Inter BEE

International Broadcast Equipment Exhibition

■Management/Contact

Japan Electronics Show Association

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REVIEW 2011

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The Professional Information Site for Audio, Video and Communications

Inter BEE online

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Inter BEE 2011

International Broadcast Equipment Exhibition

With the support of the Japan Broadcasting Corporation (NHK) and the National Association of Commercial Broadcasters in Japan as well as the cooperation of many organizations in associated industries,"Inter BEE 2011", the professional exhibition for audio, video and communications, was held for three days from 16th (Weds.) to 18th (Fri.) November.
Marking its 47th year, the 2011 event was held in a year of significant broadcasting and video media changes with the conversion from analog to digital broadcasting in July, 2011 (excluding the 3 Tohoku prefectures), which was the biggest upheaval in Japanese broadcasting history.
Inter BEE 2011 saw the introduction of latest trends in new digital age broadcasting business, such as white space and V-Low, in addition to technological trends in conventional video, audio and lighting equipment. Last year's event also saw Inter BEE transform into a comprehensive media exhibition advocating video content production and distribution technologies in the new digital age. This was achieved, for example, by holding the Loudness Summit Tokyo and the recognition of CoFesta 2011 as an official event.

Exhibitors

Participation by a diverse range of companies due to an expansion in exhibition areas

With the advancement of digitalization, the exhibition areas have been expanding every year and there has been participation by exhibitors from a wide range of fields.
This has led to an increase in the number of new business possibilities.

No. of exhibitors: **800** companies

No. of overseas exhibitors: **466** companies

Trading Visitors

Business users from a wide range of fields visited

A great number of enthusiastic business users visited with the purpose of actively gathering information. Opportunities were provided to interact with potential customers who exhibitors had never met before. The exhibition was also widely covered in the media both inside and outside the country.

Registered visitors: **30,752**

No. of news media representatives: **409**

International

Attracting the Asian market

The number of countries and regions represented by exhibitors was the largest since the exhibition began, and Inter BEE is started to be recognized as a place for international technological exchange and market development.
In addition to Asia, visitors also came from Central and South America.

Overseas exhibitors: **34** (record-high) countries/regions

Overseas visitors: **39** countries/regions

Professional Audio

Sound that resonates in the heart is reproduced with technology

Products with a multitude of variations that support digital sound and high-end products which have sought workflow efficiency were brought together under one roof. The Loudness Meter Zone and workshops were also very popular.

■**Audio Equipment**
Microphones, Recorders, Digital Audio Workstation, Consoles, Mixers, Mastering Equipment, Audio-compression / Transmission technology, Converters, Effectors, Amplifiers, Speakers, Players, Acoustic design / control, Audio Equipment for Facilities, Intercoms, Transmission Cables, Accessories, Power Supply, Racks / Cases / Bags, Other Related Peripheral Equipment

Professional Lighting

Expressions and communication in light

At the exhibition attention was focused on cutting-edge LED light equipment, stage lighting equipment (e.g. consoles) and solutions that enable collaborations with audio and visuals which have been explored in performing arts and entertainment.

■**Lighting Equipment**
Studio Lighting Equipment, Stage Lighting Equipment, Lighting Control Systems, Lighting Control Consoles, Wireless Remote Control Devices, Stage and TV Studio Lighting, Elevating Unit for TV Studio Lighting Battens, Lighting System for Photography Studios, Other Related Peripheral Equipment

Production & Post-Production

Creativity evolves seeking further value

The next generation of video formats, the 4K, 8K and 3D, were the focus of attention, and the exhibition was filled with a variety of cutting edge technologies and products that support video production.

■**Production**
HDTV Systems, Studio Cameras, VTR-Pack Cameras, Camcorder, Crane Cameras, Lenses, Video Servers, File Server System, DVD Systems, BD System, VTRs, Memory Cards, Memory Devices, Optical Disks, Video Tape, Data Compression Technology, Video Monitors, Projectors, LCD / PDP / LED Displays, Prompters, Other Related Peripheral Equipment

■**Post-production**
Editing Devices, Switchers, Routing Switchers, Non-linear Editing Systems, Subtitler, Title Production Systems, Character Generators, Composite Systems and Software, Painting Systems,Media Converter, Encoders, CG Production Systems, Animation Production Systems, Virtual Studio Systems, Software and Systems, Content Management Systems, Systems Integration Technologies, Database Technologies, Storage Equipment, Archive Systems, Other Related Software and Peripheral Equipment

Cross Media

Next generation technology in media assembled

The Cross Media Zone was newly established in 2011. This is a new zone that appeals for cross media and digital content. This zone introduced visitors to everything from content production and management to distribution and purchasing in new industrial fields.

■IPTV
Video Compression Techniques, Video Editing/Control Systems, Video Delivery Systems/Services, Data Broadcasting Systems, Video-on-demand Systems, Software, Other Related Techniques/Products/Services

■Mobile TV
Video Editing Systems For Mobile Terminals, Video Delivery Systems For Mobile, Mobile Contents/Applications, Mobile Terminal Equipment, Wireless Systems, Wi-Fi/WiMAX, LTE, Other Related Techniques/Products/Services

■Digital Cinema
Digital Cinema Filming Systems, Digital Cinema Editing Systems, Digital Cinema Delivery Systems, Digital Cinema Servers, Projection Systems, On-demand Services/contents, Other Related Techniques/Products/Services

■Digital Signage
Digital Signage Editing/Control Systems, Image Receiving Systems, Video Content Delivery Systems, Communication Network Services, Advertising Media Services, Other Related Techniques/Products/Services

■3D Image
3D Image Output Systems, 3D Image Editing Systems, 3D Image Receivers/Terminals/Systems, 3D Screening Systems, 3D Contents, Other Related Techniques/Products/Services

■Digital Contents
Live-action Contents, Animations, Computer Graphics, Virtual Realities, Other Related Techniques/Products/Services

Distribution & Delivery

Information communicated in a variety of ways

The exhibition was complete with archive, sending and resending solution proposals, as well as exhibits of equipment for Internet live distribution.

■**Output and Transmission Systems**
Automatic Program Output Systems (TV & radio), Automatic CM Output Systems (TV & radio), Server Systems, IT Solutions (broadband systems), File System (Audio), File System (Video), Graphic Libraries System, Film and Telecine, Graphic System, External Information Response System (weather, Stock, Traffic information etc), Base Station Facilities, FPUs, SNG, OB Van, Automotive Related Systems and Peripherals, Communications Radios, Emergency News Systems, Radio Broadcasting Equipment, FM Broadcasting Equipment, Terrestrial Television Broadcasting, One-segment Broadcasting, Satellite Broadcasting, CATV, Multicasting, Transmission Cables, Wireless Systems, Fiber Optics, Other Related Peripheral Equipment

■**Broadcasting Equipment**
No-break Power Units, Constant-Voltage / Constant-Current Regulated Power Units, Automotive Power Sources, Battery Packs, Battery Charger- Discharger Equipment, Test Signal Generators, Measuring Equipment, Signal Converters, Cabinets, Racks, Pedestals, Camera Tripods, Camera Platforms, Cranes, Steadycams, Furniture, Camera Carrying Cases, Other Related Peripheral Equipment

Forum & Symposium

Latest trends shared and responses to a variety of needs

With a plan that was given the theme of not only the traditional "creation" and "dispatch," but also "enchantment," this year the aim was to expand the fields of the exhibition into new areas, including staging video, projection mapping and live sound.

Outline

■ **Name**

International Broadcast Equipment Exhibition 2012
(a.k.a. Inter BEE 2012)

■ **Period**

Wednesday, November 14th - Friday, November 16th (3 days)

■ **Exhibition hours**

November 14th and 15th 10:00 a.m. to 5:30 p.m.
November 16th 10:00 a.m. to 5:00 p.m.

■ **Location**

Makuhari Messe
2-1, Nakase, Mihama-ku, Chiba City,
Chiba Prefecture 261-0023, Japan

■ **Organizer**

Japan Electronics and Information Technology Industries Association (JEITA)

■ **Supported by**

Japan Broadcasting Corporation (NHK)
The National Association of Commercial Broadcasters in Japan (NAB-J)

■ **Partners**

ALL NIPPON PRODUCERS ASSOCIATION
Association of Media in Digital
Digital Cinema Consortium of Japan
Digital Content Association of Japan
Digital Signage Consortium
JAPAN AD CONTENTS PRODUCTION COMPANIES ASSOCIATION
Japan Association of Lighting Engineers & Designers
Japan Association of Professional Recording Studios
Japan Cable and Telecommunications Association
Japan Cable Television Engineering Association
JAPAN POST PRODUCTION ASSOCIATION
Japan Satellite Broadcasting Association
JAPAN STAGE SOUND BUSINESS COOPERATIVE
JSL
Mobile Broadband Association
MOTION PICTURE and TELEVISION ENGIREERING SOCIETY of japan, Inc.
National Theatrical & Television Lighting Industrial Cooperative
Pre-vis society Asia (tentative)
Stage Sound Association of Japan
Theatre and Entertainment Technology Association, Japan
3D Consortium
Ultra-Realistic Communications Forum
VFX-JAPAN
Visual Industry Promotion Organization

■ **Global Partners**

ABU Asia-Pacific Broadcasting Union · iabm · NABSHOW · CCBN · BIRTV · KOBA · Broadcast Asia · CASBAA · Broadcast India 2011 · Hong Kong International Film & TV Market (FILMART 香港國際影視展)

CoFesta 2011
Inter BEE is official event of CoFesta.

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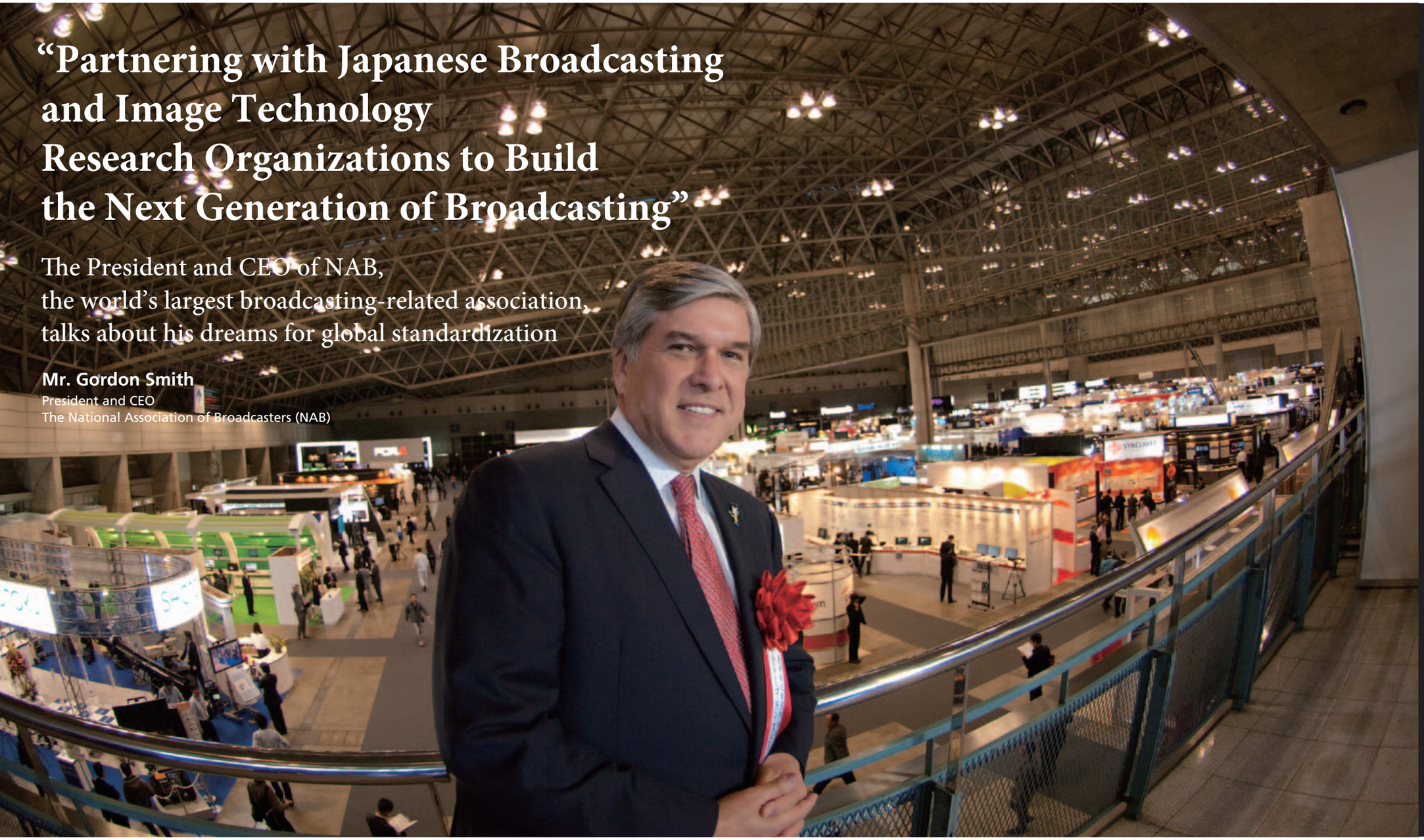
“Partnering with Japanese Broadcasting and Image Technology Research Organizations to Build the Next Generation of Broadcasting”

The President and CEO of NAB,
the world’s largest broadcasting-related association,
talks about his dreams for global standardization



Mr. Gordon Smith
President and CEO
The National Association of Broadcasters (NAB)

Seeking to engage in the exchange of advanced broadcasting technologies between Japan and the U.S.

The National Association of Broadcasters (NAB) is a broadcasting association that represents more than 8,700 member companies and organizations, including terrestrial radio and television broadcasters. The president of NAB, Gordon Smith, came to Japan to attend Inter BEE 2011, where he delivered the keynote speech. Established in 1922, NAB will be marking its 90th anniversary this year, but Mr. Smith's keynote speech was the first time for a president of NAB to deliver a formal address in Japan. His visit to Japan to attend Inter BEE came out of his own desire to convey, on behalf of the broadcasting industry of the United States, his sympathies to all the people of Japan who were affected by the Great East Japan Earthquake and to express his respect to all the broadcasters who were bravely involved in press coverage in the aftermath of the disaster. His second objective in coming to Japan was to engage in the exchange and interaction in the field of advanced broadcasting technologies between Japan and the U.S., with an eye towards the "next generation" of broadcasting. He praised the technological capabilities in Japan and also expressed the strong determination of the U.S. broadcasting industry to engage in initiatives towards the standardization of next generation broadcasting technologies.

Gordon Smith was appointed president of NAB in November 2009 and therefore at the time of his visit to Japan he had just completed his second year in office. He served as a U.S. Senator for two terms from 1996 to 2008, during which he was a member of the Commerce Committee, involved in drafting laws related to the industrial sector. He also served as chair of the Senate High Tech Task Force, and was known for knowing a lot on the cutting edge of information and communications technologies.

Regarding the reason for his visit to Japan, Mr. Smith says, "On behalf of the broadcasting industry of the United States, I wanted to express my sympathies to all my colleagues in the broadcasting industry in Japan, who were afflicted by the Great East Japan Earthquake, and to express my respect to all the broadcasters who so bravely engaged in press coverage even in the midst of such a disaster." When he took the podium, he began by expressing his condolences to the victims of the disaster and also gave generous and warm-hearted praise to the broadcasters of Japan, stating his "…admiration for the bravery of the broadcasting and press organizations of Japan, who provided vital lifeline and survival information, even in the midst of catastrophic damage." Additionally, Mr. Smith stated that, "When you consider the role of broadcasting in such times of disaster and emergency, it is vital to have advanced and stable technical capabilities." Mr. Smith praised the technological capabilities in Japan and also emphasized the necessity for further technological innovation in the future.

"Japanese broadcasting technology is the most advanced in the world, making it an important presence in the broadcasting industry."

Mr. Smith states that, "NAB is an association that is active for the benefit not only of the United States, but for the broadcasting industry around the world. I also personally have a deep respect for Japanese culture and history and as president of NAB I have great hopes for the world-leading broadcasting technologies that Japan maintains."

"Currently Japan is the only country in the world where organizations are researching and developing broadcasting technologies with a long term goal. It was also Japan that pioneered HD and digital broadcasting and therefore Japanese R&D technologies will have a significant role in forming and creating the future of broadcasting."

From what Mr. Smith says it is evident that he holds Japanese broadcasting technologies in high regard and also that NAB is already looking towards the next generation of broadcasting.

Directly prior to coming to Japan, NAB Senior Vice President of Science & Technology Lynn Claudy visited Shanghai in China to attend the Future of Broadcast Television Summit 2011 (FOBTV2011) on November 10th and 11th. At FOBTV2011 a number of other organizations participated, including the Advanced Television Systems Committee (ATSC), which is a U.S. organization that develops standards for digital television, as well as the Institute of Electrical and Electronics Engineers (IEEE), and NHK Science and Technology Research Laboratories (STRL) from Japan. The British Broadcasting Corporation (BBD), the European Broadcasting Union (EBU), and the Brazilian Society of Television Engineering (SET) also joined these organizations. All participants engaged in discussions on the standardization for broadcasting in the next generation. Evidently, in the global broadcasting industry the next generation of broadcasting is already a hot topic.

"Making the outstanding technologies of Japan the global standard for the next generation of broadcasting"

"China is currently seeking to amass broadcasting technologies from around the world. The Joint Declaration issued at the end of FOBTV2011 included a pledge to engage in an initiative to define the requirements of future terrestrial broadcast systems. Thinking of the benefits not only to the U.S., but also to the wide-ranging world of broadcasters and manufacturers, NAB seeks to promote a future broadcasting business, in particular with the outstanding broadcasting technologies of Japan," says Mr. Smith.

One direction for this kind of cooperative relationship is in the technology advocacy program of NAB known as FASTROAD (Flexible Advanced Services for Television & Radio On All Devices). As Mr. Smith says, "FASTROAD is not an attempt by NAB to create an actual research organization, but it is rather a kind of mechanism for investment. In the U.S. there is no single organization dedicated solely to researching broadcasting technologies. At NAB we provide basic research that relates to broadcasting to external contractors. This method of providing research funding is what we call FASTROAD. I believe that partnership with NHK-STRL and the National Institute of Information and Communications Technology (NICT) could be incorporated into the FASTROAD mechanism. To date, NAB has played a very large role in efforts towards the standardization of digital broadcasting. We will also continue to play a leading role in the development of standards for television of the next generation, and we hope to create standards that incorporate new technologies that have been devised and created in Japan."

"Hints for a new style of broadcasting is found in the coverage of the earthquake and tsunami disaster"

Because of his position as the top of a global broadcasting association, Mr. Smith is well placed to survey the global status of the broadcasting industry. In addition to technical aspects, such as unified standards for broadcasting of the next generation, another "important challenge for the broadcasting industry" is the need for a "broadcasting business model."

"Around the world the move towards digital broadcasting continues to advance and at the same time, the spread of mobile broadband internet means that anyone can watch or listen to streamed images and broadcasts wherever and whenever they like. We have now come to a point where we need to recreate a full-fledged business model to respond to this situation."

In the U.S. too, consumer preferences are moving towards mobile technologies and by the beginning of 2012 it is expected that two-thirds of all household in the U.S. will be in areas with mobile coverage. As smart phones and mobile terminals are increasingly functioning as television screens, at the same time it is becoming possible for viewers and listeners to approach contents actively. Says Mr. Smith, "An important challenge that has emerged is what services we provide to viewers with different styles of accessing broadcasts."

Mr. Smith adds the following as a conclusion: "The activities of the Japanese broadcasting stations in response to the Great East Japan Earthquake have made us recognize the importance of broadcasting in times of an emergency. Broadcasting is a medium with tremendously high value when you consider that even if lifelines are cut, broadcasting can still provide information quickly to many people. I believe that there are hints for a new style of broadcasting to be gained from the disaster, including the use of the internet."

"However, along with the importance of technology, the great sense of responsibility possessed by people engaged in broadcasting is also important. As long as this sense of responsibility lasts, even if technologies advance and business structures change, what will remain unchanged is the importance of broadcasting. That is what I felt when viewing the coverage of the earthquake and tsunami disaster in Japan."

Taking advantage of digital technology to pursue innovations in filmmaking

Mr. Gareth Edwards

The most appropriate film production structure will undoubtedly differ for each work

Director Gareth Edwards, who was behind the movie *Monsters* (2010), recently visited Japan. *Monsters* attracted worldwide attention as a low-budget SF film that made full use of VFX. Furthermore, Mr. Edwards was put into the limelight after *Monsters* helped land him the role of director for the next installment of the Hollywood version of *Godzilla*. Based on his experiences, he states that the benefit of digital technology is "that it has made it possible to make movies on a low budget." However, simply making movies on low budgets as he has done up to now is not what Mr. Edwards emphasizes the most. Rather, his focus is on how creative and interesting he can make his movies by constructing an uninhibited production environment even at low cost. "The most appropriate film production structure will undoubtedly differ for each work. The scale or the cost will have no bearing on it." Mr. Edwards is by no means bound by one methodology, and his constant search for new methods of expression and production structures could be described as a truly innovative way of thinking.

Admiration for the director of the Star Wars movie series

At the Inter BEE Content Forum Special Session "Unlimited potential of movie production and its future," which was held on November 16th, 2011, Mr. Edwards noted that one of the benefits of introducing digital technology is "that it has become possible to make sophisticated VFX movies on a low budget." He pointed out that "producing a movie at a low budget reduces the (investment) recovery risk. This means that you can employ trial and error on-site when producing a movie, resulting in more interesting styles." The comment underlines Mr. Edwards' confidence, which is backed by his filmmaking experience thus far, but it also reflects his hunger for technologies to generate new visual imagery.

Gareth Edwards was born in 1975, and he says that seeing the Star Wars series as a child inspired him to become a movie director. He admired movie directors from that time on, and in 1996 he and an associate made a movie for his graduation thesis by combining CG and live-action footage. Filmmaking that took advantage of personal computers, which were – still machines with low capability, was rare then. According to Mr. Edwards, "It was at that point that I realized computers would be vital to the future of filmmaking."

After graduating from university, Mr. Edwards worked at home while teaching himself CG production in his spare time. A VFX piece he created that used live-action footage and CG of monsters led to a call from the BBC asking him to do VFX for television programs, and he began working on VFX production for dramas and documentaries. "Initially, the broadcasting industry associated CG with high costs. It was largely unknown that it was possible to work on CG images at home, like I was doing."

Overseeing his own VFX in VFX programs he directs

"Working at the BBC taught me just how big a task it is to produce a television program. There are hundred or more people involved in one program, and the production costs are considerable. In working on a large-scale program such as that, when you attempt to try something new it involves a lot of effort and cost. In fact, I proposed various innovations using VFX but was told that they would "cost too much" and were "impossible due to time restraints." This led me to create a proposal that would let me be entrusted with directing, and in return allow the CG to be created for free. The BBC accepted this proposal, and I was able to work on VFX programs that I could direct myself. I ended up making things that would have taken a great deal of money and human resources to create in the studio (laughs)".

In this way, Mr. Edwards gained attention by producing outstanding VFX television series such as *Attila the Hun* (2008), which he directed himself while working on the VFX. In 2008, at the 48-hour Film Challenge at the UK's Sci-Fi-London film festival, Mr. Edwards won a prize for his film. This prize-winning work formed the basis for Monsters, which was his first experience directing a feature film.

Takes up the challenge of producing a movie using six people, including the actors

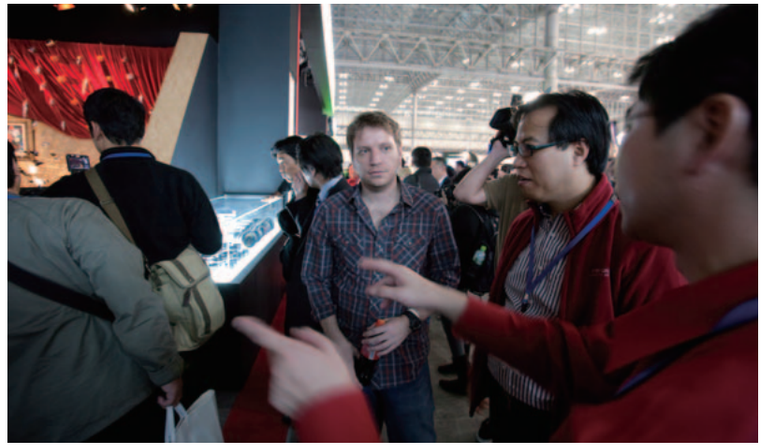
The production personnel for *Monsters* comprised of only six people: two actors, two cameramen, and two producers. Mr. Edwards says locally recruited extras were used for all of the other supporting roles. The shooting had a "road movie" feel to it, with Latin American settings and the staff piling into a van to move around. The backgrounds behind the actors were left untouched during filming, so the movie captured the townscapes and passersby going about their day-to-day activities. There was actually a rationale behind this bold shooting method: "Even when some unusual situation occurs, people other than those directly involved go about their regular lives. This gave the movie a greater sense of reality." But what made it possible to smoothly carry out shooting that would subsequently require CG integration was the fact that the director had experience in VFX. Usually a tremendous effort in post-production is required or a VFX expert has to work closely with the camera crew on the set.

