



bve
broadcast
video *expo*
17 - 19 February 2009
Earls Court 2, London
broadcastvideoexpo.co.uk



Showguide  £15

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Acknowledgments
BVE is organised by VCM Events and Emap, Wellesley House, Manor Road, Hurstpierpoint, West Sussex, BN6 9UH.
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This show guide and product directory is published on behalf of the show organisers by Showtime Media Services. The organisers or publishers accept no responsibility for the statements made in this magazine nor for any errors or omissions which may have occurred.

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Environmental Statement - Sustainable paper
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Welcome

Welcome to Broadcast Video Expo 2009



Reasons to be cheerful. Really!

1. The pound

OK, it's a mixed bag, particularly if you're a skier. But the services you offer are at a 30% discount as far as our European cousins are concerned.

How can you market yourself in Euro-land? Look for the answers here, among the guilds, associations and thousands of like-minded professionals.

2. Pessimism

When times are tough, many of your competitors will expect the worst, cut back and 'ride out the storm'. Could this be your opportunity to steal their work and their clients? Maybe, the rewards and margins may be smaller than before but the potential is there to win new business that could blossom into major accounts in time.

3. The Olympics

This will be the 1080 Olympics, the 3D Olympics, the mobile TV Olympics, the streamed Olympics. Take your pick. This Olympics will be a magnet for advertisers, TV features, multi-casters, local news stories.

Make Broadcast Video Expo the place where you turn on to new ideas, enhance your technology for the upturn and plan how to make the most of opportunities now and in the future.

I hope you enjoy the show.

Kieron Seth
Event Director

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News

Investing in HD

Suite has ordered a second Eyeheight legalEyesMDi multidefinition legaliser as part of a major expansion of the company's HD editing resources.

"We are an HD/SD post-production house operating predominantly with Avid equipment," comments Jim Merrett, Chief Engineer at

Suite. "Our speciality is editing comedy programmes for the major UK broadcasters. We have a total of 16 online and offline edit suites built around a 32 terabyte Avid ISIS shared storage network for collaborative working on large projects. Until a year or so ago, 90 per cent of our work was SD but an

increasing proportion of our activity is now 1080i HD, hence the upgrading of Edit Suite 10 to 1080i."

Eyeheight's legalEyesMDi accepts 1080i and 720p HD as well as 625i PAL and 525i NTSC SD. It automatically senses and adapts to the incoming signal format. Suitable for free-standing or rack-mounted use, legalEyes has a compact half-U footprint and 1 U height. Levels can be monitored continuously, and manually or automatically corrected. legalEyesMDi can be controlled direct from its front panel or remotely. User-adjustable presets include hard and soft clipping levels, luma gain, chroma gain and black level. Settings can be stored in eight power-protected user memories. High speed Ethernet connectivity is incorporated, allowing easy interfacing to third-party control systems.

Increased stability

At BVE, Hague Camera Supports are launching the new Pro-CamFrame.

The Pro-CamFrame is a larger version of the popular CamFrame and works in a similar way, allowing the user to gain extra stability as it is held by both hands which reduces camera shake and creates a smoother movement. It has been designed specifically for larger camcorders such as the Sony Z1/5/7/V1, Canon

A1 & Panasonic HVX20/HMC151.

The camcorder mounts directly onto the base of the frame, slightly to the right to enable the flip-out screen to be used to monitor your shots. Also on the base of the frame is a mounting point for a tripod quick release plate, as well as a mounting point for a monopod.

Hague are also exhibiting the new Hague Mini Motion-Cam, a handheld stabilising

system which is ideal for small lightweight camcorders under 0.8kg in weight. The "ball type" gimble ensures smooth camera movement once balanced.



£20,000 give-away

PROKIT are giving away £20,000 worth of vouchers during BVE to celebrate its 20th Anniversary. The 1000 vouchers, worth £20 each, can be redeemed on PROKIT's website.

Mark Holmes, Managing Director of PROKIT explains: "When we started our business in January 1989 the World Wide Web had not been invented. 20 years on we are now using it to give away up to £20,000 to celebrate our Anniversary. We are delighted to give away so much money, and demonstrate our gratitude and support to the industry".



Adapting to your needs

As well as a battery adaptor for the Sony PMW-EX1, Hawk-Woods is also launching an EX3 version at BVE.

The DV-EX3 is a multifunctional battery adaptor fitting specifically designed for this new camera. With two NP-F type battery fittings, it simply connects to the cameras' battery port and provides power via the DC-in socket.

Power-Con (D-Tap) and Hirose sockets give the operator the opportunity to power on-board equipment, such as a lamp or radio mic. These will provide a total power output of 6Amps/72Watts and are regulated to 12volts. An additional mounting bracket feature allows radio mic holders or similar hardware to also be secured to the adaptor.



Award winning technology

Visitors to BVE are able to see Digital Rapids' StreamZHD and



multi-award winning TouchStream encoders in action on ERA Stand C20.

BVE will provide visitors in the UK with their first opportunity to see demonstrations of the much-praised TouchStream encoder. Having swept the board at IBC, with awards from TV Technology, Broadcast Engineering and TVBEurope, TouchStream was further honoured with the Most Innovative Product award at Broadcast India.

TouchStream delivers Digital Rapids' renowned live streaming quality and reliability in a fully self-contained, easy-to-deploy appliance. Leveraging the most intuitive of human interfaces – touch – TouchStream appliances offer unparalleled ease of use. Streamlined software controls are accessed through a touch-screen interface with integrated live video monitoring and VU meters for audio validation, eliminating the need for laptops, keyboards, mice and separate monitors.

