



**bve**  
broadcast  
video *expo*

16 - 18 February 2010  
Earls Court 2, London  
[broadcastvideoexpo.co.uk](http://broadcastvideoexpo.co.uk)



Official **showguide**

£15

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#### **Acknowledgments**

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# Contents

<b>Welcome</b>	<b>2</b>
<b>News</b>	<b>4</b>
<b>Sponsors</b>	<b>14</b>
<b>A-Z listing</b>	<b>16</b>
<b>Floorplan</b>	<b>18</b>
<b>Seminar programme</b>	<b>20</b>
<b>Smooth runs the Stream</b>	<b>28</b>
<b>Experiencing the game</b>	<b>30</b>
<b>Global acceptance</b>	<b>32</b>
<b>The future is upon us</b>	<b>34</b>
<b>A global approach</b>	<b>36</b>
<b>Boosting production</b>	<b>38</b>
<b>Exhibitor profiles</b>	<b>39</b>
<b>Product index</b>	<b>85</b>

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## SMS

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# Welcome

## Welcome to Broadcast Video Expo 2010



In Act 4, scene 5 of Hamlet, Orphelia says to Claudius: "We know what we are, but know not what we may be."

The media industry knows how she feels!

A combination of shifts in audience behaviour, technology advances and economic swings means that we are in the midst of the most electrifying period in the history of the media.

The Olympics are imminent, debate over the license fee is heated and there's the question over the public ownership of the BBC. Project Canvas is soon to launch as is Salford's MediaCity. Mobile TV, free online content, DAB2... the list goes on. No-one knows what's round the corner.

Use this year's show to prepare for change. Everyone will have their own ideas about technical innovation, audiences, TV, radio... make sure you feast on the expertise on offer here at Earls Court.

Enjoy the show.

**Kieron Seth**  
Event Director



# News

## In the spotlight

Polecam is launching the latest addition to its range of truly portable video and digital film production equipment at BVE.

The Microwhite LED head is a highly innovative luminaire designed specifically for use with miniature broadcast-quality HD and SD cameras. It incorporates 20 white light emitters in ring configuration on a black Delrin body which attaches to a Fujinon compact prime lens via Polecam's FFFS head or to other cameras via a mounting cradle.

"The Microwhite has proved extremely useful during development trials," comments Polecam founder and Managing Director Steffan Hewitt. "Being only slightly wider than the lens, the LED ring delivers

the light from exactly where it is needed. It is ideal for use as a powerful dimmable primary light source in close-up shots and as a soft fill light to reduce

shadowing in medium-distance shots. Powered from the Polecam DC supply bus, the Microwhite LED head retains the portability and mobility for which the Polecam system is renowned."



## Innovation in duplication

Digital media duplication specialists Copytrax is exhibiting a range of new CD, DVD and Blu-ray duplication, printing and publishing technologies at BVE.

Amongst the new machines being demonstrated are the high speed Copytrax Picasso 700, the Copytrax DaVinci Multi and the Copytrax NS2100 network publishing system.

"We have some impressive new technology," said Steve Woods, Sales Manager at Copytrax. "In terms of quality of print, speed of production and usability of the equipment, there have been a number of significant steps forward and we are demonstrating this progress at the show."

Copytrax are demonstrating their recently launched Copytrax NS2100 CD, DVD and Blu

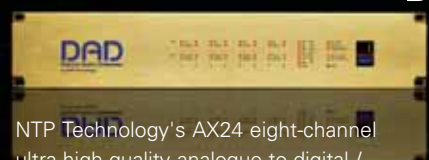
Ray network publishing system, a system that will enable companies and organisations to efficiently create CDs and DVD/Blu-ray for products such as music, film, software and games, as well as corporate data, presentations and product data. This "multi-platform" Windows, Mac OS & Linux, Network Connected Machine is capable of copying data to disk and printing on-body labels, & delivering finished digital media. One machine can be placed anywhere in the world and employees can utilise it remotely from their computer.



## Maximum quality

NTP Technology's AX24 eight-channel ultra-high-quality analogue-to-digital / digital-to-analogue audio signal converter is making its first UK exhibition appearance at BVE.

The NTP DAD AX24 is designed for use with high-end digital audio workstations where the maximum possible recording quality is required. It supports 44.1 up to 192 kHz sampling rates as well as the 352.8 kHz DXD sampling rate used for recording and editing Super Audio CDs. A high quality microphone preamplifier is also available for use with the AX24.



## All in one

At BVE, CEDAR is proud to launch the latest in the DNS family of dialogue noise suppressors, DNS One, which combines the processing capabilities of the DNS1000 and DNS1500 with the workstation integration and automation capabilities of the DNS2000 and DNS3000, all in a simple and very effective RTAS plug-in that is compatible with Pro Tools LE and HD running on both Mac and PC based systems.

With a Control System that integrates DNS One and any existing DNS2000s and DNS3000s, DNS One is very simple to install, will handle a wide range of noise suppression requirements, and offers CEDAR's classic DNS user-interface that maximises speed of use.



## Faster robotics

Primera Technology, a leading manufacturer of CD/DVD/BD Disc Publishers, is introducing its new DP-PRO Xi-Series on stand D40.

DP-PRO Xi-Series Disc Publishers are new and improved versions of Primera's award-winning DP-PRO Disc Publishers. With their built-in high-speed recorders, direct-to-disc printing and fast robotics, these desktop units automate the process of burning and printing quantities of optical media.

### Features of the Xi-Series include:

- 300 per cent faster robotics for higher throughput.
- Interior blue LED lighting with job status feedback.
- Seventh-generation disc picking mechanism.
- Compatible with Windows XP/Vista/7 and Mac OS X 10.5 (or higher).
- Optional Blu-ray Disc recordable drives.

### Three Xi-Series models are available:

- DP-PRO Xi AutoPrinter: 100-disc capacity for print-only applications; £ 1160.
- DP-PRO Xi Disc Publisher: 100-disc capacity and one high-speed CD/DVD drive; £ 1787.
- DP-PRO Xi2 Disc Publisher: 100-disc capacity and two high-speed CD/DVD drives; £ 1966.

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## UK debut

HHB's distribution division Source Distribution is delighted to be hosting the UK debut of Genelec's brand new 8260A 3-way active DSP monitors at BVE.

Like all models in the 8200 Series, the 8260A features internal Genelec DSP signal processing responsible for all loudspeaker functions, such as the crossover filters, driver equalisers, driver position alignment, room response alignment, calibration, and equalisation related filters as well as distance compensating delays. The Genelec Loudspeaker Manager™ (GLM™) software manages all these functions, allowing the 8260A to be used together with other 8200 Series DSP monitors and 7200 Series subwoofers in the same setup. The Genelec AutoCal™ fully automated room calibration and sound system alignment method provides consistent and accurate frequency response for a multichannel audio system in widely varying room environments.



## See it here first

The karesslite 606, the latest innovation from Gekko Technology, is making its world debut at BVE.

Based on the 6 x 12 emitter 600 x 300mm karesslite 6012, the karesslite 606 incorporates a 6 x 6 emitter array measuring 300 x 300mm. Power consumption is correspondingly halved to 45 W, allowing more than three hours of continuous operation from a single rear-mountable V-Lock battery. An integral diffusion grating modifies the beam without the light restriction caused by traditional egg-crate light diffusers. The karesslite 606 can be used as a single soft light source or combined with additional karesslites into a larger multiple light source. Available as daylight or tungsten, the fixture has on-board dimming as well as built in DMX.

"The inherently high efficiency of our emitters makes the karesslite 606 an outstandingly powerful luminaire producing cool and spectrally smooth light at a very low rate of power consumption," states Gekko Technology founder David Amphlett. "It is ideal for use as a primary light source and to offset shadows cast by other lights. Like the 6012, the 606 provides a very versatile lighting system for many studio and location applications."

In addition to karesslite, Gekko Technology will exhibit four examples from its established range of luminaires: kisslite, lenslite, kicklite 106 and kelvin TILE.

# Complete capture

The award-winning Camera Corps' Q-Ball ultra-compact weatherproof HD/SD robotic camera system is receiving its UK launch at BVE.

Designed by Camera Corps' Managing Director Laurie Frost and Technical Director Jim Daniels, the Q-Ball compresses their combined six decades of OB experience into a system that delivers fully remote-controllable point-of-view video reliably under practically any exterior or interior conditions.

Camera Corps' Q-Ball is a full dual-mode robotic colour camera with pan and tilt, 10:1 zoom optics and infra-red night-vision capability, all housed in a robust 115mm diameter sphere machined from solid aluminium. Pan and tilt can be operated at any speed from 4 seconds



to 20 minutes per revolution through an unlimited number of turns. Integral high-precision low-noise motors allow the camera to be repositioned smoothly during live shooting rather than merely between shots.

Designed to allow rapid exterior or interior rigging and de-rigging, the Q-Ball weighs 1.3Kg including mounting shaft and can be operated at any angle. It is fully compatible with Camera Corps' range of pan/tilt and CCU controllers and operates from 9 to 18V DC power. The camera heads are available pre-painted to match any required colour scheme, including jungle camouflage.

## A first for broadcasters

BVE is proud to host the official launch of ClipSure; a new SaaS based compliance offering that captures and records a channel's output directly from the distribution network, with content then digitally stored on the hosted ClipSure storage network - accessible anywhere via the web.

"Our customers are attracted to our service for a number of reasons including the zero capital cost, the fact that clips can be generated and streamed instantly to them as opposed to waiting several days for DVDs to be delivered

and the fact that clips can be shared and collaborated on using web links just like a YouTube clip. The service satisfies the compliance needs but our experience is that the service is just as useful as a production, training or quality control tool," said Charlie Ardagh, Director, ClipSure.