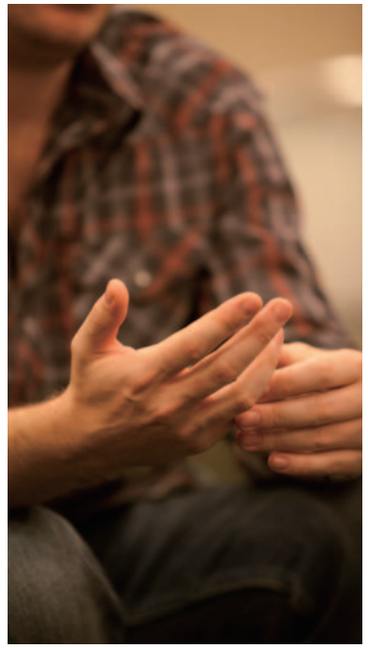
"The shooting staff, including myself, all knew about CG integration, and so at the time of shooting we could form angles of field that took the integration into account. Consequently the production efficiency was also good, and we did not have any unnecessary shooting. Normally the VFX creator looks at the data he is handed after the shooting and tears his hair out, but we were able to proceed as if we were firing arrows before the targets were in place, and then setting up the targets later."

An optimum production style should exist for every movie

Following these exper iences, Mr. Edwards is at last set to work on a Hollywood movie. As he loves SF movies, he says he has respect and affection for Godzilla. "Given that Godzilla came about in Japan, there are a large number of Japanese fans and I'm guessing they will cast a stern eye on the movie. I want to make my own 'Godzilla movie' that is not tied down by the images that have existed up to now, while showing respect for the fact Godzilla is a global character that came out of Japan."

Up to now Mr. Edwards has been attracting attention for making creative movies on a small budget. I ask him if the scale and the budget of the *Godzilla* movie will be greater than the work he has done before, or whether he will make a low-budget Hollywood movie: "As a director, it is not as though my personal goal is to make low-budget movies. Up until now I could create a low-budget arrangement by introducing digital technology, and that matched my goal of making creative movies in an environment with a greater degree of freedom. This time round, I plan to undertake the production by concentrating on creating the kind of stylish movie I want to make, while making full use of digital technology. Where the production structure for movies is concerned I believe it is acceptable to pursue the optimum style for the respective work. It's vital to constantly absorb new technologies and expressions and to create an environment that allows those innovations to be reflected smoothly in the filmmaking process. In making *Godzilla*, I want to rise to the challenge with gripping content. I want to make something that Japan's Godzilla fans will enjoy watching once it is completed."





Looking to the future, it will be essential to take the global market into account when producing content and cultivating human resources

Mr. Taku Kato
Japan Broadcasting Corporation (NHK)
Special drama *Saka no Ue no kumo*
Chief Director, Part 3

Mr. Seiichi Hishikawa
Special drama *Saka no Ue no kumo*
Title back designer
Founder of Drawing and Manual Inc.
filmmaker, art director, photographer

Mr. Takafumi Yuuki
Special drama *Saka no Ue no kumo*
VFX Producer and Line Producer

The flexibility to view foreign countries as markets and as work partners

The NHK special drama *Saka no Ue no Kumo* was an epic production on a scale not witnessed before in a Japanese television program. Three creators involved in producing *Saka no Ue no Kumo* appeared at an Asia Content Forum Special Session, and made various proposals regarding future content production. The three creators – Taku Kato, Seiichi Hishikawa, and Takafumi Yuuki – were from different backgrounds and brought different experiences to the drama. All three possess individuality and have firm convictions regarding their work, and their remarks carried the down-to-earth weight distinctive of professionals. At the same time, there was also a sense that through the creation of the *Saka no Ue no Kumo* drama, a relationship of trust had formed between the three men that was akin to the camaraderie of "comrades-in-arms" who had staked their lives on a battle. This was teamwork that involved mutual trust and a common goal, even if personalities and ideas clashed. The three men demonstrated the fact that having strengths, which although may at first appear to be conflicting, is in fact the very thing that can open up new worlds.

In Japan, at this time of economic adversity, what should the future approach to content production be? The three men have experience working in filmmaking in the international arena, and their words revealed the flexibility to perceive foreign countries as markets and as work partners.

A relationship of trust between professionals with a high degree of technical prowess

As the VFX Producer and Line Producer for *Saka no Ue no Kumo*, Takafumi Yuuki was in charge of creating the film production work flow, including the VFX production coordination and shooting location coordination. Seiichi Hishikawa created impressive title sequences for the film production Taku Kato was working on, which symbolizes the program. Both men were invaluable in supporting Mr. Kato's film production.

"With *Saka no Ue no Kumo* I gave my utmost effort," Mr. Yuuki explains, looking back at his own work during the production. "In choosing locations and so on, including when it came to the selection of important sections relating to the content of the drama, I actively made proposals. In some cases I proposed using water-tank studios in Latvia and Malta as shooting locations for the Russia scenes, the Lushun blockage mission scenes, and the Sea of Japan naval battle.

My involvement for the production was from preparing the schedule and the budget for the shooting preparation to the completion of the final post-production work. It was a very valuable experience to be able to take part in the production as an agent for the actual shooting and the VFX." That being the case, there were undoubtedly various pressures accompanying that. "I was able to do this thanks to the trust placed in me by Mr. Kato and everyone else involved in the production," says Mr. Yuuki.

Taku Kato regards Mr. Yuuki highly: "Even when it came to proposals that had the potential to cause some uncertainty to those around him, Mr. Yuuki had the negotiating ability to ensure that the proposals would not fail, and the skills to see them through under any circumstances. This was not simply a contest of wills – he was able to win trust because his proposals were backed up by skills."

Along with Mr. Yuuki, Seiichi Hishikawa also made a major contribution to creating the drama's imagery from an external standpoint. Mr. Hishikawa is among the creative forces currently receiving a great deal of attention in a large number of commercial and title productions. He was behind the spectacular openings for the NHK drama *Komyo ga Tsuji*, which unfolded in one–

shot images that made lavish use of stunning Japanese traditional arts. "Even today, Japanese spirituality, traditional designs, and culture represent the tools to take on the world" explains Mr. Hishikawa. This perspective of Japanese culture that Mr. Hishikawa possesses is also shown in *Saka no Ue no Kumo*.

Mr. Kato says that in addition to entrusting the title sequences to Mr. Hishikawa, he also assigned him the role of "the person able to communicate on a common conversational axis." This is how Mr. Kato puts it: "Over a production span of five years, stylistic changes develop in how the images are expressed. From the outset I intended to create images that did not get carried away by stylistic changes. Consequently it was necessary to have clear fundamental ideas about filmmaking and to constantly renew ideas via communication on the set. I asked Mr. Hishikawa, who I met on *Komyo ga Tsuji*, to design the title sequences, and arrange things so that the axis of dialogue about the images for this story also evolved out of communication with him."


Mr. Seiichi Hishikawa


Mr. Taku Kato


Mr. Takafumi Yuuki

Discovering values unique to Japan through international collaborations

The bonds between the three men deepened as a result of creating the epic-scale drama, and I asked them about Japanese filmmaking and creators.

■What are your thoughts on the current state of filmmaking and creators in Japan?

Hishikawa: To be active in the international arena it is probably best to assume that the more you align yourself with marketing, the less you will succeed in the world. If you conversely come out with designs that only a Japanese person can produce, and which are drawn from the earth and climate that only Japan has, the world will pay attention. Japanese spirituality, traditional designs, and culture are relevant in the world even today. There is a great amount of diversity in culture and the arts in Japan, from Hokkaido to Okinawa. What the world is asking is where the central axis of a creator's originality lies in his or her activities. Possessing an axis such as this also enables you to participate in international joint productions while exercising your own initiative.

Hishikawa: Positioning the uniqueness only Japan possesses as that axis and then actively going forth into the world represents the globalism of the Japanese creator. For example, when it comes to the theme of expressing "Zen-like" imagery in modern times, clearly it will be possible to capitalize on the image of that theme as how Japanese people interpret it, compared to a case where foreigners interpret it.

Kato: In the drama *Saka no Ue no Kumo*, shooting took place in a large number of foreign locations, and at each location local staff arrived with their own preferences. Looking at independent creators and production crews abroad, I got a strong sense that all countries boast high technical skills, and that in filmmaking each has things they are particular about. Generally speaking, when shooting abroad, the shooting schedule restraints are tight and so as you work you tend to keep in mind how efficiently you can record the necessary raw footage. As that intensifies, you don't think about using local approaches and so forth.

Naturally, there is a tendency to think that in some cases, rather than explaining too much to the local staff it would be better if they quietly did as asked. But that seems like an excuse for not overcoming the communication barrier. When you go to a location site, unless you can make that site interesting you won't come up with interesting footage. In the work with the South Korea VFX production crew, there were things that couldn't be fully communicated using words, but the task of expanding the images was made possible out of dialogue with them. In Latvia and Malta also, trying to make one image more appealing had an absolute value that exceeded words. Each person in charge of production inspired the staff to stand by that value. I was strongly aware of the potential of the film industry when the superior production staff is independently playing an active role. Japan needs more of this determined independence.

Yuuki: For example, with program productions in the United States, you sense there is more of an equal relationship with broadcasters and distributors than there is in Japan. Even in the broadcast program market there are a number of markets – not just the networks but syndications, local stations, and so on – and so there are more than a few opportunities. However, there is also a certain severity – if you don't get results or fail, you get fired on the spot. I don't necessarily think the European and US approach is better than the Japanese approach, but in our broadcasting industry there is a greater distance between broadcasters and the external staff, and those who are told to do something do as they are told. I get the feeling you encounter more situations where there is a less determined mentality. Even if someone makes decisions about whether something is adopted or rejected, if you aren't making proposals on site with regard to your own style of approach, you will be unable to expand your opportunities, at home or abroad.

Creating the environment and cultural values of content production

■Is there a prospect or course of action for correcting these differences between Japan and foreign countries, or for utilizing them?

Hishikawa: Europe's awareness of film culture is strong. Generally speaking a "director" is an occupation that is held in high esteem. For starters we should probably be more conscious that "we are doing something incredible." In Japan, society overall seems to look down on films, particularly entertainment films. To begin with, I think it is okay to start from a standpoint of doing something "because I like it." Like what happened with animation, at some point that may become a "weapon" in the international marketplace as well, and as a result will give rise to something that is powerful globally. Even so, there are also limits to what you can develop individually; there has to be structures for supporting these outstanding creators and for producing their work. To start with, in educational environments where students aim to be film producers in the future, I am teaching about what happens on-site in design and film production, and conveying the spirit of the work.

Kato: NHK currently engages a large number of freelance artists, by providing them with a place to work. NHK has always had strong technical skills, and bringing forth freelance creators' individuality within the filmmaking technology environment at NHK leads to high-level filmmaking. It should be possible to steadily make use of this sort of dynamism in program planning.

Hishikawa: I think the key will be the group in their 30's to 50's who are currently active. The film will be put to the test of whether or not the film can be communicated to the next generation, and whether or not it can be developed, when this generation is replaced by the next generation. A warning bell has to ring for the young people who are "accustomed to getting work." A structure has to be put in place so business comes about because a creator thinks for himself and endows what he has created with a utility value that clients want. I believe design coordinators and design managers like Mr. Yuuki are genuinely needed now. Their presence brings about changes in creators' consciousness.

Kato: Along with changes in creators' consciousness it is necessary for the people around them to prepare pathways and the environment. At NHK, freelance creators are provided with an environment where they can work – could those circumstances not be recreated within Japan as a nation, for example? This is something we want to consider for ourselves, but hopefully it will be possible to get the government and policymakers in charge of nurturing the vital content industry to think about it as well.

Producing content and cultivating human resources while taking the global market into account

The three men are active on the front lines of craftsmanship, and are already pursuing initiatives for the next generation. Their enthusiasm gave a sense of the power they possess in unlocking new worlds.

■Tell me about specific initiatives you are pursuing.

Yuuki: I want to create content that is unique to Japan, and work on things that can be transmitted abroad. From the standpoint of a producer rather than a creator, I want to open up pathways to create a market and influence in Asia to counter Hollywood, and to advance from Japan to overseas. My strong point is in having personal contacts abroad, and by utilizing those contacts I want to deepen ties with creators in Asia, work on a large number of joint productions, and contribute to vitalizing the Asian market.

Yuuki: Also, previously I took a teaching job at Tokyo University of Technology, and currently I am a researcher at Tokyo Denki University. This has given me the opportunity to personally gain fantastic experience. I hope to have more opportunities to share this experience with young people. By getting the students at Tokyo University of Technology to set up an Internet broadcasting station, I had them learn about the difficulties of coordinating and negotiating. I took them along to a mainstream event, CEATEC JAPAN, and the experience of communicating with actual people in a real-life environment subsequently proved useful for the students' job placement. So although this is separate from design, the ability to communicate information is also a very important skill for students to develop.

Hishikawa: A specific initiative I am pursuing is teaching at Musashino Art University. It is important to propagate a certain type of "thought" prior to them entering the industry. I hope to convey the sense of crisis I feel when I am on the job, as early as possible, otherwise they would be in their 30's before they noticed. I want to get it across before they go on site; to have them enter the creative workplace equipped with an awareness of placing as much importance as possible on a certain type of aesthetic and sense of beauty. I think it's important to get across that they shouldn't adjust their opinions and behavior meaninglessly, and that failing to stick to their convictions will erode the meaning of their existence.

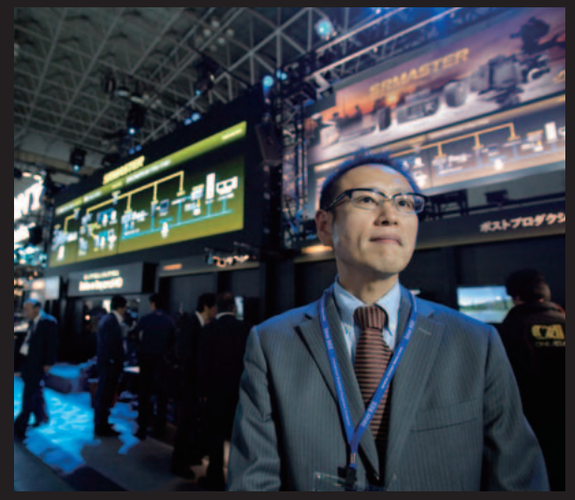
Hishikawa: At universities it is very important to communicate what is happening at the workplace in real time, as much as possible. In some respects educators who are involved in many fields are necessary. When Mr. Yuuki opens up pathways as a producer, I want to have a lineup of uniformly excellent individuals ready, who are capable of proceeding along those paths properly.

Kato: I will be in charge of producing the period drama *Yae no Sakura* from 2012. It is set in Fukushima. I think the significance of this drama is how many people will be able to take part in it. I will harness the well-established format of the period drama as a social asset and draw on the strengths of a large number of people. In doing so we will attempt to look once again at the history of Tohoku. I am thinking about what can be achieved outside the parameters of a drama. At the same time, a firm central axis is necessary in order to go beyond those parameters. Many drama directors, including myself, learned their job in OJT. I want a large number of people to learn "how to construct unshakeable dramas" as a production technique. The expertise obtained with *Saka no Ue no Kumo* is also an asset that should be shared, and I believe sharing it will allow the content industry to rise to the next level.

Inter BEE 2011 Draws Big International Crowd, Business Contacts Clearly on the Rise

Sony adopted the theme “Believe Beyond HD” this year and exhibited a high-resolution file-based image production environment consisting of an 8K CMOS image sensor-equipped “F65” camera with an SRMemory card, and other components; the XDCAM file-based total workflow; OLED master grade monitors; an optical disk archiving system; the shoulder-mount 3D camcorder “PMW-TD300”; the multi-format portable camera “HDC-2500”; and other products.

The “SRMemory” combined with the F65 camera achieves 4K file-based operations. The SRMASTER series uses the “SRMemory” in products such as the “SR-R1000” memory storage unit and the “SR-R1” and “SR-R4” portable memory recorders. For editing and color correction, Sony demonstrated its collaboration with corporate partners. Sony believes that 4K imaging using the F65 has potential for research and medical applications, and expressed its intent to engage in business development in these areas. We talked to Akihito Satake, Senior Manager, CC System Marketing section., Marketing Dept., Sony Business Solutions, about Sony’s main products exhibited, along with their evaluation and future expectations for Inter BEE.



Mr. Akihito Satake
Senior Manager
CC System Marketing section.
Marketing Dept.
Sales & Marketing Div.
Sony Business Solutions Corporation

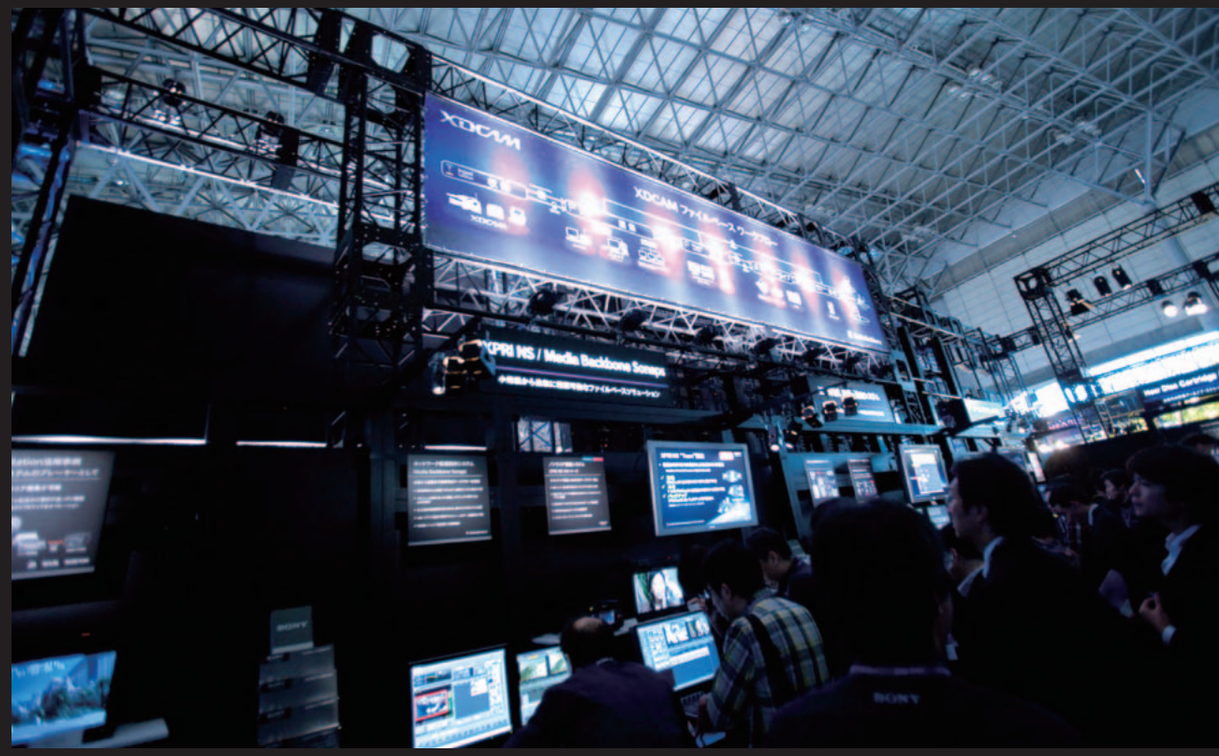
The "SRMASTER" Series in the Spotlight: The Storage System Designed for Open System Environments

■Tell us what Sony products we should be taking a close look at in Sony's 2011 exhibit.

"The SRMASTER family of portable recorders and other products that incorporate SRMemory cards. Previous file-based products were aimed mainly at news coverage users. We've developed a new product lineup that can handle high-definition, high-volume imaging data. For example, a combination of the most powerful SRMemory card and the SR-R4 portable recorder is able to record 120 fps signals from the F65 CineAlta camera, which hits the market in January 2012. And the SR-R1000 storage unit can record input from up to three TV cameras simultaneously.

"The SR-R1 portable recorder can be combined with a wide variety of cameras and camcorders, and can transmit signals all the way up to 3G-SDI, making on-site previews possible. Moreover, the SR-R1 is equipped for high-speed data transmission, making on-site copying and other operations possible. We have also lined up other computer-interface and network-interface products that are designed to work in open system environments. For this purpose, we had partners for the SRMASTER, provided them with SDK, and collaborated with them in product development. All sorts of applications are being developed worldwide that coincide with the commercial launching of the F65. The development of a wide variety of applications means that a 4K production environment will be available that will enable us to touch the hearts of our customers with high-quality images from our products. That is our great joy, and is the reason why we are developing and selling these products.

"This year the file-based concept gained wide recognition. Often before we had to explain what file-based meant in the first place; now, there are more inquiries regarding the actual adoption of file-based operations. In conjunction with Inter BEE, we also set up a 4K seminar and theater room, where more than a thousand people participated. We could feel the rising awareness of 4K and file-based technology."



Inter BEE is the Exhibition that Sums Up the Year

■What industries do the professionals who visit your booth work in?

"Typically 40% broadcasting and 30% post-production—and 30% CATV and others. In addition, 10% were from Asia, most of them from China and South Korea."

■What are the benefits of having a booth at Inter BEE?

"Our understanding is that Inter BEE is the grand finale exhibition taking place at the end of the year. If you look at the annual calendar for broadcasting and imaging-related exhibitions, there' s NAB, BIRTV, IBC, and Inter BEE, in that order. New products make their debut at NAB, and then go through their respective adjustment processes until they are ready for display at Inter Bee as polished products.
"More generally, Inter BEE is linked to the budgeting process of our customers, so also in that sense we see it as the conclusive exhibition of the end of the year."

Expectations for the Increasing Number of Overseas Visitors at the International Exhibition

■What do you hope to gain from Inter BEE in the future?

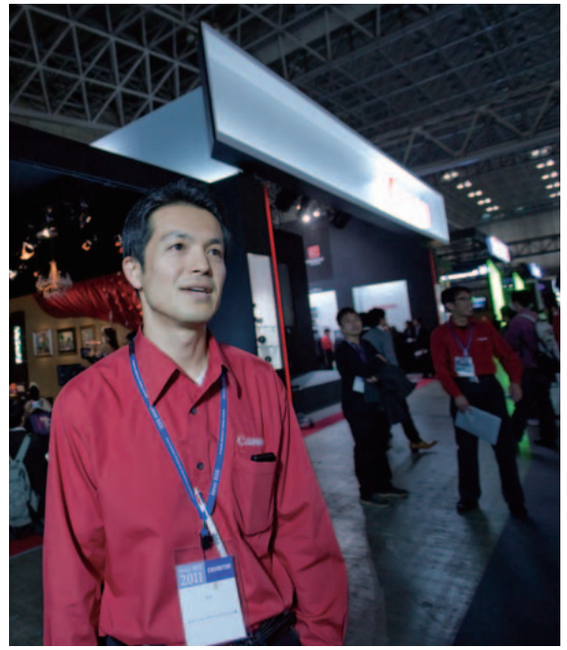
"We know that we are currently under difficult economic times, but we actually have plenty of products and services that we want to show people. We're not sure if it will be possible, but we do want to see if we can increase opportunities for visitors to see our products and interact with us, such as by expanding our space, while containing costs by reducing the duration of our exhibit.

We would be happy if we could increase the number of our overseas visitors. In our case, some visitors come to see us by way of contact with our local subsidiaries, but we think that it would be even better if Inter BEE was advertised more frequently overseas and gained wider recognition there. The number of business contacts is clearly on the rise. As far as our company is concerned, this year's event drew a big international crowd, and we had more than 200 of our customers from abroad visit us at Inter BEE."

Even domestically, where expectations toward new image-making products are high, new markets are expanding.

Under one roof, Canon Marketing Japan exhibited the C300 / C300 PL production models of its new CINEMA EOS SYSTEM, which was announced on November 4th, 2011; EOS' latest flagship camera, the EOS-1DX, which was introduced at the end of October 2011; new EF Cinema lenses; the field zoom DIGISUPER 95; and other technologies.

The EOS C300 / C300 PL is a new-generation digital cinema camera system that further evolves the EOS MOVIE DSLR video recording capability that has gained a favorable reputation worldwide thanks to the EOS 5D Mark II and other models. Canon secured its largest booth space ever at the latest Inter BEE, and set up a shooting corner where it was possible to try production model cameras and lenses. Additionally, in the seminar, area experts introduced shooting techniques along with the screening of four Hollywood produced films that used the CINEMA EOS SYSTEM. Both the shooting corner and the seminar area attracted large numbers of visitors throughout the day. I asked Shu Yamane, Manager of Sales Engineering Support Dept., about the response to the CINEMA EOS SYSTEM, and the role of Inter BEE to showcase Canon's products.



