

# Inter BEE

# Inter BEE

International Broadcast Equipment Exhibition Inter BEE

# REVIEW 2015

■ Organizer

**JEITA** Japan Electronics and Information Technology Industries Association

■ Management/Contact

**Japan Electronics Show Association**

5F Ote Center Bldg., 1-1-3 Otemachi, Chiyoda-ku, Tokyo 100-0004

Tel: +81-3-6212-5231 FAX: +81-3-6212-5225

E-mail: [contact2016@inter-bee.com](mailto:contact2016@inter-bee.com)

REVIEW 2015

INTER BEE ONLINE  
[www.inter-bee.com](http://www.inter-bee.com)

# Inter BEE 2015

Inter BEE 2015 (the 51<sup>st</sup> International Broadcast Equipment Exhibition) was held through the support of five ministries/organizations and the cooperation of 35 other organizations in Makuhari Messe in Chiba City from November 18 (Wednesday) to November 20 (Friday), 2015.

## Japan's Premier "Comprehensive International Media Exhibition" Based on History and Results

Inter BEE, which has been held for half a century since 1965, is organized into four exhibit categories: "Video and Broadcast Equipment," "Professional Audio Equipment," "Professional Lighting Equipment" and "ICT/Cross Media." This event was utilized as an opportunity to become a hub for information dissemination and exchange once a year by bringing together under one roof a wide range of stakeholders involved in the media industry from Japan and overseas, including broadcasters, telecommunication carriers and production/post-production operators. The exhibition was held under the support of the Ministry of Internal Affairs and Communications, the Ministry of Economy, Trade and Industry, the Japan Broadcasting Cooperation (NHK), the Japan Commercial Broadcasters Association and the Association of Radio Industries and Businesses, and with the cooperation of many other relevant organizations

The business environment surrounding broadcasting is rapidly changing. For example, there are efforts underway toward the popularization of the next-generation broadcasting services such as 4K/8K ultra-high-definition video being promoted with an eye on 2020, cooperation between broadcasting and communications, and developments in the use and application of ICT.

Moreover, the areas of the media and entertainment business are expanding and evolving beyond the conventional boundaries. For example, the live entertainment market that makes full use of sound and lighting equipment is expanding, the segments of users including high-end amateurs are increasing due to the diversification of video shooting techniques such as action cameras and experiences to try viewing and listening to video and audio are spreading. This is leading to the roles of Inter BEE also becoming more wide-ranging and ever more important.

Inter BEE attracts intense attention from Japan and overseas as a comprehensive international media exhibition that creates new business trends and leads the relevant industries.

## Toward Even Greater Movement with Internationalization and IoT Coordination

Experts and key persons in audio and video from overseas as well as Japan come to Inter BEE, so a major attraction of this event is the ability to share the latest trends from around the world.

Furthermore, Inter BEE has now been certified as an official event in the U.S. Department of Commerce's "Trade Fair Certification Program" from this year. In addition to accelerating efforts toward internationalization, we hope to take the leap to even greater movements from now on by aiming to coordinate with trends in the IoT that is expected to progress toward social change in the future.



## Exhibitors

### Record Number of Participating Exhibitors

The expansion of the entertainment market, cooperation between broadcasting and communications, and the move to ultra-high-definition with 4K/8K is continuing at a rapid pace. There was also an increase in new exhibitors showcasing new possibilities in the media business.

Exhibitors: **996** (record-high) companies

Overseas exhibitors: **540** companies

## Trading Visitors

### Avid Users Visited from a Wide Range of Fields

With the addition of new visitor segments, including high-end amateurs, there were diverse exchanges with exhibitors. The number of registered members of the press was also a record high and they widely introduced Inter BEE to Japan and the world.

Visitors: **35,646** people

Members of the press: **417** (record-high) people

## International

### State-of-the-art Technology Attracting the World's Attention and Trends in Japan

The advanced efforts of broadcasting services (e.g. 4K/8K, HDR and IP) toward the Tokyo Olympic and Paralympic Games in 2020 attracted a great deal of attention from overseas as well.

Overseas exhibitors: **31** countries/regions

Overseas visitors: **38** countries/regions

# Outline

- **Name**  
International Broadcast Equipment Exhibition 2015  
(a.k.a. Inter BEE 2015)
- **Period**  
Wednesday, November 18th – Friday, November 20th (3 days)
- **Exhibition hours**  
November 18th (Wednesday) 10:00 a.m. to 5:30 p.m. (\*10:00 a.m. to 7:30 p.m.)  
November 19th (Thursday) 10:00 a.m. to 5:30 p.m. (\*10:00 a.m. to 7:30 p.m.)  
November 20th (Friday) 10:00 a.m. to 5:00 p.m. (\*10:00 a.m. to 6:30 p.m.)  
\*Schedule for Line Array Speakers Demo & Presentation
- **Location**  
Makuhari Messe  
Exhibition Hall 1-6, International conference Hall, Event Hall, Outdoor Exhibition Hall
- **Organizer**  
Japan Electronics and Information Technology Industries Association
- **Supported by**  
Ministry of Internal Affairs and Communications (MIC)  
Ministry of Economy, Trade and Industry (METI) \*Listed by date established  
Japan Broadcasting Corporation (NHK)  
The Japan Commercial Broadcasters Association (JBA)  
The Association of Radio Industries and Businesses (ARIB) \*No particular order
- **Partners**  
Association of Media in Digital  
Camera & Imaging Products Association  
Digital Cinema Consortium of Japan  
Digital Content Association of Japan  
Digital Signage Consortium  
IPDC Forum  
JAPAN AD CONTENTS PRODUCTION COMPANIES ASSOCIATION  
Japan Association of Audiovisual Producers, Inc.  
Japan Association of Lighting Engineers & Designers  
Japan Association of Professional Recording Studios  
Japan Association of Video Communication  
Japan Audio Society  
Japan Cable and Telecommunications Association  
Japan Cable Television Engineering Association  
JAPAN POST PRODUCTION ASSOCIATION  
Japan PublicViewing Association  
Japan Satellite Broadcasting Association  
JAPAN STAGE SOUND BUSINESS COOPERATIVE  
Japanese Society of Cinematographers  
JSL  
Mobile Broadband Association  
MOTION PICTURE and TELEVISION ENGINEERING SOCIETY of japan, Inc.  
MULTISCREEN BROADCASTING STUDY GROUP  
National Theatrical & Television Lighting Industrial Cooperative  
Next Generation Television & Broadcasting Promotion Forum  
Projection Mapping Association of Japan  
Radio Engineering & Electronics Association  
Specified Radio microphone User's Federation  
Stage Sound Association of Japan  
The Association of Japanese Animations  
Theatre and Entertainment Technology Association, Japan  
3D Consortium  
Ultra-Realistic Communications Forum  
Visual Industry Promotion Organization

■ **Certified by United States Department of Commerce, International Trade Administration**

■ **Global Partners**

■ **Managed by**  
Japan Electronics Show Association (JESA)  
5F Ote Center Bldg., 1-1-3, Otemachi, Chiyoda-ku, Tokyo 100-0004, Japan  
Tel: +81-3-6212-5231



# Table of Contents

**Topics**

- Graphic Report ..... 04
- Keynote 1 "4K/8K Roadmap 2015: Business Development from Now"  
4K/8K related products ..... 08
- Guest Interview 1 ..... 08  
Mr. Andrew Wylegala  
Minister Counselor for Commercial Affairs, U.S. Embassy in Japan
- Guest Interview 2 ..... 10  
Invited speech "Microsoft"
- Guest Interview 3 ..... 12  
Invited Speech "Amazon Web Service"
- Guest Interview 4-6 INTER BEE EXPERIENCE ..... 14  
Line Array Speakers Demo & Presentation  
Drone Aerial Photography Demo  
Live Entertainment & Contents Technology Conference (LECT)
- Guest Interview 7-12 Asia Contents Forum ..... 20  
Commercial Footage with an iPhone  
Branded Films  
DigiCon6  
4DX  
Woman's Session  
Movie "Attack on Titan"

**Ceremony Report**

- Opening Ceremony ..... 32
- Reception Party ..... 34

**Exhibition Report**

- News Center Pick up 1 ..... 36  
JVCKENWOOD Corporation
- News Center Pick up 2 ..... 40  
TEAC CORPORATION
- News Center Pick up 3 ..... 44  
Toshiba Corporation
- News Center Pick up 4 ..... 48  
LEADER ELECTRONICS CORP.
- Exhibit Map ..... 52
- Exhibitor List ..... 56
- Online Magazine Headline ..... 58  
Summary of Inter BEE online Articles, Exhibition Report

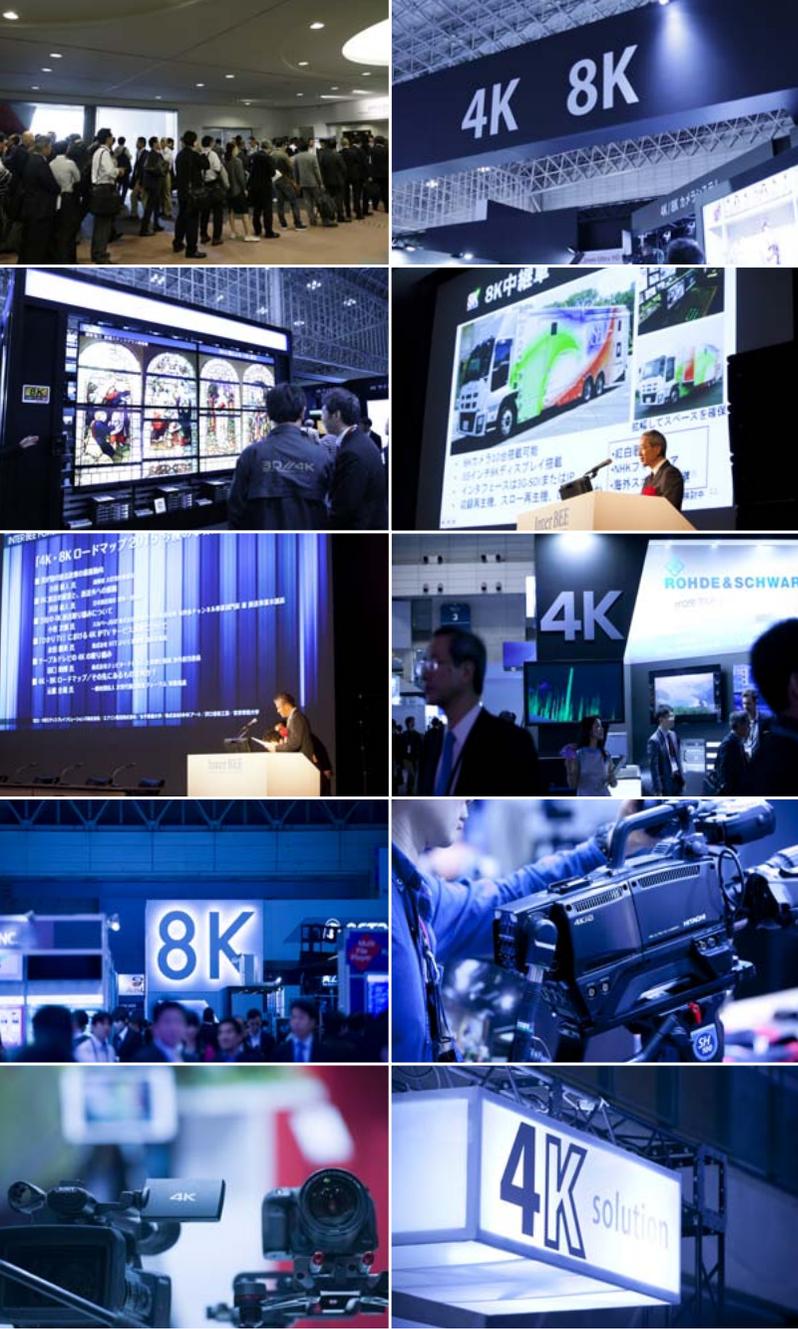
**Forum & Event Report**

- News Center Pick up 5 ..... 82  
Keynote 2 "Start of the Official Commercial Broadcaster Television Portal  
"TVer" Service"
- News Center Pick up 6 ..... 84  
Special Session "Considering Next-generation Broadcasting Service  
in the My Number Era"
- News Center Pick up 7 ..... 86  
Invited Speech "SET", "IABM", "NAB"
- News Center Pick up 8 ..... 88  
INTER BEE CONNECTED Session
- Programs ..... 98

**Results**

- Visitor Profile ..... 107  
Visitor questionnaire result
- Exhibitor Profile ..... 110  
Exhibitor questionnaire result
- Publication and Promotion ..... 111  
Reported on Promotional activities

# 4K/8K Broadcasting: Coming Alive toward 2020



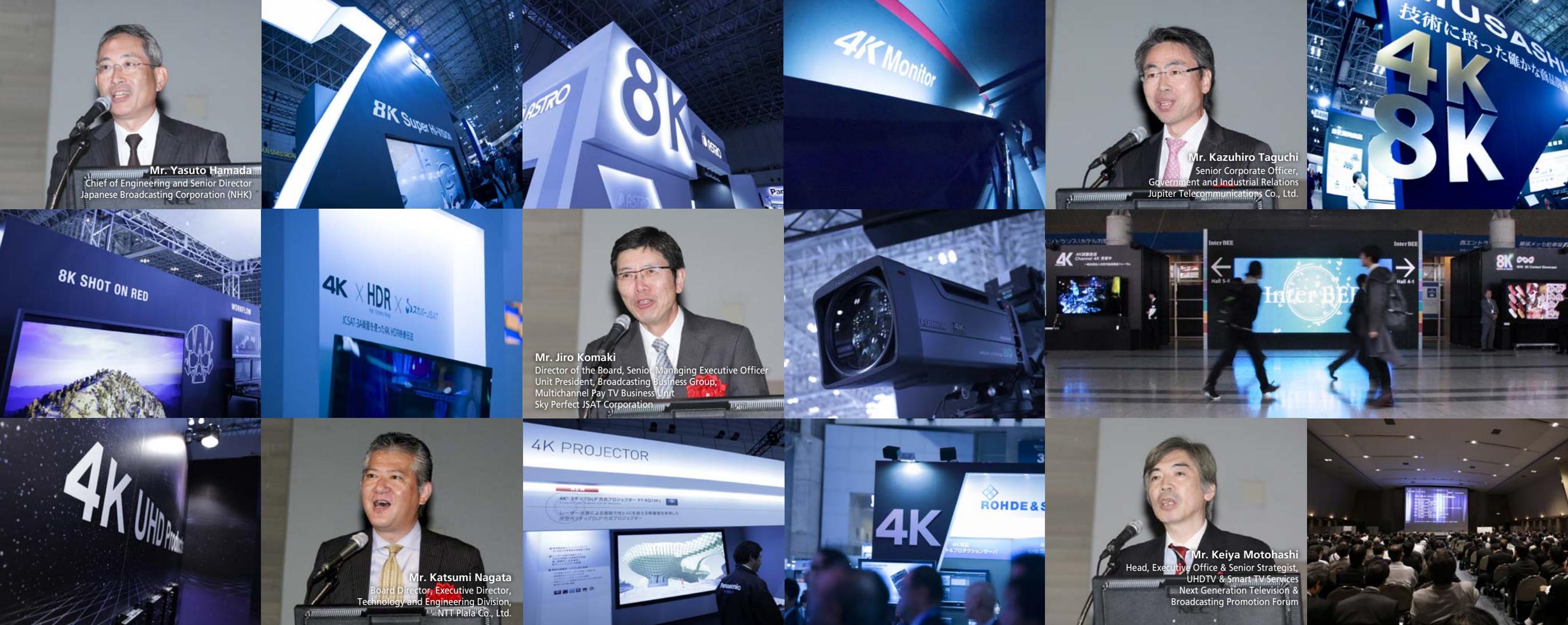
The move toward the realization of 4K/8K broadcasting when the Tokyo Olympic and Paralympic Games are held in 2020 is taking shape. The “Road Map for 4K/8K Promotion: Second Interim Report,” published in July 2015 by the “4K/8K Road Map Follow-up Meeting” that has been held from February 2014, reported on the current situation of 4K broadcasting and program provision through VOD using satellite broadcasting, cable TV and broadband. Moreover, in addition to indicating that the 4K program production environment, starting with 4K cameras, is coming together, there was a report on efforts toward 8K content production by members of the Next Generation Television & Broadcasting Promotion Forum (NexTV-F).