The company has many channels already using the service in the UK and elsewhere. With all this centrally stored digital content the future direction of the service makes it one to watch. [www.clipsure.com](http://www.clipsure.com)

## A touch of colour

RTS is introducing the KP 12 CLD 12-position colour display key panel at BVE.

The 1RU KP 12 CLD is the latest addition to the revolutionary CLD colour key panel series by RTS. The key panel includes several cutting-edge features designed to enhance capability and ease of use. The instinctive graphic interface is housed inside two full-colour 4.2" LCD displays. The front panel also features conveniences such as a user-programmable button, one-touch listen volume adjustment on each of the 14 new multifunction keys, and a backlit keypad. Like all RTS products, the KP 12 CLD is designed with expansion in mind. The front-mounted USB port and modular rear panel allow for future upgrades that will keep the KP 12 CLD at the forefront of technology for years to come.



## Stronger in unity

CineForm® Inc. has signed a major distribution deal with Digi-Box.co.uk to represent CineForm as its Master Distributor for Europe, Scandinavia and the Middle East. CineForm will leverage Digi-Box's extensive reach, technical expertise and support services to address significantly increased demand for CineForm compression-based workflow solutions in the region.

"Digi-Box has earned a reputation throughout Europe as a first class distribution and support organisation, and manages products from the industry's leading manufacturers," said Don Riegler, Vice President of worldwide sales for CineForm. "As worldwide demand for

CineForm solutions continues to grow, coupled with the increasingly accelerated adoption of high quality HD solutions, we're confident that partnering with Digi-Box will help us expand our reach and strengthen our support for this vigorous market."

"We are delighted to be working with CineForm and its exciting leading edge technology in developing the market" said Jon Phillips Managing Director of Digi-Box. "CineForm fits perfectly into our core market activities and complements our Channel Partners' business models throughout Europe, Scandinavia and the Middle East maximising opportunity for both companies."

## Best of both



Advanced  
Power

Components Plc has announced that the United Keys OLED keyboard is now available through its APC Contech unit, following a UK distribution agreement with United Keys in San Jose California.

Offering the very latest keyboard technology, the OLED keyboard enables users to experience the interactivity of touchscreen devices but still retain the tactile feedback of pressing a button - critical in so many applications. Organic Light Emitting Diode (OLED) technology means that users can create their own shortcuts to load websites, calculate formulae, launch applications, insert a snippet of text or code or call up a command - all at the touch of a button.

By using the keyboard, gamers, programmers, creative media, and lifestyle application users can save dozens of mouse clicks, increasing their productivity and creativity by as much as 70 per cent. Layered menus mean that hundreds of commands can be stored, with users jumping from one "layer" to another, using nine keys at a time. Users can attach whatever image or icon they want to make commands easy to identify.

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# See for yourself

Polar Graphics have been appointed exclusive distributors for the UK and Ireland for the Apantac multiviewers and signal extenders. It is with great delight that BVE will be the first showing of this range of products in the UK. The Apantac Tahoma product line has been specifically designed to provide users with a flexible and innovative technology solution for signal extension and multiple image processing making them an ideal products for any control room, OB vehicle, digital signage or even high end surveillance applications.

The Tahoma range of multiviewers from Apantac is 3G capable and feature up to 32 HD/SD-SDI and PAL/NTSC inputs. They also incorporate extender

technology allowing output cable lengths of up to 100 metres.

Also from Apantac is the MT Hood range of extenders/receivers, and KVM switches. The KVM Switches incorporate extender technology allowing CPUs to be up to 200 metres away from KVM. The extender/receiver range includes products for KVM, DVI, VGA, HDMI extension, and a line of RS232 converters.



## One box does it all

Sonifex are exhibiting an array of new innovative broadcast products at BVE.

Marcus Brooke, Managing Director, said: "At BVE we have a number of new products on show in the UK for the first time and we're confident that they'll be well received. We've added a number of 3G HD video products to our Redbox range together with a digital mixer and multiple audio delay generator and BVE is the perfect place to premiere them."

The new 3G video Redboxes use the latest technological components to offer embedding

and de-embedding for analogue and digital audio signals into and out of all 3G, HD and SD-SDI video signals. With simple front panel controls, standard BNC connectivity, AC inputs and remote operation on serial and ethernet ports, they offer reliable and simple operation.

Also showing from the Redbox range is the new RB-DD4 4 Channel Digital Audio Delay and the new Redbox RB-DMX4 4 x 4 Channel Digital Audio Mixer/Router. The RB-DD4 allows you to delay 4 mono channels of audio independently or together.

## Up close and stable

On display for the very first time in the UK is Canon's new HJ15ex8.5B KRSE-V; an HDTV portable zoom lens that combines HD images with an optical stabilizer function.

The 15x lens has four stabilization modes, is of a compact size and weighs less than 2Kg enabling the creation of stable and high quality images in a variety of shooting environments.

Canon's patented "Vari Angle Prism" stabilization technology provides a high level of image stabilization performance with a wide frequency range throughout the whole zoom range from tele to wide and is suitable for low frequency vibration, for example when being used on shoulder, to higher frequency use such as in aircraft, boats, cars and, as was recently demonstrated during the Tour de France, on motorbikes.

## Solid Solution

Thanks to Hawk-Woods, Sony PMW-EX1 and EX3 operators can now record up to 5hrs of footage directly to a Solid State Drive.

Available in either 64 or 128GB memory capacities, the new Hawk-Woods 'Extreme' SSDs connect to the camera via the express card slot. As well as the additional recording capacity provided compared to memory cards, these Drives offer e-Sata data transfer. This means that 300 minutes of footage can be downloaded in just 14 minutes.

By means of a quick-release system, both SSDs will mount directly to any one of the Hawk-Woods range of PMW-EX camera battery adaptors (V-Lok, BPU or MDV). Power can then transferred to the Drives from the mounted batteries. Alternatively the SSDs can be powered from a single stand-alone Sony BPU battery.



# TriCaster XD300 Portable production



12

## Produce and Live Stream in HD anywhere, on your own, or with a team

Multi Emmy® Award winning company NewTek Inc. is a leading manufacturer of portable live production systems, presentation, video editing and visual effects tools including TriCaster™, VT[5]™, SpeedEDIT™, 3D Arsenal™ and LightWave 3D®.

NewTek TriCaster makes it possible to deliver your brand of professional network-style television from anywhere at any time. TriCaster is an innovative, easy-to-use and affordable solution available for live production and streaming.

In one lightweight, portable system, you have all of the tools, including live virtual sets on select models, required to produce, live stream, broadcast and project your show.

TriCaster is flexible enough to allow you to deliver live productions on your own or with a team. No matter where your live broadcast plans take you; there is a NewTek TriCaster perfect for you.

TriCaster XD300 is the latest entry in the

TriCaster family for live production and streaming. TriCaster XD300 makes it possible to live produce in HD/SD and stream from literally anywhere.

High definition, live, multi-camera video production no longer requires giant production trucks with banks of monitors, miles of cables, video recorders, video effects generators, titling stations, audio mixers and more. Today, all of that power, quality and potential exists in a 20-pound box small enough to fit in a backpack with the flexibility for one person or a small team to deliver network-quality video.

TriCaster XD300 is a high definition, network-quality portable live production solution. In one small box you gain multi-channel HD/SD switching, HD/SD network-style virtual sets, HD/SD titling, HD/SD digital disk recording, audio mixing, HD/SD editing, full HD/SD streaming and more.



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# Sponsors



# A-Z Listing

3D Experience	L35	Broadcast Magazine	J10	ERA Ltd	B16
4 rfv (Regional Film & Video)	F8	Bryant Unlimited	K46	Eutelsat	Sponsor
4HM	F1	BSkyB	H6	Evertz	F59
Absolute CAD	K20	BT	Sponsor	EVS Broadcast	E30
Adaptimax (ADM Defence)	G42	C2-Cine Goldeneye MWA	G4	Focal Press (Elsevier)	A60
Adder Technology	E22	Calrec	B12	For-A	H50
Adobe	C5	Cambridge Research Systems	F54	Forbidden Technology	H5
Advanced Production News	L34	Camerakit/D&P Multimedia Products	E1	Frontniche	G4
AJA Video	D20	Canford Audio	E48	Garland Partners	K42
AKA Design Ltd	K20	Canon UK	E34	GlenSound	E49
AKM Music	F7	Canon UK Broadcast Division	E34	Glidacam Industries	G20
Alpermann + Velte	G1	CCS Media / Tapehouse	J12	Global Distribution	C20
Alpha Duplication	F12	Cedar Audio	I58	GlobeCast	G6
Altered Images	C12	Channel Dynamics	C10	Glue Tools	G12
AMPS	G64	Christy Media Solutions	I36	Grass Valley	B20
Anthem Publishing	K8a	Chyron	G10	Grid Iron	C5
Anton Bauer	H30/G32	Cirro Lite	G30	Groovy Gecko	B9
APC Contech	E12	Clear-Com	H30/G32	G-Tech by Hitachi	C20
Apple Solution Experts	F15	ClipSure (Big River)	D12	Guild of Television Cameramen	G8
APR	E46	cmotion	K50	Guntermann & Drunck GmbH	F49
16 Ardis Technologies	B4	Computer Warehouse	F15	H. Preston Media	K10
Argosy	I34	Copytrax Technologies	I46	Hague Camera Supports	A50
Arri (GB) Ltd.	J16	Crystal Vision	D64	Hamlet	K40
Aspen Media	H3	Cutting Edge Post	E38	Hardsoft Computers	F9a
Associated Press ENPS	I42	CVP Mitcorp	Sponsor	Harman International	J50
Atempo	K22	CypherAMS - Video Solutions Expert	L32	Harris	Sponsor
Audio-Technica	F42	Dalet Digital Media Systems	B6	Hawk-Woods Ltd	A3
Autocue Group	E44	Datavideo	J4	HHB Communications	C40
Autoplus Software	F2	David Lawrence Lighting	A52	High Definition Magazine	A1
Autoscript Ltd	H30/G32	David Vincent Clarke	C2	Hire A Camera	K2
Avid	L20	dB Broadcast	H58	Hiring Post	E57
Axon Digital Design	F40	Digi-Box	D20	Hitachi Broadcast	E28
Azule Finance	H46	Digital Garage Group	K26	Hocus Products	C11
Barrcode Ltd.	K36	Digital Vision	L30	Holdan	H10 & J4
BCD Audio	F3	DK-Technologies	F5	Hoodman USA	I56
Bectu	H4	DV User	K1	i2i	L44
Blackwell	K3	Ecrin Systems	B26	Ianiro UK	E26
Bournemouth University	G44	Edirol (Roland)	D16	IdeasUnlimited.tv	I40
Boxer Systems	J40	Edit Heaven	E38	IDX Technology Europe	F20
Bristol (UK) Ltd.	E15	Editshare	B30	Ikegami	C42
Broadcast Lighting Systems	L38	eMerging	H9	Institute of Broadcast Sound	G62