Mr. Shu Yamane
Manager
Sales Engineering Support Dept.
Imaging Systems Technical Div.
Imaging Systems Sales Group
Canon Marketing Japan Inc.

Strong feedback in first domestic exhibition since announcement

■Can you tell me about the most important exhibit at the Canon booth in 2011?

It is the CINEMA EOS SYSTEM that was announced on November 4th. It has been generating significant feedback ever since. Not only is it possible to utilize all the EF lenses Canon has produced thus far, but also it is equipped with a high-usage PL mount body for shooting movies. In addition to the B4 mount lenses and EF lenses that Canon has developed over many years, the new EF Cinema Lens series for movie use has now been added to the lineup, making it possible to handle a broad range of shooting variations, from single-focus lenses to zoom lenses. Another very noteworthy feature is the ability to take low noise images at ISO 20,000. This is the first time in Japan that cameras are exhibited in conjunction with lenses, and we received a huge number of visitors.

■What were the reactions of people visiting the booth?

Many people said that these cameras felt different, in a positive way, to conventional movie cameras. I was also happy to hear people predicting that using these cameras would lead to fresh images. There was also a lot of praise for their maneuverability as they are light and small. Some visitors also pointed out that the body design is not a conventional movie camera design.

Interest from a broad range of film-production professionals

■What sorts of people mainly visited the booth?

The majority of visitors were from broadcasters, but the number of film-production professionals increased, as they are involved in a wide variety of fields, including producing commercials, publishing, video production, and post-production work. I was told that movie industry professionals accounted for about 5% of the people visiting Inter BEE overall, but the impression I had was that the percentage was higher, at least for Canon's booth. Also, there were much more visitors from abroad than in the past – from Asia, Europe, and the US. The foreign film market is expanding, so this is very promising.

Compared to the EOS lineup thus far, from the beginning the CINEMA EOS SYSTEM was envisaged to be used in the film market. As a standard feature the cameras are also fitted with the Log Gamma image customization used in cinema cameras, and the CINEMA EOS SYSTEM will make a full-fledged entry into the movie and film markets as a camera product. We held large events at Hollywood studios to unveil the system from November 3rd to November 5th. A large number of movie industry professionals attended, and we promoted Canon's serious entry into the movie market vigorously. Canon has won Academy Awards for its lenses on two occasions, in 1972 and 1977, and at the studio events the movie industry welcomed the return of the Canon to Hollywood.

A major noteworthy feature of the CINEMA EOS SYSTEM is that these are digital cinema cameras equipped with full-scale features, but unlike the high-end digital cinema models up to now, they can be purchased at very reasonable prices. It is both thrilling and a bit nerve-racking to consider what kind of expansion this product might bring to the market.

Inter BEE as an exhibition vital for introducing new products, especially as there are visitors from abroad

■What sort of role does Inter BEE have for Canon Marketing Japan?

In recent years various video-related exhibitions for professionals have been springing up worldwide, but Inter BEE is Japan's largest exhibition of professional video equipment, and I view it on an equal footing to the NAB show and the IBC show. In particular I think NAB and Inter BEE are essential for announcing new products. Inter BEE provides a high degree of exposure, and so I believe there is a satisfactory level of contact with customers.

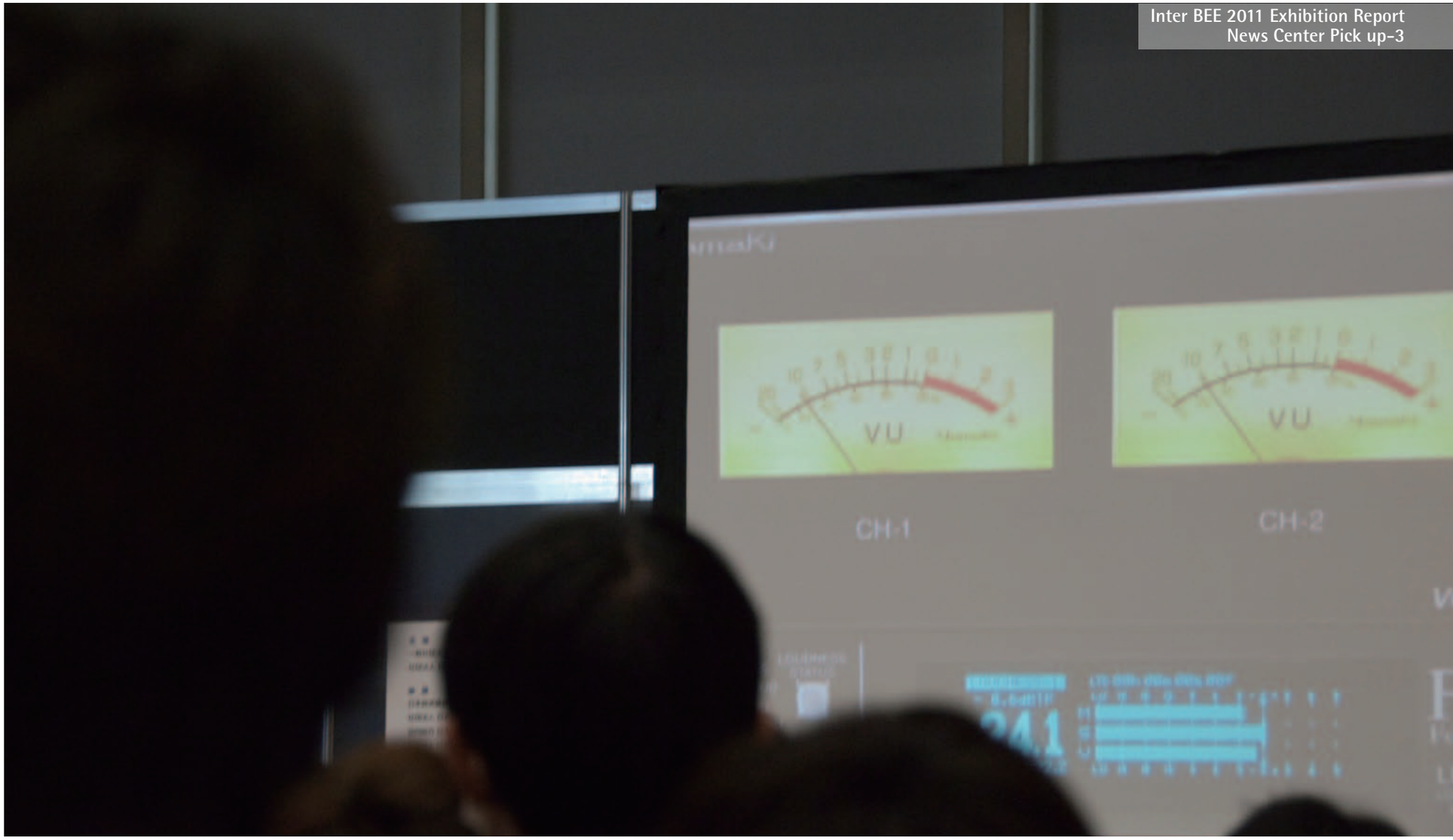
■Do you have any expectations for future Inter BEE events?

The wide aisle makes it easy to attract and interact with visitors. If I had to pick something, I'd be pleased if the location was more easily accessible. Also, I hope that the number of visitors from abroad will increase even further.

Unlike the standard level for sound that has been used up to now, “loudness” is a volume assessment indicator that expresses numerically the level of sound the person experiences. The National Association of Commercial Broadcasters in Japan (NAB-J) has decided to adopt “loudness” as a new standard from October 2012 when producing programs and TV commercials. A “loudness meter zone” was established at Inter BEE 2011, where various companies exhibited their loudness meters. In addition, the Loudness Summit Tokyo symposium and workshop were held, with the goal of raising awareness of the loudness standard across all industries, not only broadcasting.

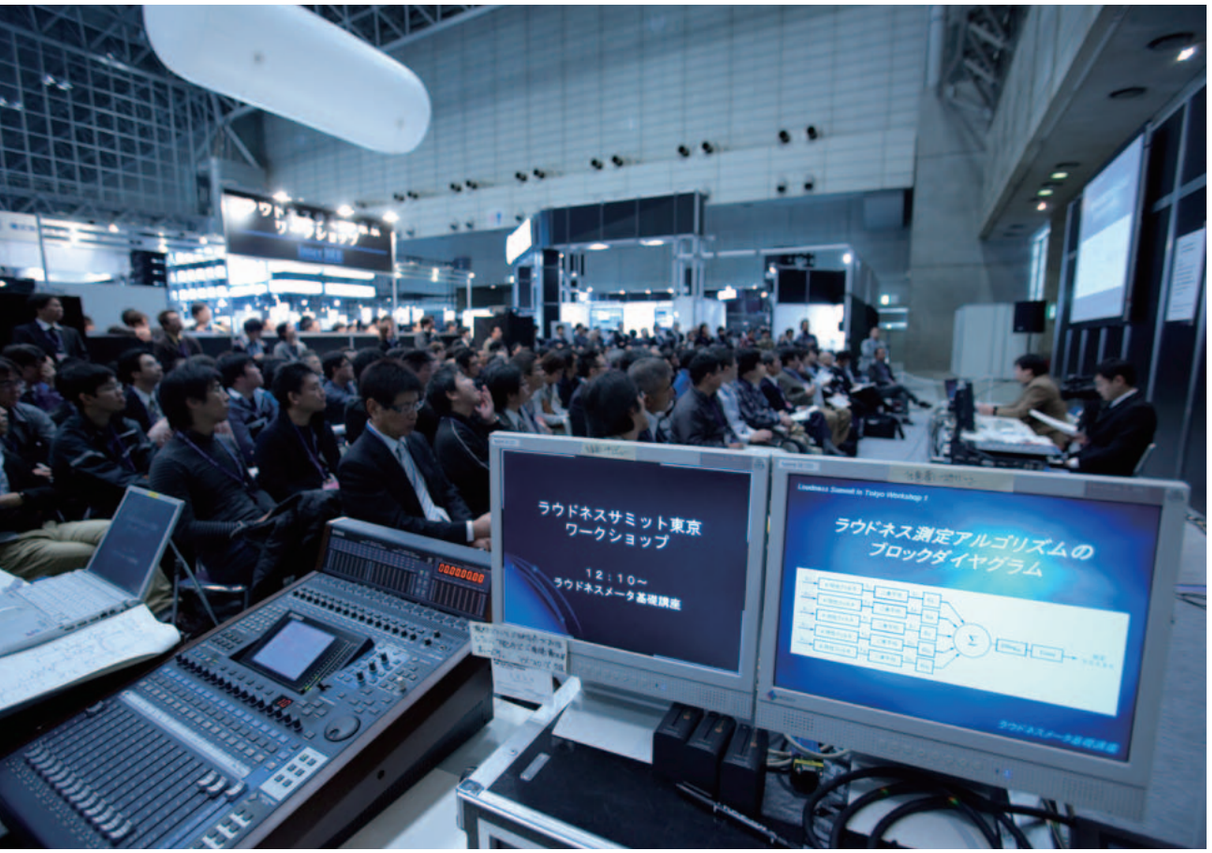
Astro Design and Photron exhibited separately from the exhibition hall of Video and Broadcast Equipment and demonstrated loudness meters in accordance with international standards. In addition to domestic manufacturers such as Fourbit and Yamaki Denki, companies exhibiting their products in the loudness zone included the TC Group, Continental Far East, Toyo Technica, Media Integration, and SC Alliance. Cosmic Engineering, TOTSU International, Leader Electronics, Mitomo, and Kondo Broadcast Systems held exhibits in the exhibition hall of video and broadcast Equipment and also exhibited related products at their booth.

Hideo Irimajiri, specialist manager of TV Operation Engineering Department at Mainichi Broadcasting System, worked tirelessly for the opening of the symposium and workshop. We asked him about how widely known the loudness standard is and the significance of holding these events at Inter BEE.



There is no other event where so many audio and video professionals come together in Japan

Mr. Hideo Irimajiri
Specialist Manager
TV Operation Engineering Department
Broadcasting Operations Division
Mainichi Broadcasting System, Inc.



The discrepancy in volume is considered a problem throughout the world

■The announcement of international regulations at Inter BEE

"Generally speaking, the louder the volume in video contents, the more noticeable it is. From around 1998, the different levels of volume for TV commercials and TV programs have been a problem in many countries. In the case of analog broadcasting signals, there were limits to how much you could increase the volume because the audio signal margin was small. However, in digital broadcasting this margin increases to around 10dB, and the imbalance in volume in TV broadcasting starts to become a more prominent issue."

"Based on the technological evidence collected from many countries, including Japan and the US, a movement began to create rules to restrict the imbalance in volume. Finally, it was decided to create rules for voice and sound volume, which were to be measured by the unit of "loudness," and also to set an upper limit target loudness value of 24LKFS (Loudness Unit Full-Scale). ARIB TR-B32, which includes loudness management regulations, was enacted in the spring of 2011 as the rule for restricting the volume of video content. There was talk that penalties would be imposed if this rule was not adhered to, so as a result there was a lot of interest in the broadcasting and video industries."

"At a study meeting in Osaka in the spring of 2011, 250 people attended, which was much more than expected. Also, at a study meeting in July in Fukuoka, 200 people attended. These attendance figures indicate the high level of interest in the regulations."

Promoting a more pleasant listening experience

"It was anticipated that the NAB would decide the loudness regulation management by the fall of this year, so publicizing it at Inter BEE was perfect timing. We prepared the Loudness Summit Tokyo to be part of Inter BEE. Immediately before the start of Inter BEE, the NAB decided that 'the actual management of loudness management regulations would begin from October 1, 2012.' In other words, after October 1 of this year, content that did not meet the loudness standard could not be delivered to the broadcaster. A number of companies have launched loudness meters that measure this loudness standard. Complying with this rule will provide a more pleasant listening experience for the listener."

"In the future, we hope that this rule will be adopted also for transmission by networks other than TV broadcasting and for other contents, just like similar regulation efforts made in Europe and the US."

A great place for audio and video professionals to meet

■The role of Inter BEE

"The timing was excellent to make the announcement at this event. The truth is that there is no other event in Japan where so many audio and video professionals come together. It is a meeting place not just for broadcast-related professionals, but also those from equipment manufacturers and providers of related services. It is the ideal place to declare new rules and decisions, to exchange opinions, to swap technologies, and make announcements. As technological rules naturally lead to management rules, it was an excellent opportunity to raise interest in the loudness standard. Moreover, this year will possibly be the last year that a management decision can be made. It might have been better to do it last year, before the switch from analog to digital broadcasting, so the feeling was that if it was not done this year, it would have been postponed indefinitely. The opening of the Loudness Summit Tokyo at Inter BEE was the perfect timing for raising awareness about the issue and to make the announcement."

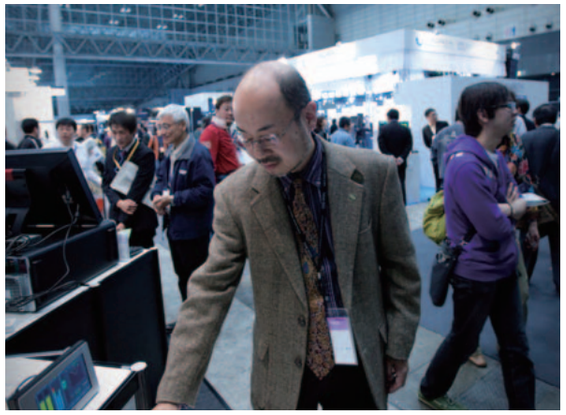
I hope that information on the event and other information will be archived

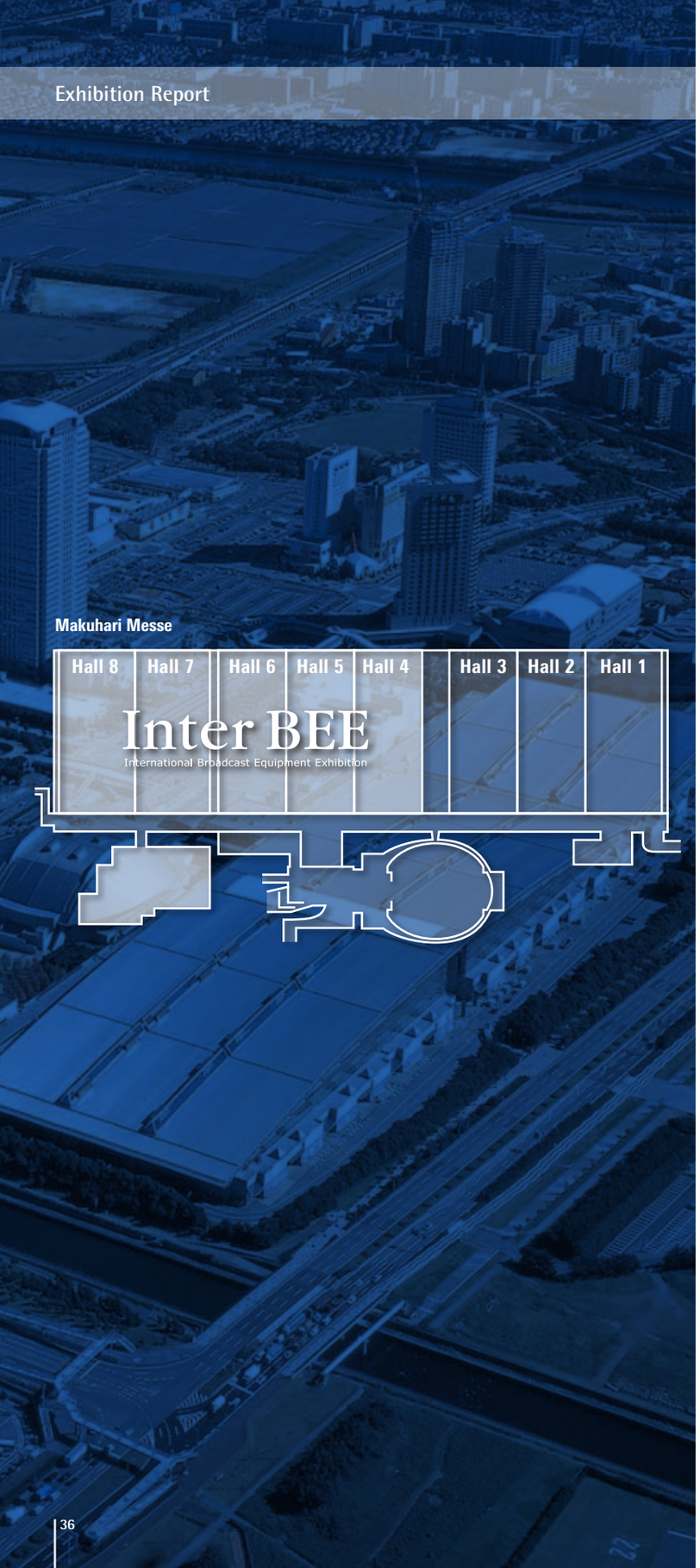
■What is your hope for Inter BEE in the future?

"Inter BEE is the best event in Japan for things like exchanging opinions and management announcements on rules for broadcasting and video. It would be great if an event like this included holding an exhibition of equipment at the same time as running a conference on technology and business."

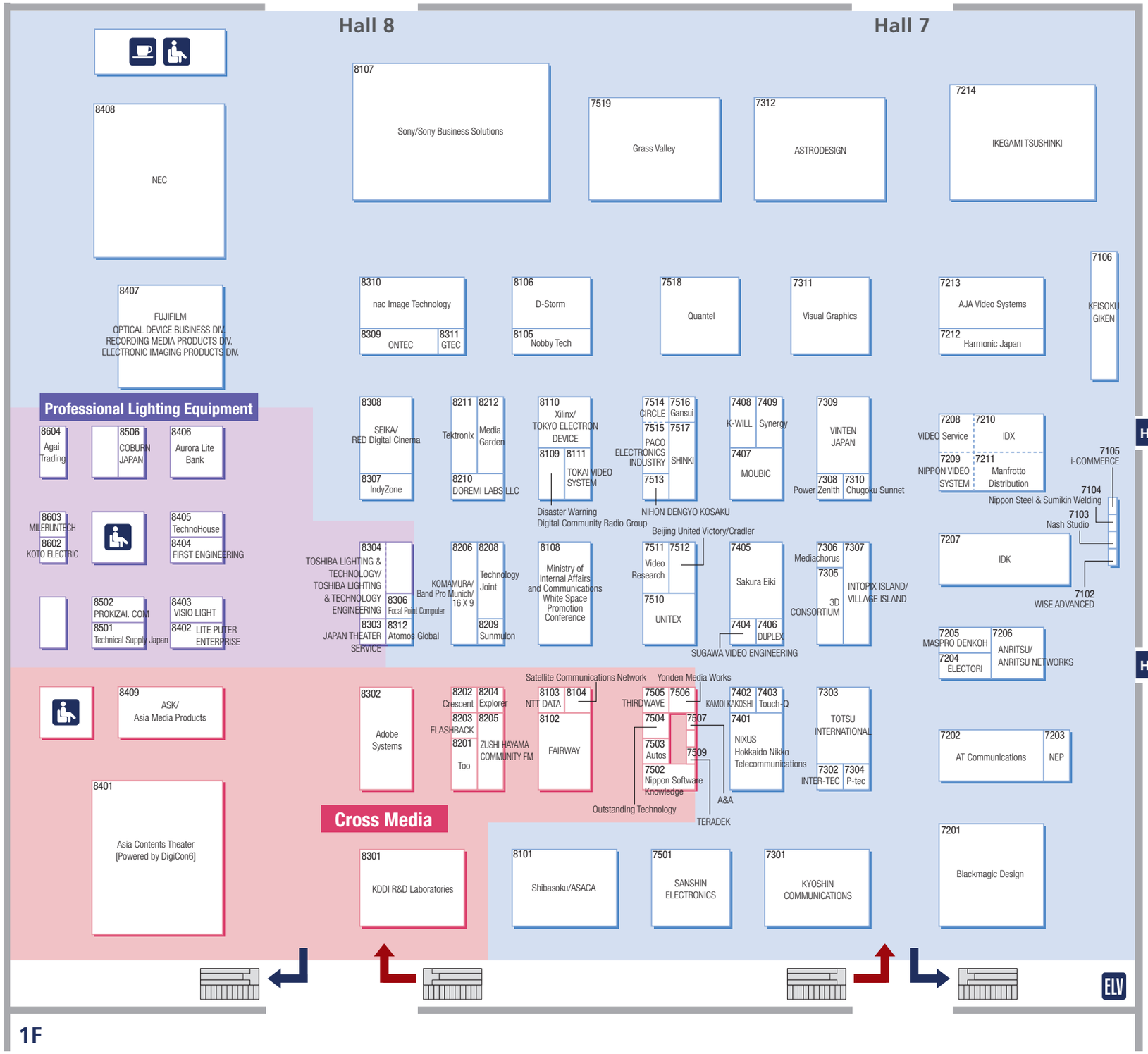
"I think that the Loudness Summit Tokyo is one such conference. If the date could be moved a little, then we could participate in both the conference and the equipment exhibition. Actually, many exhibitions in the US are organized to ensure this."

"Also, it would be easier to use the Inter BEE website, *Inter BEE Online*, if information on events held by Inter BEE and related information was archived in an easy-to-access format. If it creates archives of various types of technical information on these sites, then the information can be easily available. Also, I think it would be great if links were provided and maintained for the relevant information."