TouchStream appliances will be available through Digital Rapids and their extensive worldwide network of authorised resellers and systems integrators. For more information about Digital Rapids, please visit www.digital-rapids.com.

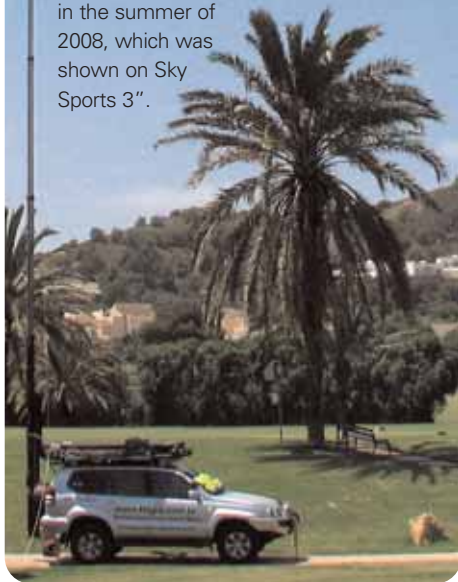
A bird's eye view

Visit High Level's stand to witness the launch of their High Level TV service and see one of the vehicles for yourself.

The highly mobile system can be on scene and ready to shoot at anything up to 26 metres in less than 15 minutes. The vehicle is able to reposition at a moment's notice and is ideally suited for outside broadcasts, sports, drama or news.

The High Level system is able to accommodate a full range of broadcast, film and stills cameras with the ability to provide a continuous 360° shot and is fully remote controllable.

Ian Leslie from High Level TV commented; "The High Level system proved itself as being extremely versatile and productive to the production team when it was used for the Footballers Golf Classic Championship in La Manga, Spain in the summer of 2008, which was shown on Sky Sports 3".



Unlimited capabilities

IdeasUnlimited.tv is demonstrating extensions to the capabilities of ContentProbe, its low-cost, high-performance conformance recorder on their stand at BVE.

The new Web user interface provides simple, fast and flexible access to recording and logs stored on any ContentProbe. The software also has added IP inputs, giving it the capability to record new media services, addressing the demand for monitoring multiple delivery platforms.

Through IdeasUnlimited.tv's unique Media FingerPrinting technology, the ContentProbe range is also able to compare multiple versions of the same content and flag differences. No additional monitoring staff are required: they can constantly check the broadcast output, knowing that if a fault develops on one of the other outputs they will be notified.

"Because compliance recording is required by Ofcom it is tempting to regard it as a 'necessary evil'," says Glyn Powell-Evans, Managing Director of IdeasUnlimited.tv. "ContentProbe began life as a simple, inexpensive set and forget compliance recording device, but imaginative use of the technology behind it has allowed us to add new functionality such as minimising the monitoring requirement for IP outputs and extending the capability in order to allow a broadcaster's staff to review what they have done."



Deliverable solutions

Hamlet is exhibiting its latest range of 3Gb/s ready tools at BVE ahead of its worldwide launch in April.

Thanks to Hamlet's modular digital test platform, new application-specific tools can be quickly rolled out. The same modules fit into the very popular Flexiscope and Microflex handheld tools, the MonitorScope fixed device and the DigiScope on-screen display system.

BVE will see Hamlet launch two new modules, each of which handles standard definition and 1.5Gb/s HD as well as 3Gb/s

1080p signals. There is a module which offers a comprehensive range of video and audio measurements across all standards and a second which adds the eye pattern test for the robustness of the digital signal.

"Building an HD infrastructure is very demanding, and 3Gb/s systems will be even more technically challenging," said Steve Nunney, Director of Hamlet. "The very first thing the engineer needs is a reliable means of testing the integrity of the wiring, and the conformance of the new equipment as it arrives."

Defend Your Digital Content with Primera's New PTProtect Software

At this year's Broadcast Video Expo, Primera Technology introduces its new PTProtect Software. PTProtect is seamlessly integrated into Primera's PTPublisher v1.30 (or greater) duplication software. It provides a reliable yet effective anti-rip solution for protecting DVD video without adding extra steps to existing workflow processes. PTProtect software is applied to the DVD image just before burning. When content is burned to a disc it is encapsulated to prevent common ripping programs from having access to

it. The content on the DVD is not modified in any way and the copy control encapsulation resides in areas of the discs not read by DVD players, so the play-back quality remains unaffected.

PTProtect software is available at www.primera-europe.eu. It is provided at no extra charge to registered users and includes three free protected DVD video burns. Subsequent burns are priced in blocks and can be purchased from Primera Europe.



Inexpensive innovation

JVC further expands its ProHD camcorder line-up by introducing two professional solid state camcorders at BVE.

They are the industry's first camcorders to store files in the native QuickTime format for Apple's Final Cut Pro™ onto reliable and inexpensive SDHC media cards. The compact hand-held GY-HM100 3-CCD camcorder and the compact shoulder GY-HM700 both record 35Mbps high definition video and uncompressed audio directly to inexpensive SDHC media cards.



Cue the launch

BVE is hosting the launch of Autocue's ScriptNet.9 – a cost-effective, multi-user, multi-column scripting system appropriate for all types of programme and event production.



ScriptNet.9 uses a powerful database and a flexible user interface to allow teams of writers, editors, producers and directors to work together on programme production. Its unique multi-column editor allows the creation of true production scripts (e.g. shot numbers, camera information, shot locks, director's instructions, script information, audio details, etc.) and the underlying rundown management provides for easy programme timing, re-ordering and preparation of shooting schedules. Configurable layouts provide customised information for different team members and flexible print layouts allow for the generation of script packs.

