LITA PHOTOS	Scale and Position animation		
		Interview _3: Lita Bosch	XLS combined with Alternative Shots		Professionalism.
15	08:26:17 – 08:59:13	Interview _3: Blanca Viñas	XLS combined with Alternative Shots	Background Broke For Free – As colorful as ever	First music album cover.
16	08:59:13 – 09:12:20	Interview _5: GroundPress	XLS combined with Alternative Shots	Background Broke For Free – As colorful as ever	Internet and social networks role.
17	09:12:20 – 10:21:04	Interview _4: Lita Bosch	XLS combined with Alternative Shots		Type of cameras that she works.
		LITA PHOTOS	Example B/N analogical		

		Interview _4: Lita Bosch	XLS combined with Alternative Shots		
		LITA PHOTOS	Example COLOR analogical		
		Interview _4: Lita Bosch	XLS combined with Alternative Shots		
		LITA PHOTOS	Example COLOR analogical		
18	10:21:04 – 10:54:17	Interview _4: Blanca Viñas	XLS combined with Alternative Shots		Experiment; impulsivity. Unique works; unrepeatable.
19	10:54:17 – 11:06:03	Interview _6: GroundPress	XLS combined with Alternative Shots	FADE IN TO 2n PLA Sviluppo Positivo – Tommaso Arnaboldi	Philosophy.
20	11:06:03 – 11:10.07	Interview _5: Blanca Viñas	XLS interview	Sviluppo Positivo – Tommaso Arnaboldi	Future plans.
21	11:10.07 – 12:120:14	Interview _7: GroundPress	XLS interview	Sviluppo Positivo – Tommaso Arnaboldi	Collective aims for the future.
22	12:12:14 – 12:30:00	360° Lita Bosch			
23	12:30:00 – 13:00:00	Credits			

MUSICIANS EPISODE – TECHNICAL SCRIPT

SCENES	TIMMING	DESCRIPTION	Plans	MUSIC	SCRIPT
1	00:00:00 – 00:24:20	Introduction	XLS BCN City Various Shots	Ricero nella memoria – Tommaso Arnaboldi.	
	00:24:20 – 00:32:02	+ Logo	XLS Laietans at field		
2	00:32:02 – 00:46:12	Presentation: Els Laietans	LS picture framework	Ricero nella memoria – Tommaso Arnaboldi.	Presentation.
3	00:46:12 – 01:03:07	Els Laietans – playing live	MS Ferran – the drummer XLS Laietans at field MS Roger Andorrà – dancing XLS Laietans at field	FADE IN to Foreground Grallamstyle – Els Laietans	
4	01:03:07 – 01:43:02	Interview _1: Laietans	XLS combined with alternative shots	FADE OUT to Background Grallamstyle – Els Laietans	Who are Els Laietans. Social networks role.
3	01:43:02 – 01:52:19	Els Laietans – playing live	XLS interview combined with alternative shots	FADE IN to Foreground Grallamstyle – Els Laietans	
5	01:52:19 – 02:28:01	Jordi Montañez – playing live	LS + MLS + CU	FADE IN to Foreground Dolça Victòria – Jordi Montañez FADE OUT to Background	
6	02:28:01 – 03:37:17	Interview _1: Jordi M	XLS combined with alternative shots	Dolça Victòria – Jordi Montañez	Songwriter project.
		Presentation: Jordi M	LS picture framework	Dolça Victòria – Jordi Montañez	
		Interview _1: Jordi M	XLS combined with alternative shots	Dolça Victòria – Jordi Montañez FADE OUT to infinite.	Project beginnings