Video and Broadcast Equipment



Video and Broadcast Equipment

Professional Audio Equipment

Hall 6

Hall 5

Hall 4

7 Hall

6311 Canon Marketing Japan

5625 TOSHIBA

5413 Panasonic/ Panasonic System Solutions Japan/ Panasonic Electric Works

5116 Avid Technology

4612 OTARITEC

4413 hibino Group hibino/ hibino intersound/ Studer Japan broadcast

4113 YAMAHA

6406 FOR-A

6309 Fujitsu
6308 KUBOTEK
6310 FLOVEL

6113 Autodesk

5624 NGC
5623 Hitachi Maxell

5412 IMAGICA DIGIX

5312 LEADER ELECTRONICS

5115 Hitachi Kokusai Electric

4611 Sunmuse

GROOVE MUSIC LIBRARY DIVISION

4411 Shure Japan
4410 4412 HOOK UP

4311 S.C.ALLIANCE/ ACOUSTIC TECHNICAL LABORATORY

Seminar

Loudness Meter Zone

6405 PHOTRON

6505 CFTEC
6504 Lancer Link

6307 Cosmic Engineering/ EVIN

6211 YUASA
6210 EXTRON ELECTRONICS, JAPAN

Altera Japan/ALTIMA/ELSENA

6111 6112 ERG VENTURES
6110 MEDIA GLOBAL LINKS

OPTICAL EXPERT

5620 Network Electronics Japan
5619 WASEI
5621 NextoDI
5618 SINSEI SHOJI
5622

5514 5515 MEDIA CAST ARDIS TECHNOLOGIES BV
5513
5512 PIONEER
5511 5516 HERZ

NKK SWITCHES-NIHON KAIHEIKI IND

EPSON SALES JAPAN

5410 5411 MITOMO FUYOH VIDEO INDUSTRY
5409 PORTA-BRACE

AMULET/Shining Technology

5309 sachtler Japan
5308 InnoQos
5310
5311 OPHIT

5213 Rohde&Schwarz Japan
5212 5214
5211 Cue BellsSync
RIKEI

KAMI ELECTRONICS

Quantum Storage Japan

5112 5113 Dempa Publications
5111 Roland
5110 LUMANTEK
5114

WELL BUYING INDUSTRIAL

NITTOBO ACOUSTIC ENGINEERING

4607 4608 Roland AZDEN
4609
4610 HANAOKA MUSEN DENKI
4606

NIHON ELECTRO HARMONIX

4516 Bestec Audio
4515 Graphica

4408 Sennheiser Japan
4407 Japan
4409 ETANI ELECTRONICS

4308 4309 ELECTORI TC GROUP JAPAN
4310 YAMAKI ELECTRIC

4219 TOYO
4220 PHOTRON
4217 Continental Far East

4111 Fourbit
4109 ASTRODESIGN
4108 Media Integration

6503 Star Communications

6502 Sun Instruments

6501 Fontworks

6403 Miharu Communications

KAGA Solution Network/Paox

6306 ITOCHU Cable Systems
6305 ISRAEL NEW-MEDIA COMPANIES

6206 6207 Sigma ITS
Traffic Sim
6208 RAYS GROUP
6209
6205 ATEN JAPAN
NICCABI/ Plannet

Texas Instruments Japan/ MARUBUN

Broadcast India

6107 RATEC
6108 Hitachi Systems/ Hitachi Solutions
6114
6109 CHUNICHI DENSHI
6106
6105 SLIK/ Kenko Professional Imaging

Hong Kong Trade Development Council

5611 KOBA
5612 NAB
5610 CCBN
5614 IBC
5609
5615
Lounge

JAPAN MATERIAL/Matrox Electronics Systems

5508 5509 DAIKIN INDUSTRIES AIM ELECTRONICS
5407 HEIWA SEIKI KOGYO
5517 Soliton Systems
5510
5406 5408
5405 Yokogawa Digital Computer EIDEN
5506 M&I Network

Takahashi Construction

5519 NETMARKS

5306 5307 SEKAIDO IBEX Technology
5305 TechnoHouse

5208 5209 JVC KENWOOD MORSON JAPAN
5210 Kondo Broadcast Systems
5207 RIP-TIE
5206 Canare Electric

5108 SETTSU METAL INDUSTRIAL
5107 WIDE TRADE
Media Partner
5106
5105 I.S.X.
5109 TOYO

Tanizawa Seisakusho

Media Partner

4511 4512 Solid State Logic Japan FRAUNHOFER IIS
4510 PULSE
4514
4509 EXCEL

4405 PRO AUDIO JAPAN
4406 Solid State Logic Japan
4403 ONKYO TOKKI

TOMOCA Electronics/JR Sound

DIGITAL LABORATORY

4306 4307 Neutrik SANKEN MICROPHONE
4305 TAMURA

4212 4213 DSP JAPAN Graphica
4221
4210
4223
4216 Penn Fabrication Japan
TOA /XEBEC

CLD

4107 ALL ACCESS
4106 Tech Trust Japan
4104 TRITECH

6402 Lambda Systems

6401 SHOTOKU/ RENT ACT SHOTOKU

6302 6303 DX Antenna I-DEN Videotronics
6304 ARMOR
6301 Gennum

6202 GIN-ICHI
6201 6203 KOWA Namoto Trading
6204 Japan Communication Equipment

IT Access/Interra Systems

6103 6104 ACCUSYS MITSUBISHI ELECTRIC
6115
6101 SYNCLAYER

5603 5604 FUJIKOWA INDUSTRY HIROTECH
5602 5605 camping works
GRAPHIN
5606
5601 Tsubata Engineering UNIXON SYSTEMS/ INTEC

5503 KODICA/ Cineroid/ Darim Vision/ KONOVA/ VARAVON
Digital Streams
5502 5504 Hokuwa
5501 5505 HIRAKAWA HEWTECH Carina System/ Capella Systems

5403 5404 TANAKA DENKI OFFICE ZORA/ METAL TOYS
5402 TV Asahi
5401 NTT Group

6001 PLAT-EASE

5004 MUSASHI
5003 MICROCOM/Exlight

5301 5302 ALVIX PROSPER ELECTRONICS
5304 LSI JAPAN

5204 5205 SKnet Intec's/ Tec's
5203
5202 Nikon Systems

Matsuura Kikai Seisakusho

5103 HOEI SANGYO
5102 JPC
5104
5101 Nippon Antenna Laguna Hills

4603 MATSUDA TRADING
4602 4604 COSMO SOUND MIT
4601 MEDIA PLUS

Techno Planning

4505 4506 MI7 Japan ICONIC
Synthax
4504 Japan
4507 Crescent
4502 4508 UETAX
4501 COMODO MATTINA

4402 Audio-Technica
4401 TEAC

REAL SOUND LAB JAPAN

4301 4302 EVI AUDIO JAPAN HOUSE119
4304 AUDIO BRAINS

4205 4206 Ballad
4204 MIURA
4207 LIVEGEAR
4202
4201
4209 IMAI & COMPANY

4103 CURRENT
4101 STUDIO EQUIPMENT

Suyama Dental Laboratory

Sigma Systems Engineering

ARNIS SOUND TECHNOLOGIES

4005 4004 TAC SYSTEM

4003 2nd Staff

4001 M.I.D.

4002 Volt Ampere

5002 CINEMAX
5001 Strawberry Media Arts

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4311 ACOUSTIC TECHNICAL LABORATORY INC.
4107 ALL ACCESS INC.
4005 ARNIS SOUND TECHNOLOGIES, CO., LTD.
4304 AUDIO BRAINS co., ltd
4402 Audio-Technica Corporation
4608 AZDEN CORPORATION
4206 Ballad Co., Ltd.
4516 Bestec Audio Inc.
4223 CLD Co., Ltd.
4501 COMODOMATTINA, INC.
4602 COSMO SOUND Co., Ltd.
4507 Crescent Co., Ltd.
4103 CURRENT, INC.
4221 DIGITAL LABORATORY. INC.
4212 DSP JAPAN LTD.
4308 ELECTORI CO., LTD.
4409 ETANI ELECTRONICS CO., LTD.
4301 EVI AUDIO JAPAN, LTD.
4509 EXCEL INC.
4512 Fraunhofer IIS
4213 Graphica Inc.
4515 Graphica Inc.
4410 GROOVE CO., Ltd. MUSIC LIBRARY DIVISION
4610 HANAOKA MUSEN DENKI CO., LTD.
4413 hibino corporation
4413 hibino intersound corporation
4412 HOOK UP, INC.
4302 HOUSE119 Co., Ltd.
4506 ICONIC
4209 IMAI & COMPANY, LTD.
4514 JR Sound Co., LTD.
4207 LIVEGEAR Inc.
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4603 MATSUDA TRADING CO., LTD.
4601 MEDIA PLUS CO., LTD.
4505 MI7 Japan Inc.
4604 MIT INC.
4204 MIURA CORPORATION
4306 Neutrik Limited
4606 NIHON ELECTRO HARMONIX K.K.
4609 NITTOBO ACOUSTIC ENGINEERING CO., LTD.
4407 NTI Japan Limited
4403 ONKYO TOKKI LTD.
4612 OTARITEC Corporation
4216 Penn Fabrication Japan INC.
4405 PRO AUDIO JAPAN K.K.
4510 PULSE. CO., LTD.
4205 REAL SOUND LAB JAPAN CO.
4607 Roland Corporation
4307 SANKEN MICROPHONE CO., LTD.
4003 2nd Staff Corporation
4408 Sennheiser Japan K.K.
4411 Shure Japan Limited
4201 Sigma Systems Engineering Co., Ltd.
44064 Solid State Logic Japan K.K.
511 Solid State Logic Japan K.K.
4413 Studer Japan Broadcast Ltd.
4101 STUDIO EQUIPMENT CORPORATION
4611 Sunmuse Corp.
4202 Suyama Dental Laboratory. Co., Ltd.
4504 Synthax Japan Inc.
4004 TAC SYSTEM, INC.
4305 TAMURA CORPORATION
4401 TEAC CORPORATION
4106 Tech Trust Japan Co., LTD.
4502 Techno Planning Inc.
4210 TOA Corporation
4514 TOMOCA Electronics Co., LTD.
4104 TRITECH Inc.
4508 UETAX Corporation
4002 Volt Ampere Inc.
4210 XEBEC Co., Ltd.
4113 YAMAHA CORPORATION

Loudness Meter Zone

4109 ASTRODESIGN, Inc.
4217 Continental Far East Inc.
4111 Fourbit Corporation
4108 Media Integration, Inc.
4220 PHOTRON LIMITED
4311 S.C.ALLIANCE INC.
4309 TC GROUP JAPAN, Inc.
4219 TOYO Corporation
4310 YAMAKI ELECTRIC CORPORATION

6103 ACCUSYS
5509 AIM ELECTRONICS. CO.,LTD.
7213 AJA Video Systems
6112 Altera Japan, LTD.
6112 ALTIMA Corp.
5301 ALVIX Corporation
5310 AMULET, Inc.
7206 ANRITSU CORPORATION
7206 ANRITSU NETWORKS CORPORATION
5515 ARDIS TECHNOLOGIES BV
6304 ARMOR CORPORATION
8101 ASACA CORPORATION
7312 ASTRODESIGN, Inc.
7202 AT Communications K.K.
6205 ATEN JAPAN CO., LTD.
8312 Atomos Global Pty. Ltd.
6113 Autodesk Ltd.
5116 Avid Technology, Inc.
8206 Band Pro Munich GmbH
7512 Beijing United Victory Co.,Ltd.
7201 Blackmagic Design
5609 BROADCAST INDIA 2012
5605 camping works
5206 Canare Electric Co., Ltd.
6311 Canon Marketing Japan Inc.
5505 Capella Systems
5505 Carina System Co., Ltd.
5610 CCBN
6505 CFTEC Inc.
7310 Chugoku Sunnet Co., Ltd.
6109 CHUNICHI DENSHI CO., LTD.
5002 CINEMAX CORPORATION
5503 Cineroid(Seculine)
7514 CIRCLE CO., LTD.
6307 Cosmic Engineering Inc.
6307 Cosmic Engineering Incorporation EVIN Division
7512 Cradler Co., Ltd.
5211 CueBellsSync, Inc.
5508 DAIKIN INDUSTRIES, LTD.
5503 Darim Vision Co., Ltd.
5112 DEMPA PUBLICATIONS, INC.
5502 Digital Streams Co., Ltd.
8109 Disaster Warning Digital Community Radio Group
8210 DOREMI LABS LLC
8106 D-Storm, Inc.
7406 DUPLEX CO., LTD.
6302 DX Antenna Co., LTD.
5408 EIDEN Co., Ltd.
7204 ELECTORI CO., LTD.
6112 ELSENA, Inc.
5511 EPSON SALES JAPAN CORPORATION
6111 ERG VENTURES CO., Ltd.
5003 Exlight Ltd.
6210 Extron Electronics, Japan
6310 FLOVEL CO., LTD.
8306 Focal Point Computer, Inc.
6501 Fontworks Inc.
6406 FOR-A COMPANY LIMITED
8407 FUJIFILM Corporation
8407 FUJIFILM Corporation ELECTRONIC IMAGING PRODUCTS DIV.
8407 FUJIFILM Corporation RECORDING MEDIA PRODUCTS DIV.
5603 FUJIKOWA INDUSTRY CO., LTD.
6309 Fujitsu Limited
5411 FUYOH VIDEO INDUSTRY CO., LTD.
7516 Gansui corporation
6301 Gennum Corporation
6202 GIN-ICHI CORPORATION
5602 GRAPHIN CO., LTD.
7519 Grass Valley K.K.
8311 GTEC Inc.
7212 Harmonic Japan G.K.
5407 HEIWA SEIKI KOGYO CO., LTD.
5516 HERZ CO., LTD.
5501 HIRAKAWA HEWTECH CORP.
5604 HIROTECH, INC
5115 Hitachi Kokusai Electric Inc.
5623 Hitachi Maxell, Ltd.
6108 Hitachi Solutions, Ltd
6108 Hitachi Systems, Ltd.
5103 HOEI SANGYO CO., LTD.
5504 Hokuwa Co., Ltd.
5615 Hong Kong Trade Development Council
5105 I.S.X. CORPORATION
5614 IBC
5307 IBEX Technology Co., Ltd.
7105 i-COMMERCE Co., Ltd.
6303 I-DEN Videotronics Inc.
7207 IDK Corporation
7210 IDX Company Ltd.
7214 IKEGAMI TSUSHINKI CO., LTD.
6404 IMAGENICS Co., Ltd.
5412 IMAGICA DIGIX Inc.
8307 IndyZone Co, LTD.
5308 InnoQos Corporation
5606 INTEC Inc.
5205 Intec's Inc.
6115 Interra Systems
7302 INTER-TEC Co., Ltd.
7307 INTOPIX ISLAND K.K.
6305 ISRAEL NEW-MEDIA COMPANIES
ABonAir Ltd., AMIMON,
eyeSight Mobile Technologies Ltd, LiveU
PointGrab Ltd, SAFECOM Ltd,
Valens Semiconductor, ZRRO Technologies
6115 IT Access Co., Ltd.
6306 ITOCHU Cable Systems Corp.
6204 Japan Communication Equipment Co., Ltd.
5510 JAPAN MATERIAL Co., Ltd.
5102 JPC Co., LTD.
5208 JVC KENWOOD Corporation
6114 KAGA Solution Network co., Ltd.
5212 KAMI ELECTRONICS IND. CO., LTD.
7402 KAMOI KAKOSHI Co., Ltd.
7106 KEISOKU GIKEN Co., Ltd.
6105 Kenko Professional Imaging Co., Ltd.
5611 KOBA 2012 (KOREA E&EX INC.)
8206 KOMAMURA CORPORATION
5210 Kondo Broadcast Systems Inc.
5503 KONOVA
5503 Korea Digital Convergence Association(KODICA)
6201 KOWA COMPANY, LTD.
6308 KUBOTEK Corporation
7408 K-WILL Corporation
7301 KYOSHIN COMMUNICATIONS Co., Ltd.
5104 Laguna Hills, Inc.
6402 Lambda Systems Inc.
6504 Lancer Link Co., Ltd.
5312 LEADER ELECTRONICS CORP.
5304 LSI JAPAN CO., LTD.
5110 LUMANTEK
5506 M&I Network Inc.
7211 Manfrotto Distribution K.K.
6106 MARUBUN CORPORATION
7205 MASPRO DENKOH CORP.
5510 Matrox Electronics Systems Ltd.
5203 Matsuura Kikai Seisakusho Co., Ltd.
8212 Media Garden Inc.
6110 MEDIA GLOBAL LINKS CO., LTD.
5514 MEDIACAST CO., LTD.
7306 Mediachorus Inc.
5404 METAL TOYS
5003 MICROCOM LTD.
6403 Miharu Communications Inc.
8108 Ministry of Internal Affairs and Communications
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5410 MITOMO CO., LTD.
6104 MITSUBISHI ELECTRIC CORPORATION
5209 MORSON JAPAN CO., LTD.
7407 MOUBIC INC.
5004 MUSASHI CO., LTD.
5612 NAB SHOW
8310 nac Image Technology Inc.
6203 Namoto Trading Co., Ltd.
7103 Nash Studio Inc.
8408 NEC Corporation
7203 NEP Inc.
5519 NETMARKS INC.
5620 Network Electronics Japan co.,
5621 NextoDI Co., Ltd.
5624 NGC CORPORATION
6209 NICCABI CO., Ltd.
7513 NIHON DENGYO KOSAKU CO., LTD.
5202 Nikon Systems Inc.
5101 Nippon Antenna., Ltd.
7104 Nippon Steel & Sumikin Welding Co., Ltd.
5401 Nippon Telegraph and Telephone Corporation
7209 NIPPON VIDEO SYSTEM CO., LTD.
7401 NIXUS Hokkaido Nikko Telecommunications, Co., Ltd.
5622 NKK SWITCHES -NIHON KAIHEIKI IND. CO., LTD.
8105 Nobby Tech. Ltd.
5401 NTT Advanced Technology Corporation
5401 NTT Electronics Corporation
5404 OFFICE ZORA, Co. Ltd.
8309 ONTEC CO., LTD.
5311 OPHIT CO., LTD.
5513 OPTICAL EXPERT Co., Ltd.
7515 PACO ELECTRONICS INDUSTRY INC.
5413 Panasonic Corporation
5413 Panasonic Electric Works Co., Ltd.
5413 Panasonic System Solutions Japan Co. Ltd.
6114 Paox Inc.
6405 PHOTRON LIMITED
5512 PIONEER CORPORATION
6209 Plannet., LTD.
6001 PLAT-EASE
5409 PORTA-BRACE, INC.
7308 Power Zenith Inc.
5302 PROSPER ELECTRONICS CO., LTD.
7304 P-tec Co., Ltd.
7518 Quantel K.K.
5111 Quantum Storage Japan Corporation
6107 RATEC Limited Company
6208 RAYS GROUP LTD.
8308 RED Digital Cinema
6401 RENT ACT SHOTOKU CORP.
5214 RIKEI CORPORATION
5207 RIP-TIE, INC.
5213 Rohde&Schwarz Japan K.K.
5113 Roland Corporation
5309 sachtler Japan Corp.
7405 Sakura Eiki Co.,Ltd
7501 SANSHIN ELECTRONICS CO., LTD.
8308 SEIKA CORPORATION
5306 SEKAIDO Co.
5108 SETTSU METAL INDUSTRIAL CO., LTD.
8101 Shibasoku Co., Ltd.
5310 Shining Technology, Inc.
7517 SHINKI CORPORATION
6401 SHOTOKU CORP.
6207 Sigma ITS Co., Ltd.
5618 SINSEI SHOJI CO., LTD.
8206 16 X 9 INC.
5204 SKnet Corporation
6105 SLIK CORPORATION
5517 Soliton Systems K.K.
8107 Sony Corporation/Sony Business Solutions Corporation
6503 Star Communications K.K.
5001 Strawberry Media Arts Co., Ltd.
7404 SUGAWA VIDEO ENGINEERING CO., LTD.
6502 Sun Instruments, Inc.
8209 Sunmulon Co., Ltd.
6101 SYNCLAYER INC.
7409 Synergy K.K.
5406 Takahashi Construction Co., Ltd.
5403 TANAKA DENKI
5106 Tanizawa Seisakusho
5305 TechnoHouse Co., LTD.
8208 Technology Joint Corporation
5205 Tec's Inc.
8211 Tektronix
7305 3D CONSORTIUM
6106 Texas Instruments Japan Limited
8111 TOKAI VIDEO SYSTEM CO., LTD.
8110 TOKYO ELECTRON DEVICE LTD.
5625 TOSHIBA CORPORATION
7303 TOTSU INTERNATIONAL CO., LTD.
7403 Touch-Q
5109 TOYO Corporation
6206 Traffic Sim Co., Ltd.
5601 Tsubata Engineering Co., Ltd.
5402 TV Asahi Corporation
7510 UNITEX Corporation
5606 UNIXON SYSTEMS CO., LTD.
5503 VARAVON
7511 Video Research Ltd.
7208 VIDEO Service Co., Ltd.
6404 VIDEOTRON CORP.
7307 VILLAGE ISLAND CO., LTD.
7309 VINTEN JAPAN K.K.
7311 Visual Graphics Inc.
5619 WASEI CO., LTD.
5114 WELL BUYING INDUSTRIAL CO., LTD.
5107 WIDE TRADE CO., LTD.
7102 WISE ADVANCED CO., LTD.
8110 Xilinx K.K.
5405 Yokogawa Digital Computer Corporation
6211 YUASA CO., LTD.

7507 A&A Co., Ltd.
8302 Adobe Systems K.K.
8409 Asia Media Products LLC
8409 ASK CORPORATION
7503 Autos Inc.
8202 Crescent, inc.
8204 Explorer inc.
8102 FAIRWAY Corporation
8203 FLASHBACK Co., Ltd.
8301 KDDI R&D Laboratories Inc.
7502 Nippon Software Knowledge Corp.
8103 NTT DATA CORPORATION
7504 Outstanding Technology Co., Ltd.
8104 Satellite Communications Network
7509 TERADEK LLC
7505 THIRDWAVE CORPORATION
8201 Too Corporation
7506 Yonden Media Works Co., Inc.
8205 ZUSHI HAYAMA COMMUNITY FM CO.

8604 Agai Trading Corporation
8406 AURORA LITE BANK
8506 COBURN JAPAN CORPORATION
8404 FIRST ENGINEERING CO., LTD.
8303 JAPAN THEATER SERVICE
8602 KOTO ELECTRIC CO., LTD.
8402 LITE PUTER ENTERPRISE CO., LTD,
8603 MILERUNTECH. CO. LTD.
8502 PROKIZAI. COM INC.
8501 Technical Supply Japan Co., Ltd.
8405 TechnoHouse Co., LTD.
8304 TOSHIBA LIGHTING & TECHNOLOGY CORPORATION
8304 TOSHIBA LIGHTING & TECHNOLOGY ENGINEERING CORPORATION
8403 VISIO LIGHT INC.

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Collected information is distributed in the form of articles and videos by the press team and provided to target customers through the Online Magazine and Inter BEE TV on Inter BEE orificial website.

Inter BEE Online articles (excerpt)

Magazine

Carina System Co., Ltd. **2011.11.8UP**

On display are items such as Carina System's high resolution live-encoding system "Cambria Live" and the "MEC-2000 Series", a full HD video camera with detachable head.

Carina System Co., Ltd. (Chuo-ku, Kobe-shi, President and CEO: Mutsuo Furufuji) will, together with partner Capella Systems, display items such as their high resolution live-encoding system "Cambria Live" and full HD video camera with detachable head, "MEC-2000 Series".

Cambria Live features high resolution delivery designed for live transmission. A live delivery demonstration using Ustream will be done at the booth combining the Cambria Live with the MEC-2000 series. Mr. Hiroshi Shigeta, Section Chief of the Planning Department, showed his eagerness by telling by explaining, "One feature is it ability to deliver extremely high resolution even over a low

Magazine

PROKIZAI. COM INC. **2011.9.4UP**

With a focus on corporate exhibitor 'Pro Machinery Dot Com's' digital one-eyed movie cameras, we wish to respond flexibly to the constantly changing world of photography.

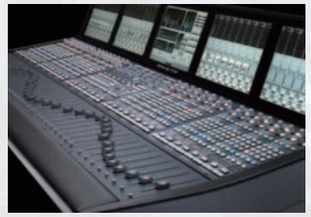
■Focused on selling peripheral photography equipment

Having held exhibits at InterBEE since 2009, 'Pro Machinery Dot Com' has focused on selling various photography-related equipment. Headquartered in Naha, Okinawa and focusing on peripheral equipment for still cameras, they have been selling their peripheral photography equipment on their website since 2002. They have continued to grow their sales of various large and small support items for users of still cameras, particularly products such as lights, tripods, clamps, and box studios for commercial photography. Having opened sales channels such as 'Pro Machinery Dot Com' in April of 2008, they have also established a branch store in Tokyo (in Shinjuku) known as th Tokyo Showroom, where the actual products can be vie

Magazine

Solid State Logic Japan K.K. **2011.11.11UP**

Displaying Solid State Logic Japan's Newest Full Digital Broadcast Mixing Console



Solid State Logic Japan (Shibuya-ku, Tokyo; President and CEO: Takeo Asano) will display their newest products including their full digital broadcast mixing console and digital inline console. Smyth Research will also display their audio processor "SVS (Headphone Surround Monitoring)" and guests will be able to experience it firsthand. The main products to be displayed are outlined below.