Visit Canon on Stand no. **E34**, where leading NLE manufacturers have been invited to demonstrate how Canon links into industry standard production workflow.

Institute of Videography	F6	Petrol	H30/G32	Symbiosis Training	B1
IPE Ltd.	D10	Phabrix Ltd	G46	T4 Group	F10
iStor Networks	K32	Photon Beard	D30	Tektronix	K16
Jarvis Tech	Sponsor	Pinknoise Systems	I50	Teletream	J44
Jigsaw	I30	Pixel Power	H8	Teletest	A12
JVC Professional	F28	PlayBox Technology UK Ltd.	B14	Televisual Media UK	L52
Kitroom Monkey	A4	PNY Technologies Quadro GmbH	A20	Telex Communications UK	J42
Kramer Electronics	E54	Polar Graphics	E36	Thameside TV	D44
L'Aigle - The Eagle Stabilizing System	E24	Polecam	B10	The Camera Store	H30/G32
Lawo AG	F1	Portaprompt	E56	The IABM	B56
Le Sommet Media	D36	Preco	D50	The Knowledge	L6
LEMO (UK) Ltd.	F48	Primera Technology Europe	D40	Thear Technology	E11
Litepanels Inc.	H30/G32	Production Gear	C54	Tiffen Europe	B40
Lowel	E16	Prokit	E16	Top-Teks	G24
Lynx Technik AG	E58	Prompter People	D56	Towergate Camerasure	K8
Manfrotto Distribution	C30	Protape	E50	TRAMS	F15
Markertek	C50	Pyser-SGI	B28	Trilogy Communications	E40
Matrox Video Products	D66	Quad Logic Systems	E39	True Lens Service	A5
Media Training	F11	Red Bee Media	Sponsor	TSL	C44
Mi Broadcast	A54	Rimage	C5	TV-Bay	K52
Miller Camera Support	E17	root6	F30	Tyrell CCT	K24
Miranda Technologies	G60	Rosco Lab	E4	Venera Technology	E2
MOG Solutions	E6	Ross Video	B50	VET	L14
Multi Media Replication	K9	RT Software	B24	Video Rescue	L36
Murraypro	F50	Sachtler	H30/G32	Viewfinder Photography	H54
Netia	G6	Sadie (Prism Media)	G14	Vinten	H30/G32
Nevion	F44	Scan Computers	F36	Vinten Radamec	H30/G32
New Day Pictures	Sponsor	Screen Subtitling Systems	J54	Vision Charity	H1
NewPro UK Limited	I56	Scubacam	E15	Vision Research	G12
Newtek	E20	Sennheiser	H40	Vislink News and Entertainment	K14
Nexto di U.K.	H44	Sierra Video Systems	E54	Vitec Group	H30
NMR	F15	SIS Live	OE1	VizRT	E14
Nuview.tv	K38	Site-Eye Time-Lapse Film	L42	Volamp	J52
Oakleigh Cases	L40	Snell	F32	Vutrix	C26
Object Matrix	C10	Society of Television Lighting Directors	F9	Wasp 3D	E18
O'Connor	H30/G32	Sonifex	G50	Westcountry Broadcast	F2
Octica	G18	Sony Broadcast	H20	Wohler	C40
Omnitek	C3	Sound Network	G40	Women in Film and Television	L50
Ooyala	D60	Soundfield Ltd.	G54	Wren Electronics	J52
Orad	F4	Source Distribution	H42	Xform Systems	F52
Orbital Sounds	B8	Square	F15		
Oxygen DCT	F56	Staffordshire University	H7		
P&S Technik	K50	Stream UK	K34		
Panasonic	K30	Studer Professional Audio	J50		
Park Cameras	L56	Studio Network Solutions Ltd.	E39		
Perpetual Solutions	K6	Suitcase TV	I44		

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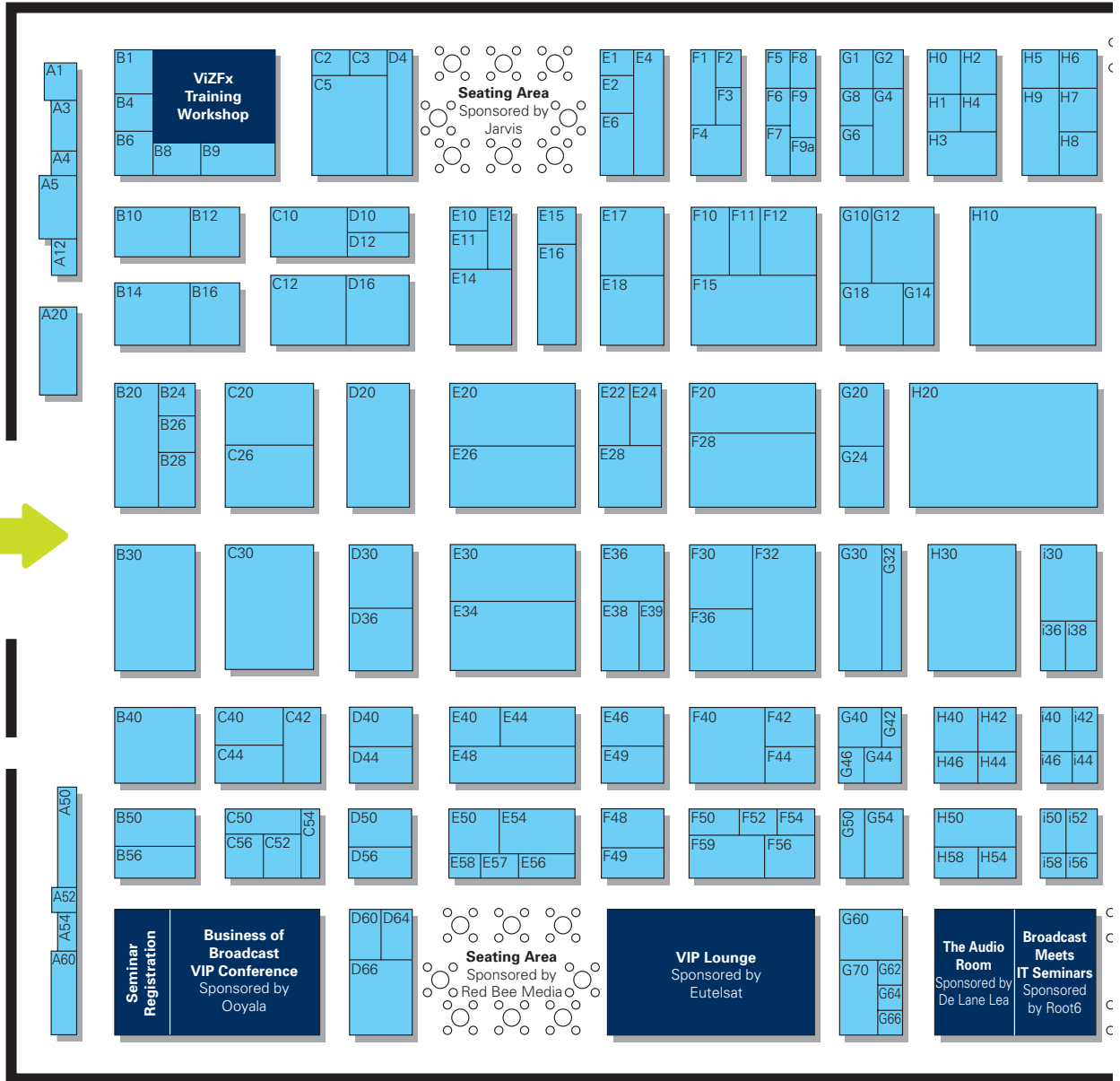
Visit Canon on Stand no. **E34**, where leading NLE manufacturers have been invited to demonstrate how Canon links into industry standard production workflow.