In addition to 4K-compatible devices exhibited for general program production – from shooting to transmission, recording, editing and archiving – exhibited in equipment exhibits, there has also been a significant increase in the number of 8K-compatible devices on display from last year. The greatest feature of this exhibition was the appearance of many proposals/devices under the assumption of program production in broadcasting and the display of a great number of products to provide support in the field.



**Mr. Mabito Yoshida**  
Deputy Director-General  
Ministry of Internal Affairs  
and Communications

Mr. Mabito Yoshida, Deputy Director-General of the Ministry of Internal Affairs and Communications who is promoting these measures, once again pointed out that 4K/8K is an important industrial policy in Japan in his keynote speech titled the “4K/8K Roadmap 2015: Business Development from Now” at Inter BEE 2015. In addition, facilitators in broadcasting and communications appeared on the stage to talk about the latest situation and the key to the further spread of 4K/8K. Mr. Yoshida emphasized in his speech that the 4K/8K policy is only based on the prerequisite of business feasibility: “The underlying principle of this is that people who wish to provide services provide them and people who wish to watch those services watch them instead of being a national policy in the same sense as with terrestrial digital broadcasting.” Together with this, he expressed that it is very important for the popularization and development of 4K/8K to deploy this technology with a good balance between the three elements of “content,” “transmission” and “receivers.” He also mentioned that program production and the popularization of television together with broadcasting/delivery is essential in the realization of 4K/8K.



## Keynote Speech “4K/8K Roadmap 2015: Business Development from Now” – “4K/8K Is One Part of Japan’s Industry Revival Plan”

Following on from Mr. Yoshida’s speech, Mr. Yasuto Hamada, Chief of Engineering and Senior Director at the Japanese Broadcasting Corporation (NHK), Mr. Jiro Komaki, Unit President of the Multichannel Pay TV Business Unit and Senior Managing Executive Officer at Sky Perfect JSAT Corporation, Mr. Katsumi Nagata, Executive Director of the Technology & Engineering Division and Board Director at NTT Plala Co., Ltd., and Mr. Kazuhiro Taguchi, Government and Industrial Relations Officer and Senior Executive Officer at Jupiter Telecommunications Co., Ltd., appeared on stage to introduce the current situation of their firm’s respective efforts toward 4K/8K broadcasting.

Mr. Hamada from NHK stated that 4K/8K is an increase in the sophistication of video and that 4K/8K trial broadcasting preparations are moving ahead with the ability to deliver wonderful broadcasts to viewers in an integrated manner the key to this. Moreover, he also said that he has great hopes for 8K beyond broadcasting applications and wants the sophistication of video to lead to the stimulation of various industries.

Mr. Komaki from Sky Perfect JSAT stated that his firm has so far produced 194 programs of which 50 were delivered live. He said that his firm carried out the world’s largest 4K live broadcast using two outside broadcasting vans and 35 4K cameras at a Mr. Children concert in June.

Mr. Nagata from NTT Plala mentioned that there had been an increase in 4K programs to 700 shows by the end of 2015. He then announced his firm is scheduled to start the world’s first 4K-VOD service for smartphones by the end of the year.

Mr. Taguchi from Jupiter Telecom said that 4K-VOD had started on J:COM On Demand from May and that it was now possible to enjoy more than 50 4K contents without additional charge through this. He also stated that his firm has carried out various experiments jointly with NHK on 8K as well in preparation for full-scale broadcasting in the future.

Finally, Mr. Keiya Motohashi, Head of the Executive Office in the Next Generation Television & Broadcasting Promotion Forum (NextTV-F), took to the stage to talk about “issues in the popularization and promotion of 4K/8K.” He mentioned various issues. These included the fact “it is not possible to visualize the size of the market at all,” the fact “there is a tendency to focus on broadcasting in a narrow sense in debates” and the fact “fusion with smart TV functions is indispensable.” In addition he stated that “journalism and creativity must not change even with the switch to digital.” He also expressed his wish for a “new broadcasting/video culture to be created from Japan using state-of-the-art technologies.”

## Conspicuous 4K/8K-related Displays: Toward the Possibility of Preparedness for Total Program Production Including Transmission

It was possible to see a great number of “4K” and “8K” signs in the equipment exhibition hall at Inter BEE 2015. Inter BEE 2015 was characterized by the fact there was a remarkable increase in the number of 4K-compatible video production devices – from shooting to transmission, recording, editing and archiving compared to the previous year. Together with this, another major feature was that it was possible to see many displays which also took into consideration coordination between devices.

Demos under the assumption of 4K broadcasting were also held in various areas. Sky Perfect JSAT held a HDR video transmission demo. The firm uplinked archive and live video recorded in HDR from the 4K Master Room in Tokyo Media Center in Toyo-cho in Tokyo and then screened this received video in the booths of various companies.

All the exhibitors of broadcasting equipment proposed a wide range of broadcast/video production solutions (e.g. 4K HDR-related products) and workflow environments under the assumption of 4K program production. It was possible to find 4K production solutions combined with camera recorders, archive

systems, 4K-compatible compact switchers and 4K editing systems from studio solutions such as live switchers, studio handy cameras and integrated cameras conscious of 4K relay programs in each company.

There were performances of 4K file based-compatible products (e.g. non-linear editing systems, HDR-IMF mastering systems, color grading systems, transcoders and MAM systems) in booths set up in the 4K Production Zone. It was possible to sense that 4K program production is coming alive.

Codecs are also evolving. In addition to the release of 4K video with the 4K 4:2:2 H.265/HVEC real-time encoder, it was possible to come across demos such as those for a new multiplexing system called “MPEG Media Transport (MMT)” in 4K/8K broadcasting.

The development of products for 8K broadcasting is also continuing apace with more compact and higher performance models. The enhancement to 8K product groups was also very noticeable. For example, practical model cameras, peripheral equipment and 8K lenses also appeared at this exhibition in reference displays.



## Certified by U.S. Department of Commerce, International Trade Administration

The U.S. Department of Commerce approved Inter BEE as a Certified Trade Fair this year. Mr. Andrew Wylegala, Minister Counselor at the U.S. Embassy, participated in the ribbon cutting ceremony. We asked Mr. Wylegala, Minister Counselor, Mr. Erick Kish, Commercial Attaché and Ms. Atsuko Shimada, Commercial Specialist, about the Certified Trade Fair program at Inter BEE.



### What aspects of Inter BEE were highly evaluated when it was approved as a Certified Trade Fair by the US Department of Commerce?

The Certified Trade Fair approval is granted only to top quality shows which meet the highest standards. This certification is a very significant achievement. In addition to the recognition Inter BEE receives from the broadcast industry, it is gaining more attention because of the convergence between broadcasting and Information Communication Technologies (ICT). Inter BEE is a very popular show that attracts more exhibitors and visitors every year, from around the world.



**Mr. Andrew Wylegala**  
Minister Counselor for Commercial Affairs  
U.S. Embassy in Japan

### This year you organized a "USA Showcase" and "USA Showcase Forum" at Inter BEE as a Certified Trade Fair.

This was the first year of the approval as a Certified Trade Fair, and with the support we received from the Inter BEE organizers, we had over 100 US companies and brands exhibiting. At the "USA Showcase Forum" at Inter BEE we organized a forum of speakers with the theme of "The Future of Broadcasting and ICT". We organized a keynote session with Mr. David Macdonald, Head of YouTube Spaces Asia Pacific at Google, and Mr. Keiichiro Fujii, the Country Manager for Vuzix Japan, an innovative company producing smart glasses. We really appreciate the support that Inter BEE provided to make this USA Showcase Forum a success – the audience turnout and interest in the presentations was fantastic!



**Mr. Erick Kish**  
Commercial Attaché, U.S. Embassy Tokyo

Mr. Macdonald, Head of YouTube Spaces Asia Pacific at Google, provided a very engaging presentation about YouTube and YouTube Spaces. He emphasized the fact that YouTube is a cutting edge media company with a global viewing audience of 1 billion every month and that streaming on YouTube enables people to easily connect to the world. He mentioned that YouTube is a way to reach younger people that are moving away from television and other forms of broadcasting. He also noted that motion picture production and distribution companies in Japan are providing special content to YouTube and this is an example of the fusion of broadcasting and ICT. This convergence and fusion will grow in the future, and bring new ways to reach and engage viewers around the world. Such new possibilities are expanding rapidly in the broadcast industry through the effective fusion with digital and new media. YouTube and YouTube Spaces have led the way in developing new technologies and encouraging people to engage in the creative process. Mr. Macdonald welcomed everyone to learn more about and visit the YouTube Space in Roppongi, Tokyo - a studio with many resources for people to create and produce video content. ▶<https://www.youtube.com/yt/space/tokyo.html>

Mr. Fujii, the Country Manager of Vuzix Japan gave a very interesting presentation about smart glasses. Vuzix is a leading company in the field of smart glasses, an active field with many new products and solutions which use augmented reality in a variety of industries. With the proliferation of mobile devices and wearable technology – such as smart glasses – the consumption of content will undergo massive changes in the future as it shifts away from the consumption of content through household products such as television sets. Smart glasses may contribute to the broadcast industry in new ways, such as being used as teleprompters in

broadcast production, and enabling large-scale images and the connection to 360-degree cameras. ▶<http://www.vuzix.jp/>

### How does the U.S. Commercial Service view ICT industry opportunities for cooperation between Japan and the United States?

At the U.S. Commercial Service, we facilitate business collaboration between American and Japanese companies – especially helping U.S. companies export and bring new solutions and services to Japan. The close alliance and partnership between Japan and America provides an enabling environment that fosters collaboration and coordination in many areas of Information Communication Technology and the internet economy.

The 2020 Tokyo Olympics is now a major milestone for a games experience that will be enhanced by new broadcasting and ICT solutions, as well as new policies and strategies to empower the ICT industry to contribute to economic growth.

The U.S. Commercial Service has launched "Solutions for 2020 and Beyond: A Spotlight Series on Cutting Edge Collaboration between Japan and the United States" as a conference series to bring Japanese and American public and private organizations and companies together to discuss opportunities and issues. Events included a Spotlight on Cybersecurity conference on November 5, 2015 and a Spotlight on the Internet Economy conference on January 29, 2016. Another Spotlight on Cybersecurity conference will be held May 16, 2016. ▶<http://www.spotlight2020.info>

The NAB Show – a broadcasting, media, and ICT show similar to Inter BEE – will be held in April next year in Las Vegas. The NAB show, organized by the National Association of Broadcasters (NAB) participates in the International Buyers Program of the United States Department of Commerce, which offers special benefits for Japanese companies that visit the NAB Show. I would be very happy if Japanese companies planning to visit the NAB Show next year would contact the U.S. Commercial Section at the US Embassy. Detailed information will be available on our website. We appreciate the support from Inter BEE to NAB and their support for Mr. Skip Pizzi, Director of Digital Strategies at NAB, to present information about the NAB Show. ▶<http://www.nabshow.com/attend/international-visitors>

We would like to thank the Inter BEE team for their warm hospitality and support.

We congratulate the Inter BEE team on a very successful show in 2015 and we look forward to Inter BEE in 2016!



**Mr. Skip Pizzi**  
Director of Digital Strategies, NAB  
**Mr. Andrew Wylegala**  
Minister Counselor, U.S. Embassy

U.S. Commercial Service ▶▶▶▶

<http://japan.usembassy.gov/business.html>

<http://www.buyusa.gov/japan/events/index.asp>

## New Media Internet Streaming: Provision of New Viewing Experiences with a Combination of Video and Metadata

Mr. Tony Emerson, Managing Director of Worldwide Media & Cable at Microsoft Corporation, and Mr. Daiyu Hatakeyama, Technical Evangelist at Microsoft Japan Co., Ltd., took the podium in the Invited Session of INTER BEE FORUM 2015 on November 19. They delivered a talk titled “The Latest Premium Video Streaming with Microsoft Azure and Windows 10: Working with MPEG-DASH/4K/DRM and How to Effectively Use on the Cloud.” Mr. Tony Emerson and Mr. Daiyu Hatakeyama spoke about the trends in video distribution platforms seen by Microsoft and the features of Azure interspersed with examples of this.



Mr. Tony Emerson  
Managing Director, Worldwide Media & Cable,  
Microsoft Corporation

Mr. Daiyu Hatakeyama  
Technical Evangelist  
Microsoft Japan Co., Ltd.