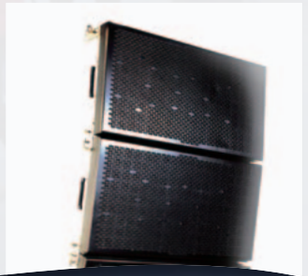
■"C100 HDS V4", improving on conventional models and easily capable of providing 5.1 surround sound

The "C100 HDS V4" is the newest full digital broadcast mixing console improving on the "C100 HDS" that has been globally successful in broadcast related facilities. With a more compact control surface, this console makes it possible

Magazine

LIVEGEAR Inc. **2011.9.25UP**

Exhibitor 'Livegear' presents their Italian-made speaker brand, K-array



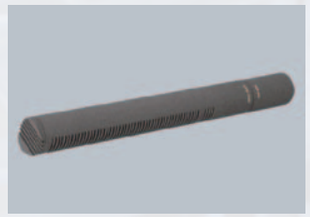
Osaka-based Livegear, which specializes in stage audio and lighting equipment, will be presenting their Italian-made speaker brand 'K-array' at their InterBEE 2011 corporate booth.
K-array is a brand that was created in Firenze, Italy. Its unique design was born from the need to maintain sound quality while simultaneously being conscious of the scenery during concerts and music events held in historic, cultural buildings such as churches. There are three categories of products: concert market, equipment market, and portable market.

★K-array Redline Series of portable, high performance speakers
★A unique shape that takes stage aesthetics into account

Magazine

Sennheiser Japan K.K. **2011.11.15UP**

Sennheiser Japan to exhibit new microphone products including the MK4, and will set up a corner to allow people to test and experience a mini-live concert using headphones.



Sennheiser Japan (Tokyo, Minato-ku, Representative Director Shozo Kubo) will display many of the company's products, including the MKH 8060/8070, its new shotgun microphone, and the MK4, its new studio microphone. A well-known musician will also perform a mini-live concert on the main stage. Attendees will also be able to test and experience the high quality live concert using the HD-25-1 II as well as other headphones.

■The new shotgun microphone MKH 8060/8070, and the new studio microphone, MK4.

Magazine

IDK Corporation 2011.11.16UP

IDK exhibits the “MSD-4403”, its latest digital multi switcher, and an HDMI signal extender that can extend up to a maximum of 500m

IDK demonstrated the “MSD-4403” digital multi switcher at their digital product corner. This product is expected to be used with systems that mix digital and analog systems.
Since it launched “MSD-4401”, the industry’s first digital multi switcher, IDK has achieved an excellent record with its various channel counts and concept products. It enables the development of a next-generation digital AV system that combines HDMI/DVI digital signals and analog signals (RBG / color difference / composite video).
Its features include smooth switching capabilities, simplifying switching with external devices such as projector screens. It also enables audio mixing by volume operation.

Magazine

hibino corporation 2011.11.16UP

Hibino exhibits a compact model of JBL’ s “VERTEC” line array speaker. Its lighter weight enables placement and installation versatility

Hibino exhibited a compact model of JBL’s “VERTEC” line array speaker at its booth. It is the smallest and lightest of all the 5 models produced to date with a width of 600mm and a weight of 15kg per cabinet.
It can be used at venues that were previously difficult due to withstanding load restrictions. Including its 6 cabinets and metal fittings, it has a total weight of approximately 100kg. Its lighter withstanding load even allows it to be placed horizontally and in positions that were previously difficult for array speakers.
In addition, pole mount installation based on its 4886-dedicated subwoofer is now possible. A variety of placement examples were introduced at the exhibition.

Magazine

Studer Japan Broadcast Ltd. 2011.11.16UP

Studer Japan Broadcast of the Hibino Group unveils its “OnAir 1500” mixing console for the first time in Japan

The Hibino Group’s Studer Japan Broadcast unveiled for the first time in Japan its “OnAir 1500”, which it announced at IBC in September. This product uses the same platform as the company’s “OnAir3000”, and by making savings on fader count and DSP, it is the most compact and cost effective of its mixing consoles for radio broadcasting. Operating the product is based on Studer’s “Touch 'n' Action” concept, which allows speedier control with the module’s simple buttons.
The newly-developed “NANON SCORE” mainframe features Mic/Line input/output by 16ch XLR connector with a 4U size unit (7 of the 16 channels are used as monitor output), and AES/EBU input/output by 4 XLR connectors. Furthermore, the basic configuration of the disc/module (console) enables connecti

Magazine

Ministry of Internal Affairs and Communications White Space Promotion Conference 2011.11.16UP

Ministry of Internal Affairs and Communications White Space Committee Holds Opening Ceremony.

An opening ceremony for the joint booth "Ministry of Internal Affairs and Communications White Space Committee" was held at the InterBEE2011 hall on November 16.
Mr. Takashi Morita, Parliamentary Secretary for Minister of Internal Affairs and Communications greeted the crowd and expressed his ambition saying, "White Space enables us to recycle limited radio resources. I'd like to see stimulation of local economy and job creation resulting from White Space. Experimental demonstrations have already been started in 35 special zones. I'd like to establish related system starting next year."
Subsequently, Mr. Teruyasu Murakami, White Space Co

Magazine

Visual Graphics Inc. 2011.11.16UP

Visual Graphics exhibits its “EditShare” and “thiiDa” file-based solutions

Visual Graphics introduced various kinds of “shared workflow systems to accelerate production of digital contents”. The company exhibited a wide variety of systems from high-quality nonlinear-based editing systems, including Autodesk and Adobe, to high-performance network solutions aimed at accelerating file-based workflows.
“EditShare” is an NAS equipped with various functions to improve productivity, and its bin locking function is convenient for Avid and Final Cut users. This patented bin locking function allows users to work with peace of mind by preventing the deletion of collaboration workflows when project files are deleted.
“thiiDa” is a file-based asset management tool that enables the easy management of increased files. It adds stored video and still image files to a database in an integrated manner from a browser, allowing immediate access to neces

Magazine

KDDI R&D Laboratories Inc. 2011.11.16UP

KDDI R&D Labs - 8K in real-time recording! KDDI to present its 8K UHDTV real-time compression transfer system, supporting full resolution, super high detail video - Kizuna satellite!

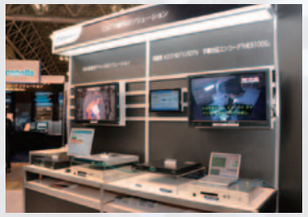
KDDI R&D Labs will be exhibiting and demoing two key items at Inter BEE at the Makuhari Messe convention hall this year. Last year at Inter BEE 2010, KDDI presented a storage recorder with an onboard 8K (7680 pixels x 4320 lines) full resolution UHDTV (super high vision) real-time storage codec. That item will be returning this year, along with a newly-developed real-time codec intended for broadcasting. The latter is being developed as contract research from the National Institute of Information and Communications Technology (NICT).

■4:4:4 10bit compatible 8K UHDTV data storage recorder on display: achieves better than 1/15 compression ratio

Magazine

NTT Electronics Corporation 2011.11.17UP

NTT Electronics presents 'HE5100S', a subtitle compatible hi-definition 4:2:2 MPEG-2 HDTV/SDTV encoder for cable TV operators



NTT Electronics presented and introduced the 'HE5100S', a hi-definition 4:2:2 MPEG-2 HDTV/SDTV encoder for cable TV operators that supports subtitles.
The 'HE5100S' is a hi-definition 4:2:2 HDTV/SDTV MPEG-2 encoder that is compatible with ARIB STD-B37 digital subtitle transmission and ARIB STD-B39 current voice modal control (voice control function). Furthermore, ARIB STD-B37 subtitle compatibility and ARIB STD-B39 voice control functions are options.
At their booth, they are doing a demonstration where video is output from two players over HD-SDI to two HE5100S units, encoded as 18Mbps MPEG-2 and output as DVB-ASI. After each signal is multiplexed and OFDM modulated, it is output as RF and displayed on a monitor. In addition, they are conducting a demonstrati

Magazine

Sun Instruments, Inc. 2011.11.17UP

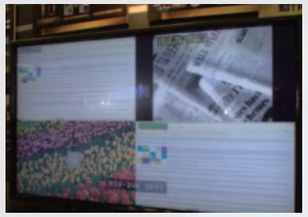
Sun Instruments exhibits “ODSG-02C” , a portable digital signal generator with a built-in battery

Sun Instruments Inc. exhibited “ODSG-02C”, a portable digital signal generator manufactured by Optics Co. in Korea. It has an in-built battery, thus explaining its compact size and portability.
It can generate a multitude of signals including color bars, sound, and video.
It was developed so video production engineers and factory manufacturers could easily conduct tests on digital/analog computer monitors, video projectors, and multimedia monitors using various video signals, test patterns, and video/audio files. Equipped with a small, portable battery, this product can run for two hours in places where no electricity is available. It also enables the measurement of equipment in places with limited accessibility due to its RS-232C remote control capabil

Magazine

IMAGENICS Co., Ltd. 2011.11.17UP

Imagenics shows off 3 new products! The “MIX-DV4” multi-function digital multi-scan converter is launched in December, 2011



Imagenics exhibited 3 new products at its booth at Inter BEE 2001. These new products were comprised of the “MIX-DV4” digital multi scan converter; the “DVX-3232HC” 32×32 digital RGB matrix switcher; and the “HYB-82” hybrid matrix switcher.
The “MIX-DV4” digital multi scan converter is installed with a multi-functional up/down scan converter for a maximum of 4 inputs and is a 4:1 seamless switcher. In addition, it has a multi-layout viewer that can synthesize 4 screens into 1 screen with any layout. HDMI signal (HDCP and embedded sound) can be employed as the input/output signal by using a conversion connector. Each input unit is equipped with a pseudo seamless switching function that supports switching by an external switcher .
It went on release in December this year and the suggested

Magazine

2nd Staff Corporation 2011.11.17UP

2nd Staff exhibits its new flagship BLOSSOM audio product - “BLO-3090 Reference Monitor Amplifier”

2nd Staff exhibited the “BLOSSOM BLO-3090”. Its new flagship BLOSSOM audio product, the “BLO-3090 Reference Monitor Amplifier”, is a monitor amp that achieves excellent performance in speaker and headphone monitoring environments.
This product provides functionality to match the standard level of inputs and outputs that greatly affect acoustic quality when audio equipment is a component . This allows it to achieve a high-sensitivity stress-free manipulation level and low-distortion / high S/N, and to play all music without preference in professional production and audio listening environments.

Magazine

Capella Systems 2011.11.17UP

Capella Systems exhibits “Cambria Live” , a high resolution live-encoding system that can convert HDMI and HD/SD-SDI input signals directly to H.264 RTMP

Capella Systems exhibited “Cambria Live”, its new high resolution live-encoding system. It achieves high resolution delivery by converting HDMI and HD/SD-SDI input signals directly to H.264 RTMP.
This product supports live delivery to live streaming servers at events, concerts or conferences.
Its features include live delivery by low bit rate and high-resolution encoding due to its motion estimation algorithm, which uses human visual characteristics to a high degree. Its functions allow simultaneous delivery to multiple channels and file-saving, and it can also perform re-distribution.

Magazine

VIDEOTRON CORP. 2011.11.17UP

Videotron exhibits a variety of products including the “MP-90HD” , a new media player that converts SDI in real-time, and the “MTX-70-168” 3G matrix switcher

Videotron exhibited its new “MP-90HD” media player product, which can convert a wide variety of media files including cellphone video, MXF (OP1a), and various kinds of static images in real-time to SDI. With its touch panel, it is easy to operate and can play material directly from NAS and with a USB memory-embedded DVD player. It also has loop and endless playback functionality. While it is a compact 1U rackmount size, the main unit is equipped with an SLC-type SSD (50GB), ensuring high reliability.
The new “MTX-70-168” and “MTX-70-88” 3G matrix switcher products in Videotron’s 70 module series are compatible with 3G, HD, SD-SDI and DVB-ASI input. The lineup of products is comprised of 16x4, 8x8, and 8x4 models. They have reference input and switch input is also possible . As a standard, they are include

Magazine

Blackmagic Design 2011.11.17UP

Blackmagic Design "HyperDeck Shuttle" SSD Disk Recorder and "SmartView HD" 17" LCD rack-mountable monitor on display

At the Inter BEE2011, currently being held at the Makuhari Messe convention center, Blackmagic Design is exhibiting two of its new products which it announced at this year's NAB and IBC. This includes a new SSD disk recorder called the "HyperDeck Shuttle" as well as a new 17" rack-mountable LCD monitor, called the "SmartView HD."

■On display: the "HyperDeck Shuttle" SSD disk recorder

At this year's NAB Show, Blackmagic Design announced two products: the SSD disk recorder "HyperDeck Shuttle", and the "HyperDeck Studio," a broadcast recorder that is equipped with two SSD slots. Both of these items are currently on display. Recordin
demonstrations are being conducted at the company's boot

Magazine

IMAGICA DIGIX Inc. 2011.11.17UP

IMAGICA DIGIX advocates ideas on the control and reuse of video assets; builds a system from a customer-standpoint; and demonstrates “Libero Highlight” , a video production systemfor sport program game analyses

The IMAGICA DIGIX booth divided video management systems by theme.
Avid’s “Interplay MAM” material management system was introduced by uniquely integrating file processing such as quality checks, transcoding, and XML exporting. It combined the “Signiant” automatic delivery management system and LTO tape archiving.
Meanwhile, a booth representative explained that “inputting metadata is difficult in actual operation. Our solution is to develop video assets that customers can easily reuse by adding a system to recognize and detect specific video and sound.”
“Libero Highlight”, a video production system for sport pro

Magazine

IKEGAMI TSUSHINKI CO., LTD. 2011.11.17UP

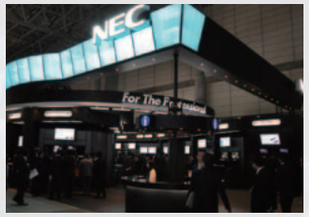
Ikegami Tsushinki exhibits “HDK-97A”, a 16-bit full digital 3G HDTV portable camera system, and introduces a wide range of video production products

Ikegami Tsushinki exhibited “HDK-97A”, a 16-bit full digital 3G HDTV portable camera system.
Employing a newly-developed 2.3 Mega pixel progressive CCD, it is equipped with 16-bit digital 3G-SDI 1080p/59.94Hz native output. It also uses a high-performance progressive CCD, as well as an FPGA with a newly-developed 40/45nm design rule to achieve advanced digital processing.
Ikegami Tsushinki also exhibited an excellent lineup of cameras, ranging from large to half-sized models. The company introduced at its stage the “Hi-Motion II” high-speed camera developed by NAC. In addition, the camera was installed with 9-inch and 2 inc
camera viewfinders for checking .

Magazine

NEC Corporation 2011.11.18UP

NEC exhibits the “VC-70” H.264 micro form factor ultra low latency encoder



NEC exhibited its file-based system for news reports and unveiled for the first time the “VC-70” H.264 micro form factor ultra-low latency encoder. The company also conducted a technical demonstration of next-generation “HEVC” compression technology for reference purposes.

■Demonstration of file-based workflow for journalists

NEC exhibited a file-based system that enables file-based management of news data. This system for journalists is composed of an “iStorage HS Series (HYDRAstor)” next-generation grid storage data server and an Armadia video server for broadcasts. A demonstration of the workflow was conducted at the booth. This consisted of forwarding video data recorded by baseband to a data serv

Magazine

TOTSU INTERNATIONAL CO., LTD. 2011.11.17UP

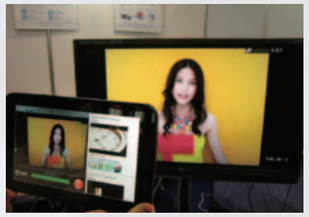
Totsu International exhibits the “Kaleido” multi-viewer series and introduces its combined operation with production switchers via an S-bus connection using cluster functions

At its booth, Totsu International introduced the combined operation between multi-viewers and production switchers via an S-bus connection using cluster functions to integrate and control multiple multi-viewers like a single large-scale multi-viewer. This is achieved with Miranda’s Kaleido multi-viewer, which can run multiple multi-viewers in unison through cluster functions. Its configuration consists of a multi-screen display system formed by multiple multi-viewers and many displays, and a layout combining them all can be created. Alternatively, it can be operated like a single multi-viewer with a set of control panels and mouses.
In both cases, the cursor can be moved seamlessly over multiple screens. The multi-viewer selected by the position of the cursor is operat

Magazine

NTT DATA CORPORATION 2011.11.18UP

NTT Data Exhibits "Real Time Content Integration Service" Using its FingerPrint Technology



NTT Data is exhibiting its "Real Time Content Integration Service," which identifies content based on music and video data in order to provide related information. They say it can be used as a tool for sales promotions and advertising, to detect the circulation of illegal content on the Internet, optimize the processing of copyrighted material, etc.

■Applying Content Matching and Delivering Related Information in Real Time

For example, TV and digitally signed images are captured on a smartphone and the main characteristics within the content are then extracted and matched against other content. This allows the provider to deliver related informati

Magazine

Touch-Q 2011.11.18UP

Touch-Q exhibits prompter systems achieving high luminosities of 2,000 candelast

Touch-Q is exhibiting speech prompters for speeches and lectures as well camera prompters for film use. Prompters are devices used during speeches and broadcasts to project a text readout. They remain hidden from the view of audiences and listeners and aid the speaker.

■High-luminosity devices visible even in bright assembly halls

Speech prompters are used by government heads during speeches and press conferences, as well as corporate stockholder meetings and new product announcements. They come in box-shaped formats optimized for podiums, as well as standalone tabletop models.

Magazine

CURRENT, INC. 2011.11.18UP

Current exhibits the “AF201 Communication System”

Current carries out the development, manufacturing, and sale of audio and control equipment used for recording, broadcasts, post-production, concert halls, and more.
The Current booth exhibited communication systems, monitor systems, and meter systems mainly for newly-developed products. Current also handles inquiries on the development of custom-made equipment and systems.
The newly-developed “AF201 Communication System” is a communication integration studio interface developed to incorporate functions essential for studios that use O2R, O2R96, DM1000/2000, O1V96, O3D, and DA7 digital consoles.
It is equipped with a variety of functions including 2-type color control, talkback/backtalk control, CUE, fader start/stop, and 2-type CR monitor switching

Magazine

ASTRODESIGN, Inc. 2011.11.18UP

Astro Design Exhibits Equipment for Super Hi-Vision

Astro Design exhibited the SR-8422, a SDD recorder for Super Hi-Vision (8Kx4K) developed jointly with NHK, and the VP-8407, a color grading equipment for the same system. The VP-8407, which allows real-time color processing and the SR-8422. which enables quick replay, are expected to accelerate the speed of contents production. Both pieces of equipment are scheduled to be used during the 2012 London Olympics, the results of which will be viewable by the public.

■Public Viewing during London Olympics 2012 Broadcast

Astro Design exhibited the SR-8422, a SDD recorder for Super Hi-Vision which was developed jointly with NHK, and the VP-8407, a color grading equipment for the same system. Compared to the previous 4K recorder which requir

Magazine

Sakura Eiki Co.,Ltd 2011.11.18UP

Sakura Eiki demonstrates equipment co-developed with broadcasting stations and shows off their various functions.

Sakura Eiki provided a demonstration of broadcasting station workflow based on its “Prunus” nonlinear editing system. In addition to the new “Prunus Universal Recorder”linear editing recorder, the company announced 3 products that it had co-developed with broadcasting stations.
The said recorder’s operations allow recording and editing to be achieved at an accuracy of ±0 frame. It also enables conversion to a file-based format, simultaneous recording in multiple devices, and dual HD-SDI simultaneous recording.
Sakura Eiki unveiled a variety of new models including: a product co-developed with Fuji Television, the “FileCast Station Player”, which enables chasing playback while receiving transmitted files; the “Prunus Loop Ingester” line

Magazine

ALVIX Corporation 2011.11.18UP

Alvix exhibits the “Multi Viewer MV-500” video and sound error monitoring system, and “VAD-2000SR”

Alvix exhibited its latest lineup of video equipment including the newly-developed “Multi Viewer MV-500”.
“MV-500” enables a maximum of 120ch SDI input signals to be split in 8 high resolution monitors. Yasuro Soma, the Sales Department Manager of Alvix, said that this product “has a wide variety of uses principally in the master monitoring of broadcasting stations. We have a proven track record in magnifying large-scale video multi-vision devices and the development of this product was based on this fundamental technology. The master monitoring equipment used by broadcasting stations has upgraded at a steady pace due to digitization, and I believe there will be a large market for this in the future.”

Magazine

Shibasoku Co., Ltd. 2011.11.18UP

ShibaSoku presents the multi-format converter VC7

ShibaSoku presented a new format converter that can be used for broadcasting big international sporting events and international voluntary transmission services. It uses motion vector during conversion, allowing the format conversion to be performed in a higher resolution.

■Achieve a higher resolution through advanced motion vector processing (3DL+R also supported)

At ShibaSoku's booth, there was a demonstration of the new multi-format converter product, VC7. Format converters convert the number of scan lines, pixels, frames, etc., and are used for functions such as international relay broadcasting. The same company has already made products such as the multi-format VC31 co

Magazine

TAC SYSTEM, INC.

2011.11.18UP

Tac System exhibits a variety of products including the latest version of iZotope's integrated tool for mastering, “OZONE5” ; ADDER’ s remote KVM system; and its own surround upmix software

Tac System exhibited a variety of products including "OZONE5", the latest version of iZotope’s integrated tool for mastering which went on sale on 16th November; ADDER’s KVM remote system; and the latest version of its own surround upmix software, “NML Revcon-RS”. In addition to these products, Tac System introduced key functions and operability with demonstrations.

■ "OZONE5" that supports 3D spectrogram and loudness meters

OZONE5 is the latest version of iZotope’s integrated tool for mastering. This p
grates the following 8 tools: “maximizer”, “EQ”, “

Magazine

D-Storm, Inc.

2011.11.18UP

D-STORM unveils three new products in the “TriCaster Series” of NewTek in America for the Japanese market

D-STORM, Inc. presented the latest models in the "TriCaster Series" by NewTek of America as well as the "Kinect Motion Plugin for Lightwave," which is a simple motion capture plugin for their in-house developed LightWave 10, at their exhibition at InterBEE 2011 being held at Makuhari Messe.

Three new products in the "TriCaster Series" of NewTek in America, unveiled for the Japanese market.

The three latest models of NewTek in America, the "TriCaster 450 EXTREME", "TriCaster 850 EXTREME", "3PLAY 820", and "3PLAY 425" were presented and demoed for the first time in Japan.

The "TriCaster 450 EXTREME", like the "TriCaster 450", is a 3U

Magazine

TEAC CORPORATION

2011.11.18UP

TEAC exhibits “CD-9010CF” , a TSCAM brand CD/solid state player for broadcasting services

TEAC exhibited “CD-9010CF”, a CD/solid state player for broadcasting services, as a TASCAM brand product aimed at professional users. It supports playback and ripping with a CF card based on a high-reliability mechanism that uses a drive produced by TEAC.

TEAC exhibited CD-9010CF, a CD/solid state player for broadcasting services, under the company’s TASCAM brand aimed at professional users. CD equipment for broadcasting is often used for long periods so a level of reliability far surpassing that of consumer equipment is required. It is said that when consumer equipment, which is governed by cost concerns, is used by professionals, it breaks down in a very short amount of time. Although most defects are related to the equipment’s mechanism, it has become difficult to find high-quality mechanisms in consumer equip

Magazine

HIROTECH, INC

2011.11.18UP

Demonstration of Hirotech’ s in-building independent broadcasting device with a built-in 4-channel HD(MPEG2/H.264) encoder

Hirotech is holding a debut exhibition of the “DBS85555A”, a single-unit, in-building independent broadcasting device with a built-in 4-channel HD(MPEG2/H.264) encoder and modulator, along with a demonstration of the “DBS6038A”, a broadcasting device with a built-in 8-channel SD(MPEG2/H.264) encoder.

■Demonstration of a single unit with 4 onboard MPEG2/H.264 multi-format encoders and modulators

At InterBEE 2011, Hirotech is holding a debut exhibition of the “DBS85555A”, a single-unit in-building independent broadcasting device loaded with four boards, each consisting of an MPEG2/H.264 encoder and modulator. At th

Magazine

DSP JAPAN LTD.

2011.11.18UP

DSP Japan exhibits the SX62R 8-track digital recorder and Horus network audio converter

DSP Japan Ltd. exhibited SONOSAX's 8-track digital recorder, the SX62R, along with Merging Technologies' Horus network audio converter.

■SX62R 8-track digital recorder on display: offers 6 channel stereo mix function

The SX62R allows digital audio recording on SSD drives (64GB) and CF media, supporting up to 8-track audio. It also features a high fidelity analog mixer function, which supports monitoring and six channel stereo mixing. Its recording function supports 44.1~192kHz@24bit recordings, and the file format is compatible with BFW and iXML metadata. The input includes XLR (balanced) with 6 channels, and the outp
is XLR (balanced) with a L/R mix. Digital I/O is also available

Magazine

Focal Point Computer, Inc.

2011.11.18UP

Focal Point Computers exhibits the Apple ProRes, a portable disc recorder produced by Taiwanese manufacturer ATOMOS

Focal Point Computers, Ltd. exhibits three products: NINJA and SAMURAI (Apple ProRes portable disc recorders produced by ATOMOS, which record Apple ProRes codex data from HDMI and HD/SD-SDI) and CONNECT, a battery-equipped converter.