**Canon**

# Floorplan



Up to: Sony Workshops, Sonic Solutions Workshops, Giant Tuesday, Future of Digital Video, Tektronix & DSLR



Entrance

Organiser's Office

www.canon.co.uk

**Canon**



**Career's Cafe**  
&  
Seating Area

J4

K1 K2  
K5 K4 K3

K6 L6  
K9 K8a K8



**Seating Area**

J10 J12  
J16

K10 **3D Viewing Room**  
K16 K14

**Press Office**  
L18 L12  
L16 L14

**The Post Production Theatre**

**Show Bar**  
Sponsored by  
CVP Mitcorp

K20 K22  
K26 K24

L20

**ARRI Production Skills Centre**

K30 K32  
K34  
K36  
K38

L30 L32  
L35 L33  
L38 L34  
L36

**Production Theatre**  
Sponsored by  
Splice

**Focal Footage Zone**

M1 M2 M3 M36  
M4 M5 M6 M7 M8

N34  
N36

O39  
O38 O36

**Entrance to The Production Show**

M40 M42 M43  
M46 M48 M44

N40 N42  
N49  
N48 N46

O40 O42  
O49 O44  
O48 O46

P40 P42  
P46 P44

**Vehicle and Crane Area**

M50 M52  
M56 M54

N50 N52  
N56 N54

O52  
O56 O54

P56 P50  
P52  
P54

M60 M62 M64  
M63 M65

**Producer's Stage**  
Sponsored by  
Splice

M70 M72 M74 M76

**Seating Area**

J40 J42  
J44

K40 K42  
K46 K44

L40 L42  
L46 L44

J50 J52  
J54

K50  
K52

L50 L52  
L56



**Seating Area**  
Sponsored by  
BT Media

**Total Delivery Seminars**

**Panavision Crane**



Correct at time of going to press

# Canon

[www.canon.co.uk](http://www.canon.co.uk)

# Seminars

Tickets, where required, are available from Seminar Registration on a first come, first served basis

## Tuesday 16th February

### Broadcast Meets IT

Headline Sponsor - Root6,  
Media Sponsors - IBE

TICKET  
REQUIRED

- 10.30 **101 HD Formats**  
*Phil Crawley, Root6*
- 11.45 **Archive Challenges – Digitising a Film Library**  
*Paul Collard, VP Digital Film*
- 13.00 **Epic TV - Cost-effective Centralised Storage**  
*Dave Hazel, Video Rescue*
- 14.15 **'Everlasting Content' - Maintaining Content IPR Value in Archive**  
*The are we ready Panel Debate.*  
*Chair - Phil Rutter, And Cubed; Panel - Bill Thompson, Fiona Maxwell, ITV, Matthew Addis, IT Innvoations Manager & Dave Shapton, Founder, Telemeta Institute of Meta Technology, And Cubed*
- 15.30 **If you're under 18, is our Industry Irrelevant?**  
*Duncan Lewis, CEO, Vislink*
- 16.30 **Commercialising your Library**  
*John Harris & Ann Garner, Root6*

### The Audio Room

Headline Sponsor - HHB & Genelec, Associate Sponsors - HHB, Media Sponsors - Resolution

TICKET  
REQUIRED

- 10.00 **A New Age of Spectrum**  
*John Steven, John Steven PR/BEIRG*
- 11.00 **Ask the experts - Recording Sound**  
*Chair - Malcolm Johnson, Institute of Broadcast Sound; Panel - Richard Merrick & Andy Payne, SIS LIVE, & Peter Bridges, BBC Studios and Post Production*
- 12.00 **Delivering the HDTV Audio Experience**  
*James Caselton, Dolby*
- 13.00 **Surround Sound for HDTV - Getting the Best Results in Broadcast and Post**  
*Lars-Olaf Janfold, HHB/ Genelec*
- 14.00 **Up-Mixing - Stereo to 5.1, Really?**  
*Pieter Schillebeeckx, Soundfield*
- 15.00 **Football Commentary for Italy - Advanced IP Technologies to Manage 14 matches**  
*Paul Grant, Glensound Electronics*

### Total Delivery

Associate Sponsor - Ooyala, Partner - DTG,  
Media Sponsors - AV

- 10.15 **Introduction to IPTV**  
*Neil Hollingum, Perpetual Solutions*
- 11.00 **UGC - Managing your Viewers' Contribution**  
*Karl Kathuria, BBC*
- 11.45 **Non-Linear Broadcasting - A Guide to Getting VOD right**  
*Robin Kroes, Vice President, Commercial, Operations and Corporate Development and Jonathan Try, Chello Media*
- 12.30 **Internet TV - the Future?**  
*Rich Mavrogeanes, CEO, Vbrick*
- 13.30 **Deploying Next Generation Broadcasting Systems in the Financial Sector - a Case Study**  
*Neil Anderson & Gilbert Leb, NMR & Toolsonair*
- 14.15 **iPhone Broadcasting: Live Streaming and the Realtime Web**  
*Steve Jelley, CEO Videojuicer*
- 15.00 **Advertising Funded Mobile Video at Three Ireland**  
*Mark Wakefield, Gorillabox*
- 15.45 **Video Data Analytics - The Key to Monetizing Online Video**  
*Bill Gash & David Searle, Ooyala*

### ARRI Production Skills Centre

TICKET  
REQUIRED

- 10.15 **Lighting for HD Studios**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 11.15 **Introducing LED into your Lighting Set-up**  
*David Lock, ARRI*
- 12.30 **New Digital Cameras - Everything is about to Change**  
*Allan Fyfe and Milan Krsijanin, ARRI*
- 13.45 **Lighting on the Run**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 15.15 **Get a Grip on Lighting**  
*David Lock, ARRI*
- 16.30 **The Cinematographer's Look**  
*Stuart Harris, DOP*

### The Post Production Room

Headline Sponsor - Avid, Associate Sponsors - SGO Mistika & take 1, Partner - UK Screen, Media Sponsors - TVB

TICKET  
REQUIRED

- 10.30 **Collaborative 3D Post Workflow: Edit.Grade.Master**  
*Patrick Morgan & Deepraj Sandhar, Digital Vision & Avid*
- 11.30 **Making the Grade: The Art of the Professional Colourist**  
*Geoff Hockney, BBC Studios and Post Production*
- 12.30 **Aspects of Audio Re-recording for Film and TV**  
*Adrian Rhodes, De Lane Lea*
- 13.30 **3D in Post**  
*Ralston Humble, Pablo Post*
- 14.30 **The Future of Post Production**  
*Chaired by Simon Kanjee (Evolutions), UK Screen*
- 15.30 **Leading the Stereo 3D Revolution**  
*Geoff Mills, SGO UK*
- 16.30 **RED Workflow in Post**  
*Ben Foakes & Chris Gray, Sequence Post*

### Sonic Solutions Workshops

Sponsored by Sonic Solutions, & Rom Data.  
Harbour Room, Level 1

TICKET  
REQUIRED

- 10.15 **Introduction to Blu-ray Disc: Production Essentials and Market Update**
- 11.30 **Blu-ray: Production in Action**
- 13.00 **Real-world Production: Presentation from a Blu-ray Disc industry expert**
- 14.00 **Encoding for Blu-ray Disc**
- 15.00 **Blu-ray Disc - Production in Action**

# Tuesday 16th February

## Producer's Stage

Headline Sponsor - Splice, Associate Sponsors - Pro Motion & Avid, Partners - Film Make-up & FOCAL International

- 10.30 **3D for Producers**  
*Vicki Bethavas, Nineteen Fifteen Production*
- 11.30 **SFX Risk Assessments – Not Just Bureaucracy. An informative and Interesting romp through the minefield of special effects risk assessment**  
*Mike Kelt, Artem SFX*
- 12.30 **Financing & Budget Models for Films**  
*Christine Hartland, NPA*
- 13.30 **Life is for Sharing - Crowd-sourcing and the Consumer as the Medium in Experiential Advertising**  
*Chair - Danny Edwards; Panel - Susie Williams, Film London, David J Philips, Telecine & Data Producer, The Mill*
- 14.30 **When Your Close-Up Counts: Makeup for HD, 4K and Beyond**  
*John Woodbridge, Woodbridge Productions*
- 15.30 **The Northern Take**  
*Chair - Sandra Jobling, Coastal Productions; Panel - Jim Richardson, Screen Yorkshire, Belle Doyle, Scottish Screen, Samantha Stamp, Northern Film & Media*
- 16.30 **Putting it all Together - a life coaching tip session covering mindset, belief and time management**  
*Lyn Burgess, The Magic Key Partnership*

## Sony Workshops

Victoria Room, Level 1

TICKET REQUIRED

- 11.00 **Ex-Tapeless Production**  
*Dennis Lennie, F-Stop Academy*
- 12.00 **Avid Workflow**  
*Niels Stevens, Avid*
- 13.00 **Editing tips in Vegas and creating Blu-ray Discs**  
*Cheema*
- 14.00 **NXCAM**  
*Nigel Cooper, DV User*
- 15.00 **Digital Wireless Audio**  
*Ian Coles, Visual Impact*
- 16.00 **SRW9000 - Future Evolution of HDCAM SR**

## Production Theatre

Associates - Sohonet, Digital Vision, Take 1 Transcription Partners - Shooting People, Directors UK, F-Stop Training

- 10.30 **Production on a Budget**  
*Christina Fox and David Fox, UrbanFox*
- 11.30 **3D Post Production for Theatrical Distribution**  
*Dado Valentic, mytherapy/d-cine lab*
- 12.30 **The Benefits of Tapeless Workflow, from Camera Through Post (Ask the experts)**  
*Chair - Alex Finch; Panel - Chloe Barker, Simon Astbury & Simon Hill*
- 13.30 **A DoPs Guide to Choosing the Right Camera for your Film?**  
*Barry Gross, DOP*
- 14.30 **In with the Old, Out with the New: The use of Film and Archive in the Digital Age**  
*Geoff Hockney, BBC Studios and Post Production*
- 15.30 **The Red Revolution**  
*Nick Allsop, Kinetic Cameras*
- 16.30 **DSLR Cinematography Workshop**  
*Drew Gardener & Den Lennie, F-Stop Academy*