7	03:37:17 – 04:06:10	Videoclip Move On		FADE IN to Foreground Move On – Cloverace FADE OUT to Background	
8	04:06:10 – 04:14:19	Presentation: Cloverace	LS picture framework	Move On – Cloverace FADE IN to Foreground	
7	04:14:19 – 04:22:09	Videoclip Move On		Move On – Cloverace FADE OUT to Background	
9	04:22:09 – 04:57:05	Interview _1: Cloverace	XLS combined with alternative shots	Move On – Cloverace FADE IN to Foreground	
7	04:57:05 – 05:06:00	Videoclip Move On		Move On – Cloverace FADE OUT to Background	
9	05:06:00 – 05:24:15	Interview _1: Cloverace	XLS combined with alternative shots	Move On – Cloverace FADE IN to Foreground	
7	05:24:15 – 05:30:17	Videoclip Move On		Move On – Cloverace FADE OUT to infinite	
5	05:32:23 – 05:44:01	Jordi Montañez – playing live	FADE IN FROM BLACK XLS combined with alternative shots	FADE IN to Foreground Dolça Victòria – Jordi Montañez FADE OUT to Background	
10	05:44:01 – 06:17:12	Interview _2: Jordi M	XLS combined with alternative shots FADE IN Playing live	Dolça Victòria – Jordi Montañez FADE IN to Foreground	About the 2n album. Crowdfunding. Tot Suma platform.
5	06:17:12 – 06:32:06	Jordi Montañez – playing live	XLS combined with alternative shots. TRANSITION amb colors	Dolça Victòria – Jordi Montañez FADE OUT to infinite	
11	06:32:06 – 07:12:04	Interview _2: Els Laietans	XLS combined with alternative shots	FADE IN to Background Bad Romance – Els Laietans FADE OUT to infinite	Traditional and modern songs. How they work, versatility.
3	07:12:04 – 07:19:06	Els Laietans – playing live	XLS combined with alternative shots	FADE IN to Foreground Grallamstyle – Els Laietans	
12	07:19:06 – 07:36:04	Cloverace al Visto Lo Visto	FADE IN to Foreground FADE OUT to infinite	FADE IN to Foreground VLV: You and Me – Cloverace FADE OUT to Background	

13	07:36:04 – 07:52:06	Interview _2: Cloverace	XLS combined with alternative shots	VLV: You and Me – Cloverace FADE IN to Foreground	What do the project contribute to them. Experiences and anecdotes.
12	07:52:06 – 07:58:00	Cloverace al Visto Lo Visto	FADE IN to Foreground FADE OUT to black	VLV: You and Me – Cloverace FADE OUT to infinite	
13	07:58:00 – 08:24:08	Interview _3: Jordi M	XLS combined with alternative shots	Sort de tu – Jordi M FADE OUT to infinite	Dedication and personal commitment.
14	08:24:08 – 08:35:08	Interview _3: Cloverace	XLS combined with alternative shots	FADE IN to Background VLV: Move On – Cloverace	Relationship with their public. Live concerts.
15	08:35:08 – 08:47:20	Cloverace al Visto Lo Visto	Crossfade	FADE IN to Foreground VLV: Move On – Cloverace FADE OUT to Background	
14	08:47:20 – 09:54:05	Interview _3: Cloverace	Crossfade with VLV XLS combined with alternative shots	VLV: Move On – Cloverace FADE OUT to infinite	Relationship with their public. Importance of public support. Evolution and aims of the group.
15	09:54:05 – 10:18:17	BarnaSants: Xavier Baró i Els Laietans playing live	CROSFADe with interview	FADE IN to Foreground La caiguda de Lleida – Xavier Baró FADE OUT to Background	
16	10:18:17 – 10:39:03	Interview _3: Els Laietans	XLS combined with alternative shots	La caiguda de Lleida – Xavier Baró	Instrumental songs. Singer's collaboration.
17	10:39:03 – 11:03:16	Interview _4: Jordi M	XLS combined with alternative shots	FADE IN to Background Companya – Jordi Montañez	When gets a guitar for the first time. How to learn to play it.
18	11:03:16 – 11:15:15	Interview _4: Cloverace	XLS and LS	Companya – Jordi Montañez	Project aims.
19	11:15:15 – 11:34:07	Interview _5: Jordi M	XLS combined with alternative shots	Companya – Jordi Montañez FADE OUT to infinite	Medium term objectives on the new album.
20	11:34:07 – 11:47:22	Interview _4: Els Laietans	XLS combined with alternative shots		Future plans.

21	11:47:22 – 12:00:00	Interview _5: Cloverace	XLS combined with alternative shots		Future plans.
22	12:00:00 – 12:18:12	Interview _6: Jordi M.	XLS combined with alternative shots		Future plans.
23	12:18:12 – 12:33:00	Interview _5: Els Laietans	XLS combined with alternative shots FADE OUT TO BLACK		Live in the present.
24	12:33:00 – 12:45:00	360° Sequence			
25	12:45:00 – 13:00:00	Credits			

Annexe IV. Interviews Calendar.