## Media Business for Broadcasters Seen by Microsoft

### ■ Utilization of New Channels other than TV Channels in Business

There are three elements tackled by the media business: “Content delivery infrastructure,” “metadata and viewer analysis” and “back-end systems supporting production sites.”

The introduction of the Internet in “content delivery” has led to the provision of even more opportunities to provide programs to viewers. For example, even if there are 40 events at the Olympic Games, it is possible to deliver these at the same time and it is also possible for viewers to watch the events they want to see.

Fuji TV adopted Azure for the infrastructure of their 24-hour live streaming service “Fuji TV NEXT Smart” on the company’s satellite channel “Fuji TV NEXT Live Premium” in 2014. As a result, it has become possible to view the same programs over the Internet in addition to watching them on satellite or cable television.

Moreover, delivery costs have also been greatly reduced. A U.S. sports channel called Next Generation Sports Network (NGSN) has also introduced Azure. This means the station is able to simultaneously deliver broadcasts of games in 12 soccer leagues in South America, Europe and Asia (including Japan) on smartphones, Macs/PCs, game boxes and televisions. However, they are able to do this with an extremely small staff – less than ten people. NGSN is now providing sports programs on dozens of channels at low cost. It has become possible to make a profit with long tail content delivered to the world even if there are only a small number of viewers.

NBC, which delivers many sports programs live (e.g. live delivery of the London Olympics and the NFL Super Bowl), initially provided viewing opportunities over the Internet. However, although the station was worried that their TV viewer numbers would drop, the broadcaster actually saw an increase in their television ratings. This also led to the station acquiring new viewers with delivery over the Internet.

### ■ Utilization of Analytics and Metadata Will Be Important in the Future

It is possible to collect and analyze data – who viewed this content, when and where – in the system offered by this company. The prestigious European soccer club Real Madrid delivers their games over the Internet. The relays of the matches of this team are watched around the world. It is possible to watch these matches while sharing with fans of Real Madrid around the planet using SNS (e.g. Facebook or Twitter). This information is leading to business development for the club.

### ■ Supporting the Provision of New Viewing Experiences

Microsoft, with its partner deltatre, provides the statistical data in matches (e.g. player and score information) and metadata (e.g. camera angles) which is all stored in the cloud together with video. It is possible to easily link to past scenes and goal scenes in the field by utilizing this data. In addition, viewers are able to immediately view the scenes they want to see and the goal highlights. It is also possible to view only the video of your favorite player or team. The Internet has made it possible to provide viewing experiences that are different from conventional broadcasts.

### ■ Strong Security and System Coordination

Along with video delivery infrastructure, coordination with internal systems unique to broadcasters and security is very important in back-end systems. A television station in Hong Kong is conducting electronic voting run on digital broadcasts in addition to Internet streaming with Azure. It is possible to handle a large volume of data at the same time and to also support coordination with digital broadcast equipment.

### ■ Content Protection in the Processes from Production to Data Disposal

Azure provides a media delivery function as API. The major strength of this is the guarantee of security, including the production process, at the same time. It is only this firm that has acquired CDSA certification with a solution provider. CDSA certification stands for “Content Delivery Security Associations Content Protection and Security Program Certification.” This proves that comprehensive and standard content protection and security is being implemented in all processes – from content production, processing, storage, physical or digital delivery to disposal. Azure is also flexibly expanding the breadth of its support in line with the needs of users (e.g. the video format ProRes or Google’s DRM “Widevine”).

Azure has already been adopted in the simultaneous re-transmission of Fuji TV in Japan, so it is attracting attention. In the future, broadcasters will come to utilize the new business opportunities brought about by delivery. At that time, this firm will make proposals to draw out the various possibilities through the cloud, such as key metadata and past archive coordination.

## Cloud Utilization Streamlines Workflow with the Higher Resolutions of Content: Toward Large-scale Content Distribution Platforms



Amazon Web Services (AWS) is a cloud computing service provided by Amazon Web Services, Inc. that started in 2006. Currently, this service is being used by more than one million users in over 190 regions and countries. There are data centers in Tokyo, Singapore, Sydney, China and South Korea in the Asia Pacific region. There are also numerous cases of this service being used in the media industry. We spoke with the men who appeared on stage in an invited session at Inter BEE Forum 2015 about the latest situation and future trends in AWS.

The three men who appeared on stage in the invited session to give a talk titled “The Evolution of Media Workflows into the Cloud” were Mr. Bhavik Vyas, Digital Media Partner Ecosystem Manager at AWS, Mr. Usman Shakeel, Solutions Architect at AWS, and Mr. Kiyonori Kitasako, Solutions Architect at AWS Japan.

### Streamlining of Workflow in the Cloud

There is an increasing need for storage capacity and computer processing performance as resolution improves with 4K/8K. There is demand for the provision of flexible and unlimited scalability and high-speed computer power. The AWS cloud storage service “Amazon S3” supports such demands. The greatest feature of Amazon S3 is that it can be started up with no initial costs and has a pay-per-use system in which users only pay for costs of storage they use

while being a service that matches them to their latest needs. This service has flexible scalability in terms of computer power from the cloud service “Amazon EC2” that also includes GPU.

“Amazon S3” has a concept of “content gravity” that streamlines the workflow of media. This makes it possible to perform processing of transcoders, editors and rendering without moving content in the cloud. Moreover, using the cloud as a hub makes it possible to perform work in different locations to be able to streamline operations.



Mr. Usman Shakeel  
Solutions Architect  
Amazon Web Services

### Increase in Cases in Which the Cloud Is Utilized in Video Delivery Platforms

There is a trend in the United States now in which content is being delivered to end users directly from video delivery platforms in the cloud provided by AWS without using delivery operators by the NFL, WWE, HBO and others. This service provides the storage, encoder, rendering and CDN server infrastructure, so it is possible to expand business at low cost in a short period of time.



Mr. Bhavik Vyas  
Digital Media Partner Ecosystem Manager  
Amazon Web Services

### Free Scalability and Diversity of Options

AWS is characterized by the fact it is possible to use the functions necessary to perform delivery business in the cloud. Furthermore, there is a mechanism called “Bring Your Own License (BYOL)” that makes it possible for users to choose the functions they require from the Amazon Marketplace and to purchase licenses simply. This is an extremely easy-to-use service that allows users to purchase only the functions provided by Amazon’s many partners that they use. Thusly, for example, there are a range of multiple choices for transcoders, such as our “Amazon Elastic Transcoder” or the cloud-based Zencoder from our partner Brightcove. In addition, it is possible to freely install and use other software that runs in the cloud.

We acquired Elemental Technologies in the United States which provides video solutions for multi-screen content delivery in September. Elemental Technologies has a lot of customers in the video industry, including ABC, BBC and Comcast. The firm implements software-based encoder/transcoder technology in the cloud. They will be able to provide even more comprehensive solutions by linking up with AWS.

The features of the AWS service are that the fact it is “a completely pay-per-use system and its speed up to the start of service.” Users only have to pay for what they use, so it is possible to try out various initiatives while keeping down costs. It is also possible to deploy a global service in addition to one in Japan. Users are able to use this service immediately when they decide they want to without the trouble of having to purchase hardware or spend time on setting it up.

### Companies Using AWS for 4K Program Delivery with Its Adoption in TVer

The number of cases in which the cloud is being used in video production is increasing dramatically in the broadcasting industry in Japan. The introduction of AWS as a content distribution platform is proceeding among major broadcasters. This service is being utilized for the handover of video content between broadcasters or companies.

The Asahi Broadcasting Corporation is currently conducting a trial of sharing sports material between broadcasters using the Internet. Fuji Television is using AWS to upload program materials recorded in 4K on Nagasaki Gunkanjima Island and to deliver 4K video online to the company from IMAGICA. WOWWOW has conducted a demonstration experiment using the Amazon S3 inter-region replication and high-speed file transfer functions (multi-part uploading) for global video transmissions from the east coast of the United States to Japan.

Moreover, while verification is performed by TOKYO MX on the 4K video delivery for HybridCast using the FLET’s network on the simultaneous delivery service “MX CASTING” using an IP, the firm is using FLET’s Cast provided by NTT East for which AWS and a private line is connected. Furthermore, this service is supporting the new development of broadcasters with repeated results such as the use of AWS in part of the video delivery service “TVer” provided by the five commercial broadcasters in Tokyo.

AWS has data centers in various countries/regions and these are connected by a high-speed network. We believe it is also possible to utilize this service when transmitting video data shot overseas or in Japan from that spot.



Mr. Kiyonori Kitasako  
Solutions Architect  
Amazon Web Services Japan

# Line Array Speaker Demo with 13 Audio Equipment Manufacturers: Lifting/Lowering Work on a scaffold tower and Mega-volume Impressiveness Performance

*Interview with Kenji Ouchi, Sound Designer*

We first held the “Line Array Speaker Demo” last year to commemorate the 50th anniversary of Inter Bee. Following on from last year when this event won rave reviews, we also held a scaled-up version of this demo this time.

The number of participating brands increased from nine companies last year to 13 companies this year. The event hall of Makuhari Messe, which is capable of holding 9,000 people, brought together 13 sets of line array speakers from 13 companies under one roof.

Line array speakers, which convey uniform and clear sound, are widely used in concert and event venues. On the other hand, large models have a weight from 800kg to 1t for just one of the speakers that are configured in sets of two. It is therefore tough work to set these up in venues. In addition to the sound quality, reducing this burden has become extremely important from the point of view of reducing the stage construction period and safety measures. This year, it was possible to even more dynamically experience the features and individualities of each firm’s product because there was a total presentation by all the companies – from lifting the speakers to a demo of their mega-volume and then

finally the lowering work after this had finished. We spoke with Mr. Kenji Ouchi, the sound designer responsible for the production of this demo, about the aims of this event, its significance and the reaction from visitors.



## Showcasing of the Installation Work and Sound Effects

### ■Details and Aims of the Demo

There were two main aims of this line array speaker demo. The first was to allow visitors to see the installation work of each product in an environment close to that of an actual venue. The other aim was to provide a comparison and verification in terms of acoustics.

We gave each company 30 minutes for their demo and 30 minutes for the work around this. Each company had to give a total presentation in this time with the lifting of the line array speakers up to the target position, a demo with mega-volume and the lowering work after this was finished.

We constructed an approximately 10m scaffold tower in the venue this time and hung it from a height of about 7m on the second floor of the venue. We matched up the top of the scaffold tower and the line of sight perfectly with consideration for the height of people. Each company used the same venue and same sound source in terms of acoustics. The conditions were the same so this made it easier for visitors to see the true value of each firm’s product. Initially, there were manufacturers who expressed displeasure at this venue where there are lots of reverberations. Each firm closely investigated this situation in advance and came up with ways to suppress these reverberations in the system to give a demo with the best sound quality. Professionals in the industry such as those in concert management companies, rental companies and PA personnel involved with large concerts came to the venue. Each firm was able to demonstrate the true abilities of their products to the maximum possible extent.

## Number of Participating Firms Increased from Nine Last Year to Thirteen

### ■Highlights of the Demo

The participating firms were all leading audio equipment manufacturers. Each of their products has unique features. We gave each firm 30 minutes to lift up their speakers, but there were differences in the time it took among the companies. Moreover, various products were on display. These included compact models with mega-volume and models seeking clarity of sound.

### ■Points of Difficulty in the Realization of the Demo

The biggest difficulty we had was in terms of safety. As mentioned earlier, just one line array speaker weighs up to a maximum of 1t. We designed the scaffold tower to withstand such loads and carefully selected the motor and lifting equipment.

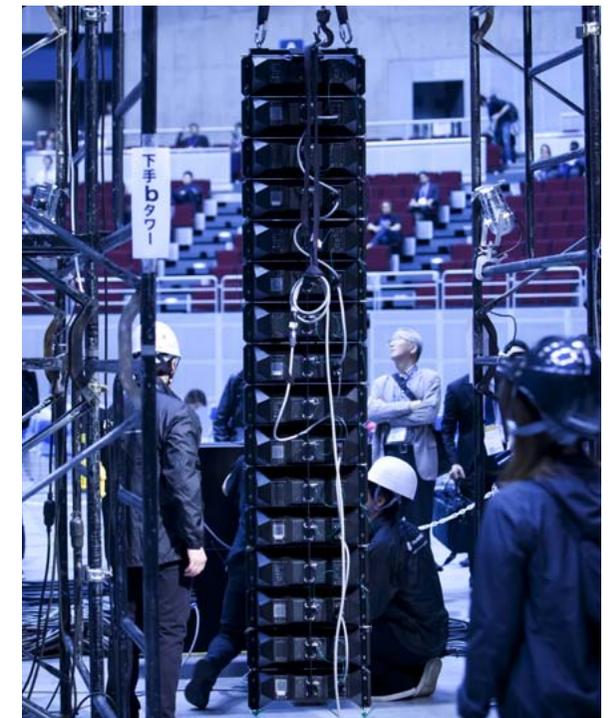
## Possible to See the “Behind-the-scenes” Work with a Rearview Camera

### ■Newly Devised Points

An important point in the lifting and lowering demo was how easily this work could be performed and with how few people. Last year, this process was not made public, so visitors were banned from looking at the rear of the speakers. However, we believed visitors wanted to see the rearview as well as the front in order to grasp an overall picture of the lifting and lowering work. Accordingly, we set up a camera at the rear of the scaffold tower and projected the image of the work being carried out onto a large display at the event this year. This was extremely popular because it made it easier to imagine the actual work situation.

### ■Future Prospects

We would like to continue holding this line array speaker demo from next year onward because it was very popular with the participating manufacturers and visitors. In addition, we would like to try and hold a trial listening meeting for speakers other than line arrays. Each manufacturer has their own distinctive products. We would like to draw out the appeal of these to the maximum extent possible to contribute to the realization of an exhibition that is beneficial for both manufacturers and users.



# First Live Demo of an Aerial Photography Flight by a Drone in Japan: Passionate Gaze of Many Visitors Turns to Flight and Photography Technology Expanding the Possibilities of Video Expression

Interview with Mr. Tasuku Uta, Drone Section MTS & Planning Co., Ltd.



There are great expectations for drones (unmanned aircraft) that are being called the “industrial revolution of the sky.” Drones will have a wide range of uses in industry, agriculture, disaster relief and other fields. The movement toward the utilization of these devices is also taking off in the video and broadcasting industry. It will become possible to shoot areas that people cannot enter and offer bird’s-eye view video expressions by using drones.