## Giant Tuesday

Sponsored by Red Giant Software, In association with Larry Jordan & Associates, Whitehall Room, Level 1

TICKET REQUIRED

- 10.00 **New Red Giant Technology**  
*Sean Safreed, Director of Products, Red Giant Technology*
- Quick Motion Graphics for Final Cut Editors**  
*Simon Walker, Owner, Simon Walker Freelance, Apple Certified FCS Master Trainer*
- 10.45 **Precision Audio Editing in Soundtrack Pro**  
*Larry Jordan & Associates*
- 16.15 **New Red Giant Technology**  
*Sean Safreed, Director of Products*
- Quick Motion Graphics for Final Cut Editors**  
*Simon Walker, Owner, Simon Walker Freelance, Apple Certified FCS Master Trainer*
- 17.00 **Creating the Film Look on the Desktop**  
*Larry Jordan & Associates*

## VizFx Training Workshops

Sponsored by Symbiosis, Partner - Digital Arts

- 10.10 **Blu-Ray in the Blink of an Eye**  
*David Clarke, DVC*
- 10.50 **AVCHD Workflow Explained - Edius 5**  
*David Clarke, DVC*
- 11.40 **Ten Top Tips - Premiere Pro CS4**  
*David Clarke, DVC*
- 12.30 **After Effects Hints & Tips: from Motion Tracking to Green Screens**  
*Jerry Leer, Symbiosis Training*
- 13.20 **Cleaning up Video and Audio in Final Cut Pro**  
*Jerry Leer, Symbiosis Training*
- 14.10 **Color: Balancing shots from Different Cameras**  
*Jerry Leer, Symbiosis Training*
- 15.00 **SoundTrack Pro: Beautiful Pictures, Atrocious Sound**  
*Jerry Leer, Symbiosis Training*
- 15.50 **Cinema4D: Creating a 3D Scene from a 2D Still**  
*Jerry Leer, Symbiosis Training*
- 16.40 **Photoshop: Reformatting Large Images for Use in Video**  
*Jerry Leer, Symbiosis Training*
- 17.10 **Motion Hints & Tips: from Motion Tracking to Green Screens**  
*Jerry Leer, Symbiosis Training*

## Future of Digital Video

Sponsored by MacVideo Whitehall Room, Level 1

TICKET REQUIRED

- 14.45 - **The Future of Digital Video**
- 16.15 *Chair - Rick Young, Editor, MacVideo.TV; Panel - Larry Jordan, Producer, Director & Trainer, Christina Fox, Camera Operator & Trainer, Urban Fox, David Fox, Journalist, Matt Davis, Producer & Director, MDMA, & Chris Roberts, Freelance Video Producer, Editor & Apple Certified Master Trainer*

# Seminars

Tickets, where required, are available from Seminar Registration on a first come, first served basis

## Wednesday 17th February

### Broadcast Meets IT

Headline Sponsor - Root6,  
Media Sponsors - IBE

TICKET  
REQUIRED

- 10.30 **HD Workflows - The Making of The Apprentice and Top Gear Evolutions**
- 11.45 **'Working in the Clouds' - Collaborative Production**  
*The are we ready Panel Debate, Chair – Roland Brown, And Cubed; Panel – Simon Fell, Merion Hughes, Director, Amethyst Consulting Services, & Dave Shapton, Founder, Telemeta Institute of Meta Technology*
- 13.00 **EVS Tapeless Workflows at Flagship Events: 2010 FIFA World Cup Case**  
*Henry Alexander, General Manager EMEA, EVS*
- 14.15 **Building an Efficient Archiving and Repurposing Workflow**  
*The are we ready Panel Debate, Panel – Hazel Wright, Consultant, Classical Music Media Projects, Hazel Wright Media, Gerald C Buckle, Digital Development Manager, Odeon & UCI Cinemas, Jim Slater, Cinema Technology Magazine, & Julian Pinn, Director, Dolby Laboratories*
- 22 15.30 **Signals to Files**  
*The are we ready Panel Debate, Panel – Dr James Cain, Principal Software Architect, Quantel, Jamie Hall, Group Head of Production, LIME Pictures, & Marc Risby, Boxer, Andy King, BBC*
- 16.30 **101 Audio**  
*Phil Crawley, Root6*

### The Audio Room

Headline Sponsor - HHB & Genelec, Associate Sponsors - HHB, Media Sponsors - Resolution

TICKET  
REQUIRED

- 10.00 **Audio Networking for Studios and OB**  
*Patrick Warrington, Calrec*
- 11.00 **Multichannel Radio Mic Systems**  
*Andy Lillywhite, Sennheiser1.00*
- 12.00 **Integrating HD Pictures within an Audio Workflow**  
*Simon Sherbourne, Avid (Digidesign)*
- 13.00 **Encoding Audio for Streaming**  
*Dane Streeter and Alan Brown, Sharp Stream*
- 14.00 **Using Loudness Metering in Production Workflows**  
*Mike Kahsnitz - RTW, Aspen Media*
- 15.00 **Digital Audio Horrors - Eliminating Pops and Glitches**  
*Simon Woolard, Prism Sound*
- 16.00 **Surround Yourself in 5.1**  
*Chris Graver, BBC Studios & Post Production*

### Total Delivery

Associate Sponsor - Ooyala, Partner - DTG,  
Media Sponsors - AV

- 10.15 **Internet TV, IPTV, Streaming Demystified**  
*Neil Hollingum, Perpetual Solutions*
- 11.00 **Repurposing Video for the Web**  
*Jean-Luc Renaud, DVD Intelligence, Simon James, Sonic Solutions & Larry Jordan, Larry Jordan Associates*
- 11.45 **Live Mobile TV**  
*Ben Pearce, Yamgo & Video Rescue*
- 12.30 **Delivering 3D TV in the Home**  
*Perpetual Solutions*
- 13.30 **David Mitchell's Soapbox: from Techno Model to Business Model**  
*Wil Harris, Managing Director, ChannelFlip*
- 14.15 **England vs Ukraine - Streaming Video: Technical & Business**  
*Peter Kavanagh (Digital Rapids) and Howard Kitto (Perform Group), Digital Rapids & Perform*
- 15.00 **England vs Ukraine: The Challenges for On-line Content Branding Graphics**  
*James Gilbert, Pixel Power*
- 15.45 **Entertainment and Live Sports Over-the-Top Delivery**  
*Keith Johnson, Miomi & Garland Partners*

### ARRI Production Skills Centre

TICKET  
REQUIRED

- 10.15 **Lighting for HD Studios**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 11.15 **Introducing LED into your Lighting Set-up**  
*David Lock, ARRI*
- 12.30 **New Digital Cameras - Everything is about to Change**  
*Allan Fyfe and Milan Krsjanin, ARRI*
- 13.45 **Lighting on the Run**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 15.15 **Get a Grip on Lighting**  
*David Lock, ARRI*
- 16.30 **Budget Cinematography & 35mm Adapters**  
*Carey Duffy, Tiffen & Barry Bassett, VMI*

### The Post Production Room

Headline Sponsor - Avid, Associate Sponsors - SGO Mistika & take 1, Partner - UK Screen, Media Sponsors - TVB

TICKET  
REQUIRED

- 10.30 **Special Effects in Post**  
*Tom Reed, Moving Picture Company*
- 11.30 **The Post Production Industry Debate**  
*Chair – Jake Bickerton; Panel – Joce Capper, Anshul Doshi & Duncan Western*
- 12.30 **The Challenges of Tapeless Workflow**  
*Brian Hardman (Summers), David Klafkowski (The Farm), Ian Burling (Films at 59), UK Screen*
- 13.30 **Surround Yourself in 5.1**
- 14.30 **Improve your Look with Colour Correction**  
*Ben Foakes & Chris Gray, Sequence Post*
- 15.30 **'Apple Color' - Grading a Tapeless Facility**  
*Simon Astbury, Unit Post*
- 16.30 **Tapeless workflow: Evolution not Revolution?**  
*Lawrence Windley, Avid & Brian Hardman, Summers*

### Sonic Solutions Workshops

Sponsored by Sonic Solutions, & Rom Data.  
Harbour Room, Level 1

TICKET  
REQUIRED

- 10.15 **Introduction to Blu-ray Disc: Production Essentials and Market Update**
- 11.30 **Blu-ray: Production in Action**
- 13.00 **Real-world Production: Presentation from a Blu-ray Disc industry expert**
- 14.00 **Encoding for Blu-ray Disc**
- 15.00 **Blu-ray Disc - Production in Action**

# Wednesday 17th February

## Producer's Stage

Headline Sponsor - Splice, Associate Sponsors - Pro Motion & Avid, Partners - Film Make-up & FOCAL International