■ATOMOS-produced NINJA and SAMURAI portable disc recorders on display

NINJA is a portable disc recorder that can record data directly from HDMI in 10bit Apple ProRes format, while SAMURAI is a portable disc recorder that can record data directly from HD/SD-SDI in 10bit Apple ProRes format . These two products can each be used i
media with a 2.5-inch hard disc and SSD, and they make use of

Magazine

Fraunhofer IIS 2011.11.18UP

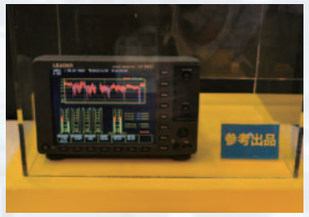
Germany's largest applied research institute, the Fraunhofer Institute for Integrated Circuits IIS, exhibits MPEG Surround

Fraunhofer IIS from Erlangen, Germany, has developed audio compression and multimedia technology for more than 20 years. Fraunhofer IIS is one of Fraunhofer's 60 research institutes located in Germany. Known as the birthplace of mp3 and AAC, it has provided latest audio/video coding and next-generation technology such as MPEG surround, SX Pro and audio communication engines.
Its new "MPEG Surround" technology exhibited at Inter BEE 2011 has already been adopted as a multimedia broadcasting speech coding technology system for mobile terminals and vehicles, and is based on ISO standards. It enables high quality multichannel speech at a low bit rate stereo quality. Also, because it is fully compatible with existing stereo broadcasts, surround broadcasts can be

Magazine

LEADER ELECTRONICS CORP. 2011.11.18UP

LEADER Electronics exhibits loudness measurement compatible multi-monitors LV 5800 and LV5770, ISDB-Tmm compatible signal generator



LEADER Electronics exhibited its hotly-watched LV5800 and LV5770 loudness measurement compatible multi-monitors equipped with its LV 58SER40A digital audio unit, as well as displayed a signal generator compatible with the ISDB-Tmm multimedia broadcast spec for mobile devices. It also exhibited reference units of its LV5837 audio monitor and ISDB-Tmm signal generator.

■LV 5837 reference u nit on display: a loudness compatible audio monitor

LEADER Electronics presented its LV 5800 and LV 5770 loudness measurement compatible multi-monitors equipped with the LV 58SER40A

Magazine

Miharu Communications Inc. 2011.11.18UP

Miharu Communications exhibits the MR Series of in-house digital systems

Miharu Communications exhibited an in-house digital broadcasting system (MR3000X Series); emergency backup systems for broadcasting stations; and the digital broadcast signal checker, "Miharu Chan (MR9000X)".

■"MR3300X" in-house digital broadcasting system, compatible with IP network distribution, on display

Miharu exhibited its "MR3000X" Series, an in-house broadcasting system solution that uses and digitizes the same equipment as that used for an analog broadcast. The MR3000X series is a half-unit size chassis and includes: (1) MR3000X HD/SD OFDM modulator with HD/SD MPEG2 encoder included to allow for low-cost in-house digital broadcasting; (2) MR3100X high image quality and powerful, high-

Magazine

Roland Corporation 2011.11.18UP

Exhibit of Roland's 6-channel, simultaneous recording-capable 'R-26' portable recorder, and the 'V-Mixer M-480' digital console

This booth displayed and introduced Roland's 6-channel, simultaneous recording-capable portable 'R-26' recorder (announced in September) and the 'M-480', the flagship model of the next era of V-Mixer digital live mixing consoles (announced in April).

■Features two types of independent directional cardioid mics with varied alignment, as well as dual built-in external mics, supporting simultaneous 6-channel recording

The 'R-26' is a professional-level portable recorder equipped with both directional and omnidirectional independent mics. With the addition of two

Magazine

Lambda Systems Inc. 2011.11.18UP

Lambda Systems Inc. exhibits Neo-n universal caption system and G-Touch video pen

Lambda Systems displayed several reference exhibits: its Neo-n caption system software, G-Touch video pen, which allows for drawing on video in real-time, and the GRID-VEGA, a GRID-MF/VMX board scheduled for release in spring 2012.

■Demonstration: Neo-n linked with EDIUS non-linear editing system

At this year's Inter BEE 2011, Lambda Systems exhibited and introduced its Neo-n plugin caption system software, which is intended for use with the EDIUS non-linear editing system, developed jointly with Grass Valley. With EDIUS, users can add captions and obtain the same level of effects achieved with traditional linear editing/caption delivery. With this system, they can also edit subtitles both during and post-edit. A demonstration was held at the booth to show drag-and-dro

Magazine

KAMI ELECTRONICS IND. CO., LTD. 2011.11.18UP

KAMI ELECTRONICS IND. exhibits "DL250" , a digital broadcast / BS level checker that enables easy measurement

KAMI ELECTRONICS IND. exhibited a large number of level checker products aimed at the domestic and overseas markets. The product it is most promoting is its new "DL250" digital broadcast / BS level checker.

■"DL250" – making BS antenna work more efficient

DL250 is a device to measure the radio field intensity of digital broadcasts (13ch to 62ch) and BS broadcasts (BS1 to 23ch). In addition to level checking, it can measure "BER", "CN conversion " and "GI", which demonstrate the signal quality of a digital broadcast.

Magazine

KEISOKU GIKEN Co., Ltd. 2011.11.18UP

Keisoku Giken Exhibits "UDR-N50" 4K Uncompressed Video Disk Recorder

Keisoku Giken Co. Ltd introduced the UDR-N50, an uncompressed video disk recorder which is half the size of the conventional model while still supporting 4K. The width has been cut in half compared with the predecessor, enabling side-by-side installation of two units on a rack. Equipped with the dual link interface which is the characteristic of the UDR Series, the UDR-N50 caters to the needs of the field.

■Keisoku Giken Succeeds at Producing a Smaller and Lighter Half Rack Size Compared with Previous 19-inch Model

Keisoku Giken exhibited a compact 4K uncompressed video disk recorder dubbed the UDR-N50. In addition to the audiovisual industry, the UDR Series uncompressed video disk recorder/readers have also been used in the R&D and m

Magazine

NTT Electronics Corporation 2011.11.18UP

NTT Electronics exhibits its 33 msec ultra-low latency AVC/H.264 4:2:2 compatible “HVE9200” encoder and AVC/H.2, which supports synchronous transmission of full-HD 2 type and 3D video

NTT Electronics unveiled, for the first time, at Inter BEE 2011, its 33 msec ultra-low latency AVC/H.264 4:2:2 compatible “HV9200” encoder and full-HD 2 material simultaneous broadcast and 3D compatible “XVE9300” encoder, which were announced and displayed at the 2011 NAB SHOW in Las Vegas, U.S.

■First exhibition of “HVE9200”, the ultra-low latency updated AVC/H.264 encoder, with one frame shorter delay time than before

The “HVE9200” is an AVC/H.264 encoder with all the high resolution, functionality, and stability of its predecessor, the “HV9100 Series”, but with improved short latency and low bit rate. The strengths of the HVE9200 are its low bit rat

Magazine

HOEI SANGYO CO., LTD. 2011.11.18UP

Hoei Sangyo demonstrates and introduces 3 archive system solution products such as Cache-A’ s LTO archive system

Hoei Sangyo Co., Ltd. exhibited and introduced 3 archive system solution products comprised of Cache-A’s LTO-based archive appliance, Focus Enhancements’ “ProxSys” media server, and Front Porch Digital’s “SAMMAsoloHD” content migration solution.

■Cache-A’s LTO-based archive appliance on display

The Cache-A Archive Appliances product runs on Linux and makes use of highly reliable LTO tape used by finance-based corporations. It also incorporates a shared HDD which can be used as an NAS that supports RAIDO and RAIDO 1; an LTO drive; MySQL database; and Cache-A software. It is very easy to install and by simply connecting to a network, it can archive, restore and perform setup

Magazine

NGC CORPORATION 2011.11.21UP

NGC demonstrates the “Autodesk Smoke for Mac” file-based system and the efficient Flame Premium operating system

NGC exhibited Telestream’s network video capture and encoder, “Pipeline”, and the “Episode 6” multi-format encoding software. The company also exhibited Autodesk’s “Autodesk Smoke for Mac 2012”. At the NGC booth, “Pipeline” was used to save video contents captured by ProRess 422 in Rorke Data’s RAID 6 storage “Galasy Aurora (used as SAN (Storage Area Network))”, and the workflow to edit it in “Autodesk Smoke for Mac 2012” was introduced.

■ Allows for editing or transcoding during video capture

Telestream’s “Pipeline” network video capture and encoder encodes SD/HD video and audio materials into various kinds of file formats, and can co

Magazine

FOR-A COMPANY LIMITED 2011.11.18UP

For-A exhibits “MediaConcierge” and super high-speed cameras

Continuing its theme of “Continuous Innovation” from last year, For-A Co. Ltd exhibited a wide array of next-generation file-based solutions and innovative baseband products.

■File-based products

For-A's file-based products featured its enhanced “MediaConcierge” media management system and the new LTO-5 video archiving recorder, “LTR-120HS”. Also on display were the LTO-5 video archiving recorder, “LTR-100HS” (MPEG-2 codec compatible), which won the Pick Hit Award at the NAB Show 2010; the MXF Clip Server “MBP-100SX/110SXA/100PD” geared towards journalism support systems; and the “Prism” instant on-air broadcast system.

Magazine

OTARITEC Corporation 2011.11.21UP

Otaritec exhibits the German company, Riedel’ s “MediorNet Compact” , a next-generation multimedia stagebox for developing real-time optical networks

Otaritec exhibited the “MediorNet Compact” fiber-optic transmission system. Otaritec also displayed a reference version of the MADI interface module for “LWB-16M (provisional) / LWB-64”, a multi-channel video and audio transmission system.

■“MediorNet Compact” fiber-optic transmission system on display

Otaritec exhibited the “MediorNet Compact” fiber-optic transmission system made by Riedel, and an incoming signal interface card compliant with the next-generation network standard, AVB.

“MediorNet” is an optical transmission system that uses fiber-optics to transmit audio and incoming signals. The “MediorNet Compact”

Magazine

TechnoHouse Co., LTD. 2011.11.21UP

TechnoHouse exhibits projection mapping-compatible “Pandoras Box Media Server”

TechnoHouse exhibited the “Pandoras Box” media server produced by the German company, COOLUX. It is being used for a variety of functions, such as projection mapping.
This product has been widely used for events and digital signage, such as the Aichi Expo in 2005. One feature is that it can output a maximum of 4 outputs from a single server as HD DVI. They can be delivered from a single server to a variety of display devices. Each output can also be transmitted separately and outputs can be controlled easily by a single PC. Using a sensor, this product also has interactive functionality and a mechanism can be established to let users approach it themselves to extract information.

Magazine

ZUSHI HAYAMA COMMUNITY FM CO. 2011.11.21UP

Zushi Hayama Community Broadcasting Company introduces the U.S company RC’ s “Zetta” automated music broadcasting system

Zushi Hayama Community Broadcasting Company exhibited RC’s “Zetta” automated music broadcasting system. This system is operated for “Shonan Beach FM”, allowing the radio station to be run unmanned 24-hours-a-day. Shonan Beach FM was broadcast live with this system from a section of the booth.

■Selecting, organizing and delivering tracks

This automated music broadcasting system is made up of the “GSelector” track scheduler and the “Zetta” automated broadcasting sound generation system.
By pre-registering tracks’ attribute information and categories, it is possible to automate track selection, organization and delivery. Tracks

Magazine

Panasonic Corporation 2011.11.21UP

Panasonic introduces the new “AVC Ultra” H.264 series of codecs, covering high resolutions for masters and low bit rate for networks

The Panasonic Group (Panasonic Corporation, Panasonic Electric Works Co., Ltd., Panasonic System Solutions Japan Co. Ltd) exhibition was based on a concept of “Link together Link to the future ～ Evolving AVC-World ～”. The exhibition booth displayed a new lineup of products aimed at the broadcasting and the professional video industries, and advocated new “Links” between networks and systems. In addition, Panasonic showed off for the first time in Japan its new “AVC Ultra” video compression codec for professionals; the P2HD series and AVCCAM series; and HD system equipment, which can all be used together in a wide variety of scenarios. Panasonic also introduced a selection of 3D HD solutions, such as its advanced 3D video shooting system

for 3D broadcasts from the London Olympics

Magazine

FUJIFILM Corporation OPTICAL DEVICE BUSINESS DIV. 2011.11.21UP

Fujifilm Corporation Optical Devices exhibits portable type HDTV lenses including the "FUJINON HA19 x 7.4" and HK Series of PL-mount lenses for filming

An abundance of next generation TV and cinema lenses supporting high resolutions were exhibited at the Fujifilm optical device corner. Attracting attention among these was the new lineup of HDTV lenses including the "FUJINON HA19 x 7.4". A Japanese-style studio set was laid on to give users an actual impression of these lenses’ image quality and performance.

■ Vastly improving optical quality: the "FUJINON HA19 x 7.4"

The centerpiece of the TV lenses on display at the optical device corner was the "FUJINON HA19 x 7.4" portable HDTV lens, which went on sale in late Novem

It uses leading-edge optical simulation techn

Magazine

HANAOKA MUSEN DENKI CO., LTD. 2011.11.21UP

Hanaoka Musen Denki exhibits new products including “HiFiREVERB ENCODER”, a sound encoder utilizing reverberation control technology, and the “DLM-84” premix digital line mixer

Hanaoka Musen Denki exhibited “HiFiREVERB ENCODER”, a sound encoder utilizing reverberation control technology, and held a demonstration at the firm's booth by reproducing a mock recording/broadcasting studio setting. It also demonstrated a new-type mixing aid system it co-developed with Sendai Television, which is expected to be used for sports broadcasts.

■ Demonstration of “HiFiREVERB ENCODER” with system configurations based on actual usage

Hanaoka Musen Denki unveiled at Inter BEE 2011, HiFiREVERB ENCODER, a commercial

studio sound encoder based on “Revtrina” developed by NTT C

Magazine

HEIWA SEIKI KOGYO CO., LTD. 2011.11.21UP

Heiwa Seiki Kogyo exhibits the “RS Series” tripod with “complete counterbalance system”

Heiwa Seiki Kogyo exhibited the “Libec” tripod, jib arm, tracking rail, accessory support kit, and more. The centerpiece was the new “RS Series” tripod which can stop cameras at any tilt angle.

■ “RS Series”, which keeps cameras in a still state at any tilt angle

The RS Series employs a complete counterbalance system. This enables cameras to be stopped at a set tilt angle when shooting, provided it is within a certain weight range. This state can be held even when the camera angle is left facing upwards or downwards (tilt angle: +90°/ -70°).
In addition to a newly-designed torque system, it uses silicon grease. It has vastly improved pan and tilt operability, and a booth representati

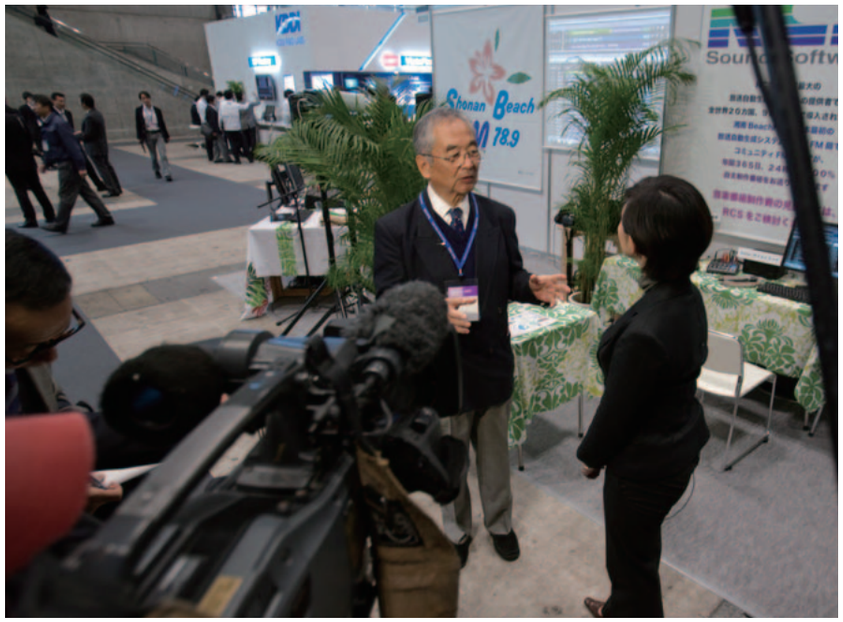
Digitalization Transforming the Framework for Broadcasting Stressing the Importance of Community Involvement

Mr.Taro Kimura
Freelance journalist
Newscaster
President, Zushi Hayama Community FM Co.
Member, Ministry of Internal Affairs
and Communications White Space Committee
President, Taro Kimura Office, Ltd.

Using a wealth of experience to propose a model for a new era in broadcasting

Taro Kimura has been engaged in the front lines of the media since his career began as a journalist for NHK. He went on to become a main newscaster, and is now working as a freelance journalist. In addition to his activities in the mass media he is highly involved with the internet and other new types of broadcasting, and also works as the president of a community radio company, Shonan Beach FM. He is also a member of the White Space Committee of the Ministry of Internal Affairs and Communications, which is a committee that is finding ways to effectively utilize the terrestrial broadcasting radio frequencies that are no longer in use, as part of a new framework for digital broadcasting. As such he is part of a body that is proposing a model for a new era in broadcasting.

The White Space Committee is a consultative body established to consider the effective utilization of currently unused radio band frequencies (white space), which have become available due to the advances in digital technologies that compressed digital broadcasting into ever-decreasing bandwidths. The committee is working on the effective utilization of limited radio wave resources. We asked Mr. Taro Kimura, a member of the White Space Committee, about the new directions taken in broadcasting, and his thoughts on the role of Inter BEE.



Explosive growth in the use of radio Aiming to construct a new framework, incorporating uses in disaster response

■Exhibit by the White Space Committee at Inter BEE

"White space is the term used to describe frequency bands that are established to prevent interference between broadcast waves on neighboring frequencies. These are also described as guard bands. We are seeking ways to use new technologies that will not result in interference between neighboring broadcast waves. There are pilot projects being implemented to use white space for broadcasting in extremely limited and localized areas. This is the second time for the White Space Committee of the Ministry of Internal Affairs and Communications to exhibit at Inter BEE. Last year we participated out of our desire to boost awareness of the term "white space," and this year we have been able to provide concrete examples on ways in which white space is used by exhibiting the pilot tests."

"At the time of the Great East Japan Earthquake white space was used to broadcast useful information to the disaster-affected areas in the city of Minamisoma, and therefore gained attention as a useful method of broadcasting to the community in times of disaster. This is an increasingly active movement that seeks to combine various media, including radio, as a new form of broadcasting that can be used as a tool for providing communities with information."

■The usage of radio waves following the completion of the transition to digital terrestrial transmission

"On July 24th, 2011, with the exception of the three disaster-affected prefectures in the Tohoku region, terrestrial analog broadcasting was stopped and all regions moved to full digital broadcasting. As a result of this, all broadcasting transferred to UHF band frequencies, and there have been efforts seeking to test new methods of broadcasting that use the VHF band frequencies previously used by analog broadcasting. This represents a dramatic change in the way that broadcasting is done. It is changing not only television, but also radio."

"At the same time, due to the diversification of terminal devices, such as smart phones, various new services and businesses have spread, improving the

convenience for users. The wireless internet connectivity of digital home appliances, such as AV equipment and game consoles, is also increasing. Additionally, with the spread of mobile phones we have now reached a stage where anyone can easily link to networks."

"As we move forward to an environment in which there is an increase in distribution and use of rich contents accessible to mobile phones and wireless devices, by 2020 it is expected that the quality and volume of radio wave use will expand explosively, with predicted traffic more than 200 times greater than it is today. The utilization of V-High and V-Low band frequencies is an attempt to utilize the frequency bands vacated by the end of analog broadcasting in response to the expansion in radio wave use. V-Low band frequencies are also being used for community broadcasting and I expect that this will lead to new uses for radio that has never before been imagined."

Implementation of pilot tests for digital community broadcasting

■Will lessons from the Great East Japan Earthquake be used to improve community broadcasting?

"I very much believe so. The emergency evacuation broadcasts made through the Municipal Disaster Management Radio Communication Network at the time of the disaster were

of vital assistance in urging people to evacuate, and as a result saved many lives. However, the actual broadcasting stations themselves were affected by the disaster and there were broadcasters who fell victim to the tsunami, like Ms. Miki Endo in Minami-Sanriku. Ms. Endo has been lauded by everyone in the country for her incredible bravery, but it is truly a tragedy that this young woman, who was about to get married, lost her life in the disaster in such a way."

"In addition, Municipal Disaster Management Radio Communication Network broadcasts information via loudspeakers, which makes it difficult to hear as the noise is reflected by buildings and mountains, etc. In response to the recent disaster the Ministry of Internal Affairs and Communications has unveiled a new direction for disaster-related announcements, known as "Radio for Safety and Security," which is intended to supplement the functions of the Municipal Disaster Management Radio Communication Network. The Community Simul Radio Alliance (CSRA) is currently implementing a pilot test in line with this new direction to establish the potential for digital community broadcasting, based on a model project in the Sagami Bay area. In emergency situations the radio automatically switches on, making it is possible to see the emergency broadcast content as characters displayed on the push-button style receiving terminal. This enables various people, including those with hearing difficulties, to receive the emergency broadcast content they would otherwise miss."

"This is a system that could be used not just at the instant when disaster strikes, but also for providing evacuation information, the location of shelters, and information about food and water distribution. Thus, this system can provide important information needed by the community in both voice and on-screen formats. In the pilot test we are examining various technical issues, such as how to transmit digital radio waves, and what conditions would be required for the radio to switch on automatically. In addition, we are also considering a number of operational issues, such as considering what channels would relay emergency information, and who would have the authority to flick the automatic switch. We aim to create a functioning system in cooperation with administrative organizations. It is said that a major earthquake could be imminent in the region along the Nankai Trough, or directly under the Kanto region. It is for this reason that we want to complete preparations for a system of digital community broadcasting that would help to minimize the damage caused by such a disaster."

Major changes in broadcasting and increased expectations for Inter BEE

■What are your expectations for Inter BEE in the future?

"The move to a digital era will continue to bring about significant changes in broadcasting. The conventional frameworks for broadcasting will disappear, and it will become possible to link together the internet and various other types of media. At Inter BEE this year I was able to see that machinery and equipment to support these new developments continues to emerge constantly, as well as new manufacturers entering the market. I think there is a lot of attention on Inter BEE as it provides an opportunity for partnerships with new manufacturers, and to see how new equipment can be utilized as we seek out new models and paradigms for broadcasting."

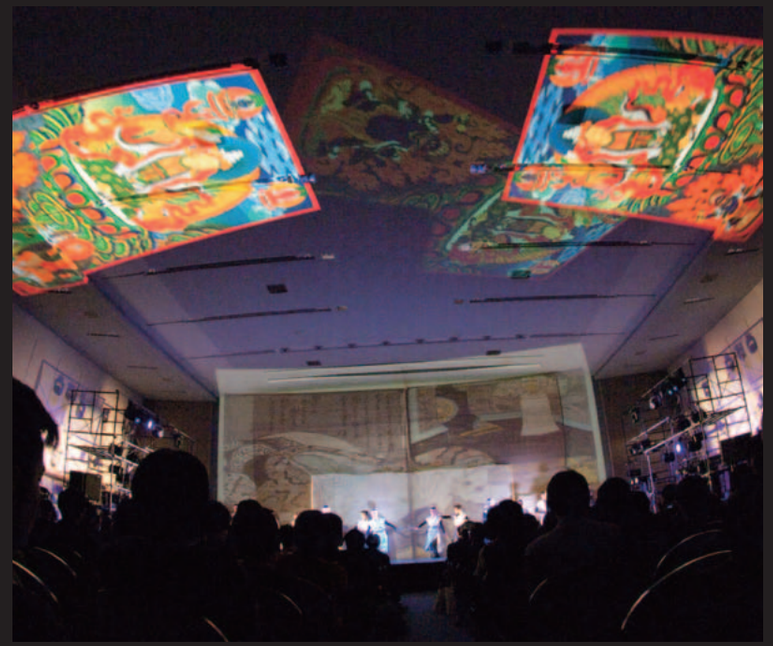
"Moreover, listening to the opinions of broadcasters from overseas in the various sessions at Inter BEE provides a valuable chance to get to know the status of broadcasting overseas and understand the standing of Japanese broadcasting technologies in global terms. In the media as a whole, including broadcasting, the move to a digital era is accelerating the pace of globalization. As a forum for gaining new perspectives while taking in the current status of broadcasting operations into account, I expect that Inter BEE will continue to provide a wide variety of information."