In response to the growing needs in this area, Inter BEE held a drone aerial photography demo for the first time in 2015. This was a photography flight by professional operators in an aerial environment close to that of an actual shooting location with a demo of the performance and usability of this technology. When the aerial photography was projected on a large outdoor LED display installed at the venue, many visitors raised their voices in surprise.

Drone manufacturers, including Da-Jiang Innovations Science and Technology Co., Ltd. (DJI) – the world’s largest drone company – in China, proposed application methods through demos of their respective products. Three companies participated in the demo: enRoute, Circle and DJI JAPAN.

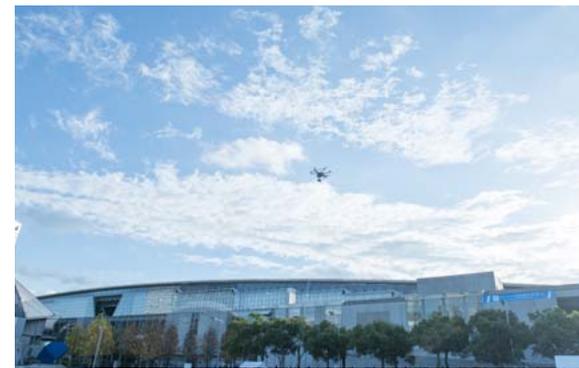
A team consisting of three companies – MTS & Planning, enRoute and HEXaMedia – was responsible for the operation of the drones at this demo. We spoke with Mr. Tasuku Uta in the Drone Section of MTS & Planning Co., Ltd. about the possibilities of drone utilization and the reaction of the visitors.

## Photograph by Drone from the Land and Sky

### ■ Contents and Aims of the Demo

The demo held by this firm involved photography from the land and sky with the combination of a self-propelled robot and drone. One combined a “PG360” compact drone with guard to a self-propelled robot. Another combined a self-propelled robot and the “PG700” large multi-rotor drone. Both were in the style of shooting while receiving a wired power supply by connecting the self-propelled robot and drone with a cable.

The videos taken by the cameras equipped to the self-propelled robots and drones were transmitted in full high-definition and broadcast in real-time on a large outdoor LED display installed at the venue. This emphasized the fact it is possible to transmit video of the land and sky without delay.



## Display in Real-time of Aerial Video on a Large Screen

### ■ Aerial Photography by Drone Track Record

This firm is a company in the TV-U Fukushima Group. They have been involved in the production of aerial photography with drones since 2013 in integrated business carried out in landscape aerial photography and remote locations of programs. The company has the leading track record in the work of monitoring volcanic activity in Japan.

Mr. Uta had the following to say: “We launched our Drone Division, to which I am attached, this year in response to the growing need for this technology. We undertake work such as landscape aerial photography, infrastructure inspections, measurement flights and research flights with our strengths lying in our extensive track record.”

In addition to the company’s track record in aerial photography, the firm has developed a build-to-order manufacturing system by entering into a business partnership in February with enRoute, who carry out drone technological development. With a large number of professional enRoute technical skill certified operators, the firm also provides guidance on the technology and knowledge required for aerial photography and measurement flights. This firm is able to provide a one-stop service that includes everything from drone sales/manufacturing (customization), operation guidance and after-care maintenance.

### ■ Looking Back at Our First Aerial Photography Demo

This demo was the first initiative of its kind in Japan as a commercial exhibition of drones. Mr. Uta said, “I was able to once again keenly feel the level of interest in drones from the video and broadcasting industries with the many visitors who came to this demo.” He also had the following to say about the demo venue: “I think it was possible to fully convey the attractions and performance of the drones.”

## Aerial Photography Demo: Great Opportunity to Convey the Attractions of Drones

### ■ Expectations in Inter BEE and Future Prospects

It is difficult to hold an exhibition to showcase photography flights because drones are actually operated by professional operators outdoors. “This demo was groundbreaking. I hope this initiative is continued in the future. I want to convey the attractions and possibilities of drones to many people.” (Mr. Uta)

On the other hand, the Revised Aviation Law to regulate flights came into force on December 10 in response to the occurrence of accidents in which drones were used improperly. This is the natural course of action when we take into account public and safety aspects. Although the gate to drone flight will temporarily shut, the possibilities of using these devices for industrial use is spreading ever further. For example, Prime Minister Abe has expressed a desire for drones to be used in home delivery services. It appears that the utilization of drones in the industrial sector will continue to move forward under a certain level of rules in the future.



## Stimulated Experience Content through VR Will Become the Driving Force to Open Up New Ways of Using Video

Interview with Ms. Mariko Nishimura,  
CEO & Co-Founder, HEART CATCH Inc.



“LECT 2015” (Live Entertainment & Contents Technology Conference) was held at INTER BEE EXPERIENCE. This is a conference that explores new creative forms centered on live entertainment and content technology. One of the panel discussions in this conference was titled the “Future of Simulated Experience Content Opened Up by VR/AR.”

This panel saw passionate debate about the future of video content centered on virtual reality (VR). We spoke with Ms. Mariko Nishimura, the video producer and HEART CATCH CEO & Co-Founder who served as the moderator, about the aims and significance of this panel discussion.



Two panel discussions were held at LECT as the organizer’s planned stages and presentations were given by artists in line with their respective themes. One of these planned stages – Future of Simulated Experience Content Opened Up by VR/AR – saw debate about the present and future in regards to this theme. Ms. Mariko Nishimura served as the moderator and there was also participation as panelists from Mr. Souichi Izumi, the VR Content Director of KAYAC, Mr. Katsuya Noguchi, a drone cameraman at HEXaMedia, and Ms. Tsuko Ichihara, an artist.

Ms. Nishimura says that VR is “video which is close to a bodily experience.” “New value is created for video with a sense of realism through an immersive experience. In a manner of speaking, the expressive power of video is close to that of a bodily experience. This session was held at Inter BEE with the aim of communicating to video production equipment/software developers and those in the field of video production that video is able to create this new kind of value.”



## Key Points: Content Editing Powers and Personal Experience Provision

Mr. Izumi, who appeared on stage in this session, said that “the next step is to give a sense that we are actually there.” Ms. Ichihara advocated a position that will be required by content producers in the future: “Creators need the power to edit complex personal experiences and to have curation powers.” Mr. Noguchi identified the changes in video content: “For example, if it is possible to deliver a sports game in real-time with a drone x360 camera and to watch this in VR, it will become possible to personally experience this event as though you are actually watching it in the stadium, no matter whether you are in that or another country. In the future, we will be able to provide this kind of communication and shared personal experiences.”

Ms. Nishimura listed the “demand for editing powers and curation powers” as well as the “provision of new personal experience forms” as the key phrases for this. The new video expressions of VR and AR demanded by creators are in a position different to that of conventional content.

Ms. Nishimura spoke as follows: “If the high quality of television program production is put into the world of VR, I believe it will be possible to provide even more immersive personal video experiences. I would like those in the television and movie industries to tackle VR in addition to Internet-based creators.”

## Deeper Personal Experiences with Higher Resolutions

When we talk about simulated experience VR content, many people imagine content with a high level of entertainment. However, Ms. Nishimura raised the issue of whether there are better ways to take advantage of VR in different fields. “It is possible to achieve an even higher level of realism and immersive feeling with higher resolutions. It is important for professional video creators, including those in the world of television, to proactively take advantage of these new video expressions such as VR. Only by multiplying new device technologies and past experience will it be possible to provide new video experiences.”



The iPhone allowed them to shoot it,  
and the iPhone gave it meaning.  
These professionals pioneered a new form of  
creative expression.

Welcome to an age where commercial footage can only be shot with an iPhone! Whether the beautiful scenery of Papua New Guinea used in an Apple commercial, or the web footage for Suntory C.C. Lemon of high school girls dashing through the city like ninjas, both are composed of images that could only be taken with an iPhone. We asked Mr. Yasunori Iwamoto, who shot the Papua New Guinea footage, Mr. Atsushi Ishihara from Hakuhodo Kettle, Mr. Atsushi Saito from BIJIN&Co., and CG and visual effects artist Mr. Tatsuki Saito, who together created the ninja high school girls, what concepts and ideas they had in mind while creating these works.



## There is special meaning in anyone being able to shoot footage.

For example, you can't bring an expensive high-speed camera on a dugout canoe that might capsize at any moment, and you can't fit a bulky camera in a tiny gap under a coral reef 30 meters under the sea. Mr. Iwamoto points out that animals that are scared and won't come out for a big camera are willing to come out for an iPhone, because it is not intimidating.

They even succeeded in getting footage of the epaulette shark, which was first observed in that region, and which has only been captured on footage once before. But the iPhone wasn't used in pursuit of firsts. Mr. Iwamoto said that he wanted to use the easy-to-use iPhone to refute the idea that great footage is only possible with a high-quality camera. The 18x zoom lens model he uses is made in China and less than 10,000 yen.

"I wanted to create the foundation for anyone to create footage with a single iPhone. This is the first time in the history of film that anyone can easily capture and edit footage. Shooting films is no longer the preserve of those with the equipment, so that anyone can compete on the basis of ideas. I'm looking forward to seeing how things progress."

On the other hand, the team behind the ninja high school girls started with the goal of simply wanting to create interesting footage. Mr. Ishihara explains: "It was filmed not just by the director and cameraman, but also by the assistant producer and actors, everyone holding an iPhone. That's why there are a number of shots that weren't filmed by the cameraman."

Mr. Atsushi Saito says that since everyone can shoot footage and it can be previewed on the spot, the on-site production cycle was quick. "Since we weren't using a conventional camera, the staff and actors were all enthusiastic about how best to take the footage, and things moved in a better direction."

Mr. Tatsuki Saito explains: "What's good about the iPhone is that actors can give a more candid performance. In the last cut where the drink fizzes over, because it was analog, not composite footage, you see the real reaction of the actor."

You get the feeling that the iPhone is being effectively leveraged to best capture to film the natural attractiveness of each work. Shooting in 4K has also become possible, opening up further possibilities.



## Toward new possibilities of visual expression. Short films were born with the Internet in mind.



In Toyota's "G's" commercial, when a mysterious button in the city is pressed, passersby suddenly begin playing baseball. In Suntory's "Ninja High School Girls" commercial, a little classroom game escalates, and two high school girls dart around the city. OK GO's music video "I Won't Let You Down" was filmed by a drone in a single cut. All of these works are fun and amazing short films that differ from conventional commercials, and actually turn into promotions. We talked to the managing editor of Commercial Photo, Mr. Yasushi Kawamoto, and the creative director of P.I.C.S., Mr. Hironori Terai, who called these works "branded films."

Left  
**Mr. Yasushi Kawamoto**  
Managing Editor,  
Commercial Photo

Right  
**Mr. Hironori Terai**  
Creative Director, P.I.C.S.



## The occasion for collecting these films was being approached by a film festival

The actual start of their collaboration goes back to an article in Commercial Photo about P.I.C.S., which has been actively working on viral commercials since 2005. The collaboration became more active in the past couple of years, and they were approached by a representative for the Sapporo International Short Film Festival and Market, asking whether they would consider fun films with an existing client.

Mr. Terai explains: "Every year, the question of how to create a conversation on the web evolves further. I think the works we saw today are at the cutting edge. We're at a point where neither creators nor clients can ignore this movement."

Mr. Kawamoto elaborates: "There isn't a large degree of freedom when it comes to creative expressions in advertisements, but the fact that these films are targeted at the web has provided the opportunity for

new creative expressions." We called them branded films.

The films debuted at the Sapporo International Short Film Festival and Market on October 9th, 2015, where a theater that seats 100 was filled to capacity, and each film was greeted with applause. These films are basically designed to be watched by one person on one screen, but a new form of viewing has been born by sharing the experience with the general public. Mr. Terai explains: "We learned that even for videos that were created for broadcasting on the web, if the idea is striking enough, an audience can be satisfied with a theater showing as well. Together with Mr. Kawamoto, in the coming year I would like to continue providing showings of branded films with a large degree of expressive freedom that are viewed simultaneously by multiple people."





## Supporting creators in Asia for 10 years With new insights, what can we expect from future DigiCon6

In 2015, DigiCon6 celebrated the 10th year anniversary of its expansion into Asia. There have been many award-winning works in these past 10 years, and studios were even created to build on some of those successes. At this critical juncture, a talk was held that looked back on the award-winning works from the past 10 years, and examined whether creativity in Asia had changed and grown. After the lecture, we talked to Mr. Yasuhiro Yamaguchi, the founder of DigiCon6 who was also festival director until 2013, as well as Ms. Aki Yamada, who became festival director in 2014.

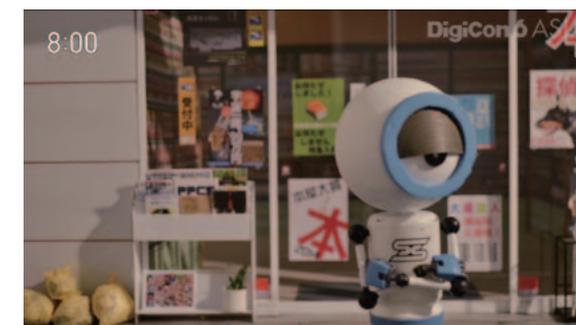


## Going beyond the desire to communicate something The next stage for creators

While looking back and showing award-winning works on stage from the last 10 years, they touched on the incredible degree of perfection of *Johnny Express*, which won this year's dc6 ASIA Gold award, on *Out of Order*, which won the dc6 JAPAN Youth Gold award, made by a creator only 17 years old who produced a freeze-frame work that puts pros to shame, as well as on future prospects. After taking the stage, we asked them about their new impressions.

Ms. Yamada explains: "Animation technology, screen size, and techniques have changed, but the desire to express something is still there. An interesting work stays interesting, even if it is old. In the end it's the person making it that matters."

Mr. Yamaguchi elaborates: "I feel that there used to be a fixation on technology, but in the past 10 years creators have been thinking hard about stories again. They concentrate on having something to show, so that the degree of perfection as a standalone film has risen for works. Creators have changed their mindset from wanting to create something amazing, to wanting to take on the world. Let's take the example of the genius 17 year old boy that created *Out of Order*. He started from the idea that he wanted to make a work that viewers would enjoy, and he has a clear future vision to first create his own work, then join Aardman Animations, and then go independent. I would like to see more and more of this sort of creator."



*Out of Order*,  
Kiyotaka Mizukoshi's freeze-frame  
animation that won the dc6  
JAPAN Youth Gold award



**Mr. Yasuhiro Yamaguchi**  
Founder and Former Festival Director  
DigiCon6 Asia Office,  
Tokyo Broadcasting System Television, Inc.