- |       |   |
|-------|---|
| 10.30 | <b>The Role of the Location Manager: A Producers Guide</b><br><i>Rikke Dakin &amp; Mick Ratman, GOLM</i>  |
| 11.30 | <b>Working with Actors, Casting Directors and Agents - Contingency Plans</b><br><i>Suzann Wade, Theatrical Agent</i>                                    |
| 12.30 | <b>The Challenges and Benefits of Using Archive in New Production</b><br><i>FOCAL International</i>   |
| 13.30 | <b>Right Platform, Wrong Pitch</b><br><i>Claire McArdle, 4iP &amp; Jason Hall, Screen West Midlands</i>   |
| 14.30 | <b>When Your Close-Up Counts: Makeup for HD, 4K and Beyond</b><br><i>John Woodbridge, Woodbridge Productions</i>  |
| 15.30 | <b>Cost-effective Post Production - Before you've Shot a Frame</b><br><i>Lawrence Windley, Avid &amp; Steve Warr, Raw Cut Television</i>                |
| 16.30 | <b>Physical Effects – Doing it 'in Camera' - What can be achieved easily without resorting to the digital safety net</b><br><i>Mike Kelt, Artem SFX</i> |

## Tektronix Seminars

Whitehall Room, Level 1

TICKET REQUIRED

- |       |   |
|-------|---|
| 10.30 | <b>Effective Facility Planning and Implementation with High-end SDI Physical Layer Analysis</b> |
| 11.30 | <b>New Gamut Displays for Colour Correction</b>   |
| 12.30 | <b>Practical Implementation of Cerify File-based QC in Production Workflows</b>                 |
| 14.00 | <b>Effective Facility Planning and Implementation with High-end SDI Physical Layer Analysis</b> |
| 15.00 | <b>New Gamut Displays for Colour Correction</b>   |
| 16.00 | <b>Practical Implementation of Cerify File-based QC in Production Workflows</b>                 |

## Production Theatre

Associates - Sohonet, Digital Vision, Take 1 Transcription Partners - Shooting People, Directors UK, F-Stop Training

- |       |   |
|-------|---|
| 10.30 | <b>Shooting in 3D</b><br><i>Phil Streater, Panavision</i>   |
| 11.30 | <b>Film Production on a Budget</b><br><i>Christina Fox and David Fox, UrbanFox</i>  |
| 12.30 | <b>The Red Revolution</b><br><i>Nick Allsop, Kinetic Cameras</i>  |
| 13.30 | <b>Clowns, Guns and the Cannes Grand Prix - Take a Spin on Philips Carousel</b><br><i>Panel - Mark Pytlik, Stink Digital &amp; Neil Dawson, DDB</i> |
| 14.30 | <b>3D Graphics &amp; Animations</b><br><i>Vicky Godfrey, Producer, SquareZero Ltd</i>   |
| 15.30 | <b>VFX on a Budget</b><br><i>Stefan Drury, Head of Visual Effects, Sean Farrow - Executive Visual Effects Supervisor, Lipsync Post</i>              |
| 16.30 | <b>DSLR Cinematography Workshop</b><br><i>Drew Gardener &amp; Den Lennie, F-Stop Academy</i>  |

## Sony Workshops

Victoria Room, Level 1

TICKET REQUIRED

- |       |  |
|-------|--|
| 11.00 | <b>Ex-Tapeless Production</b><br><i>Dennis Lennie, F-Stop Academy</i>    |
| 12.00 | <b>Avid Workflow</b><br><i>Niels Stevens, Avid</i>                       |
| 13.00 | <b>Editing tips in Vegas and creating Blu-ray Discs</b><br><i>Cheema</i> |
| 14.00 | <b>NXCAM</b><br><i>Nigel Cooper, DV User</i>                             |
| 15.00 | <b>Digital Wireless Audio</b><br><i>Ian Coles, Visual Impact</i>         |
| 16.00 | <b>SRW9000 - Future Evolution of HDCAM SR</b>                            |

## VizFx Training Workshops

Sponsored by Symbiosis, Partner - Digital Arts

- |       |   |
|-------|---|
| 10.10 | <b>Blu-Ray in the Blink of an Eye</b><br><i>David Clarke, DVC</i>   |
| 10.50 | <b>AVCHD Workflow Explained - Edius 5</b><br><i>David Clarke, DVC</i>   |
| 11.40 | <b>Ten Top Tips - Premiere Pro CS4</b><br><i>David Clarke, DVC</i>  |
| 12.30 | <b>After Effects Hints &amp; Tips: from Motion Tracking to Green Screens</b><br><i>Jerry Leer, Symbiosis Training</i> |
| 13.20 | <b>Cleaning up Video and Audio in Final Cut Pro</b><br><i>Jerry Leer, Symbiosis Training</i>                          |
| 14.10 | <b>Color: Balancing shots from Different Cameras</b><br><i>Jerry Leer, Symbiosis Training</i>                         |
| 15.00 | <b>SoundTrack Pro: Beautiful Pictures, Atrocious Sound</b><br><i>Jerry Leer, Symbiosis Training</i>                   |
| 15.50 | <b>Cinema4D: Creating a 3D Scene from a 2D Still</b><br><i>Jerry Leer, Symbiosis Training</i>                         |
| 16.40 | <b>Photoshop: Reformatting Large Images for Use in Video</b><br><i>Jerry Leer, Symbiosis Training</i>                 |
| 17.10 | <b>Motion Hints &amp; Tips: from Motion Tracking to Green Screens</b><br><i>Jerry Leer, Symbiosis Training</i>        |

## DSLR

Sponsored by TV-Bay & Park Cameras  
Whitehall Room, Level 1

TICKET REQUIRED

- |       |  |
|-------|--|
| 10.30 | <b>Accessories your DSLR</b><br><i>Tiffen</i>                        |
| 11.30 | <b>Beginner's Guide to Video DSLR</b><br><i>Mark Moreve</i>          |
| 12.30 | <b>Final Cut Pro - Creating the Film Look</b><br><i>Larry Jordan</i> |
| 13.30 | <b>Filters for DSLR HD Video</b><br><i>Tiffen</i>                    |
| 14.30 | <b>Final Cut Pro - Creating the Film Look</b><br><i>Larry Jordan</i> |

# Seminars

Tickets, where required, are available from Seminar Registration on a first come, first served basis

## Thursday 18th February

### Broadcast Meets IT

Headline Sponsor - Root6,  
Media Sponsors - IBE

TICKET  
REQUIRED

- 10.30 **101 TCPIP & Networking**  
*Phil Crawley, Root6*
- 11.45 **The Next Big Thing' - The Path to Future Standards Ultra, HD, 1080p50 - 3D**  
*The are we ready Panel Debate: And Chair - Roland Brown. Simon Fell, Merion Hughes (Amethyst Consulting Services - Director) Dave Shapton (Telemeta Institute of Meta Technology - Founder), And Cubed*
- 13.00 **A Broadcast Engineer's Survival Guide to SD - SDI, HD-SDI and 3G-SDI Infrastructure**  
*Ant Goffart, Principal Engineer. Paul Nicholls, Sales and Marketing Manager, Phabrix*
- 14.15 **Digital Cinema LIVE' - Exploring the Future Opportunities at a Screen Near You!**  
*The are we ready Panel Debate: And Hazel Wright (Hazel Wright Media Ltd - Consultant, Classical Music Media Projects) Gerald C Buckle (Odeon & UCI Cinemas Ltd - Digital Development Manager) Jim Slater (Cinema Technology Magazine) Julian Pinn (Dolby Laboratories Inc - Director), And Cubed*
- 15.30 **Introducing, Transitioning and Optimising 3G Infrastructures**  
*Simon Reed, Evertz*

### The Audio Room

Headline Sponsor - HHB & Genelec, Associate Sponsors - HHB, Media Sponsors - Resolution

TICKET  
REQUIRED

- 10.00 **Mastering Mastering**  
*Pete Nash, Prism Sound/Sadie*
- 11.00 **Networking Multichannel Audio - An Overview**  
*Nick "Biggles" Pemberton, Yamaha Commercial Audio*
- 12.00 **Integrating HD Pictures within an Audio Workflow**  
*Simon Sherbourne, Avid (Digidesign)*
- 13.00 **Ask the Experts - Sound for TV**  
*Alan Sallabank, Dubbing Mixer and Chris Roberts, TV Sound Editor, Ascent*
- 14.00 **5.1 on Location**  
*Pieter Schillebeeckx, Soundfield*
- 15.00 **Aspects of Audio Re-recording for Film and TV**  
*Adrian Rhodes, De Lane Lea*

### Total Delivery

Associate Sponsor - Ooyala, Partner - DTG,  
Media Sponsors - AV

- 10.15 **Introduction to IPTV**  
*Neil Hollingum, Perpetual Solutions*
- 11.00 **Repurposing Video for the Web**  
*Jean-Luc Renaud, DVD Intelligence, Simon James, Sonic Solutions & Larry Jordan, Larry Jordan Associates*
- 11.45 **Digital Delivery of Protected Premium Content**  
*Chris Neely, CinemaNow*
- 12.30 **The Future. On your TV**  
*Thomas Dvorak, Aprico*
- 13.30 **Green Stream:**  
**The [www.envirowisewebinar.co.uk](http://www.envirowisewebinar.co.uk)**  
*Craig Moehl, Groovy Gecko*
- 14.15 **Preparing your Programming for Delivery - The Good, Bad & Ugly of HD Streaming on the Internet**  
*Julian Mitchell, High Definition Magazine*
- 15.00 **Internet TV**  
*David Ingram, Intervision TV*

### ARRI Production Skills Centre

TICKET  
REQUIRED

- 10.15 **Lighting for HD Studios**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 11.15 **Introducing LED into your Lighting Set-up**  
*David Lock, ARRI*
- 12.30 **New Digital Cameras - Everything is about to Change**  
*Allan Fyfe and Milan Krsijanin, ARRI*
- 13.45 **Lighting on the Run**  
*Jonathan Harrison, Society of TV Lighting Directors*
- 15.15 **Get a Grip on Lighting**  
*David Lock, ARRI*