UK debut for ICE

Pro-Bel is unveiling its revolutionary Morpheus ICE (Integrated Content Engine) for the first time in the UK at BVE, stand E12.

ICE combines standard IT hardware with industry-leading automation software, and is a truly future-proof automation building block. The modular Morpheus ICE can be scaled up simply by adding more of the compact 3RU units as the operation expands, or could even be used to add capability to larger automation systems.

ICE is also compatible with sophisticated features normally associated with far more expensive systems, as it shares the common code base used across the entire Morpheus range.

Pro-Bel is also exhibiting its Pyxis series for small and medium sized installations plus the award-winning Sirius, which can be expanded to switch more than 2,000 x 2,000 HD channels and offers totally transparent and automatic conversion of any input to any output. A 3Gbps Sirius capable of handling signals in the much-vaunted 1080p format was launched at IBC last September.

See us at **E34** for your **free** yearbook and website demonstration.

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Filling the Gap

Electrone Europe and APC-Contech have announced a partnership agreement to supply the video editing and broadcast market with a range of new products.

The distribution agreement will allow APC-Contech access to launch a channel programme for the highly-programmable Electrone System200 Jog Shuttle control pad for use in video-editing environments. Resellers and system integrators will be able to benefit from APC-Contech's market expertise and ability to customise the System200's programmable keypad to work with specific video editing software suites.

The Electrone System200's two-line LCD display allows bi-directional communication and specific commands to be issued directly to the operator without interrupting what is displayed on any monitor.

Mark Broadhead, APC-Contech Sales Manager, comments, "Within the broadcast sector there are a huge range of users; from the one-man-band wedding videographer to the most advanced television broadcast and film and documentary editing. However, despite a number of entry-level jog shuttle devices and high-end devices there has been nothing in between. This middle ground solution was missing and we saw the Electrone System200 Jog Shuttle as an ideal new opportunity."

A number of other specialist peripherals have also been developed and are due to be launched over the next quarter.

From a different angle

Canon is introducing the widest angle broadcast HD lens ever at BVE.

HD is the new standard in broadcasting. Now Canon increases the shot choice and operating ease of the cameraman with the HJ14ex4.3 lens. It offers the widest angle in the industry, with a focal length of 4.3mm and angular field of view of 96.3°(2/3, 16:9) at the wide end.

The lens also features a 14x zoom ratio – the largest in its class – up to 60mm(120mm with extender), again increasing choices. The new optical design gives high resolution throughout the whole zoom range from centre to corner, with minimised flare, ghost and focus breathing – and minimised distortion even at 4.3mm.

As well as the exceptional optical performance, another remarkable feature of this new lens is its newly designed ergonomic drive unit. With the grip being closer to the axis; a repositioned zoom control; wider finger spaces on the focus and a new compact hood, the new HJ14ex4.3B is less tiring and easier to use with increased field of vision.

Canon's new HJ14ex4.3B will greatly increase the camera operator's opportunities of making the best HD shots. It is a major step forward in broadcast lenses.



Built on AIR

The BBC has announced the public beta of BBC iPlayer Desktop download manager, built on Adobe AIR, a key component of the Flash platform.

The new BBC iPlayer Desktop beta will enable Windows, Mac and Linux users to download BBC programmes to their desktops and watch them when they are offline, for up to 30 days after the programme was originally broadcast.

The application was built using the Flex 3 framework, runs on top of AIR 1.5 and makes use of the Flash Media Rights Management Server (FMRMS) to DRM-protect content which

is downloaded to the user's desktop. The desktop edition complements the BBC's existing iPlayer streaming service, which is available in the web browser using Adobe Flash Player.

Erik Huggers, Director, BBC Future Media & Technology, said: "Since it launched at the end of 2007, BBC iPlayer programmes have been available for streaming on Windows, Mac and Linux computers. Now, we're pleased to display our commitment to providing a cross-platform download solution for BBC iPlayer users, as Mac and Linux users can download BBC iPlayer programs to play offline."

Breaking down the barriers



NewTek Inc., a leading manufacturer of portable live production systems, is breaking through the slow motion, replay system price/performance barrier with their latest product, 3Play™.

NewTek 3Play is a portable live HD/SD video replay and slow motion device with support for both PAL and NTSC video standards. The 3Play unit is a standalone hardware device that supports the simultaneous recording, display and instant replay of up to three audio and video streams and can be connected to any switcher. The 3Play workflow makes it fast and easy to bookmark key events and have them readily available for slow motion instant replay. 3Play provides the ability to organise replays in separate lists using colour coding to easily distinguish teams, players, game periods, event types, highlights and more. In addition, highlight reels can be automatically generated with lossless video, including an edit decision list, and exported to a nonlinear editor.

3Play offers continuous recording of three simultaneous feeds, with optional output

modes, that deliver a single source or all three sources to the switcher. One output mode allows the 3Play operator to send a switched replay from multiple camera angles as one video stream to the switcher. The three output mode allows the operator to control the playback speed while the switcher is fed all three outputs and the director or technical director selects the camera angle for broadcast.

The small size and portability make it possible to carry 3Play to any venue. The ability to connect to any switcher provides the ultimate flexibility for any production environment. Sports broadcasters, leagues, teams and schools now have an affordable option to deliver instant replay and slow motion for broadcast, webcast, arena scoreboard displays and more. Producers of live television shows and events can use 3Play to increase the



quality of their productions by recording to three isolated cameras with the ability to switch the event in post production. 3Play is the perfect instant replay and slow motion solution for any live production.