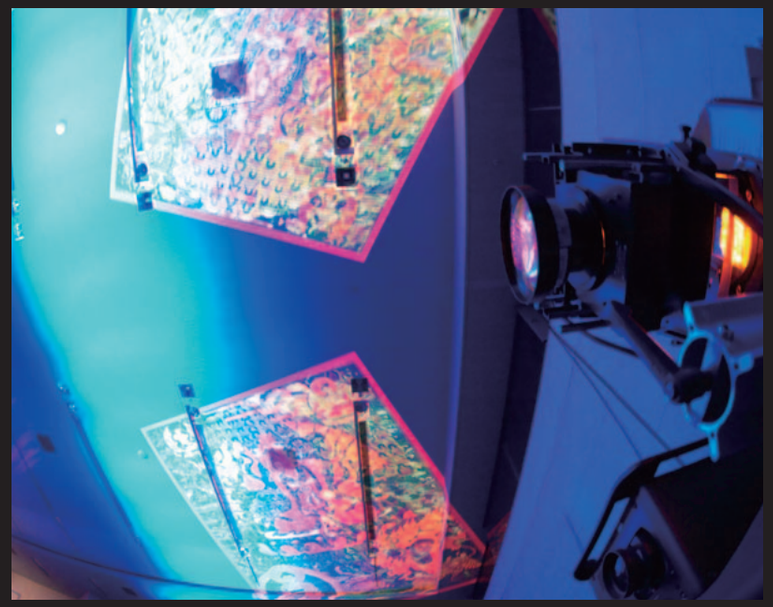
A special live performance combining dance, lighting, and video systems, under the theme of “bonds”

Mr. Seiji Kunishige
Director, NHK ART, Inc.

Integrating magnificent jazz dance and the art of lighting

One of Inter BEE' s largest events is the "Inter BEE Content Forum." Each year, leading members of the field are invited to demonstrate the current state and direction being taken in the production of new content created using cutting-edge video and audio equipment. At the "Inter BEE Content Forum International Symposium of Visual Production" held on the second day, a special live stage performance was conducted as a collaboration of equipment and performers, which was the first of its kind. Atsumi Miyazaki, one of the leading dancers in Japan, choreographed the jazz dance, which was collaborated with projection mapping imaging and lighting effects. Taking the theme of "bonds" as a hope for restoration following the Great East Japan Earthquake, a creative spatial representation was performed on stage.



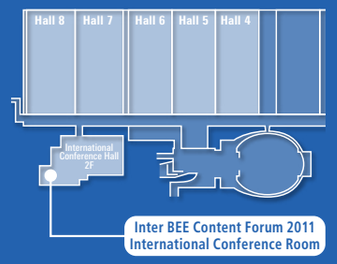


The evolution of imaging equipment is having an enormous effect not just on television and film, but also on live performances on stage, where the performers and audience share the same space. For this performance, the latest equipment was arranged and tested within the venue, and it was perhaps one of the most ambitious attempts ever made to utilize the latest technology to create spatial-representation effects. The performance combined magnificent jazz dancing with lighting and video and hinted at the dawn of a new era for stage performance. This entirely new form of spatial representation, based on the use of cutting-edge equipment, was achieved by the skilled engineers and the director, who ensured that the performance was not drowned out by an excessive use of equipment.

More than thirty companies collaborated to bring together the latest in lighting equipment and video systems. An almost overwhelming array of lighting and projection materials were focused on the stage: in addition to more than fifty spotlights, the stage was illuminated by thirty-two moving lights, three high-function digital projectors, and one film projector. The rows of control equipment backstage were extremely impressive, resembling the cockpit of an enormous space ship in a science fiction movie, with ten dimmers and four large-scale consoles arranged side by side.

Taking the theme of “bonds,” the lighting and video, which were controlled from the backstage, projected the images of restoration following the Great East Japan Earthquake onto the stage. The lighting and the CG image produced by NHK ART, was projected onto the entire stage and even onto the ceiling, giving the powerful impression that the stage space had dramatically expanded. On stage, the lighting and video effects were coordinated with the jazz dancing and the tempo of the music, producing the illusion that the dancers were freed from the effects of gravity and were floating around the stage.

Seiji Kunishige, Director of NHK ART, was in charge of planning for the International Symposium of Visual Production. He explained to us the goals of this event. “For the first time the focus was on the stage. The goal was for broadcasting-related professionals and artists at video production companies, who are the main visitors to Inter BEE, to be aware that even within the space of a stage, they could create expressions using video and lighting.” He also stated that, “Thanks to the advances in video projection, lighting, and networking equipment, we have arrived at a time when we can make full use of high quality video even on stage, which was the main theme for this event.” Upon completing the Inter BEE International Symposium of Visual Production, he expressed ambitions for future plans that seek to expand the possibilities for video.



Inter BEE Content Forum 2011

Venue: International Conference Room, 2F, International Conference Hall, Makuhari Messe
Management: Japan Electronics Show Association (JESA)

Next Generation Content — Reliance and Creation —

Welcoming a presenter who is a leading authority in the fields of film and music both here and abroad, latest user experience-shaped content business trends were discussed.

November 16 (Wed.) 11:00-12:00 ◆Keynote Speech

『The Strength of our Partnerships are Building a Stronger Broadcast Future』
Mr. Gordon Smith — President and CEO, The National Association of Broadcasters (NAB)

『Towards a prosperous, secure and certain future』
Mr. Kenji Nagai — Managing Director, Japan Broadcasting Corporation (NHK)

November 16 (Wed.) 13:00-14:30 ◆Invited Speech 1

『Brazil-Japan Cooperation on Digital Television: 2007-2011 and Perspectives』
Dr. Marcelo Zuffo — Professor, University of Sao Paulo
Dr. Antenor Correa — General Coordinator of Software and IT Services at the Secretariat of Information Technology Policy, Brazil

『Technical background of ISDB-TB』
Ms. Laisa Caroline Costa De Biase — Doctor Course, Polytechnic School, University of Sao Paulo

November 16 (Wed.) 17:00-18:00 ◆Invited Speech 2

『Content Forum Special Session "Unlimited potential of movie production and its future』

Mr. Gareth Edwards — Film Director of "Monsters"(2010), "Godzilla"(2012)
Mr. Jim Guerard — General VP, Dynamic Media, Adobe Systems, Inc.
Mr. Hiroaki Kubo — CEO, flag Co.,Ltd
Mr. Kouichi Murakami — Producer, Film Div., ROBOT COMMUNICATIONS INC.
●Moderator
Mr. Seigo Furuta — Marketing Dept., Adobe Systems, Inc.

Collaboration of advanced live imaging lighting and projection mapping

Charge required

As we enter a full-fledged digital age, environments are being developed to realize a new vivid sense of presence by collaboration with lighting in real spaces, such as traditional performing arts as well as broadcasting and video media.
Technology that combines video, lighting, projectors and networks plays an important role in realizing this video expression.

November 17 (Thu.) 13:00-17:00 ◆International Symposium,Visual Production

『Creating the Tele-existence Content Imaging in Spatial Productions —Possibility of Lighting / Visuals / Multi-Focus Naked Eye 3D Content—』

●Panelists

Mr. Juko Sato — Theater consulting / Stage lighting design, Celebration of the Light Co., Ltd.
Mr. Kouichi Usami — President, Mileruntech.Co., Ltd
Mr. Takuya Matsumoto — Director, T601, Ltd.
Mr. Shoichiro Iwasawa — Research Expert, Ultra-Realistic Video Systems Laboratory, Universal Communication Research Institute, National Institute of Information and Communications

●MC

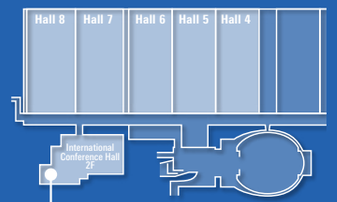
Mr. Hideichi Tamegaya — Professor, Graduate School, Joshibi University of Art & Design
Mr. Seiji Kunishige — Director, A Member of Executive Board, NHK Art Inc.

Creative spatial representation through high-quality projection mapping and lighting expression technology

■Special Live Stage

『Dance Collaboration "Kizuna"』

●Choreographer
Mr. Atsumi Miyazaki
Chairman, Jazz Dance Art Association of Japan



New digitally-expanding world of live sound at concerts, events, clubs, and theaters

Charge required

Digital technology has started to be rapidly introduced even for live sound PAs, where the adoption of such technology has lagged behind the music, broadcasting and film industries. This sudden introduction of digital technology is down to the following reasons. It allows live sound PAs to be set up more efficiently and enables the rapid reproduction of mixing data, the improvement of PA sound quality, and the scientific development of sound fields. In other words, fusing media such as recording, distribution, and broadcasting has changed greatly, where previously only experience and intuition had been seen as important by venues. Digital technology allows workflows constructed mainly by input to be greatly changed.
This symposium discussed front-line PA digital technology as well as actual operating issues.

November 18 (Fri.) 13:00-16:00
◆International Symposium, Audio Production

『Digital Construction of Live Sound — Its Operations and Practices』

●Panelists

Mr. Makoto Hibino
Product Specialist, CA Domestic Marketing Group Pro Audio Division/ Marketing Department, Yamaha Corporation

Mr. Kenji Show
Sound Chief, Stage Technology Department, Kani Public Arts Center

Mr. Takeo Ito
President, Sound Project Inc.

Mr. Hitoshi Adachi
Sound Engineer, MSI Japan Tokyo Osaka Branch

Mr. Kazuo Takei
CEO, Public Address Inc.

●MC

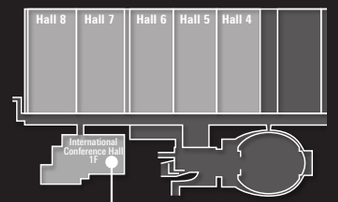
Mr. Mick Sawaguchi
President, Mick Sound Lab, Fellow AES/IBS

Mr. Toru Kamekawa
Professor, Musical Creativity and the Environment, Tokyo University of the Arts

The latest PA digital technology was exhibited at the venue following the conclusion of the symposium.

■Display of latest PA digital equipment

OTARITEC Corporation
ONKYO TOKKI, LTD.
Synthax Japan Inc.
TC GROUP JAPAN, Inc.
Bestec Audio Inc.
YAMAHA CORPORATION
Roland Corporation



Inter BEE Tutorial Session

Charge required

Venue: Room 101, International Conference Hall, Makuhari Messe
Management: Japan Electronics Show Association (JESA)

Lecturers and instructors who are active in the industry will provide instruction on trends in leading edge technologies, making the best use of the latest equipment and systems, as well as content production methods, to neophytes in the broadcasting, audio and video industries, as well as students who are planning to work in the industry. We hope this will help to enhance the development of human resources in the industry.

November 17 (Thu.) ◆Audio Session

Basic Knowledge for audio technicians

■Session A 13:00-14:30

『How to Use Loudness Meter ~Practical Lecture for Loudness Control』

Mr. Hideo Irimajiri
Manager, Broadcasting Operations Div. Mainichi Broadcasting System, Inc.

Mr. Sadami Minamisawa
Chief, Multimedia Measurement Dept, Toyo Corporation

■Session B 15:00-16:30

『Principles and Applications of Digital Wireless Microphone』

Mr. Shinji Miyamae
Leader, Technology Management Department, Broadcom Business Unit, Tamura Corporation

November 18 (Fri.) ◆Visual Session

Basic Knowledge for digital video creators

■Session C 13:00-14:30

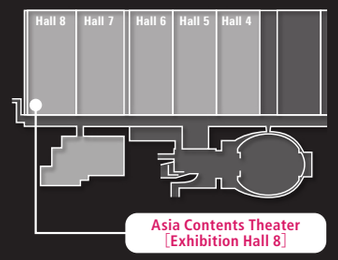
『Basic Network Technology for Stage Lighting and Visual Expression ~Lecture with Live Performance』

Mr. Kouichi Usami
President, Mileruntech Co., Ltd.

■Session D 15:00-16:30

『Basics and Practical Examples for Distribution Technology of Live Visuals』

Mr. Tetsuo Tajiri
Engineering Director, Product Design Division, Multimedia System Group, Digital Video Business Group, NTT Electronics Corporation



Asia Contents Forum *Powered by DigiCon6*

Venue: Exhibition Hall 8, Makuhari Messe
Special Collaborator: TBS DigiCon6　Co-sponsor: Adobe Systems K.K.

With the remarkable growth of the Asian markets in recent years, the content market is entering a new phase. In support of producers who take advantage of cutting edge technology to craft even more attractive and novel creations, the Asia Contents Forum with special collaboration from TBS DigiCon6 and co-sponsorship from Adobe systems featured workflow demonstrations for all types of content production, talked by top Asian creators and introduce Asian creator productions.

Thursday, November 17th, DigiCon6 Top Creator's Session

TBS has been aiming to "discover and train" new creators since 2000, and now collaborates with the TBS DigiCon6 Awards held in 10 regions throughout Asia. The top award-winning, highly talented young creators from each region talked about their productions and content production systems.

●MC
Mr. Yuumi Furuya　Announcer at TBS
●Moderator
Mr. Takafumi Yuuki　Director, Asia Contents Forum.

11:00-11:45 ◆Invitational Lecture 1　Ms. Grace Chng Kooi Eng
13:30-14:15 ◆Invitational Lecture 2　Mr. Gareth Edwards
16:00-16:45 ◆Invitational Lecture 3　Mr. Ui-Li Dan


Ms. Grace Chng Kooi Eng


Mr. Gareth Edwards


Mr. Ui-Li Dan

Thursday, November 17th, 11:45-12:15 / 14:15-14:45 / 16:45-17:15
The 13th TBA DigiCon6 Asian Creators' Talk

A series of sessions introducing content works and production of regional content in China, Taiwan, Hong Kong, India, Malaysia, Philippines, Singapore and Thailand, presented by the regional award winners.

Mr. Gao Siyang (China)
Mr. Lee Chin (Hong Kong)
Ms. Lavanya Naidu (India)
Mr. Tariq Bin Mohd Noh (Malaysia)
Mr. Kristan Gabriel Z. Villalon (Philippines)
Mr. Hillary Yeo Tze Ann (Singapore)
Mr. Wu Hua-Lun (Taiwan)
Mr. Kutalad Nattaphana (Thailand)

Wednesday, November 16th, 10:30-12:00
Towards a Model Information Service for Disaster Evacuees around the Country
– Symposium on Minamisoma Channel's Trial Video Service in Hokuriku, and Future National Deployment

Organizers: City of Minamisoma, Yoozma, and TBS Television
Co-sponsors: Hokuriku Bureau of Telecommunications, Tohoku Bureau of Telecommunications, Council for Minamisoma Channel Trial Video Service in Hokuriku Support, Nanto City, NTT West, Panasonic System Solutions Japan, and Actovila

10:30 Message from the organizer
Mr. Katsunobu Sakurai　Mayor of Minamisoma City
10:35 Message from the guest
Mr. Takashi Morita　Parliamentary Secretary for Internal Affairs and Communications
10:40 Summary of the program
Mr. Takashi Noguchi　CEO, Yoozma Corporation
11:00-12:00 Panel discussion –
『Towards national deployment from Minamisoma Channel to East Japan Recovery Channel』

●Coordinator　Mr. Hitoshi Mitomo　Professor, Waseda University
●Panelists　Mr. Teruyasu Murakami　Senior Fellow, Nomura Research Institute
Mr. Mikio Tanaka　Mayor of Nanto City
Mr. Yuuichi Sato　Chief of Information Policy Section, General Coordination and Policy Planning Department, Minamisoma City
Mr. Kazumasa Saito　Head of the Hokuriku Bureau of Telecommunications
Mr. Takashi Noguchi　CEO, Yoozma Corporation
Mr. Yasubumi Honma　Head of Division of TV Technology, TBS Television

Wednesday, November 16th, 15:30-17:00
Asia Contents Forum Special Session: Proposal by creators of NHK special drama *Saka no ue no kumo* on the future content production

●Speakers


Mr. Taku Kato
Special drama Saka no ue no kumo
Chief Director, Part 3.


Mr. Seiichi Hishikawa
Special drama Saka no ue no kumo
Title back designer

●Moderator


Mr. Takafumi Yuuki
Special drama Saka no ue no kumo
VFX Producer and Line Producer

Wednesday, November 16th, 13:30-14:30
Asia Content Forum Adobe CS 5.5 Production Premium ProVideo Session
– A Happy Marriage between Business and Creativity is the Way Forward for the Video Industry: Future video production that Flag Co., Ltd. plans

As a company established in 2001 by two people who had no experience in the video industry, Flag has had a unique existence in the business. However, Flag continues to hold the lead as a standard-bearer in the content business revolution, and now employs more than eighty people. This impressively growing company has produced JR East Train Channel programs, and has won the celebrated gold Asia Spikes award for its commercials. Flag is also renowned as a company that tends to hang on to its creative staff, certainly a rare phenomenon in the video industry. Guest speaker, Flag CEO Hiroaki Kubo, talked about his company and the Adobe CS5.5 Production Premium system that lies behind its success.

Friday, November 18th, 13:30-15:00
Asia Contents Forum Adobe CS 5.5 Production Premium ProVideo Session
– PV making of Khara's Meaw pair*: Animation production workflow in the 3DCG era

In this session, Hideaki Anno presented actual user cases from his company Khara and Adobe Pro Video Reseller Too. During the session, Hiroyasu Kobayashi, in charge of CG production and digital shooting/composites/effects at Khara, and director Akira Fukuzawa also took the podium to tell interesting stories about the recently released full CG animation production, the promo for virtual idol duo Meaw's single "pair*" and the linkages with Adobe CS 5.5 3D software used to make the video, as well as the use of live-action footage and others.

Special Symposium

November 17 (Thu.) 10:30-12:00

Venue: Convention Hall A, 2F, International Conference Hall
Organized by: Disaster Warning Digital Community Radio Group

Lessons from the Great East Japan Earthquake and the Emergence of New Disaster Prevention Radio

Theme 1: Looking Back at the Time of the Disaster
Theme 2: Launch and Present Condition of Emergency Disaster Stations
Theme 3: What Lessons Emerged
Theme 4: Trends in V-Low Digital Community Radio

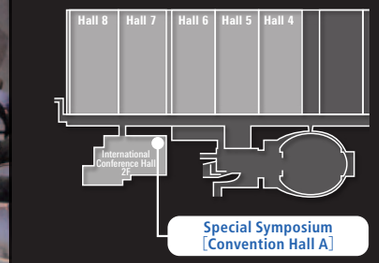
The Community Simul Radio Alliance (CSRA) is community broadcasting stations that carry out Internet distribution. On their website, they provided a simultaneous radio system for one month after the Great East Japan Earthquake for emergency disaster FM broadcasts and disaster response stations (local community broadcasting stations in regions with extensive damage). At that time, lots of people in those areas were saying that "we wanted information." The Great East Japan Earthquake was a disaster that has made people keenly aware of the importance of information, in addition to the three major lifelines of electricity, gas and water. Meanwhile, with the analog TV ch1 to ch3 in the unused frequencies due to the switch from terrestrial analog broadcasting to digital taking the name of V-Low, investigations have been taking place with the creation of the new V-Low multimedia broadcasting centered on sound. When the disaster struck, how was the information that must be delivered to residents? How can this information be delivered to residents? If V-Low radio, which provides support during a disaster becomes the standard, what kind of radio is needed? These are the questions we shall be exploring. From the disaster-hit area, we welcomed Isoo Sasaki, the Mayor of Natori City in Miyagi Prefecture, Takehiro Wako, the Supervisor of the Natori emergency disaster FM station, Michiko Sakamoto, a personality at the Iwaki Citizen Community Broadcasting as well as Taro Kimura. They looked back to March 11 (the day of the Great East Japan Earthquake) and in light of the cooperation between the authorities and emergency disaster stations will explore what is necessary in order to deliver "voice."

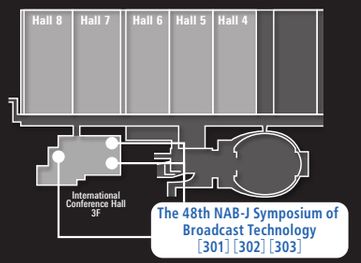
●Panelist

Mr. Taro Kimura	President, Zushi Hayama Community Broadcasting Company
Mr. Isoo Sasaki	Mayor of Natori City
Mr. Takehiro Wako	Supervisor, Natori emergency disaster FM station
Ms. Michiko Sakamoto	Personality, Iwaki Citizen Community Broadcasting

●MC

Ms. Megumi Ito	MC, Community Simul Radio Alliance





The 48th NAB-J Symposium of Broadcast Technology

November 16 (Wed.) to 18 (Fri.)

Venue: 3rd Floor, International Conference Hall, Makuhari Messe
Sponsored by: The National Association of Commercial Broadcasters in Japan

◆Special Program

November 17 (Thu.) Room 301

Verification of The Great East Japan Earthquake and the function of the Broadcast Techniques:
We reflect back on the days after the disaster and verify how we should prepare for and what we should do

◆Symposium of Broadcast Technology

Venue	11/16 (Wed.)	11/17 (Thu.)	11/18 (Fri.)
Room 301	10:30 ▶ 14:15 Pictorial Image Technology 14:40 ▶ 16:45 Datacasting/ Digital Services	13:30 ▶ 16:00 Special Program	10:30 ▶ 15:30 Transmission
Room 302	13:00 ▶ 15:05 Production Engineering	15:15 ▶ 11:55 Production Engineering	10:30 ▶ 14:40 Sound Broadcasting/ Audio
Room 303	10:30 ▶ 16:45 Broadcast Operation	10:15 ▶ 11:55 Network Linkage/ Communication	10:30 ▶ 14:15 Information Technology/ Network

Loudness Summit Tokyo

Venue:【Symposium】International Conference Hall, Makuhari messe
【Workshop】 Special site of Exhibition Hall, Makuhari messe
Management: Japan Electronics Show Association (JESA)

◆Loudness Symposium

At the Loudness Symposium, we focused on covering the path for enacting the ARIB TR-B32 Operational Guidelines for Loudness of Digital Television Programs, and also introduced the NAB technological standards T032 Operational Standards for Sound Level of Television Broadcasting. By participating in the Loudness Symposium, we could learn from a brief overview on loudness characteristics that various programs will be held to describe matters such as the background for enacting operational guidelines of loudness, loudness operations by the NAB in Japan, and why loudness is being focused on now, all in a very easy-to-understand manner. For more detailed information, many workshops explained how to use loudness meters or how enhance your knowledge of loudness in general. We could can also expand understanding of loudness by experiencing firsthand, displays of other manufacturers as workshops was held in a section within the Loudness Zone at the exhibition venue.

●Program

Wednesday, November 16th -Friday, November 18th

①Why is there a need for Operational Guidelines for Loudness?

11/16	Mr. Naruhiko Nihira	TOKYO FM BROADCASTING CO.,LTD. DEPUTY DIVISION MANAGER MULTIMEDIA BROADCASTING DEVELOPMENT DIV.
11/17	Mr. Michiaki Suda	TOKYO BROADCASTING SYSTEM TELEVISION,INC. Vice President, Director of Audio engineering Division of TV Technology
11/18	Mr. Naruhiko Nihira	TOKYO FM BROADCASTING CO.,LTD. DEPUTY DIVISION MANAGER MULTIMEDIA BROADCASTING DEVELOPMENT DIV.

②Measures up to now for enacting operational guidelines for loudness.

11/16	Mr. Mikihiko Okamoto	JAPAN BROADCASTING CORPORATION Deputy Head of Technical Operations&Engineering DIV. Technical Operations&Engineering Center Broadcast Engineering Department
11/17	Mr. Kazuho ONO	JAPAN BROADCASTING CORPORATION Science&Technology Research Laboratories SENIOR RESEARCH ENGINEER Advanced Television Systems DIV.
11/18	Mr. Naruhiko Nihira	TOKYO FM BROADCASTING CO.,LTD. DEPUTY DIVISION MANAGER MULTIMEDIA BROADCASTING DEVELOPMENT DIV.

③Overview of NAB (Japan) Technological Standards T032

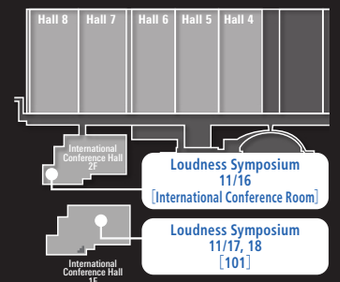
Mr. EIICHI MATSUNAGA — FUJI TELEVISION NETWORK,INC.
EXECUTIVE ENGINEER TECHINICAL OPERATIONS SECTION

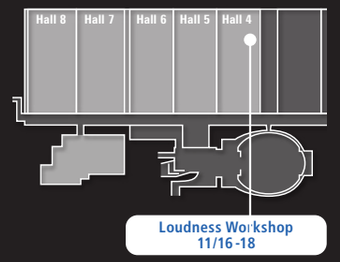
④Who requires a loudness meter?