### The Post Production Room

Headline Sponsor - Avid, Associate Sponsors - SGO Mistika & take 1, Partner - UK Screen, Media Sponsors - TVB

TICKET  
REQUIRED

- 10.30 **Tapeless Camera Workflows**  
*Geoff Hockney & Post Solutions, BBC Studios and Post Production*
- 11.30 **Colour Enhancement & Mastering in Post**  
*Kevin Shaw, Digital Vision*
- 12.30 **The Future of 3D in Post Production**  
*Jonathan Privett - Head of 3D and VFX, Rushes Post Production*
- 13.30 **Northern Exposure - How Lipsync Created The Red Riding Trilogy in Post**  
*Jon Diamond. (Additional Speakers- Kevin Phelan, Stuart Fyvie, Paul Cotterall), Lipsync Post*
- 14.30 **RED Workflow in Post**  
*Ben Foakes & Chris Gray, Sequence Post*

### Sonic Solutions Workshops

Sponsored by Sonic Solutions, & Rom Data.  
Harbour Room, Level 1

TICKET  
REQUIRED

- 10.15 **Introduction to Blu-ray Disc: Production Essentials and Market Update**
- 11.30 **Blu-ray: Production in Action**
- 13.00 **Real-world Production: Presentation from a Blu-ray Disc industry expert**
- 14.00 **Encoding for Blu-ray Disc**
- 15.00 **Blu-ray Disc - Production in Action**

# Thursday 18th February

## Producer's Stage

Headline Sponsor - Splice, Associate Sponsors - Pro Motion & Avid, Partners - Film Make-up & FOCAL International

- 10.30 **The Perfect Pitch**  
*Emma Clarke, UK Film Council,  
New Cinema Fund*
- 11.30 **The Use of Location Management in Low Budget Filming**  
*Rikke Dakin & Mick Ratman, GOLM*
- 12.30 **Filming in Italy**  
*Panavision & Cinecitta Studios*
- 13.30 **SFX Prosthetics – The Genre of Blood and Gore**  
**Axe wounds to delicate slashes, what is involved in creating the macabre**  
*Mike Kelt, Artem SFX*
- 14.30 **Alternative Funding for Documentary**  
*Nicola Lees, Documentary Filmmakers Group*

## Production Theatre

Associates - Sohonet, Digital Vision, Take 1 Transcription Partners - Shooting People, Directors UK, F-Stop Training

- 10.30 **Tapeless Workflow in Film Production**  
*Jon Ferguy, Sohonet*
- 11.30 **Colour - From Lens to Delivery**  
*James Willett, Freelance Consultant,  
Dan Mulligan, Rogue Element Films*
- 12.30 **A DoPs Guide to Choosing the Right Camera for your Film?**  
*Barry Gross, DOP*
- 13.30 **3D Film Production**  
*Vicki Bethavas, Nineteen Fifteen Production*
- 14.30 **DSLR Cinematography Workshop**  
*Drew Gardener & Den Lennie, F-Stop Academy*

## VizFx Training Workshops

Sponsored by Symbiosis, Partner - Digital Arts

- 10.10 **Blu-Ray in the Blink of an Eye**  
*David Clarke, DVC*
- 10.50 **AVCHD Workflow Explained - Edius 5**  
*David Clarke, DVC*
- 11.40 **Ten Top Tips - Premiere Pro CS4**  
*David Clarke, DVC*
- 12.30 **After Effects Hints & Tips: from Motion Tracking to Green Screens**  
*Jerry Leer, Symbiosis Training*
- 13.20 **Cleaning up Video and Audio in Final Cut Pro**  
*Jerry Leer, Symbiosis Training*
- 14.10 **Color: Balancing shots from Different Cameras**  
*Jerry Leer, Symbiosis Training*
- 15.00 **SoundTrack Pro: Beautiful Pictures, Atrocious Sound**  
*Jerry Leer, Symbiosis Training*
- 15.50 **Cinema4D: Creating a 3D Scene from a 2D Still**  
*Jerry Leer, Symbiosis Training*

25

## Sony Workshops

Victoria Room, Level 1

TICKET  
REQUIRED

- 11.00 **Ex-Tapeless Production**  
*Dennis Lennie, F-Stop Academy*
- 12.00 **Avid Workflow**  
*Niels Stevens, Avid*
- 13.00 **Editing tips in Vegas and creating Blu-ray Discs**  
*Cheema*
- 14.00 **NXCAM**  
*Nigel Cooper, DV User*
- 15.00 **Digital Wireless Audio**  
*Ian Coles, Visual Impact*
- 16.00 **SRW9000 - Future Evolution of HDCAM SR**





# Smooth runs the Stream

## 28 Smooth Streaming: the innovative new way to stream content online

Content can be slow to upload and is plagued with two main issues: poor quality and unreliability. Most viewers of videos are forced to watch images that are either too small or blurry. Add to that the frustration of poor playback reliability as videos are buffered or only partly uploaded and you quickly see a lot of consumers losing interest before your message gets to them.

Smooth Streaming is now the most innovative way to stream live and on-demand content online. By dynamically detecting the local bandwidth and CPU conditions of the client player it seamlessly switches the quality of the media files to produce a continuous 'stream', resulting in a consistent and smooth playback experience. This ensures that people with higher bandwidth get the best quality video, even HD, and lower bandwidth users have a stream that is appropriate to their connectivity. This means that whatever your bandwidth, viewers receive a continuous uninterrupted streaming experience.

Viewing is improved for everyone - you no longer have to provide a video stream that meets the needs of those with the lowest connectivity levels. Boost advertising and subscriptions revenues by using true HD Video. Without the buffering times and interrupted playback, watch as your audience becomes more engaged and stays tuned in to your message longer.

When Microsoft and Level 3 with Inlet Technologies looked to provide a smooth streaming solution for the French Open Tennis Tournament in 2008, 140,000 unique viewers streamed the action live. More impressive is the fact that, while the average online video is viewed for only 10 minutes, viewers of the French Open smooth stream watched for an average 64 minutes! Following on this success, Inlet has gone on to support other successful smooth-streaming events, including the football's Confederation Cup and Giro d'Italia with RAI.

Garland Partners Limited works with Inlet



Technologies to provide Smooth Streaming solutions to meet your individual needs. This includes live events using Inlet's Spinnaker encoding platform and also creating engaging on-demand content with the powerful Armada transcoding platform.

# Experiencing the game

**As far as audio broadcasting challenges go, they don't come much bigger than those faced by Dennis Baxter**

As the sound designer responsible for bringing the 2008 Beijing Games – and the 2010 Vancouver Winter Games – to an international audience, Baxter is faced with delivering perfect audio solutions in the most demanding situations.

With a long history of involvement with the Games, Baxter uses Audio-Technica microphones – including those from the brand's Broadcast and Production series – exclusively for their broadcast. And his in-depth knowledge of the needs of audio broadcast engineers has been brought

to bear on flagship products including the BP4071 and BP4073 'shotgun' mics.

The pair are a popular choice with broadcast audio engineers, their long reach (the BP4071 is available in a long 21" version), wide frequency response and clean output makes them ideal for open-air sporting broadcasts.

Amongst the features that combine to set the latest BP microphones apart is a unique interference tube design. The acoustic benefits of the design mean the mics have directivity comparable to those up to 50 per cent longer; an exceptionally low noise floor and rugged construction are also key features of these newest models.

At the opposite end of the Audio-Technica Broadcast and Production range, the recently launched BP896 is the company's smallest-ever

lavalier microphone. Designed for completely inconspicuous use by presenters, the new model's capsule diameter is barely larger than the size of a pinhead, allowing for easy concealment in clothing.

While it may be diminutive, the omnidirectional microphone delivers big, natural sound and handles high sound pressure levels with ease – and the BP896's high-pass UniPoint filter provides steep low-frequency attenuation for tonal improvement without affecting vocal quality. Available in wired and wireless options, the microphone can be specified in myriad configurations to suit different working methods and applications.

The final recent arrival to the Audio-Technica range is the BPHS-1 headset which has been created specifically for news and sports broadcasting, announcing and interviews. The unit's dynamic microphone and headphones feature neodymium magnets for high output levels and excellent sound reproduction, and the gooseneck-mounted mic can be positioned to the left or right of the headset. The microphone's use of a cardioid pickup pattern ensures that off-axis sound is rejected for high levels of directivity.



# Global acceptance

Since its launch in 2006, SoundField's DSF-2 digital microphone system, together with the associated surround processor the DSF-3, has been used to originate the audio broadcast across the globe from such events as the 2006 World Cup, the European Cup, and the Wimbledon tennis and rugby Five Nations tournaments

32

Much of the widespread acceptance of SoundField's systems among broadcasters such as Sky, the BBC, NBC and RAI in Italy is due to the involvement of a UK audio-for-broadcast consultancy company, Video Sound Services Ltd, or VSSL. Founded in 1992 by two experienced broadcast sound engineers, Ian Rosam and Robert Edwards, VSSL was approached by BSkyB for advice on how to create a robust, reliable means of broadcasting

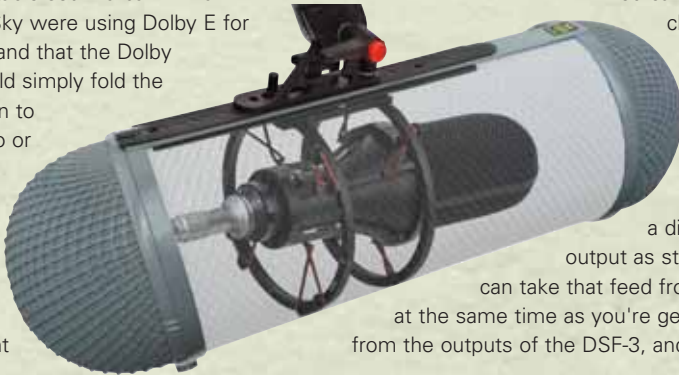
audio in 5.1 when the satellite broadcaster was preparing to launch its groundbreaking Sky Sports HD service in late 2005. Together, VSSL and Sky tested many systems before settling for SoundField's technology - and many other broadcasters have subsequently followed Sky's example. VSSL are now audio consultants and mix engineers for the World Cup, the European Championship and the European Champions' League.