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Floorplan



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CAFE



Seminars

Tuesday 17th February

Post Room sponsored by BBC Post Production

- 10.30 High Definition FCP Workflow**
Malcolm Warner, Editor & Geoff Hockney, Colourist, BBC Post
- 11.30 Improve your Look with Colour Correction**
Larry Jordan & Associates
- 12.30 Easy, Inexpensive Mobile Editing**
Wayne Andrews, Matrox
- 13.30 Work Smarter in Audio Editing and Production**
Peregrine Andrews, SADiE
- 14.30 The Future of Post Production**
Simon Kanjee, Evolutions / UK Screen
- 15.30 Ask the Experts - Sound**
Martyn Harries & Chris Graver, BBC Post Production and Allan Sallabank, Ascent 142
- 16.30 Red Workflow in Post**
Digital Vision

Producers Theatre sponsored by Broadcast Freelancer

- 10.15 Music licensing made simple**
Andy Harrower, PRS for Music
- 11.15 Location, Location, Location!**
Mick Ratman, Guild of Location Managers
- 12.15 Top Gear - Managing an extreme production**
Pat Doyle, Top Gear & Dennis Lennie, CVP-Mitcorp
- 13.15 360 commissioning**
TBC
- 14.15 Benefits of tapeless - saving time & money**
Panasonic
- 15.15 HD make up fast!**
John Woodbridge, Woodbridge Productions
- 16.15 Series Producing**
DV Talent

Total Delivery sponsored by SIS LIVE

- 10.30 Encoding for Web, IPTV, Mobile TV & Blu-Ray**
Larry Jordan, Larry Jordan & Associates
- 11.30 Interactive Programming for WebTV**
Anthony Lilley, Magic Lantern
- 12.30 How to Run Your Own Internet TV Station - Profitably**
David Ingram, Intervision TV
- 13.30 A Guide to IPTV for Corporates and Broadcasters**
Alex Wolfe, Astream
- 14.30 Collaborative Video at Universal Studios & Pepsi**
Ron Yekutiel, Kaltura
- 15.30 Launching a TV Channel on Every Platform**
John Dunlop, Arqiva
- 16.30 The Webstreaming Studio**
Robin Lambert, Society of Lighting Directors

Production Room sponsored by Sony

- 10.30 Real World XDCAM HD**
Richard Mills, On Sight
- 11.30 Reducing the Risk in All Environments**
Richard Farish, Expedition Media and Alex Bohanna, Remote Trauma.
- 12.30 Directing, Shooting and Recording**
Documentary Filmmakers Group
- 13.30 Tapeless Made Easy**
Dennis Lennie, CVP-Mitcorp
- 14.30 Production on a Budget - A Buyer's Guide**
Christina & David Fox, UrbanFox
- 15.30 Ask the Experts - Lighting**
Pete Trevena, Lighting Gaffer; Dave Gibson, BBC Studios & Carol Sadler, SIS OB
- 16.30 Shooting in RED - The Revolution Explained**
Mark Holmes, PROKIT

TV Tech sponsored by root6

- 10.30 Mastering the Technical Challenge of HD Studio Installation**
Hamlet
- 11.30 Multichannel Radio Microphone Systems**
Dave Hawker, Sennheiser UK
- 12.30 User File Based Workflow - A case study of Road Wars**
Steve Warr, Raw Cut Television
- 13.30 TV by IT: Getting to Grips with P2 Formats?**
Andrew Pearson, VET Training
- 14.30 Are you Playing Russian Roulette with your Data?**
Rupert Watson, Root6
- 15.30 Cisco Ask the Experts - Streaming over the Web**
Panel Discussion
- 16.30 Surround Sound Monitoring for HDTV**
Lars-Olaf Janflod, Genelec/HHB

ViZFX & Editing sponsored by NMAV

- 9.45 Streaming Flash for the Web**
- 10.30 Speed editing with Edius 5**
- 11.15 Matrox and Adobe - Perfect Partners**
- 12.00 Authoring Blu-ray The Adobe Way**
- 12.45 Editing AVCHD**
- 13.30 Photoshop for video producers**
- 14.15 Exploring Apple's Motion**
- 15.00 Core editing techniques with Adobe Production Suite.**
Michael O'Neill, Adobe
- 15.45 Cinema 4D - 3D for TV**
- 16.30 Color - an introduction**
- 17.15 Final Cut Pro - interactive workflows**

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Seminars

Tuesday 17th February

Panasonic Theatre

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- 11.45 Introducing the New Varicam
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- 13.45 Smooth Workflow with P2
- 14.45 Tapeless Technology in Action
- 15.45 Introduction to AVCHD
- 16.45 P2 & Final Cut Pro Workflow

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- 11:00 Adobe After Effects CS4 and Flash CS4 Professional
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- 10.15 Introduction to Blu-ray Disc: Production Essentials and Market Update
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- 12.30 Sony Vegas Pro HD Masterclass
- 13.30 HDV, the Everyman Format
- 14.30 Digital Wireless Audio
- 15.30 The F23 & F35: Digital Cinema Production Workflow

ARRI Production Skills Centre

- 10.00 A Guide to Filters
- 11.15 Portrait Lighting
- 12.30 Lighting on the Run - HD 2009
- 14.00 The Perfect Camera Set-Up
- 15.15 Lighting for HD Studios
- 16.30 ARRI D-21

Apple Solutions Expert Theatre

- 10:00 Final Cut Studio 2
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- 13:00 Fast & Efficient Storage Solutions
- 13:30 Final Cut Studio: the Complete Solution
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- 15:00 Unified workflows with Final Cut Server
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Seminars