**Ms. Aki Yamada**  
Festival Director, DigiCon6 Asia Office,  
Tokyo Broadcasting System Television, Inc.

## “Experiences” added in addition to simply “viewing” movies; toward new immersive video entertainment

The experience of watching movies in theaters is continuing to evolve. Combinations with high resolution/high viewing angle IMAX, 3D that adds three-dimensional expression and VR are being deployed in various directions. We can see an approach has emerged and is spreading in which there is a new immersive feeling through experiences in addition to simply viewing movies. 4DX is an innovative feature film format, changing paradigms of watching movies from ‘viewing’ to ‘experiencing’. 4DX is the technology developed by CJ 4DPlex presenting an all-five-senses immersive cinematic experience incorporating synchronized motion, wind, fog, rain, lightning, scents, snow, and rainstorm that substantially enhance the visuals on-screen. The number of theaters implementing 4DX is increasing every year. As of Dec 2015, there are more than 30,000 4DX seats across 228 sites in 37 countries. Japan is the fast-growing market, operating 33 sites in the country. Since 2010, more than 290 Hollywood and local titles have been shown in 4DX. We asked Mr. Young Choi, Creative Director of CJ 4DPLEX who are deploying 4DX, about the outlook for this technology.



## The number of 4DX-capable theaters continues to increase; a new three-screen models is currently under development

The number of 4DX-compatible movies is increasing every year. For example, *Jurassic World* and *Mad Max* were screened in this format in Japan in 2015. Many Hollywood blockbusters now support 4DX.

Every 4DX theatre is equipped with motion chairs and multisensory environmental effects such as wind, water, fog, lightning, bubbles, and scents in perfect synchronization with actions on-screen.

This may look similar to theme park rides at first glance, but there is a major point of difference. Theme park rides continually provide some kind of effect to visitors, but 4DX encourages a greater immersive feeling in the audience by the effective use of this technology in addition to these effects only found in scenes where they have

meaning in the production.

“First, motion editors watch a movie over 100 times to draw and assemble a picture of what kind of effects it would be best to use. Finally, they sit down and make design adjustments to be released after obtaining the quality approval of the director.”

It is not the case that 4DX is used only for movies; this technology is also effective in cars, airplanes and coffee commercials. Furthermore, 4DX is also being deployed in musicals, concerts and videos.

Each title brings a carefully choreographed mix of motion, vibration, air, water, scents, fog, lightning, bubble, etc., intended to stimulate audiences far beyond the audio/visual limits of an average theater.

In addition to this, there is a new screen model, named ScreenX, a three-sided structure to express more of the story and provide the panoramic experience to the audiences. ScreenX is billed as the world’s first multi-projection system that allows cinemagoers to go beyond the frame of the movie screen by extending the images onto the theatre walls. This creates a fully immersive 270-degree viewing environment that brings the audience deeper into the scenes.

“It is becoming possible to have an experience in which you can actually become immersed in the world of video in movie theaters. I would like to make this experience as perfect as possible in the future.”



Mr. Young Choi  
Creative Director  
CJ 4DPLEX

# Women are the key to overseas expansion for television stations! Pioneering new paths and cultural exchange, where feminine qualities are especially effective



*Woman's Session* focuses on women working in creative industries. In 2015 it focused on women in charge of overseas business at television stations. Ms. Suzuko Fujimoto of Nippon Television established a joint venture with Sony Pictures in Singapore, expanding the channel GEM in Asia. Ms. Satoko Shimbori from TV Asahi is engaged in program and format sales to overseas markets. Ms. Noriko Wada from TBS plans the overseas business model and is launching multiple joint productions. The circumstances and issues they face were discussed, with Ms. Sachiko Fumoto, Operating Officer at the Nikkei BP Institute of Consumer Trends, acting as moderator. After taking the stage, they were asked about possibilities and future prospects.



## How do you take advantage of cultural differences to make a product?

When they were asked what the most difficult part of working overseas is, all three mentioned "monetization." One line of conversation on stage posited that whoever holds the contents can win, although it must also be said that programs are all that a television station has to sell. With the merchandise sparse, and even precisely due to that reason, it is an arena where female flexibility is effective.

Ms. Shimbori says that if you approach this job trying to earn a profit and produce results in a short time, you won't get very far. Although the market has potential, people are still fumbling to develop it, and there is no sound prognosis for what it will look like in two to three years. "It's because we're working in a world in which existing know-how is of limited value. That makes women well-suited for the task, because they don't give up" said Wada, elaborating on the qualitative advantages of women. Fujimoto followed by emphasizing how the difference between the social standing of the two genders is being taken advantage of: "TV stations are in essence a rather domesticized industry, which makes it difficult for men in the mainstream to succeed there. Women's limited interest in promotion makes them more suited for this job."

Furthermore, it's not uncommon to be at the mercy of cultural differences in dealings with foreign countries. Unexpected happenings occur such as someone might go on vacation for four weeks without giving any notice, a commercial may be skipped, a voice may be dubbed without permission, or work may stop during Ramadan. Wada believes that culture and messages that emerge out of coexistence exist for that very reason. The three guests were asked about their future prospects.

Ms. Wada explained: "When TBS and Nippon Television had prime time slots in Malaysia on Thursdays and Fridays, I thought we could do a campaign where we cooperate to increase ratings. Because honestly the market overseas has not grown enough to compete yet."

Ms. Fujimoto said: "We have to succeed with GEM. In Southeast Asia, signing events at malls and concert events have a big impact. South Korea is doing a great job and succeeding, but Japan still has a ways to go. We want to achieve results and get to the point where we can call over Japanese celebrities."

Ms. Shimbori explained: "We want to create mobile content. Cooperating with apps is great, and we also want to create works that young people will be interested in watching, that transcend borders."

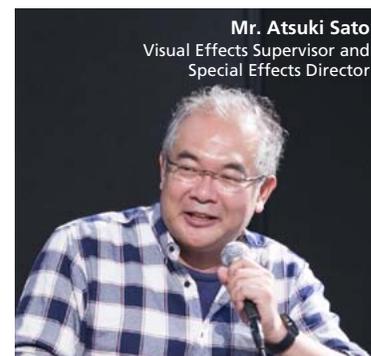
## Behind the scenes of *Attack on Titan*! The style director Shinji Higuchi was aiming for, and the visual effects tricks that made it possible



In the summer of 2015, the film *Attack on Titan* was released in two parts. Despite the incredibly short time between production start and release, there were three motifs, “Walls,” “three-dimensional maneuver trick,” and “titans” that represented hurdles for visual production. We listened to a talk by director Shinji Higuchi and visual effects supervisor and special effects director Atsuki Sato on how these problems were solved on location, what sort of things were considered, and how it was all visualized. After the talk, we asked them some more in-depth questions.



Mr. Shinji Higuchi  
Movie Director



Mr. Atsuki Sato  
Visual Effects Supervisor and  
Special Effects Director



### The titans and the film were both conceived under harsh conditions

#### ■What did you fixate on while making this film?

**Higuchi:** Definitely “youth.” We included various expressions for the idea that immaturity equals possibilities and reckless force. We intentionally avoided precision and dignity. The writers and cast are all young. I myself am closer to the Titans’ age (laughs), but I made it a point to not forget youth. If I don’t stay conscious of that, it’s easy to end up creating something that corresponds more to my real age.

**Sato:** So you are trying to be young.

**Higuchi:** Yes, I am forcing myself.

**Sato:** Forcing yourself? You look pretty natural to me (laughs).

**Higuchi:** No way. I’ve been around for a while. When I try to keep up with the youth, I end up wheezing.

**Sato:** And you’ve made a thick movie.

**Higuchi:** Thick movie?! That’s strange, I really didn’t intend to. Is it refreshing like a sports drink? Or more like a cola...

**Sato:** It’s basically like ramen with fat in the broth. It has much substance. You will be satisfied when you eat all.

**Higuchi:** Eat up! Have seconds! (laughs).

#### ■When I observed the making-of video, I was surprised by how the cuts are assembled together like a puzzle.

**Sato:** For example, if it is made by properly aligning the angles of view, you might actually not get the 3D perspective. And yet, if you look at it from the perspective of a sort of

visual effects rule book, then we totally failed.

**Higuchi:** But it’s better than naively using motion capture.

**Sato:** If we had done it naively, shooting would have never ended.

**Higuchi:** If we track a vertical movement and stop it, the picture stops, and only the perspective has changed. If we then composite that with a fixed layer in one more direction, it fits surprisingly well. There’s no sliding, and it’s not flat either.

**Sato:** But it’s extremely difficult to do. The gentle titan from the beginning was done in this way.

**Higuchi:** It works really well. Was it coincidence?

**Sato:** No, it required considerable fine-tuning.

#### ■You touched on *Giant God Warrior Appears in Tokyo* during the talk. Did you also approach this movie with the goal of implementing special effects in a modern way?

**Sato:** Mr. Onoue (Katsuro Onoue, Special Effects Director) and I had that in mind. Mr. Onoue in particular warned strongly of the lack of luster on screen if everything is done in CG. We were faced with the problem of how we could go a step further than *Giant God Warrior*.

**Higuchi:** That’s true, and we made sure it doesn’t feel like an old-fashioned movie. We needed to make a movie for this age, not a nostalgic one.



## Inter BEE 2015: Professional Exhibition for Audio, Video and Communications 1,780 Booths from 996 Companies/Organizations – The Highest on Record Move toward a New Paradigm from 2020

### Brilliant Curtain Raising at the Opening Ceremony

Inter BEE 2015 – the Professional Exhibition for Audio, Video and Communications – was held in Makuhari Messe over a three day period from November 18 (Wednesday) to 20 (Friday) by the Japan Electronics and Information Technology Industries Association (JEITA: Shigeaki Mizushima, Chairman / Chairman of the Board at Sharp Corporation). The size of this event was the greatest on record – even greater than the previous year – with 1,780 booths from 996 companies/organizations (of these, there were 540 companies from 31 countries/regions overseas). In addition to officials from our supporters in the Ministry of

Internal Affairs and Communications (MIC), the Ministry of Economy, Trade and Industry (METI), the Japan Broadcasting Corporation (NHK), Japan Commercial Broadcasters Association (JBA) and the Association of Radio Industries and Businesses (ARIB), the opening ceremony was attended by key persons from the United States Embassy, the National Association of Broadcasters (NAB), the International Association of Broadcasting Manufacturers (IABM) and the Brazilian Society of Television Engineering (SET). A ceremony was then held to open the curtain on Inter BEE.



Guest taking part in the ribbon cutting ceremony (from left)

**Mr. Masato Tsukamoto**  
Chairman of Inter BEE 2015 Organizing Committee

**Mr. Olimpio Jose Franco**  
President, SET

**Mr. Skip Pizzi**  
Senior Director, New Media Technologies, NAB

**Mr. Yasuhiro Maeda**  
Deputy Director-General,  
Ministry of Economy, Trade and Industry, Japan

**Mr. Mabito Yoshida**  
Deputy Director-General,  
Ministry of Internal Affairs and Communications

**Mr. Andrew Wylegala**  
Minister Counselor, U.S. Embassy

**Mr. Peter Bruce**  
Director of APAC, IABM

**Mr. Keiichi Kawakami**  
Executive Senior Vice President, JEITA



**Mr. Mabito Yoshida**  
Deputy Director-General  
Ministry of Internal Affairs and Communications (MIC)

### Toward the Realization of a Strong Economy through the Creation of Innovative New Services

Mr. Mabito Yoshida, Deputy Director-General of the MIC, stood to greet the guests and said the following.

“Inter BEE started in 1965. This event boasts a history spanning half a century. In addition, it is also an opportunity to bring together under one roof many state-of-the-art broadcasting equipment/broadcasting field experts from Japan and overseas and many of those leading the media industry. I have high hopes that a countless number of wonderful ideas, which will lead to the further development of the broadcasting field, will come forth from this venue.”

“The work on the switchover for the digitalization of terrestrial television, the greatest project in broadcasting since its beginning, was completely finished in March of this year thanks to the cooperation of broadcasting industry stakeholders, viewers and citizens. However, the speed of changes to broadcasting technology is extreme. Interest has already moved to 4K/8K Super Hi-Vision. The “Declaration on the Creation of the World’s Most Advanced IT Nation,” the overall strategy of the government, gives 4K/8K a central role in creating new business and strengthening international competitiveness.”

“The MIC revised the relevant road map toward the smooth realization of broadcasting services compatible with 4K/8K in July this year. We are now strongly promoting efforts in line with this road map.”

“Practical broadcasting in 4K on 124/128 degree communication satellite television and optical services has already begun in company after company since March to April this year. In December, 4K practical broadcasting will also start on cable television. A trial broadcast of 4K/8K is also scheduled to begin on broadcasting satellite from 2016.”

“It has been estimated that 4K televisions will have penetrated to about half of all households by 2020 when the Tokyo Olympic and Paralympic Games will be held. There are expectations of an improvement to the environment that will make it possible for all homes to view video with a high sense of realism and high quality. In addition to the field of broadcasting, there are also hopes for the application of 4K/8K to a wide range of fields that include a variety of industrial applications (e.g. education, academia and medical care). I have heard that various equipment related to these efforts are on display in great numbers in the exhibition venue this year.”

“Japan has led the world in the past when it comes to the field of broadcasting equipment. However, I hope to obtain the cooperation of everyone concerned to further strengthen efforts toward the realization of a strong economy in terms of the creation of innovative new services and the realization of a society that promotes growth.”



**Mr. Yasuhiro Maeda**  
Deputy Director-General  
Ministry of Economy, Trade and Industry (METI)

### Hopes for the Presentation of a Paradigm toward a New Era

Following on from this, Mr. Yasuhiro Maeda, Deputy Director-General in the METI, stood to greet everyone and said the following.

“The era of color television in its prime started in Japan and around the world in the wake of the Tokyo Olympic and Paralympic Games in 1964. Inter BEE also began in 1965, so the first event was held in the warm afterglow of the Olympics. It has now been 50 years since then.”

“What kind of broadcast content and video will we be watching in 2020? How will we make that content and video? Through what kind of equipment and space will we enjoy the Olympics and Paralympics? Color television did not cede its leading role for 50 years. The world of broadcasting will continue to be a very important media in the future, but will media continue to diversify in the era of the IoT.”