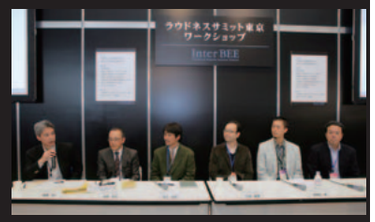
Mr. Shin Narimatsu — tv asahi corporation broadcast technical center

⑤Using a loudness meter.

Mr. Hideo Irimajiri — Mainichi Broadcastiong System,Inc.
Specialist Manager TV Operation Engineering Department Broadcasting Operations Division







◆Loudness Workshop

At the Loudness Symposium to be held in the International Conference Hall, loudness operations was projected panoramically but some might find it difficult to envision the actual on-site operations. Therefore, to overcome this issue, we planned a Loudness Workshop that will project loudness characteristics more pragmatically with special panel discussions where panelists will gather to discuss the future of loudness.

	11/16 (Wed.)	11/17 (Thu.)	11/18 (Fri.)
Regular Session	Session 1 10:30▶11:10 Basics of loudness meters.	Session 1 12:10▶12:50 Basics of loudness meters.	Session 1 12:30▶13:10 Basics of loudness meters.
	Session 2 11:30▶12:10 What happens during post production?	Session 2 14:40▶15:20 What happens during post production?	Session 2 13:30▶14:10 What happens during post production?
	Session 3 13:00▶13:40 Operations for broadcasting companies.	Session 3 15:40▶16:20 Operations for broadcasting companies.	Session 3 14:30▶15:10 Operations for broadcasting companies.
Special Session	Special Panel Session 1 14:00▶14:40 What about for movies?	Special Panel Session 2 16:40▶17:20 What about for music?	Special Panel Session 3 15:30▶16:10 TV and various other media.

Session 1 Basics of loudness meters.

11/16	Mr. Mitsuo Okano	JAPAN BROADCASTING CORPORATION PRINCIPAL ENGINEER Program Engineering Division Engineering Administration Department
11/17	Mr. Ryota Ono	JAPAN BROADCASTING CORPORATION PRINCIPAL ENGINEER Technical Operations&Engineering DIV. Technical Operations&Engineering Center Broadcast Engineering Department
11/18	Mr. Noriyuki Koga	JAPAN BROADCASTING CORPORATION Outside Broadcast Engineering DIV. News Technical Center Broadcast Engineering Department

Session 2 What happens during post production?

Mr. Hiroyuki Murakoshi	IMAGICA Corp. Digital Production DIV. Ginza Production Group
Mr. Shinichi Kita	Sony PCL Inc. Post Production Engineering Sect.1 Visual Solution Dept. Degital Producion Div.
Mr. Hideyuki Nagata	1991 Inc. CEO Sound Producer

Session 3 Operations for broadcasting companies (commercial broadcasters).

11/16	Mr. Sadanari Iwahashi	Asahi Broadcasting Corporation Program Engineering Division tv production engineering center news group
11/17	Mr. Naoki Hirano	Nippon Television Network Corporation General Manager, Master Control Operations Engineering & Technology Division
	Mr. Michiaki Suda	TOKYO BROADCASTING SYSTEM TELEVISION,INC. Vice President, Director of Audio engineering Division of TV Technology
11/18	Mr. Akihiro Yamada	Nagoya Broadcasting Network Co,.Ltd. Program Engineering Division Visual Technology DIV.

Special Panel Session 1 What about for movies?

●Moderator	Mr. Hajime Takagi	TOKYO T.V. CENTER CO.,LTD. Sound Production Technology DIV.
●Panelist	Mr. Tsuyoshi Murozono	TOEI COMPANY,LTD. Digital Center Post Production DIV.
	Mr. Masaru Oogawara	ARQUEBUSE Ltd. Sound Effect
	Mr. Katsu Nakajima	AOI STUDIO CO.,LTD. Chief Sound Recordiong Engineer

Special Panel Session 2 What about for music?

●Moderator	Mr. Toru Kamekawa	Tokyo University of the Arts Professor Departmet of Musical Creativity and the Environment
●Panelist	Mr. Yoshihiro Kawasaki	PONYCANYON INC. RECORDING ENGINEER SOFTWARE ENGINEERING GROUP INFORMATION TECHNOLOGY DEPT.
	Mr. Yasuhito Idutu	MARUNI STUDIO Maruni Shokai CO.,Ltd. Mixer
	Mr. Youichi Kohno	SOUND INN STUDIOS INC. Chief Operation Group

Special Panel Session 3 TV and various other media.

●Moderator	Mr. Junichi Yoshio	PIONEER CORPORATION Chief Researcher Standards & Copyright Management Center R&D Division
●Panelist	Mr. Yoshihiro Kawasaki	PONYCANYON INC. RECORDING ENGINEER SOFTWARE ENGINEERING GROUP INFORMATION TECHNOLOGY DEPT.
	Mr. Takuya Ikegami	USEN CORPORATION Manager Music Programing& Production Division Technical Management Group
	Mr. Katsuaki Takei	Powerplay,Inc. President
	Mr. Ryosuke Yamazoe	Jupiter Telecommunications Co.,Ltd. Senior Corporate Officer Deputy GM,Technology Unit
	Mr. Masaru Setsumaru	Sega Corporation Sound Creator CS R&D Dept. #1

2011 Visitors

◆Breakdown of registered visitor number

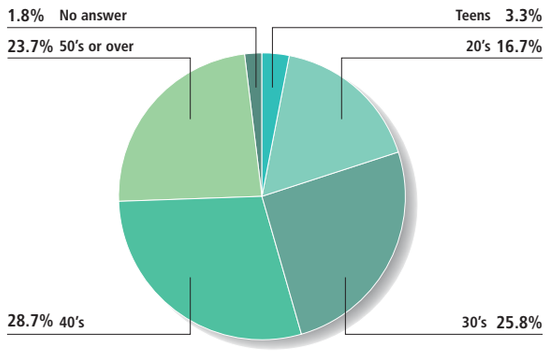
2011	11.16 (Wed.)	11.17 (Thu.)	11.18 (Fri.)	TOTAL
Domestic	*10,043*	*9,921*	*9,978*	***29,942***
Overseas	*442*	*279*	*89*	***810***
TOTAL	*10,485*	*10,200*	*10,067*	***30,752***

◆Breakdown of registered visitors

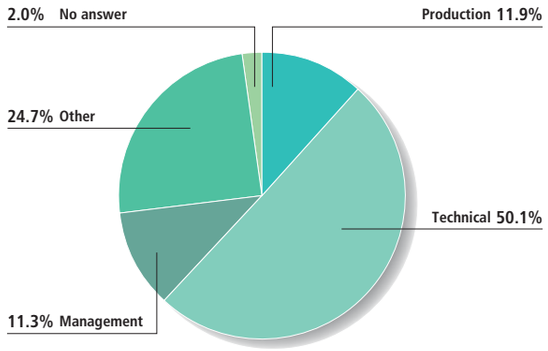
Area	Number of countries & region / Number of visitors	Breakdown of visitors by country & region
Domestic	1 country / 29,942	Japan 29,942
Asia	13 countries & region / 631	Korea 445 / China 74 / Taiwan 38 / Singapore 15 / Thailand 9 / Indonesia 8 / Malaysia 8 / Vietnam 7 / Sri Lanka 4 / Philippines 3 / India 2 / Mongolia 2
North, Central and South America	9 countries / 61	U.S.A 39 / Mexico 7 / Brazil 7 / Canada 2 / Ecuador 2 / Paraguay 1 / Peru 1 / Chile 1 / Costa Rica 1
Oceania	2 countries / 7	Australia 6 / New Zealand 1
Middle East / Africa	4 countries / 9	Angola 3 / UAE 3 / Qatar 2 / Israel 1
Europe	11 countries / 49	United Kingdom 22/ France 9/ Germany 4 / The Netherlands 3 / Italy 2/ Spain 2/ Portuguese 2 / Estonia 2 / Denmark 1 / Hungary 1/ Poland 1
Unknown		53
TOTAL	40 countries & regions	30,752

◆Visitor demography

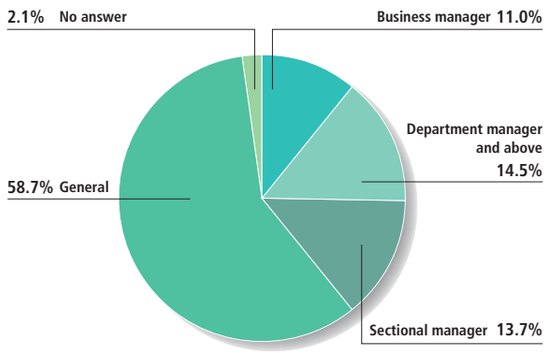
■Age Group



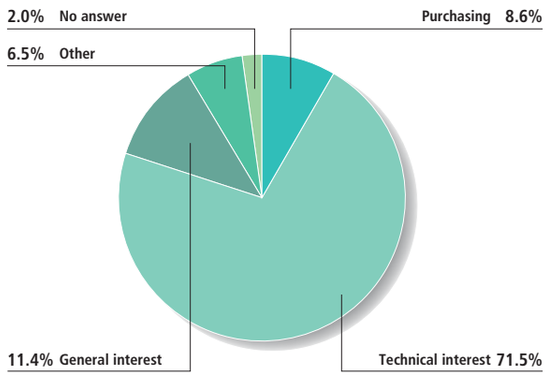
■Type of occupation



■Job title

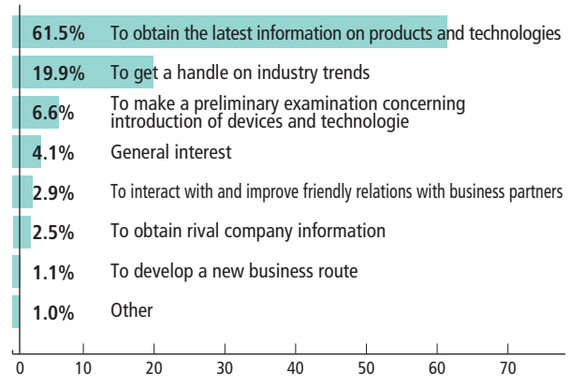


■Objectives

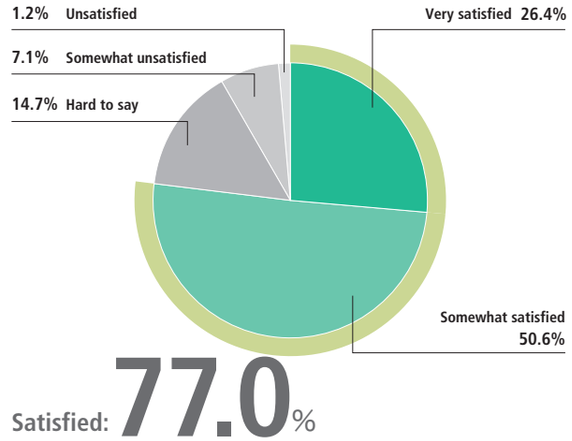


Visitor Questionnaire result

◆What was your goal in coming to "Inter BEE 2011"?
(Multiple answers accepted)



◆How satisfied to accomplish your goal?



Satisfied: **77.0%**

■Type of Business

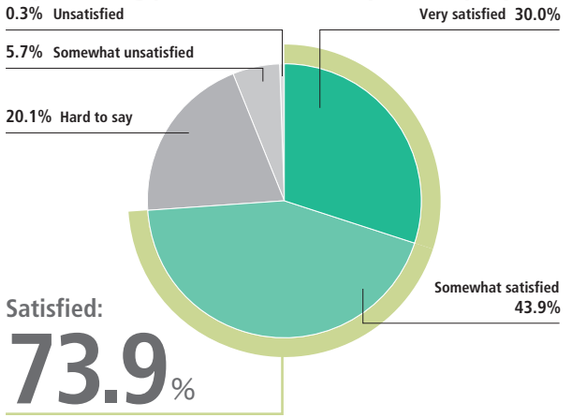
State-run Broadcasting Station	3.2%	Related Internet Business	2.1%
Commercial TV Broadcaster	8.7%	Telecommunications Carrier	2.7%
Radio Station	0.9%	Content Delivery Network	0.9%
Post production	7.6%	Facilities and Stores	1.5%
Production House	4.9%	Government office, Organization	1.8%
Video Software Production Company	1.6%	Other User	9.1%
Film and Video Production Company	4.9%	Trading Company	5.7%
Recording Company	0.8%	Equipment Manufacture	12.5%
Related PA Equipment	4.1%	Ad Agency	1.2%
Related CATV	3.1%	Student	6.8%
Related Staging, Art and Lighting	2.9%	Other	8.6%
Related Contents Publishers	2.4%	No Answer	2.0%

■Interest (Multiple answers accepted)

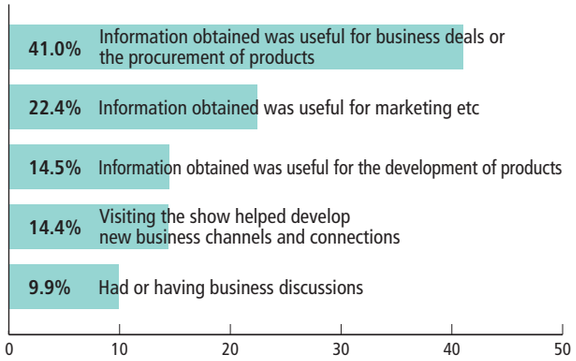
Audio Equipment	33.6%	Transmission Systems	8.8%
Video Equipment	53.3%	Electronic Power Unit	4.4%
Microphone	11.6%	Measuring Equipment	6.9%
Mixer	13.8%	Stand-by and Peripheral Products	8.4%
Speaker	13.0%	Software	11.8%
Cameera	26.9%	Art and staging	3.5%
VTRs, Memory Cards, Optical Disks	13.1%	IPTV	7.5%
Servers, Storage	10.9%	Mobile TV	7.3%
Lighting Equipment	9.3%	Digital Signage	10.1%
Electronic Display	14.3%	Digital Cinema	7.7%
Editing and Production Equipment	20.7%	3D	13.0%
Multimedia System	9.2%	Digital Contents	7.9%
Production Management Systems	4.0%	Other	3.0%
Output System	9.1%	No Answer	1.9%
Relay System	9.6%		

Visitor Questionnaire result

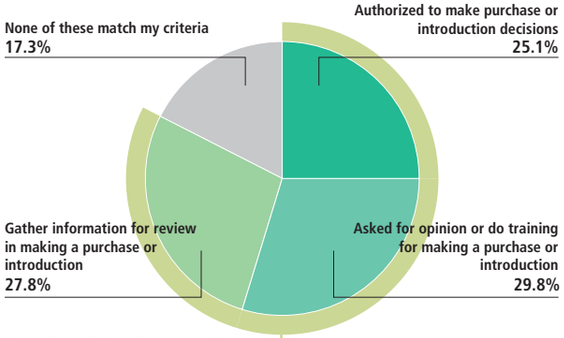
◆To what degree are you involved in the process of purchasing products/services in your company?



◆Was your visit to Inter BEE 2011 valuable?
(Multiple answers accepted)

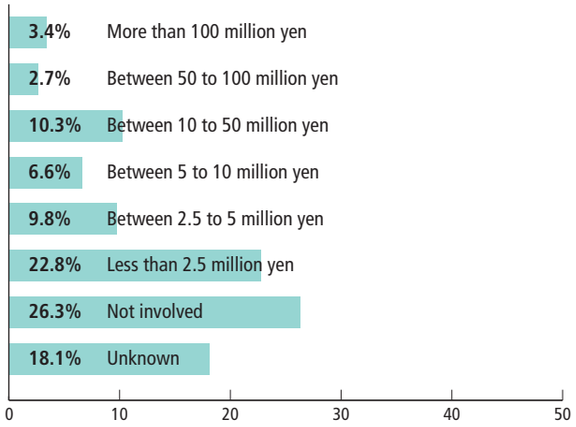


◆To what degree are you involved in the process of purchasing products/services in your company?

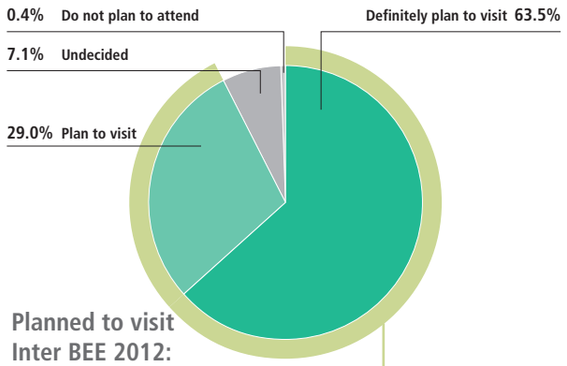


Involved in the purchase and introduction:
82.7%

◆How much is annual budget you are involved in the process of purchasing products/services?



◆Do you plan to visit Inter BEE 2012?



◆Number of exhibitors

Exhibition category	No. of exhibitors	No. of booth
Professional Audio Equipment	272	256
Professional Lighting Equipment	42	28
Video and Broadcast Equipment	455	933
Cross Media	31	52
Total	800	1,329

◆Breakdown of exhibitors

Area	Number of countries / region Number of exhibitors	Breakdown of exhibitors by country & region
Domestic	1 country / 334 companies	Japan 334
Asia	7 countries / region / 66 companies	China 24 / Korea 18 / Taiwan 17 / Hong Kong 3 / Singapore 2 / Malaysia 1 / India 1
North America	3 countries / 188 companies	USA 173 / Canada 14 / Mexico 1
Oceania	1 country / 10 companies	Australia 10
Middle East	2 countries / 15 companies	Israel 13 / Turkey 2
Africa	1 country / 1 company	South Africa 1
Europe	20 countries / 186 companies	United Kingdom 65 / Germany 53 / France 14 / Sweden 8 / Italy 8 / Switzerland 7 / Belgium 7 / The Netherlands 5 / Norway 4 / Spain 3 / Denmark 2 / Finland 1 / Latvia 1 / Austria 1 / Hungary 1 / Ireland 1 / Ukraina 1 / Estonia 1/ Slovakia 1 / Czech 1 /
TOTAL	35 countries / region	800 companies

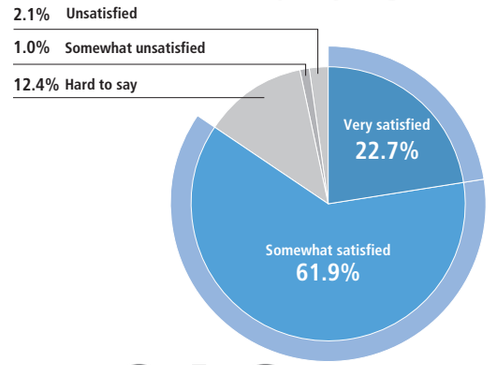
Exhibitors from **35** (record-high) countries / regions

No. of overseas exhibitors **466** companies

Visitor Questionnaire result

◆What were you main objectives for exhibiting at Inter BEE 2011?
(Multiple answers accepted)

◆How satisfied to accomplish your goal



Satisfied: **84.6%**

◆Targeted type of business (Multiple answers accepted)

Commercial TV Broadcaster	80.4%	Telecommunications Carrier	28.9%
State-run Broadcasting Station	73.2%	Related PA Equipment	22.7%
Related CATV	57.7%	Content Delivery Network	22.7%
Film and Video Production Company	46.4%	Facilities and Stores	22.7%
Government office, Organization	41.2%	Other User	21.6%
Equipment Manufacture	41.2%	Related Staging, Art and Lighting	20.6%
Postproduction	40.2%	Related Internet Business	20.6%
Production House	38.1%	Recording Company	14.4%
Trading Company	30.9%	Ad Agency	9.3%
Radio Station	29.9%	Student	7.2%
Video Software Production Company	29.9%	Other	4.1%
Related Contents Publishers	29.9%		

◆Targeted Occupation (Multiple answers accepted)

Engineering	83.5%
Production	58.8%
Management	21.6%
Other	4.1%

Result: Publication and Promotion

1. Distribution of press releases

Notification of start of exhibitor recruiting	2/28
Notification of start of pre-admission registration	8/31
Attracting interviewers	11/10
Information announcing the event	11/15
Set up press room	11/16-11/18
Reported completion	11/18

2. News Media Representatives

409people

3. Number of articles in the printed media

	No. of articles
Before the show	**60**
During the show	**26**
After the show	**51**
Total	**137**

※2012.1.20

4. Newspapers and Magazines Articles in Japan

Dempa Shimbun
Eizo Shimbun
FDI
School Amenity
B-maga
VIDEO JOURNAL
Nikkei Sangyo Shimbun (Tokyo)
Nikkei Sangyo Shimbun (Osaka)
Dempa Times
Nikkan Kogyo Shimbun (Tokyo)
Nikkan Kogyo Shimbun (Osaka)
PRONEWS
The Shinano Mainichi Shimbun
FujiSankei Business i. (Tokyo)
FujiSankei Business i. (Osaka)
NEW MEDIA
Sound & Recording Magazine
The Motion Picture & TV Engineering

5. On-air media

Japan	Nikkei CNBC	News Zone
	Fuji Television Network	New Weekly Review
	NHK DE2/023ch、NHK BS-1	Japan BIZ Cast
Global	NHK WORLD/jibtv	Japan Biz Cast
Europe	LCI (La Chaîne Info)	Plein Ecran
U.S.A.	Black Entertainment Network	BET NEWS
	Current TV	The Young Turks
	Wealth TV	Wealth News
	Time Warner/NC14	TechTalk
	PLUM TV (cable)	Plum Daily & Masters
		Innovation segment
Asia	Times Now	The News Hour

6. List of publication (Domestic)

PRO SOUND
Nikkei Network
Video Salon
CG World & Digital Video
Hoso Gijutsu
FDI
Telecommunication
Video Journal
Nikkei communication
Sound and Recording Magazine
MJ
Hoso Journal
Dempa Times
Tsushinkougyo Shimbun
Eizo Shimbun
Dempa Shimbun
OPTCOM
B-maga

7. List of publication (overseas)

VIDEO ART'S
Video Plus
Audio
PA(Pro Audio)
Broadcast&Production
Info AV China
IBI(International Broadcast Information)
BET
DigiAsia
Tech-Ex Dot Com Ltd
AV-Specialist
Asia Pacific Broadcasting
Television Asia
Asia Image
Broadcast Engineering(US/Canada edition)
IBC Daily
TV Technology(Europe edition)
JEI

8. Inter BEE Official Mail Magazine

Inter BEE sends News Center information, such as Inter BEE highlights and articles posted on Inter BEE Online, in e-mail magazine form to target visitors from the Inter BEE Visitor Database.

Approx.**56,000** ※The number of data instances that can be distributed

9. Inter BEE Online Magazine

Inter BEE has provided year-round newsy information related to Inter BEE exhibitors, domestic and international exhibitions and the latest industry news in the form of the Online magazine(written) and Inter BEE TV (movie).

◆Inter BEE 2011 exhibitors articles

Online Magazine: **34** Inter BEE TV: **165**

Total: **199**

◆Related exhibitions articles

Online Magazine: **61**
(NAB・SIGGRAPH・IBC・CEATEC JAPAN)

Inter BEE TV: **15**
(NAB)

◆Latest industry news

Online Magazine: **105**本

10. Creation of Printed PR Tool

- Poster: Distributed to exhibitors and concerned parties
- Invitation ticket, Leaflet and envelop(J, E): Distributed to exhibitors, concerned parties and the media
- Exhibition Information: Distributed to all attendees during the show

11. Media Partners

Relevant industry magazines/papers support Inter BEE as media partners

12. Inter BEE Official Website

◆Official Website Page Views: **5,269,159**

◆Page Views According to Language

Japanese	73.81%
English	25.80%
Korean	0.17%
Chinese (Simplified)	0.17%
Chinese (Traditional)	0.05%

◆Ranking for Searched Keyword within the Site

	Japanese Site		English site
1	sony	1	2011
2	canon	2	mediasmiths
3	Symposium of Broadcast Technology	3	2012
4	Loudness	4	amberfin
5	NEC	5	sony
6	panasonic	5	AJA
7	toshiba	7	yamaha
8	avid	8	atomos
9	3D	8	safecom
10	FOR-A	10	edius

◆Social Networking

We created a Inter BEE Facebook page from which we distributed exhibitor's information and articles on official website. We also posted photos of events to tell the 2011 exhibition in real time.

■Facebook (Japanese / English)

[Activities]

- Distributed exhibition information consisting mainly of latest Online Magazines
- Uploaded photos from the exhibition venue
- Allowed official Twitter account tweets to be viewed

Inter BEE Official Website

Official Inter BEE Facebook page

Inter BEE 2012

November 14–16, 2012
at Makuhari Messe, TOKYO

Inter BEE

International Broadcast Equipment Exhibition

Organizer: JEITA Japan Electronics and Information Technology Industries Association

Professional Show for Audio, Video and Communications

The Professional Information Site for Audio, Video and Communications

Inter BEE online

www.inter-bee.com