Wednesday 18th February

Post Room sponsored by BBC Post Production

- 10.30 Surround Yourself in 5.1**
Chris Graver, Dubbing Mixer,
BBC Post Production
- 11.30 Introduction to DI**
Paul Collard, Ascent 142
- 12.30 The State of the Industry**
UK Screen Association
- 13.30 Secrets of Multiclip Editing**
Larry Jordan & Associates
- 14.30 Special Effects in Post - 'Bloody Omaha' Case Study**
Colin Thornton, Neil Wilson and Stephen Flynn,
Compost Creative
- 15.30 The Grammar of Editing**
Documentary Filmmakers Group
- 16.30 Solid State and Post Production - Paul Merton in India**
Tiger Aspect & Evolutions

Producers Theatre sponsored by Broadcast Freelancer

- 10.15 Alternative funding and how to get it**
DFG
- 11.15 Producers guide to red**
Axis Films
- 12.15 A guide to pitching & proposals**
DFG
- 13.15 Health and safety**
BECTU
- 14.15 HD make up effects**
Woodbridge Productions
- 15.15 Producers guide to 3D stereoscopic**
Pablo Post
- 16.15 Get Ahead in TV**
DV Talent

Total Delivery sponsored by SIS LIVE

- 10.30 Choose your Audience - Online, Mobile, TV**
Garland Partners and Miomni
- 11.30 Social Network Communities... on TV**
Ben Keene, Tribewanted.com
- 12.30 Digital Media Production Workflow at NBC**
Peter Kavanagh, Digital Rapids
- 13.30 Asset Management for Broadcast, WebTV & Mobile**
Chris Wright, Dalet
- 14.30 Bringing the Guardian to Life**
Patrick Stewart-Blacker, Team 4
- 15.30 Liverpool FC TV - A Case Study**
Boxer
- 16.30 Graphics and Encoding for Broadcast, DVD and Online**
Adobe

Production Room sponsored by Sony

- 10.30 Real World XDCAM HD**
Richard Mills, On Sight
- 11.30 Shooting Uncompressed HD with A-cam**
Ikonoskop
- 12.30 The Changing Market and You**
Peter Lloyd, AV Magazine
- 13.30 Ask the Experts - Cameras, Sport, HD & Drama**
Jon Lord, Sport & Dan Mulligan, Drama
- 14.30 Production on a Budget - A Buyer's Guide**
Christina & David Fox, UrbanFox
- 15.30 Using the SI-2K MINI - A Commercial Case Study**
P+S Technik
- 16.30 Tapeless Made Easy**
Dennis Lennie

TV Tech sponsored by root6

- 10.30 Surround Sound for Sports Broadcasting**
Consultant to the Olympic Host Broadcaster
- 11.30 Video Compression, for Better or for Worse**
VET Training
- 12.30 The future of Quality Control**
Tektronix
- 13.30 Cisco Ask the Experts - IP Contribution Synopsis**
Tim Sheppard & John Evans - Cisco and Greg Massey -APT
- 14.30 Ingesting & Managing Data**
Root6
- 15.30 DI Workflow with the Red Camera**
Root6
- 16.30 Surround Sound in Broadcast Workflows**
Dolby/HHB

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Seminars

Thursday 19th February

Post Room sponsored by BBC Post Production

- 10.30 Making the Grade - BBC Post Production**
Geoff Hockney, Colourist
- 11.30 Optimise clients' formats for delivery**
Clayton Jacobson, Soho Transfer
- 12.30 Tips for Faster Editing and Trimming in Final Cut Pro**
Larry Jordan & Associates
- 13.30 Creating 5.1 Surround for HDTV and Working to New Loudness Specs**
Mark Pascoe Dolby/Scrub
- 14.30 Post for Production Companies**
Linda Dodd & Malcolm Cowan,
BBC Post Production
- 15.30 Reversioning in Post**
David Peto, Technology Entrepreneur

Total Delivery sponsored by SIS LIVE

- 10.30 IPTV Everywhere**
TV Everywhere
- 11.30 Adobe Flash Media Interactive Server and IPTV**
Adobe
- 12.30 Broadband TV - Making it Pay**
Zattoo UK
- 13.30 Super Bandwidth - Delivering High Resolution Video**
Arqiva
- 14.30 Multipatform Service**
Teachers TV
- 15.30 Webstreaming Studio**
Society of TV Lighting Directors

TV Tech sponsored by root6

- 10.30 Cisco Ask the Experts - Digital Workflows**
Dimitris Papavassiliou - Cisco, Will Berryman,
David Shephard and Rob Ollier
- 11.30 Delivering Change to the Media Industry**
Siemens & Signiant
- 12.30 File-based Workflow - A Case Study of Autmwatch and Springwatch**
Avid Technology
- 13.30 Metadata and Importing Data from Camera to Post**
Ravensbourne College
- 14.30 Credit Crunch Production**
Root6
- 15.30 Eliminate Uncertainty - Monitors, Displays & Colours**
BKSTS

Producers Theatre sponsored by Broadcast Freelancer

- 10.15 Negotiating skills - keeping your fees high**
New Producers Alliance
- 11.15 Participation TV for producers**
ionoco
- 12.15 Innovations in OB for producers**
DC SatNet
- 13.15 Tapeless Acquisition**
VMI
- 14.15 HD make up secrets**
Woodbridge Productions
- 15.15 Get ahead in the industry and stand out from the crowd**
BSkyB

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Richard Mills, On Sight
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PROKIT
- 12.30 Tapeless Made Easy**
Dennis Lennie
- 13.30 TV Everywhere and Anywhere: Navigating the New Multi-Platform World**
ETV
- 14.30 Audio 5.1 in Production**
Mike Felton, Freelance TV Sound Supervisor
- 15.30 Production on a Budget - A Buyer's Guide**
UrbanFox

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TVOne

Conferences

Tuesday 17th February

**Chairman - Andy King, Head of Technology,
BBC Resources**

**10.00
C1 Keynote Opening - HD Focus - Stateside
Review**

With around 100 US channels currently broadcasting in HD, the UK has much to learn from the American experience. No-one is more qualified than John Honeycutt to present the issues.