MARCH						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				1	2	3
					ITV Benja Villegas 12h Gràcia (BCN)	
4	5	6	7	8	9	10
						MEETING Sense Sal 16:30h La Rulot (Sant Andreu – BCN)
11	12	13	14	15	16	17
			SHOOTING Els Laietans Barna Sants 19h Luz de Gas 23h Laietans		Demanoenmano Numon & MissHyde	
18	19	20	21	22	23	24
	ITV Conrad Roset 10h Gràcia (BCN) ITV Poker Tattoo 18h St. Adrià					ITV Sense Sal 11h Viladecavalls
25	26	27	28	29	30	31
MEETING GroundPress 12h Antic Teatre (BCN)	ITV Els Laietans 10:30h Girona	ITV Palens 16:30h Badalona	ITV Lita Bosch 16:30h Trafalgar (BCN)			

APRIL						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	2	3	4	5	6	7
	ITV GroundPress 12h Antic Teatre (BCN)	ITV Blanca Viñas 12h Roger de Llúria 56 (BCN)			ITV Numon 12h Reus	ITV MissHyde 13h Argentona
8	9	10	11	12	13	14
		ITV Jordi Montañez 9:30h El Carmel (BCN) ITV Cloverace (VLV Program) 17h Alexandre Teatre (BCN)				
15	16	17	18	19	20	21
		SHOOTING Blanca Viñas 13h Parc de la Ciudadella (BCN)				
22	23	24	25	26	27	28
29	30					

Annexe V. Licenses.

A BARCELONA, el 2 de MARÇ de 2013.

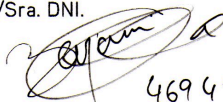
El/La sotasignat, senyor/a BENJAMÍN VILLEGAS LAPAZ,
amb DNI número 46943550K.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.
4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.


46943550K

A Baiona, el 3 de abril de 2013.


El/La sotsignat, senyor/a Blauga VITAS ALCOZ,
amb DNI número 47884730-H.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.


47884730-H

A Barcelona, el ____ de Abril de 2013.

El/La sotsignat, senyor/a Esperanza
amb DNI número _____.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.

Rafa Bellido



Núria Moliner



Adri Cano



Oscar Delgado



A Barcelona, el 19 de MARZO de 2013.

El/La sotasignat, senyor/a CONRAD ROSET TENLLADO,
amb DNI número 45646395-C.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

CONRAD ROSET TENLLADO
Sr/Sra. DNI. 45646395-C

CONRAD

A Barcelona, el 02 de Abril de 2013.

El/La sotsignat, senyor/a Gab Moral
amb DNI número 47833822-F.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
 3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.
 4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.
- I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.



47833822 F

A BARCELONA, el 2 de ABRIL de 2013.


El/La sotsignat, senyor/a JUAN FRANCISCO ALVAREZ ACOSTA,
amb DNI número 44735379B.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.

44735379B


A Barcelona, el 2 de Abril de 2013.

El/La sotasignat, senyor/a César Góriz Rey,
amb DNI número 32816606E.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.

2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.

3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.

4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.

32816606E

A Bançob-a, el 2 de abril de 2013.

El/La sotsignat, senyor/a Angel Montles Marsal,
amb DNI número 48002753-M.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.

2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.

3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.

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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.




ANGEL MONTLES MARSAL 48002753M

A BARCELONA, el 10 de Abril de 2013.
El/La sotsignat, senyor/a Jordi Torres Montañez,
amb DNI número 46410122-D.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
 3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.
 4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.
- I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.


46410122 D

A CANET D'ADRI, el 26 de MARÇ de 2013.

El/La sotasignant, senyor/a FERRAN SAMPER VILLANUEVA,
amb DNI número 39415014-Y.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.



39415014-Y

Sr/Sra. DNI.

A CANET D'ADRI, el 26 de MARÇ de 2013.

El/La sotasignant, senyor/a POL DU CABUÏ ROGÉS,
amb DNI número 38871957-W.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.




A Canet d'Adri, el 26 de març de 2013.

El/La sotasignat, senyor/a Roger Aulet Lamata,
amb DNI número 45644255-L.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.


45644255-L
Sr/Sra. DNI.

A ADRI, el 26 de MARÇ de 2013.

El/La sotasignat, senyor/a ROGER ANDORRÀ I BRUCH,
amb DNI número 39373626-H.

MANIFESTA

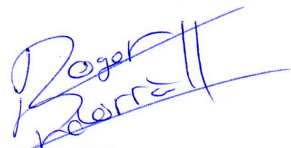
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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.


Sr/Sra. DNI.

39373626-H
Roger Andorrà i Bruch.

A EST BARCELONA, el 28 de MARÇ de 2013.

El/La sotsignat, senyor/a ESTER BOFILL BOSCH,
amb DNI número 47905461-A.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.



A ARGENTONA, el 7 de ABRIL de 2013.