“When the Olympics in Rio end in 2016 the world’s attention will turn to Tokyo. An acquaintance of mine said that he ‘wants to virtually show shot put athletes at the scramble intersection in Shibuya.’ Alternatively, we can envision preparing large screens in various temples and shrines in Japan to televise the finals of the 100m sprint in them. It is easily possible to imagine children then racing amongst themselves after seeing that.”

“Against this background, what kind of new media and broadcasting will be showcased toward 2020 at this exhibition with great traditions called Inter BEE? We have come to the era in which this message is being asked toward the whole world. Existing ways of thinking are very important, but how will the paradigm toward this new era change? I would like to continue disseminating this message while clarifying what changes there are with the Olympics and Paralympics in 1964. I hope that Inter BEE continues to come alive together with the MIC.”





## Inter BEE Reception: Held to Demonstrate the Cooperation between Exhibitors and Broadcasters toward a New Era of Broadcasting at Inter BEE 2015 – Celebrating the Dawn of 4K/8K Broadcasting



The Inter BEE 2015 Reception Party was held in APA Hotel Tokyo Bay Makuhari at 6pm on the first day of the event on November 18 with officials from sponsoring organizations, partner organizations, NHK and commercial TV stations, as well as executives of exhibitors, invited to attend.



At the beginning, Mr. Masato Tsukamoto, Chairman of the Inter BEE 2015 Executive Committee, took to the stage and delivered greetings from the organizers. After this, Mr. Tadahisa Kawaguchi, Chairman of Special Technical Committee in The Japan Commercial Broadcasters Association (JBA), arrived to give a congratulatory address. Mr. Yasuto Hamada, Chief of Engineering and Senior Director at the Japan Broadcasting Corporation (NHK), then gave a toast with everyone in attendance in the venue then celebrating with a drink in unison. The venue of this event was packed with many stakeholders in the industry with the bustle symbolizing the 51<sup>st</sup> Inter BEE that had the highest number of exhibitors on record.

### Record Number of 996 Exhibitors

Mr. Tsukamoto, Chairman of the Inter BEE 2015 Executive Committee, said the following in his greetings at the reception. “We grandly raise the curtain on this event this year in which we celebrate the 51<sup>st</sup> holding of Inter BEE with the participation of a record number of 996 exhibitors. I expect that Inter BEE this year will play a role as an opportunity for information exchange and business creation. I hope that all our exhibitors and visitors effectively utilize this opportunity to obtain excellent results.”



### Showcasing the Forefront of Sophisticated Broadcasting Technology at Inter BEE

Following on from this, Mr. Tadahisa Kawaguchi, Chairman of Special Technical Committee in the JBA, stood to give a congratulatory address. He first reported that the measures against the poor reception remaining in some households were completed by the spring of 2015 and that all households in Japan had now switched over to terrestrial digital broadcasting. “The major project of switching over to terrestrial digital broadcasting has now been finally completed 11 years after the start of such broadcasts.” He then expressed his feelings of gratitude toward the whole of the industry working together to achieve the switchover to terrestrial digital broadcasting. “I would like to once again say thank you to all the broadcast equipment manufacturers and other stakeholders gathered here for their efforts and cooperation.”

Next, Mr. Kawaguchi touched upon the trial 4K/8K broadcasting that has taken place in the broadcasting satellite band used for terrestrial digital poor reception measures. He stated that “this feels like the dawn of a new era.”

Mr. Kawaguchi then pointed out the following: “There is a great deal of interest around the world for the wide color gamut, high quality sound and high dynamic range for which consideration is progressing rapidly in addition to the high resolutions in the field of 4K/8K content production.” “I hope that we thoroughly consider how best to adopt these new technologies into television broadcasting and how it will be possible to deliver video full of texture and a sense of realism to viewers.” Moreover, Mr. Kawaguchi touched upon the fact that FM supplemental

broadcasting on AM radio has begun around the country and that this is becoming popular under the nickname of “Wide FM.” He also talked about the fact that V-Low multimedia broadcasting will start in March next year. Furthermore, he mentioned the start of the official commercial broadcaster television portal “TVer” to distribute shows viewers have missed that begun on October 26 through joint collaboration between the five commercial television companies in Tokyo.

He closed his remarks with the following: “The external environment is changing greatly and the needs of viewers are diversifying. Sophisticated broadcasting technology must be steadily introduced to respond to these needs. I would like to continue providing my support and cooperation in order to expand business by seizing big opportunities together with everyone in broadcasting equipment manufacturers with it being possible to see the forefront of this in various forms in the venue of Inter BEE.”



### Innovation to the Workflow of a Variety of Broadcasting with New Broadcasting Equipment

After this, Mr. Yasuto Hamada, Chief of Engineering and Senior Director at Japan Broadcasting Corporation (NHK), stood to give a toast. He made the following remarks before his toast.

Mr. Hamada pointed out the following in regards to Inter BEE having celebrated its 50<sup>th</sup> anniversary last year. “There are various other events around the world such as the NAB in the United States, the IBC in Europe and the SET in South America. However, the presence of Inter BEE, which recorded its highest visitor numbers over the past half a century, is increasing every year.” He then pointed out the following: “Broadcasting equipment utilizing state-of-the-art technology is the fruit of the efforts of the exhibitors who exhibit each year. We have delivered a new video and broadcast culture through this broadcasting equipment to bring about various reforms in workflow in the field of broadcasting.”

Next, turning the topic to 4K/8K broadcasting, Mr. Hamada spoke of his aspirations in regards to this. “With the dawn of the New Year, the new 4K/8K super vision broadcasting will finally start on broadcasting satellite. We will also be carrying out various initiatives, so please look forward to these. I hope all stakeholders can make this a year of increasing leaps forward with Inter BEE 2015 serving as an impetus for this.”





## Exhibition of the Latest 4K Camera Systems under the Themes of “Creating” and “Conveying”: Editing/Distribution Workflow Proposals and the Pursuit of Diverse Video Expression Possibilities

JVC KENWOOD Corporation exhibited their latest 4K camera systems and 4K-compatible video production workflow systems under the themes of “creating” and “conveying.”

This firm came into existence as a joint holding company in October 2008 with the business merger of JVC and Kenwood. The three companies of JVC, Kenwood and J&K Car Electronics merged in October 2011. This has strengthened the firm’s business development as an integrated company with a new corporate vision under the slogan of “giving the people of the world excitement and peace of mind.”

JVC KENWOOD Corporation placed their emphasis on 4K-compatible products at this year’s Inter BEE following on from last year. Their leading products include the “GY-HM200,” a 4K memory card camera recorder for business use, the “GY-LS300CH,” a 4K memory card camera recorder for business use that is equipped with a super 35mm image sensor, and the “GW-SP100,” a separable 4K camera system.

In addition, this firm is also pouring their efforts into proposals for workflows that consistently perform up to the editing/distribution after video shooting on 4K non-linear editing systems through cooperation with alliance partners.

We spoke to Mr. Hiroshi Furukawa, Specialist in the Professional Camera Marketing Department in Professional Camera Operations in the Media Business Unit of JVC KENWOOD Corporation, about his thoughts on their theme this year and their exhibition content.



**Mr. Hiroshi Furukawa,**  
Specialist, Professional Camera Marketing Department,  
Professional Camera Operations, Media Business Unit  
JVC KENWOOD Corporation



## 4K Cameras That Enable Zoom Shooting with a Fixed Focus Lens

### ■Exhibition Theme and Leading Exhibits

The themes of our booth at Inter BEE this year were “creating” and “conveying.” We exhibited a wide range of products that support the high-definition and digital networking of broadcasting with the aim of promoting the benefits as solutions covering everything from video shooting, production and editing to distribution.

The focus of our exhibition was “GY-LS300CH” and “GY-HM200” 4K memory card camera recorders and “GW-SP100” separable 4K camera system.

The “GY-LS300CH” has adopted a 4K-compatible super 35mm image sensor and micro four thirds system lens mount to make diverse methods of lens installation possible. We set up a trial corner for a great variety of operation-verified lens in the booth. This made it possible to experience the advantages of a lens replacement model.

We were especially keen to promote our “variable scan mapping” technology in our exhibition this year. This is our new unique technology that makes it possible to use various lenses with the greatest performance. “Vignetting” occurs when the effective diameter of a lens is less than the sensor size. However, it is possible to set the optimum sensor area to fit a variety of lens effective diameters by changing the scan size. This is compatible with diverse lenses, such as “Super 35mm,” “MFT” and “Super 16mm.”

This function has been evolved in version 2.0 of our latest firmware that we released in September 2015 and it is now possible to vary the scan size of the image sensor by operating the zoom lever on the main body of the device. It is possible to use this as a zoom

lens with a maximum magnification of about 1.2 in the case of 4K and a maximum magnification of about 2.3 in the case of HD with a fixed focus lens. It is also possible to vary the zoom speed with the zoom lever. It is also possible to shoot when you want to get a little closer to the subject and when you want to adjust the angle of view just a little with the fixed focus lens still in place.

## 4K Video Shooting Utilizing Mobility Is Possible

### ■Diverse 4K Camera Systems

On the other hand, the “GY-HM200” is a handheld 4K memory card camera recorder. We propose that this be utilized in the field taking advantage of its mobility as a compact and lightweight 4K video camera that is easy to carry.

We put on a reference exhibition of the diverse color matrix settings that are scheduled to be installed from January 2016 and shooting functions up to 120fps (during full HD). In particular, the feature of the color matrix settings is the variation in color of shot images due to differences in manufacturers and models. There was also a color matching demo using recording materials in order to be able to check the video quality without a sense of discomfort.

Furthermore, the “GW-SP100” is a 4K camera system for which the camera and monitor separate. This product has also adopted a 4K-compatible super 35mm image sensor and micro four thirds system lens mount to make replacement of various lenses possible. This also supports 4K (3840×2160)/60p shooting. In addition, linked shooting and remote control shooting with multiple cameras is also possible by leveraging the strengths of being separable. There was a



demo of an unbroken shooting video through two linked cameras in the booth to suggest the possibilities of diverse video expression.

In addition, we put on a reference exhibit of our PTZ remote camera system. This is a compact 4K camera module equipped with a 4K-compatible super 35mm image sensor. This was developed in cooperation with Bradley Corporation in the United Kingdom. This module is capable of panning, tilting and zooming with remote operation, and it is possible to send 4K (3840×2160)/60p video signals over long-distance with one optical fiber cable. We emphasized this product’s superior installation/operation performance that can be utilized in a wide range of applications such as studio shooting, stage shooting and outdoor shooting.



## Opinions of Visitors Provide Hints for the Development of New Functions

### ■Reaction of Visitors

It was possible to feel that the tide is changing with regards to 4K products at Inter BEE this year. There was a strong sense of a “wait and see” approach from the reaction of visitors at Inter BEE last year. However, it seems that people have now begun to seriously think about introducing this technology in preparation for the imminent start of 4K broadcasting. Questions about price, built-in functions and actual operability were more specific this year. There was also a high level of interest in systems with an eye on editing and distribution in addition to camera products.

We proposed an IP-based media-less workflow through cooperation with “MediaConcierge” made by FOR-A with a demo of a 4K non-linear editing system that is capable of seamlessly capturing and editing 4K/60p materials in cooperation with the non-linear editing machine of JUNS.

In addition to this, we increased the exhibition of customer installation cases and example works. We also increased the number of members of staff stationed to provide explanations compared with previous years so that we were able to accurately respond to questions from visitors.

### ■Position of Inter BEE and Future Prospects

Inter BEE is the largest exhibition in Japan that widely showcases the latest products and technological efforts. It is also possible to directly come into contact with customers to hear their valuable opinions and requests. In fact, the function that enables zoom shooting with a single focus lens in the “GY-LS300CH” that we talked about earlier is one for which development took place based on opinions from customers. Although we knew that this was technically possible if we capitalized on the characteristics of variable scan mapping technology, we were able to feel the latent need for this in response to comments from visitors at Inter BEE last year. This was fed back to our Technical Department and turned into a new function. In addition to obtaining future challenges and hints, it is possible to see the technological trends in the industry, so we recommend that technical personnel proactively go to the venue themselves.

The progress of digital and broadcasting technology is getting faster and the areas that need to be covered are also spreading. It is also difficult to quickly respond to the needs of the market with just our technology. In the future, we would like an enhancement to the development of solutions that realize “studio automation” with a view to also strengthening cooperation with other firms. We also have major hopes in Inter BEE as an opportunity to discover partners for this.



## Appeal for the Expansion in the Settings in Which Audio Equipment Is Used with Two Booths: Audio and Video

TEAC CORPORATION put on a display centered on the new products in their “TASCAM” brand that is used in this firm’s recording equipment in their booths at Inter BEE 2015. This firm is able to respond to a wide range of recording applications with their new products that include the digital multi-track recorder “DA-6400 Series,” the linear PCM recorder for cameras “DR-701D” and the linear PCM recorder for microphones “DR-10 Series.” TEAC was established as Tokyo Television Acoustic Co., Ltd. in 1953 and began with the manufacture and sale of sound recorders, such as tape recorders. TEAC CORPORATION was launched in 1964 and the firm has been using “TASCAM” as the brand name of their products for musician studios since 1974. They have put on exhibits a total of 36 times during the 51-year history of Inter BEE. This year, they established their presence to visitors with an interest in video by setting up a booth in the “Video and Broadcast Equipment” category in addition to their main booth in the “Professional Audio Equipment” category. We spoke with Mr. Kazuhiko Endo, Manager of the Product Planning and Sales Promotion Section in the Business Planning Department in the Professional Audio Business Unit in the Audio Products Division of TEAC CORPORATION, about the highlights, themes and aims of their exhibition.



Mr. Kazuhiko Endo  
Manager of the Product Planning and Sales Promotion Section,  
Business Planning Department, Professional Audio Business Unit,  
Audio Products Division  
TEAC CORPORATION

## Appeal to a Wide Range of Industries for New Compact Multi-Channel Recorders

### ■ What Were the Themes and Aims of Your Exhibition This Year?

“TEAC conducts activities with the phrase of ‘one step forward for our customers’ as our business slogan. We consider Inter BEE to be an important event as an opportunity to be able to come directly into contact with our customers, let visitors see our actual products and to listen to their raw views. We think this is a valuable chance to promote the TASCAM brand’s products and reliability. In particular, we are aiming to improve our degree of recognition at Inter BEE, which is visited by many people involved in broadcasting, at a time now when around five years have passed since our full-scale entry into products targeting broadcasters and the broadcasting industry.”