John Honeycutt, Executive Vice President & Chief Media Technology Officer, Discovery Communications

**11.30
C2 Navigating The New TV Model**

Enter the world of constant reinvention: interactive, user generated, online, multi-platform TV. Hear the innovators debate the new landscape.

*Russell Stopford, MD, Met Film Post, Met Film Creative
Kirsty Hunter, Head of Interactive, Lion Interactive
Simon Meek, Producer, Tern Digital*

**13.00
C3 IT Meets Broadcast**

IT infrastructures in the media: inevitable, desirable, challenging...profitable? Join the debate.

*Mark Kummer, Managing Director, Service Provider & Media, Cisco
Adrian Bull, Chief Technology Officer, Ascent
Jon Marsh, Head of Technology, Shine*

**14.30
C4 MediaCityUK - The Vision**

MediaCityUK is the largest purpose-built media community in Europe. Developed and managed by Peel Media, £3bn of private investment is being used to create the first shared media infrastructure in the UK.

The first phase of the development is due for completion in 2011, when the BBC will relocate five London-based departments to the Quays, including Sport and five live.

Paul Newman, Head of Communication, MediaCityUK

**16.00
C5 Relocation, Relocation: Red Bee Media and
Channel 4**

A behind the scenes look at how Red Bee Media is working with Channel 4 to transfer its broadcast operation from Horseferry Road to Red Bee Media's state-of-the-art facilities at the Broadcast Centre in White City.

*Stephen Stewart, Head of Playout Services, Red Bee Media
Ian Wimsett, Senior Technologist, Red Bee Media*

**To book your tickets for
sessions please go to the
Seminar Registration desk,
located opposite the VIP
Lounge to speak to an advisor
who will take your booking.**

**Tickets are priced at £20 (incl
VAT) per session.**



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Conferences

Wednesday 18th February

Chairman - Adrian Scott, Bakewell House Consultancy

10.00

**C6 Keynote Opening - 3D Revolution
Chaired by Francois Mantello**

By the time Shrek 4 is released in mid-2010, it is expected 75% of admissions in the US will be for 3D screens. Do not miss the revolution.

Francois Mantello, Film Producer & Chairman, 3D Entertainment Distribution
Jean-Jacques Mantello, Film Producer
Chris Chinook, President, Insight Media/3D @ Home association member

11.30

C7 IPTV and Advertiser Funded Content

There are many business models for IPTV. As one of the few companies with experience in developing premium content for TV, web, mobile and AV networks, Simply Media is ideally placed to pass judgment in this crucial area.

Henry Scott, CEO, Simply Media

13.00

C8 Media Challenges - Technology Changing Production

LIME Pictures, the only soap producer utilising a tapeless workflow, recently moved Hollyoaks production to HD. Key members of LIME's team will reveal the story of how the project was managed, the technology utilised and the highs and lows of taking on such a groundbreaking project.

Jamie Hall, Group Head of Production, LIME Pictures
John Robertson, PSC Manager, LIME Pictures

14.30

C9 How to Make the Right Move in Online Video

Rights management is about generating new revenue from new markets and protecting assets. With the TV market global and fiercely competitive, monetising content is complex but rewarding. Find out how to create new audiences and new revenue streams.

Ashley Mackenzie, Myvideorights.com

16.00

C10 IT Meets Broadcast

IT infrastructures in the media: inevitable, desirable, challenging...profitable? Join the debate.

David Harney, Market Manager - Service Provider & Media, Cisco
Adrian Bull, Chief Technology Officer, Ascent

Thursday 19th February

Chairman - Jonathan Crofts, Avid Consulting

10.00

C11 Keynote Opening - BBC iPlayer, the Story, the Future

The iPlayer has been hailed as the Internet TV success story. And tie-ups with games console manufacturers, cable operators and mobile networks are continuing to break the mould. Hear the vision and the strategy.

Anthony Rose, Head of Online Media Group, FM&T

11.30

C12 IPTV - Delivering Content's Full Potential

This panel session will look at what it is, recent developments in the industry, who's using it, what regions are using it most (and how the UK fits in), and will look ahead to assess how IPTV will be used in the future.

Daniel Sjoberg, Head of Strategy & Business Development, TeliaSonera International Carrier

13.00

C13 Dispelling the Myths of Emerging Media

When new platforms appear, everyone has a view on what will work, what will make money and what's the best model. etv produces over 4,000 hours a year of innovative content - hear how theory has moved to practise and what comes next.

Adrian Swift, Director of Television, The etv Media Group

14.30

C14 How Will Your Business Survive in the New Environment?

The IABM is predicting that both customers and suppliers will be facing some tough challenges during 2009. How can businesses adapt to survive?

Roger Stanwell, Chief Executive, IABM



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Blackmagic Design tops the class

The University of the West of England (UWE), in Bristol, UK, has, for the past 15 years, offered a Media Practice that is a cross platform, integrated media production course. Students can specialise in many areas of media from film and TV to audio, animation and interactive

Nearly two years ago, we purchased our first Blackmagic Design DeckLink HD Extreme card because it offers far more features than many other companies' cards and fits nicely into our budget.

