

VIRTUAL PRODUCTION/IMMERSIVE TECHNOLOGIES

Companies with great expertise in using and providing solutions for these demands will show their vision and ability to deliver the flexibility and scalability so needed today. The panel will bring examples of productions already carried out, showing the enormous gain when using these resources. Come participate and be inspired by the exhibitions of our panelists.

Moderator: Carlos Cauvilla - Operations Technology Director - SBT

SPEAKERS:

• VIRTUAL AND IMMERSIVE TECHNOLOGIES APPLIED IN BROADCAST PRODUCTIONS

Paula Brecci - Latam Director of Sales Operation - Vizrt

Presenting our technology for live production to provide visual producers with unlimited possibilities to easily tell stories that engage audiences in any size studio using advanced, interactive, 3D virtual sets, augmented reality graphics, and mixed reality presentations for any production. AI (Artificial Intelligence) technology for Object Tracker application, that tracks multiple objects in a video in real-time to add graphics and enhance the viewer's experience.

• VIRTUAL PRODUCTION USING CLOUD COMPUTING

Marlon Campos - Specialist SA M&E – Content Production - Amazon Web Services

Understand through a reference architecture, where and how to use the cloud to increase collaboration, reduce complexity and cost of your project.

• GRAPHICS IN STORYTELLING

Alexandre Arrabal - Director Globo Design

Virtual reality, augmented reality.

Rendering in real time as a tool for creating language integrated into the content to help tell stories on TV.

That's our topic at SET Expo 2022.

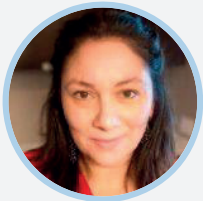
Cases will be presented where these technologies were tools to generate audience engagement.

Work carried out to cover the 2018 World Cup, the Olympics and Globo variety shows, among others, will be shown and explained..



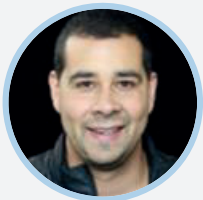
Carlos Cauvilla - Operations Technology Director - SBT

Director of Technology and Operations at SBT, Engineer with an MBA in Business and Information Technology. Cycling close to the mountains is my way of freeing up space to absorb new



Paula Brecci - Latam Director of Sales Operation - Vizrt

Paula Brecci works in Vizrt as Latam Director of Sales Operation based in Santiago de Chile. Has more than 10 years of experience working closely with broadcasters in the region expanding Vizrt usage on live productions.



Marlon Campos - Specialist SA M&E – Content Production - Amazon Web Services

Marlon Campos has a degree in Telecommunications Networks from the Federal University of Minas Gerais, and currently works as a Specialist Architect in Content Production at AWS in London, UK. With over 8 years of experience in the industry, Marlon is passionate about production and post-production. In his current role, he has guided global customers to innovate through cloud computing adoption. In his spare time, he enjoys playing FIFA 2022 against his wife, as well as traveling the world to experience new cultures.



Alexandre Arrabal - Director Globo Design

For several years at Globo, he had a remarkable participation in several innovations in Brazilian television.

The first virtual scenario (with tracking and cropping of cameras) to air, in 1996, the presentation of local television news from panoramic studios, showing the city (the subject of the program) were some of these. Then came the transfer of Jornal Nacional to the newsroom in 2000 and all the evolution in its graphic/scenographic experience until reaching the current model, where the real and the virtual merge.

At the Rio Olympics, leading a group of designers, he defended the implementation of a building in the Olympic Park to house the Globo group. The studio and the building were integrated with virtual complements, related to the events of the event in a design in favor of the storytelling of the transmission. The studio became a postcard, in harmony with the beautiful arenas.

In the coverage of the Russian Cup in 2018, he led the creation of the “magic box”, a design project that “transformed” the 20 square meter studio into a spacious area with 180 degrees of vision. . The project was developed, in fact, like all the others, with intense integration between all areas of technology and content.

More recently, along the same lines of collaborative action, came the “magic box 2.0”, an evolution of the Russian version, which transported Tokyo to Globo studios.

With the creation of the Globo Design Center, which brought together almost all of Globo’s graphic production areas, it started to lead around 300 designers, who seek, every day, to surprise and delight our audience. From then on, he also began to participate in contributions to entertainment, with emphasis on Big Brother, rich in design, virtual insertion and engaging situations such as the dispute “Tadeu X RoBBB mau” and Metaverso BBB. During this period, several awards were won, also in the area of visual

effects, highlighting Passaporte para Liberdade and Falas da terra, which joined the various international acknowledgments given to the group at the Design Center.