“Most of our visitors are those working in broadcasters, but we are also equally visited by a wide range of other people, such as theater or amusement facility personnel, system designers and recording engineers. We also see many people coming to see us to give us their support because the number of audio equipment manufacturers making standalone equipment has been dropping.”

### ■ Main Display: Digital Multi-track Recorder

“We especially put emphasis on our new ‘DA-6400 Series’ products. This is a series of digital multi-track recorders that are

capable of recording and playing back 64 channels of audio in the 1U size. These are recorders that can easily handle a variety of situations because they support 64 channel input and output in the 1U size. We have adopted a card slot system for the audio interface. This means it is possible to replace the interface card to suit the usage environment. This includes standard interfaces such as MADI and Dante. These products are also capable of supporting hot-swapping while recording media is embedded into the housing case with SSD, so it is possible to easily replace media out in the field.”

“It is possible to handle synchronous operation with digital audio workstations (DAWs) on personal computers in Pro Tools systems. This makes linked backup recording possible. It is possible to construct a backup system just by insertion between a mixer console and DAW from MADI Thru in systems in studios that support the MADI interface. This can be used as a backup recording system in TV stations and studios. In addition, we assume this will also be used in concert halls where live recordings are performed as the main recording system.”

“We are also looking to introduce this series into non-recording markets. We have received inquiries for using this as a system capable of the simultaneous playback of multi-tracks in a 1U compact case in the playback market. We are also working on introducing this series in systems that control the simultaneous playback of multiple sound sources in theme parks, amusement facilities, theaters and other locations. Moreover, we are also continuing to appeal to new markets, including the simultaneous recording of multiple conferences and the recording of lesson content in language schools.”



## Proactive Appeal for “Sound Quality” to Video Personnel: Results with a Method of Display to Enhance Presence

### ■ Expansion of High Sound Quality Recording with Compact Recorders

“We also received a lot of attention among visitors for our ‘DR-701D,’ ‘DR-70D’ and ‘DR-60D MKII’ linear PCM recorders for cameras targeting users shooting video on digital single-lens reflex cameras. There has been an increase in cases in which it is not possible to satisfy sound quality with the microphones and recording systems built into cameras when shooting video on digital single-lens reflex cameras. It is possible to record high sound quality audio for shooting movies on external linear PCM recorders for cameras. We have equipped our latest DR-701D with HDMI connectors to achieve video and clock synchronization. This eliminates deviation between video and audio while also achieving synchronization of recording operations via HDMI even when recording over a long period of time in addition to realizing high sound quality recording.”

“We also exhibited our ‘DR-10 Series’ of linear PCM recorders for microphones as one new form of PCM recorders. Our lineup consists of the ‘DR-10X’ that can be attached directly to XLR connectors of microphones to record and the ‘DR-10C’ that connects between wireless microphones and transmitters in our compact PCM recorders. It is possible for microphones with a DR-10X attached to record on their own. If you attach a DR-10C to a wireless microphone, it is possible to backup recording even when wireless communications have been interrupted on location. We promoted the fact it is possible to expand the range of use of recorders.”

### ■ Schemes in the Method of Displaying at Inter BEE

“We exhibited our linear PCM recorder ‘DR-701D’ for cameras by setting up a booth in the ‘Video and Broadcast Equipment’ category in addition to our main booth in the ‘Professional Audio Equipment’ category. We think it is possible to approach people who would not come all the way to our booth in the ‘Professional Audio Equipment’ category in a separate location with this policy to introduce TEAC products to visitors with an interest in video.”

“Our DA-6400 digital multi-track recorder was displayed in the booths of seven to eight firms in systematic cooperation in addition to our booth. Making proposals according to application in the booths of other firms like this led to us hearing comments from visitors like ‘I have seen TASCAM a lot when walking around.’ We believe it was possible to increase the presence of TEAC at Inter BEE by this scheme of our display and by cooperating with other firms.”





## HEVC Broadcast Encoder Demo in Anticipation of 4K Broadcasting: Proposal for Efficient Workflow with Master and Integrated Bank Unification

Toshiba Corporation displayed 4K/8K-related equipment in anticipation of the start of 4K/8K practical broadcasting scheduled for 2018. The firm held a demo of the HEVC broadcast encoder they are working on in their transmission-related equipment corner.

Meanwhile, the firm also poured their efforts into a display with an eye on the sales war at hand. This is because the industry will be entering a period of updates to master equipment with a focus on local broadcasters from next year. This firm emphasized the superiority of their products with the strength of their delivery record that boasts the leading share in the digital broadcast transmission equipment market. Specifically, Toshiba Corporation exhibited a new television master system that achieves space/power saving and a file-based integrated bank system. Moreover, the firm displayed a solution linking a master system and integrated bank system with a proposal for workflow improvement through unified construction.

Furthermore, the firm also exhibited an SSPA for the next SNG that achieves transmission performance improvement and miniaturization, a next generation television transmitter that reduces power consumption, and a medium wave radio transmitter with improved degree of freedom in installation to contribute to a reduced construction period. The firm appealed to visitors with exhibit content that covered a wide range of broadcasting needs.

The main lineup at this exhibition came under two pillars: New efforts anticipating the trend for high-definition video and solutions prepared for the sales war at hand. We spoke to Mr. Makoto Takenouchi, Chief Specialist in the Broadcasting Systems Equipment Design Group in the Broadcasting and Network Systems Department in the Fuchu Operations-Community Solutions of Toshiba Corporation Community Solutions Company, and Mr. Takafumi Abe, Specialist in the Equipment Design Group in the Broadcasting Solutions Sales & Marketing Department in the Community Solutions Division of Toshiba Corporation, about the features of the products their firm exhibited and their expectations for Inter BEE.



**Mr. Makoto Takenouchi**  
Chief Specialist in the Broadcasting Systems Equipment Design Group,  
Broadcasting and Network Systems Department,  
Fuchu Operations-Community Solutions  
Toshiba Corporation Community Solutions Company

**Mr. Takafumi Abe**  
Specialist in the Equipment Design Group,  
Broadcasting Solutions Sales & Marketing Department,  
Community Solutions Division  
Toshiba Corporation

## Super-resolution Up-conversion of HD Video to 4K Video

### ■Content of This Exhibition

We introduced our new efforts toward the start of 4K/8K practical broadcasting in 2018 in the content of our exhibition this year. Together with this, we have been pouring our resources into new solution proposals for broadcasting equipment as we come to the period of updates focused on local broadcasters.

We held a “HEVC broadcast encoder” demo in our transmission-related equipment corner this time as an initiative in anticipation of the move to 4K/8K. Specifically, there was a demo in which 4K video was HEVC encoded at 20Mbps. This was shown on one of two displays in parallel while original 4K content shot with a 4K camera was broadcast on the other display. The aim of this was to allow visitors to ascertain the image quality before and after the real-time encoding by comparing the two screens. The reception from visitors was generally favorable with comments like, “I can barely see any difference in the video quality.”

It was predicted that there would be a content shortage when 4K broadcasting first began. There are even fears of this among broadcasters. There will no doubt be an increase in those wanting to utilize their existing HD video assets. Anticipating this need, we held a demo on up-converting and encoding HD video to 4K video using the super-resolution technology that has been adopted in our “REGZA” LCD televisions.

The “4K-HDR broadcasting” reception demo is another one of the new efforts we are working on. HDR is a next-generation high-quality technology that projects video even more brightly and realistically to expand the breadth of expression. This displays vivid images with no

overexposure where there is brightness or underexposure where there is darkness. A HDR broadcast was received on a “REGZA” television in this demo. There was a comparison exhibition between this HDR video in HDR mode and SDR mode. This showed the differences in the power of expression in a “form visible to the eye.”

On the other hand, a great many local broadcasters are coming to the period in which they will update their master equipment from next year. We also poured our efforts into a display in preparation for the sales war at hand. One part of this is our new television master system that we have been developing. This saves on space/power and provides many terminal functions on a web app.

Our file-based integrated bank system is also a strategic product to support the sales war at hand. We have developed an integrated server, including a new VAF function, with a flash memory that boasts high reliability as storage. In this booth, we emphasized the cost benefits achieved by improving operability and reducing hardware through seamless workflow with the exhibition of a new television master system and file-based integrated bank system as a unified solution.

### Booth Design with Consideration for the Line of Flow of Visitors

### ■Ingenuity in Production Terms of the Exhibit Content

Last year, the overall tone of our booth was unified with a black base. This was to project an image of closed space like that of a master room. This concept was conveyed well, but there were also those who felt the entire booth was enclosed and difficult to walk all around. In response to this, we updated the design and layout of our booth this year. We unified the whole space with a white

base to produce an open atmosphere. We also placed our product exhibits so that they could be seen easily with consideration for the line of flow of visitors.

We also put effort into the panels of system descriptions we use every year. If someone had a question about a system description, a member of staff would answer their question, but what was impressive was that these panels sparked discussions between visitors while looking at them. It was possible to see veteran employees talking with and asking younger workers about the technical descriptions and product features. It was possible to reaffirm that these panels have a role in connecting customers together in addition to promoting our technology and products.



## Inter BEE: Possible to Discover Latent Needs

### ■Position of Inter BEE

Inter BEE is virtually the only event in Japan as a large broadcasting equipment exhibition. This event is visited by a great many people from overseas as well as Japan. What is talked about here is also extremely important from a business strategy point of view. We once again this year spent months in advance putting a polish on our plans in preparation for our exhibition.

The ability to be able to come directly into contact with stakeholders in a wide range of fields is another major benefit of Inter BEE. Products for business use are different to mass produced items for consumers, so there are many forms to sell to customers in set categories. However, there are many other potential customers who need our technology and products. Inter BEE is an extremely important opportunity to be able to come into contact with customers who are not covered by set business and sales channels. There are also many great chances to be able to collect many VOCs (voices of customers). We collect the VOCs every year and discuss them in-house. This is helpful in product planning and sales strategizing.

Personally, I look forward to Inter BEE as an opportunity to be able to meet customers again who I have missed. For example, there are not really many opportunities to meet customers in local broadcasters after delivering products, but customers visiting from regions stop by our booth in order to collect information. There are also customers who rush to our booth immediately after the event starts on the first day. It makes me truly happy to be able to meet old customers again. I think this is thanks to the “attraction powers” of Inter BEE.



### ■Requests for Inter BEE and Future Outlook

Inter BEE, Japan's greatest broadcasting equipment exhibition in terms of both size and content, is extremely attractive for those involved in the industry. However, I think it might be even more attractive if there were more event-like initiatives in addition to simultaneously held technical briefings and expert lectures. I think Inter BEE will become an even easier place to head toward and to further attract customers with a richer lineup of events of interest.

In the future, we are looking to develop new products, including 4K/8K-related equipment based on the road map, and to further enhance functions, such as by improving the image quality of encoders. At the same time, we plan to sincerely listen to our VOC to further accelerate business expansion according to the standpoint of our customers.





**Mr. Tadao Nakamura**  
Sales Engineer, Sales Group of Headquarters, Seles Dept.  
Leader Electronics Corporation

## Exhibition of 4K-compatible Rasterizers and Multi-waveform Monitors: Visualizing the Quality of Video and Sound in Various Formats to Contribute to the Evolution and Development of the Broadcasting Industry

Leader Electronics Corporation exhibited their multi-format rasterizer “LV7390” that anticipates the next generation and their HDR-compatible multi-waveform monitor “LV5490” under their main theme of “Next Interface.”

This firm, which is known as a specialist manufacturer of electronic measuring instruments, has expanded business together with the growth in TVs starting with operations from measuring instruments for radios. The firm provides a wealth of product groups that support the wide-range of measuring needs required in video. These include products for the production/maintenance of television sets and recording/playback devices, products for broadcasters and products for fields such as antenna construction. In recent years, the firm has been focusing their efforts on the development of measuring equipment with an eye on the coming 4K/8K era. These efforts are symbolized by their 4K-compatible products such as the LV7390 and LV5490, among others.

Leader Electronics positions Inter BEE as a valuable opportunity to listen to the “raw views” of their users as well as being a place to carry out sales promotions toward the next fiscal year. We spoke to Mr. Hiroyuki Ohsaku, Manager in the PR Goup in the Sales Department in the Sales Division and Mr. Tadao Nakamura, Sales Engineer in the Sales Group of Headquarters in the Sales Department about the overview of their exhibition this year and the latest trends.



**Mr. Hiroyuki Ohsaku**  
Manager, P.R. Group, Sales Dept.  
Leader Electronics Corporation

## Support to Improve the Quality of Digital Video with a Constant Eye on the Next Generation

### ■ Theme and Aims of This Exhibition

The main theme of Leader Electronics' exhibition this year was "Next Interface." This theme includes the desire to contribute to improving the quality and stability needed in content production and broadcasting services in the 4K/8K era based on measuring needs with an eye on the future while supporting diverse interfaces such as HDMI, DVI and SDI.

One of the company's main exhibits was for their new multi-format rasterizer "LV7390." This product makes it possible to measure the SDI signals of up to four systems simultaneously. The input signal is compatible with 3G-SDI, HD-SDI and SD-SDI. The measuring screen allows for output in full HD resolution SDI and DVI-I while supporting 3G-SDI and HD-SDI. This model comes equipped with a free layout function that allows you to freely arrange the display screen and a variety of customization is possible depending on the setting in which you will be using this product.

Similarly, Leader Electronics' new HDS-compatible multi-waveform monitor "LV5490" supports 4K video formats (4096×2160 and 3840×2160) through a 3G-SDI dual-link or quad-link and HD-SDI quad-link. This product is compatible with 12G and covers 4K video distributed using three 3G SDIs in one terminal, so it is expected to greatly increase the efficiency of measuring work.

The 4K video division transmission supports two systems: "2-SAMPLE INTERLEAVE DIVISION" and "SQUARE DIVISION." The product comes equipped with a nine-inch full HD liquid crystal



display unit with excellent viewing angles and color reproducibility. This means that the display unit can also be used as a high-quality picture monitor. It is also possible to show the screen display on an external full HD monitor because the device comes equipped with an SDI output terminal and DVI output terminal. Moreover, another major feature of this product is its compatibility with the "1080×1920 (2048) / 60p RGB 4:4:4 format" through four 3G-SDI input simultaneous display and 3G-SDI dual-link.

Furthermore, Leader Electronics exhibited a new image quality inspection device that anticipates the evolution of SDI signals and the move away from tapes. This is the hybrid QC software "FS3102/FS3103." This is compatible with SDI input and MXF file input and uses the same QC scale to display error alarms after detecting video abnormalities (e.g. blackout, freezing and block noise) and audio abnormalities (e.g. mute, skipping, noise and small/strange sounds). In addition, this device also supports light flashing and loudness inspections.