Because UWE have productions shooting on many different standards from HD using solid state media (720p and 1080i) to uncompressed 10 bit SD, we need edit suites that can cope with a variety of formats with no problems.

The DeckLink HD Extreme card has been fantastic and has really stood out for its stability and ability to instantly switch between SD and HD video. From the moment it was installed, the DeckLink card has been 'flawlessly reliable'. I have not had to touch a thing and it has proven itself to be completely "student proof".

Soon thereafter, we installed another DeckLink HD Extreme card in a MacPro Intel Pro Quad core - Ram 4Gb - 3 x internal Intel drives (Raid 0 striped - 2 terabytes total) with a JVC 24inch DT-V24L1U 1920x1080 HD video

monitor using HD-SDI, with two 20" Apple Cinema displays. This edit suite has been, by far, the most popular edit suite out of about 40 FCP systems on the campus, with students treating it as an online suite for both Final Cut Pro and Apple's Colour.

We recently added four new DeckLink HD Extreme cards to go into our newest editing systems, significantly expanding our film instructional and production capabilities. Our new DeckLink HD Extreme cards come with HDMI input/output, so they offer even greater flexibility to students who want to go in straight from a low budget camcorder or out to monitor on a plasma screen. With the University recently becoming an Apple Authorized Training Centre for Education, we will increase our capabilities with additional higher end machines, all fitted with DeckLink HD Extreme cards.

Utilising the best professional video products, such as Blackmagic Design DeckLink cards, gives our students superior tools that



allow their creativity to flow, producing visually stimulating films that will make a difference.

Words: By David Neal, Apple Certified Trainer, and Senior Technical Instructor, School of Creative Arts, University of the West of England



A professional service... guaranteed

For over 70 years Canon has worked to deliver leading edge imaging technologies to their customers across the world. Offering professionals the right range of imaging equipment for them to perform to the peak of their profession is an integral part of their research and development process

Taking cost effective HDV production to the next level

Canon recently launched two new HD camcorders, the XH G1S and XH A1S – two handheld, professional-quality HDV1080i that build on the successful legacy of the XH G1 and XH A1.

Offering videographers unprecedented levels of control over what they shoot, the XH G1S and XH A1S have been developed and refined based on feedback from existing XH-series users.

Highlights of the new XH G1S and XH A1S include:

- A redesigned 20x HD Video Lens with separate Focus, Zoom and Iris ring.
- Expanded audio options including: Independent limiters in manual mode, simultaneous use of built-in and XLR microphones, and Independent XLR sensitivity settings.
- Expanded image customisation options.

For full details about this product please visit: http://www.canon.co.uk/For_Home/Product_Finder/Camcorders/High_Definition_HD/index.asp

Canon Professional Services (CPS)

CPS is the membership based service designed to provide Canon professional users with information and support.

CPS Video

With their ever-growing portfolio of professional video products, Canon are pleased to offer a



CPS Video membership programme. Requirements

- Ownership of at least one XH G1, XL H1S, XL H1A, XL H1 or XH A1 purchased at an authorised Canon dealer in Europe.

Benefits

- Priority repair service: product will be returned to the member within six days upon being received by repair centre.
- Loan equipment will be available when repair is taking longer than six days.
- Email and phone support: Members can call or email a Pro Rep directly for non-repair related questions about the camera.

For further details please go to:

www.canon.co.uk/cps

For CPS Video membership please visit:

<https://pro.canon-europe.com/>

Inspiration and innovation



Hitachi has been synonymous with broadcasting innovation since it entered the European market over 40 years ago.



Paddy Roache, who heads up the UK operation and specialises in broadcast and professional video, believes that its success is down to providing broadcasters with the equipment they need, utilising the formats and connectivity that they want. As he says: "There's a huge range of choice out there – do you buy a camera for studio use or for use in the field and what about progressive or interlaced scanning, solid state or taped-based recording, wired or wireless, fibre or Triax?"

"That's why Hitachi has been the first to introduce a truly flexible dockable HD TV camera – the SK-HD1000 – which is already having an immediate effect in helping to reduce costs in production budgets. Built specifically for the European and Middle East market, it's the only camera on the market that allows multiple configurations with its fibre optic, digital Triax cable and wireless transmission adapters. Plus it has a solid state HDTV recorder option utilising the Panasonic P2 format.

"The SK-HD1000 has a low centre of gravity and lightweight ergonomic design - optimised for on-shoulder production, yet still providing full studio camera quality.

"But you don't need to take my word for it. Come onto our stand F34 and see it for yourself."

Sporting Achievement

During 2008, Hitachi supplied over 70 DK-H32 HD cameras to CameraCorps – the leading UK supplier of sports broadcasting systems who provided camera systems to all the world's

major sports events including the recent Olympic Games in Beijing.

In the UK for the Premier League, Arena TV is using Hitachi DK-H32 HD cameras on hotheads for the goal line, giving a fantastic view to millions of soccer fans. As James Bonnar, chief executive, Arena Television says: "There were few small box cameras on the market at that time that could provide the high quality images we required. However the Hitachi DK-H32 was



ideally suited for “point of view” and remote application – and being an HD camera, it offered superb image quality. ”

Middle East

The Holy Mosques at Makkah (Mecca) and Madina are the focus for Muslims worldwide. The Government of Saudi Arabia preserves and protects the holy sites and works with Saudi TV to broadcast prayers five times a day, 365 days a year from the Mosques to the Muslim world.