According to Ian Rosam, there were several reasons why VSSL chose SoundField. The most important was the complete phase-coherence of the DSF-2's output. "When Sky were preparing their HD service, and they knew they were going to go 5.1 with the sound, they felt it was essential not to alienate existing viewers that wouldn't necessarily have the latest TVs and sound systems," explains Rosam. "The World Cup, for example, is going to be watched in cinemas and on widescreen



TVs with 5.1 sound, but also on a 14-inch black and white portable set in a bar in Brazil."

"We knew Sky were using Dolby E for transmission, and that the Dolby metadata would simply fold the 5.1 audio down to create a stereo or mono output for people using older equipment. If you fold down non-phase-coherent 5.1 audio - the kind you get when you use spaced microphone arrays - you will get 'tunnelling' and nasty phase effects. So the phase-coherence was of the utmost importance, and SoundField's systems capture the audio in 5.1 as though from a single, infinitely small point in space,



which creates totally phase-coherent results.

You can fold the six channels down to stereo with no adverse effects - in fact the DSF-2 offers a discrete stereo output as standard. You can take that feed from the DSF-2 at the same time as you're getting 5.1 from the outputs of the DSF-3, and there you

have it - stereo for the legacy broadcasters, and 5.1 for the HD set. That's how we did the audio for the 2006 World Cup, and how we've done it since.

"We've also found SoundField's systems to be very easy to use. For one thing, you've only got one microphone to rig, rather than a whole array; we can rig a DSF-2 in under 10 minutes. And as we've proved at countless European football matches for Sky, the DSF-2's AES outputs are very robust, and work reliably over distances of more than a kilometre, which is handy when your broadcast truck is situated a long way from the microphone."





# The future is upon us

**The year ahead looks set to become something of a milestone for our industry. In this article, Steve Plunkett, Director of Customer Innovation, Red Bee Media, explores why things are about to change dramatically and what this is likely to mean for production, post and delivery**

34 Technological change and industry innovation tend to follow a familiar pattern. Periods of incremental technology improvements maintain a fairly constant trajectory for the industry and its producers, distributors and consumers until a radical new technology enabler from outside alters the fundamentals and leads to rapid innovation and significant change. This process does not often happen overnight, rather it is an accumulation of multiple commercial, societal and technological developments that, over time, combine to create a new set of possibilities.

Looking back at the decade we have just exited, there were some hugely significant technological developments that will change the trajectory of the television and broadcast industry in this new decade. Obvious highlights have been the steady migration to digital media at all points from acquisition to consumption, the emergence of an increasingly universal transport medium built around the Internet Protocol (IP) and the ever expanding reach, capacity and performance of the public Internet as a viable platform for rich media distribution.

While the traditional, big screen, television experience has also evolved more rapidly in the past decade than at any time in its long history,

the most significant recent innovations in television have actually happened away from the television set and the broadcast networks that serve them. They have taken place on the PC via the internet. The huge success of iPlayer and similar 'catch-up' TV services, as well as Hulu, YouTube and many others have changed the expectations of PC savvy TV viewers. But the next major evolution of the TV experience is only just beginning.

The announcement that the BBC led Project Canvas was to be given provisional approval is a significant milestone. Not just because Canvas is exciting and has so much potential but because it is representative of a new model of the television experience that is gaining common currency around the world – the bringing together of broadcast television, online media (on-demand, streaming, linear and non-linear), communications and applications in a highly integrated 'hybrid' manner.

While the hybrid model has been discussed for some time, this year is when it is actually going to meet the public. Analysts are predicting that 20 per cent of televisions sold in Europe in 2010 will be internet enabled.

What then are the implications of this trend for production, post and delivery?

One fundamental difference is that a hybrid model provides virtually infinite channel capacity as the broadband connection is augmenting the traditional digital receiver. More than this though, it should dramatically

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**'While the hybrid model has been discussed for some time, this year is when it is actually going to meet the public'**

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lower the cost of entry for content and channel owners as platforms such as Canvas are intended to be open.

In summary, the long tail of television and video can be fully realised in this new environment both technically and commercially. The relationship between linear broadcast content and non-linear media is likely to converge and both will change because of it. This in turn will both drive new demand and encourage new innovation all the way along the production, post and delivery chains.

# A global approach

**Global Distribution is dedicated to delivering the best new storage and archive products to the content creation, broadcast and media industry**

36 With a clear focus on understanding the ever-changing requirements of this industry, Global work closely with their vendors, partners and resellers to meet the growing storage demands of content generating markets.

An industry move to file-based production and the ever increasing demand for higher resolutions have led Global to focus on two key areas – Archiving and Fast Mass Storage.

For Archiving, many manufacturers force products designed for IT backup into service as archiving engines. Global takes a different approach and first looked at the unique needs for a content archive. Among the requirements they identified were:-

- The need for a seamless interface for users
- Content to be safely stored on a medium where it could be accessed for many years to come
- No proprietary formats and software needed for the retrieval of content

Cache-A provide two dedicated archive appliances, the Prime-Cache and Pro-Cache, that plug directly into any network and offer drag and drop simplicity as well as integration with ingest management applications. Cache-A

save content directly to LTO tape in the universal TAR format meaning the content can be accessed for many years to come with no need for proprietary software for retrieval.

Applications are broad but include the archive of P2, R3D and SxS media, and Digital Audio.

For larger requirements, including tape automation and integration with Media Asset Management packages, Global provide the Infinity Archive range. Developed with partners Spectra Logic and XenData the Infinity Archive uses the same concept of storing content on long lasting LTO tape in a non-proprietary TAR format, but new this year is the ability to incorporate content generated at remote sites and archived using the new Infinity LT or LR into a central archive. Global will be showing the Infinity Archive together with Final Cut Server on their booth this year to demonstrate how Infinity works in a production workflow.

In terms of Mass Storage, Global are showing a range of products to meet every need. For desktop and location storage the G-Technology family of products are universally popular due to their performance, style and reliability. Moving up to more demanding applications for shared content storage,

including the ability to serve multiple uncompressed HD, 2K and 4K streams, Global partner with Data Direct Networks whose

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**‘Global takes a different approach and first looked at the unique needs for a content archive’**

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pedigree in serving the High Performance Computing market makes them the natural choice for extreme storage.

ATTO Technology, a long-standing partner of Global Distribution and a global leader of storage connectivity and infrastructure solutions, announce the forth-coming availability of their new 6Gb SAS RAID, 10Gb-E and FCoE adapters, and Fibre Channel switching products.

The Global Distribution Group  
Tel: +44 (0) 1223 406 500  
[www.globaldistribution.com](http://www.globaldistribution.com)



# Boosting production

**In this article, EVS Broadcast Equipment discusses the elements to consider when moving a multi-camera studio to tapeless workflow**

<sup>38</sup> In today's economic environment, broadcasters and producers working on multi-camera studio production are looking for ways to be more productive and efficient. Broadcasters are constantly trying to produce more content faster, while cutting inefficient processes and subsequently reducing operational costs.

While many vendors place most of their priorities on next generation technologies, broadcasters and producers are looking for efficient ways to transition tapeless and HD with better integration between their different broadcast and IT technology suppliers.

For broadcasters working in a multi-camera studio production environment such as TV entertainment programmes, TV series or dramas, there are several elements to consider before selecting the equipment and technology to support an end-to-end tapeless workflow.

First, there is the recording process. This includes the number of cameras and camcorders that need to be recorded in synch or ISO mode. Apart from cameras, the recording process includes other sources such as graphics systems, post-production stations,

and satellites, from which the material must be recorded and made available to the production team. The ability to manage live production and rough-cut editing in a simple and fast way are key factors in the selection of any broadcaster's technology.

Also under consideration must be production formats, including codecs of all sources and of the playout. In order to facilitate operations, the control system must be user-oriented and able to give instant access to any media from anywhere, which demands high data rate network interfaces.

To make the clip referencing process fast and easy, the production will need to use content management, which must include searchable metadata.

Producers also need central metadata databases for fast sharing and research across the network. In order to have instant access to archived material, the system will need gateways to scalable media storage.

To run seamlessly, the primary components

should integrate with third-party tools and with post-production infrastructures. This includes interoperable codecs, metadata exchange, control protocols and, for support, partnerships between vendors.

EVS Instant Tapeless Technology meets all studio producers' needs and more. Uninterrupted recording on EVS XS servers ensures that scenes are never missed, while practice has shown that production time is generally reduced by 30 to 40 per cent.

Because different operators or AP can access material instantly and simultaneously as it is being ingested, for instant monitoring and approval of takes by producers are all possible.

EVS tapeless systems are also designed to be compatible with existing production methods, which minimizes disruption and means there is no need to waste time and money retraining producers. A tapeless platform that allows for full HD/SD compatibility enables productions to make an easy transition to HD when the time is right.