El/La sotsignat, senyor/a ANNA PUIG LUCAS
amb DNI número 46361063D.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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- I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.



A RIUDOMS, el 6 de ABRIL de 2013.

El/La sotsignat, senyor/a NÚRIA HERNÁNDEZ AMIGÓ,
amb DNI número 47817509L.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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Sr/Sra. DNI.

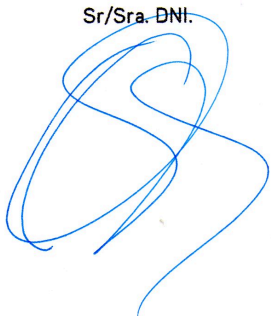
A Badalona, el 17 de Maig de 2013.

El/La sotsignat, senyor/a Oscar Pellicer Paez
amb DNI número 46723022-L

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
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- I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.


Oscar Pellicer Paez
46723022-L

A BARCELONA, el 19 de MAI de 2013.

El/La sotasignant, senyor/a ISMAEL HILYGO SANCHEZ,
amb DNI número 64197766-T.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
 2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
 3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.
 4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.
- I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI.



A BARCELONA, el 19 de maig de 2013.

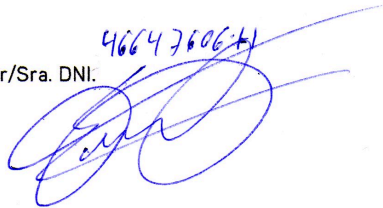
El/La sotsignant, senyor/a SAMUEL MORAÑA ANTECHE,
amb DNI número 46647606H.

MANIFESTA

1. Que autoritza expressament la seva participació en l'enregistrament de la producció audiovisual de televisió titulada provisionalment com a *ROSTRES*.
2. Que abans de la signatura d'aquest document ha rebut la suficient informació en relació al contingut i característiques de l'esmentada producció, i la finalitat de l'enregistrament, essent aquest acceptat sense limitacions.
3. Que autoritza la captació de fotografies, imatges en moviment, així com l'enregistrament sonor, i cedeix de forma expressa, inequívoca, sense limitació en el temps i de forma gratuïta els seus drets d'imatge, exclusivament, per a la seva fixació al programa esmentat i la posterior explotació del mateix en la forma i condicions previstes a la legislació vigent, i en especial per a l'exercici dels drets de reproducció, comunicació pública, transformació i distribució en tota mena de suports, mitjans i sistemes de comunicació sense limitacions temporals ni territorials.
4. Que ha llegit, ha entès i accepta íntegrament els termes d'aquest document sense reserves.

I perquè així consti, signa la present al lloc i la data indicats a l'encapçalament.

Sr/Sra. DNI:

46647606H


Annexe VI. Musical References.

Chapelier Fou:

<http://www.youtube.com/watch?v=V6cS1OHuqr4&list=ALYL4kY05133rClGi3sVYW2EcbMCpTz0-K>

The postal service:

http://www.youtube.com/watch?v=hMOfI7wCrI&list=AL94UKMTqg-9C4c2oex6By8svysDTr05_S

Sigur Ros:

<http://www.youtube.com/watch?v=AfrQdGL-8bU&list=PL5194D5D4038BAA4A>

Massive Attack:

<http://www.youtube.com/watch?v=jEgX64n3T7g&list=AL94UKMTqg-9Aoc-c5isxIXHiEWm1fEctp>

Vampire weekend:

http://www.youtube.com/watch?v=_XC2mqcMMGQ&list=AL94UKMTqg-9B7ZRxcrJSJq9IgYA82NRMI

Boat Beam:

<http://www.youtube.com/watch?v=RdzOeGSuNCM>

Bonobo:

<http://www.youtube.com/watch?v=4UtIDIWk2D0&list=AL94UKMTqg-9AMgsiK17J-fMzHnx6AH-pL>

Edit:

http://www.youtube.com/watch?v=nGT8VnHy34g&list=AL94UKMTqg-9Bh4PZkcIr9ufC_ITuc-eLR

Jamie T:

<http://www.youtube.com/watch?v=QDhwoZteZqA&list=AL94UKMTqg-9BeZNnrCehGd4G67bJwYvsE>

Annexe VII. Corporate Identity.

Project Logo.



Annexe VIII. Economic Study Documents.

Boletín Oficial del Estado (2012):

<http://www.boe.es/boe/dias/2013/05/10/pdfs/BOE-A-2013-4887.pdf>

Corporació Catalana de Mitjans Audiovisuals – Redistributions:

<http://www.ccma.cat/doc/CCMA-Retribucions.pdf>