Saudi Arabia’s Ministry of Culture and Information have completed an extraordinary project to deliver High Definition broadcasts during the annual Hajj pilgrimage in December 2008. As part of the project Hitachi is supplying SK-3200 High Definition cameras in one of the biggest single orders for HD cameras in the Middle East.

The SK-32B has been designed specifically for robotic/pan/tilt operations but still provides the same performance as its studio and portable equivalents. The Ministry of Culture and Information in Saudi Arabia is committed to provide end-to-end progressive scanning so the cameras have native 720p/50 progressive scan CCDs.



Paddy Roache said “We work with a fantastic systems integrator First Gulf Company and have supplied our range of SK cameras to them as part of the complete HD upgrade of three studios in the Saudi TV headquarters in Riyadh. Full studio SK-3200 cameras provide HD facilities for news, sport and general production.”



Wheel success

One particular area of growth has been the demand for HD-capable OB vans. In Egypt last year Hitachi supplied ten SK-3020P cameras for a new outside broadcast van for Video Cairo Satellite (VCS).

The satellite uplink and onboard editing equipment enable the van to be used for live based productions as well as being able to function with larger productions of documentary, drama or feature films.

The overall contractor for this project was JVC Professional, Hitachi’s partners in Egypt. “In recent months, we have received orders for over 100 Hitachi high end broadcast camera chains through our partnership with JVC and Etaco” said Paddy Roache. “Hitachi is proud to be a key supplier of broadcast cameras to the Egyptian Radio and Television Union (ERTU)”.

Talking Turkey

In addition to its success in Saudi Arabia and Egypt, Hitachi has also been dramatically increasing its market share of SD and HD broadcast cameras in Turkey. The national broadcaster TRT (Turkish Radio & Television) uses almost 100 high end camera chains and recent orders for additional HD cameras take the total to well over 100. As Cemal Yilmaz Hitachi’s account director says: “TRT needs high quality, technically advanced systems at the right price and that’s exactly what Hitachi has provided.”

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Dedicated to Cowes

Providing the results and information services for Skandia Cowes Week, the largest, longest-running, and most prestigious international sailing regatta, is a complex assignment performed by IT and media services company Next Generation Results (NGR) since 1992

During the eight-day event, 1,000 boats race in up to 40 different classes in one of the busiest commercial stretches of water in the world. Using streaming technology from Garland Partners Limited (GPL), live video footage of the action, together with results, news and information, was broadcast to the 8,500 competitors and 100,000 visitors at the annual regatta, which is held every August at Cowes, Isle of Wight, UK. The broadcast service, known as EventTV, was distributed via local cable provider Wightcable, telecommunications partner to the event.

“Broadcasting an event like this is neither a simple nor easy task,” stated Malcolm Harland, Director of GPL. “It required us to look to several different suppliers to provide the variety of equipment Next Generation Results needed

to produce timely, reliable coverage of one of the key sporting events of summer.”

Located in the depths of the Skandia Cowes Week Regatta Centre is the “Bunker,” a purpose-built computer centre and production studio from which NGR’s team of 20 professionals worked to process results and race information, and produce the live video output. For the EventTV service, remote camera feeds were taken into a Teracue ENC100 MPEG2 encoder and sent via IP over a fibre link to the Bunker where it was decoded by an Amino Aminet110 IP Set Top Box. This presented the feed into the playout centre. The output from the playout centre was put through an MGW1100 MPEG2 encoder chassis produced by Optibase, and then delivered to Wightcable via IP for live TV broadcast over the

Wight TV service.

Within their overall system, NGR also trialled the Vx8000 ASI-IP gateway, with equipment provided by supplier Path1. The Vx8000 is a multi-port, bi-directional IP video gateway for live broadcast applications. Designed for maximum flexibility, the Vx8000 enables broadcasters to deliver real-time, broadcast-quality MPEG-2 and MPEG-4 video in both Standard (SD) and High Definition (HD) formats to remote locations over public and private IP networks.

“With the assistance of our partners, GPL, we are looking forward to extending our broadcast services,” said Ged Lancaster. “Expanding the audience for these world-class events lets us significantly increase their profile and value for sponsors, participants, spectators and the media.”

From another point of view



Sony XDCAM Product Manager
Phil Myers discusses the present
and future demands of the
camera industry.

What are the main trends in camera design?

Looking 2-4 years ahead beyond HD the trends are 4K and 1080 50P acquisition. Everybody wants lighter, smaller cameras with lower power consumption. There is a trade off between getting cameras to do more and power. At the end of the day we don't want a camera that needs a car battery on the back, especially when a lot of broadcasters in tenders now stipulate low power consumption.

What are customers asking for?

The everyday things that keep our customers awake are workflow, innovation and cost of ownership and capital investment. We have to keep compression design pretty much up to date, but watch bit rates. These can have big implications in terms of costs for production companies. The higher a camera's bit rate the less minutes you get on removable media and the more expensive it is to use.

What are the big workflow issues?

The hot one at the moment is facilitating tagging metadata to content – the information relating to who shot what, where and when. We have been working on a project for best part of 4 years to enable our hardware with software allowing customers to put information into the cameras using a small simple easily portable device, such as a windows enabled mobile phone.

What are you up to at Broadcast Video Expo?

We will be launching our new full HD compact point of view camera, the HXR-MC1P, following a demand from shows requiring dynamic, mobile action shots such as Top Gear. It's an area where we have not had a product for a number of years, and we have positioned it in between the cost effective minicams and higher end broadcast products like the Iconix POV camera.