The FS3102/FS3103 was first displayed for reference at Inter BEE last year. It attracted a great deal of interest from visitors and was very popular, so sales of this product started from March this year. The response of visitors was linked to deepening confidence in the firm toward the commercialization of this product.

### Practical Demo with the Cooperation of a Material Manufacturer

#### ■ Theme and Aims of This Exhibition

Unlike the structure of the firm's exhibition last year, Leader Electronics divided their entire booth into three main zones this

year. Specifically, the firm placed their new products (e.g. LV7390, LV5490 and FS3102/FS3103) in the center and then put their leading in-house manufactured products and products from overseas manufacturers handled by Leader Electronics on both sides of these.

The aim of this was to make it easier to verify the reaction of visitors to the firm's booth. This was because this structure made it easier to grasp which zone attracted the most visitors by dividing the booth into three. It was possible to surmise that there was a high level of interest in the firm's new products and in-house manufactured products from the reaction of their visitors.

Leader Electronics also devised ways to communicate the benefits of their products even more easily. For example, in response to the provision of 4K 60p content from a material manufacturer, the firm held a demo to monitor the actual waveform of this in relation to the HDR-compatible LV5490. The firm did this so that visitors could properly grasp and assess the performance of this product by actually using high-quality video content. The reaction of visitors to this was extremely favorable. The company also enhanced their technical explanation panel display in order to appeal to their technical backing.

### "Raw Views" of Users Reflected in Product Development

#### ■ Position of Inter Bee

There are many broadcasters approaching the period when they will replace their equipment from this year to the next. It was possible to feel a more severe seriousness compared to last year in the way visitors were looking at the firm's products to this extent. Inter BEE, where it is possible to experience the reaction of such visitors, is an extremely important exhibition. This is an opportunity to make important sales promotions toward the next fiscal year. Inter BEE is Japan's largest broadcast equipment exhibition that brings together the leading manufacturers and distributors in the industry together under one roof. Leader Electronics also pours more efforts in terms of cost and manpower into Inter BEE than with other exhibitions.

At the same time as being a place to appeal to visitors, Inter BEE has the major benefit of making it possible to hear the "raw views" of visitors. Technical personnel can respond to questions from visitors and then give them product explanations during the period of the exhibition. There are few other opportunities for engineers to come directly into contact with users. This allows them to feel what points of a product are popular and where users have some dissatisfaction and would like improvements. Coming into contact with such "raw views" leads to hints for future product development.

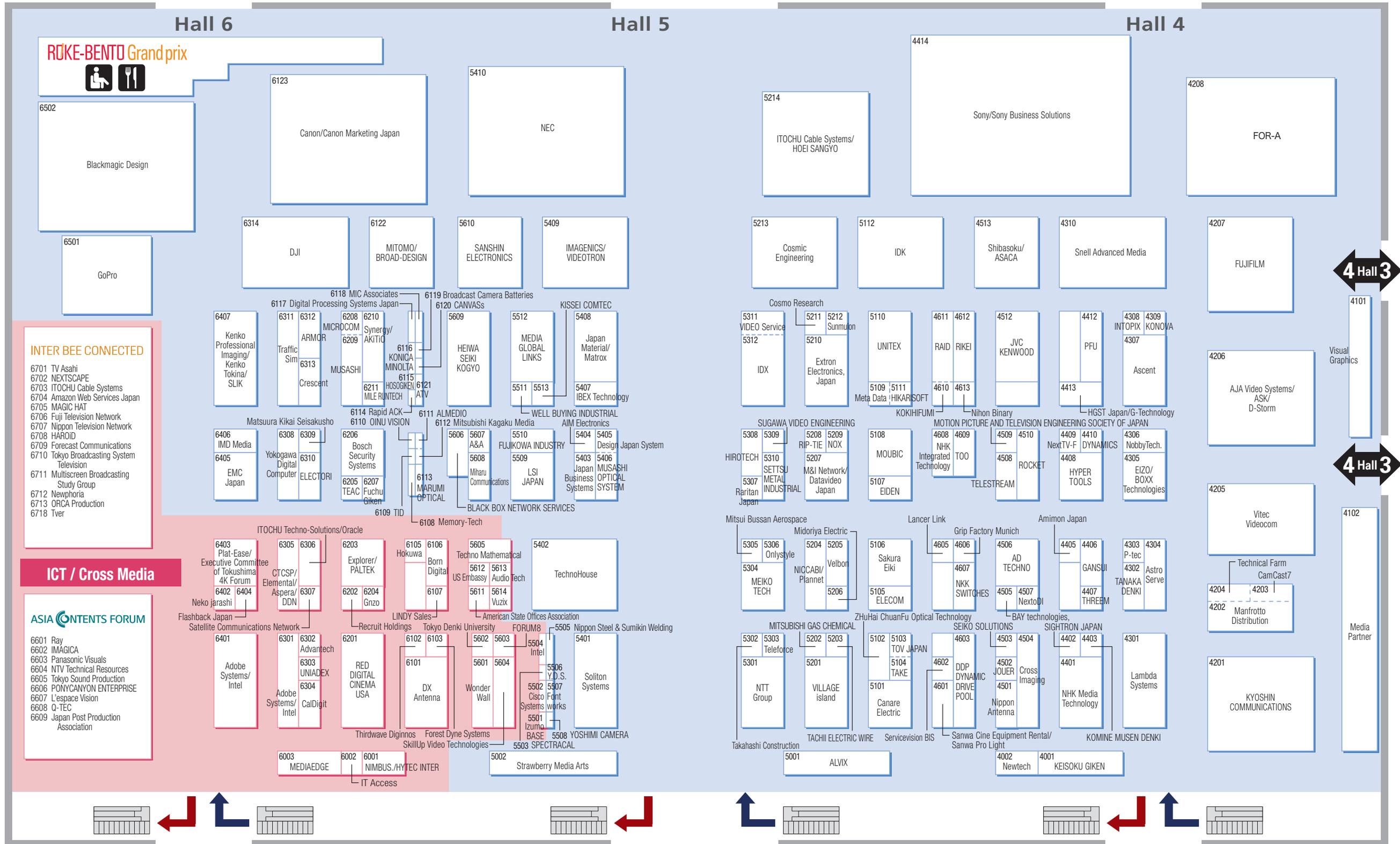
#### ■ Requests for Inter BEE

Leader Electronics is proactively expanding overseas while placing its focus on broadcasters and manufacturers in Japan. The firm would like Inter BEE to strengthen announcements and attracting customers from overseas centered on Japan while also striving to further increase the number of visitors from other countries.

This firm would like to continue catching electronic innovations in the future. At the same time, they would like to contribute to the evolution and development of the video and broadcasting industries with their original measuring technology as their strength.

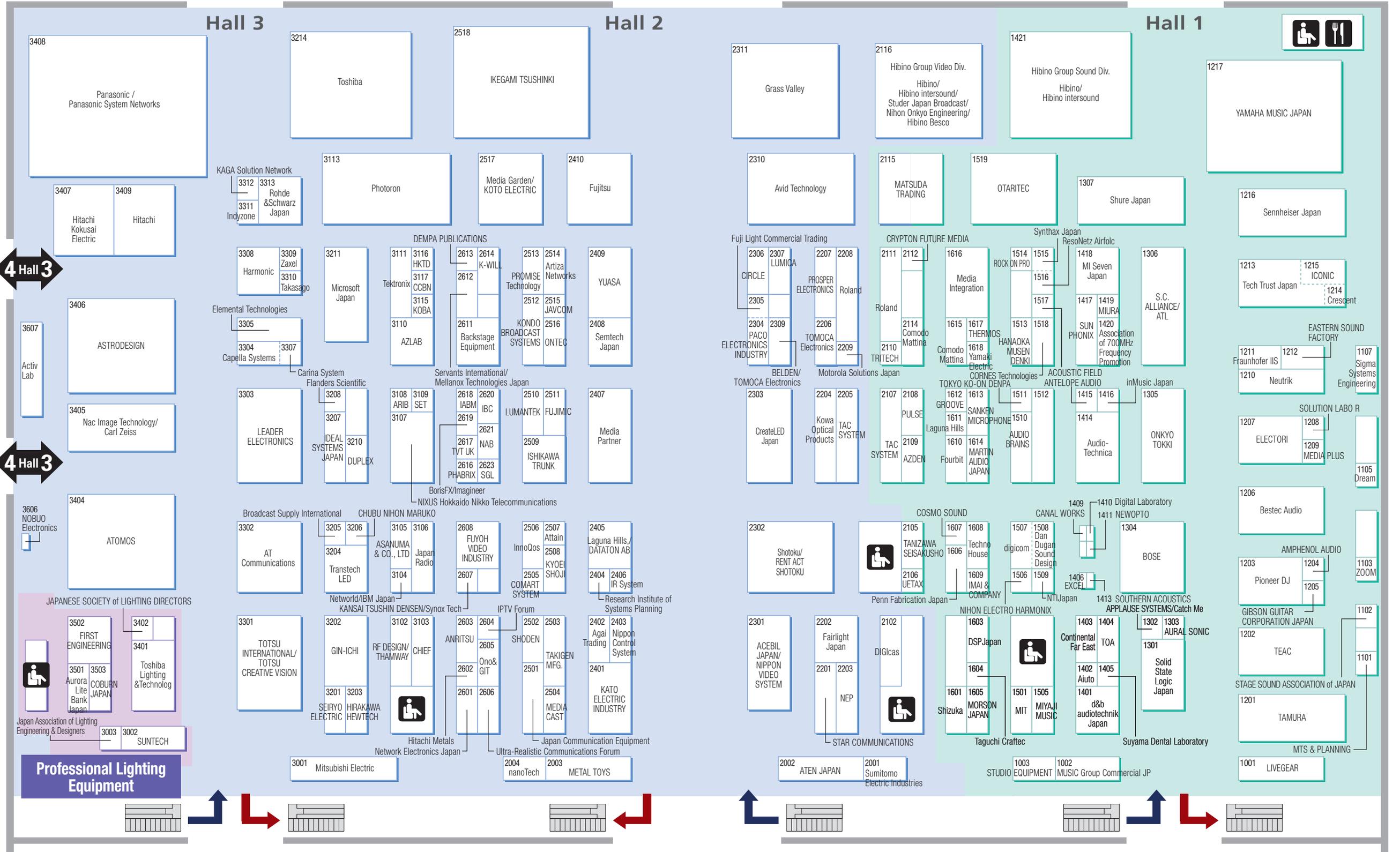


Video and Broadcast Equipment



Video and Broadcast Equipment

Professional Audio Equipment





- 1517 ACOUSTIC FIELD INC.
- 1402 Aiuto Co., Ltd.
- 1204 AMPHENOL AUDIO
- 1415 ANTELOPE AUDIO
- 1302 APPLAUSE SYSTEMS Co.
- 1420 Association of 700MHz Frequency Promotion
- 1306 ATL CO., LTD.
- 1510 AUDIO BRAINS Co., Ltd.
- 1414 Audio-Technica Corporation
- 1303 AURAL SONIC Inc.
- 2109 AZDEN CORPORATION
- 1206 Bestec Audio Inc.
- 1304 BOSE K.K.
- 1409 CANAL WORKS CORPORATION
- 1302 Catch Me, Inc.
- 1615 ComodoMattina, Inc.
- 2114 ComodoMattina, Inc.
- 1403 Continental Far East Inc.
- 1518 CORNES Technologies Ltd.
- 1607 COSMO SOUND Co., Ltd.
- 1214 Crescent Co., Ltd.
- 2112 CRYPTON FUTURE MEDIA, INC.
- 1401 d&b audiotechnik Japan
- 1508 Dan Dugan Sound Design, Inc.
- 1507 digicom Ltd.
- 1410 Digital Laboratory Inc.
- 1105 Dream Inc.
- 1603 DSP Japan Ltd.
- 1212 EASTERN SOUND FACTORY Co., Ltd.
- 1207 ELECTORI CO., LTD.
- 1406 EXCEL INC.
- 1610 Fourbit Corporation
- 1211 Fraunhofer IIS
- 1205 GIBSON GUITAR CORPORATION JAPAN
- 1612 GROOVE CO., LTD.
- 1513 HANAOKA MUSEN DENKI CO., LTD.
- 1421 Hibino corporation
- 1421 Hibino intersound corporation
- 1215 ICONIC
- 1609 IMAI & COMPANY, LTD.
- 1516 inMusic Japan K.K.
- 1611 Laguna Hills, Inc.
- 1001 LIVEGEAR Inc.
- 1614 MARTIN AUDIO JAPAN Inc.
- 2115 MATSUDA TRADING CO., LTD.
- 1616 Media Integration, Inc.
- 1209 MEDIA PLUS CO., LTD.
- 1418 MI Seven Japan, Inc.
- 1501 MIT INC.
- 1419 MIURA CORPORATION
- 1505 MIYAJI MUSIC INC.
- 1605 MORSON JAPAN CO., LTD.
- 1101 MTS&PLANNING Co., Ltd.
- 1002 Music Group Commercial JP K.K.
- 1210 Neutrik Limited
- 1411 NEWOPTO CORP.
- 1506 NIHON ELECTRO HARMONIX K.K.
- 1509 NTT Japan Limited
- 1305 ONKYO TOKKI LTD.
- 1519 OTARITEC Corporation
- 1606 Penn Fabrication Japan INC.
- 1203 Pioneer DJ Corporation
- 2108 PULSE Co., Ltd.
- 1516 ResoNetz Airfole, Inc.
- 1514 ROCK ON PRO
- 2111 Roland Corporation
- 1306 S.C.ALLIANCE INC.
- 1613 SANKEN MICROPHONE CO., LTD.
- 1216 Sennheiser Japan K.K.
- 1601 Shizuka Inc.
- 1307 Shure Japan Limited
- 1107 Sigma Systems Engineering Co., Ltd.
- 1301 Solid State Logic Japan K.K.
- 1208 SOLUTION LABO R
- 1413 SOUTHERN ACOUSTICS Co., Ltd.
- 1102 STAGE SOUND ASSOCIATION of JAPAN
- 1003 STUDIO EQUIPMENT CORPORATION

- 1417 SUNPHONIX
- 1405 Suyama Dental Laboratory Co., Ltd.
- 1515 Synthax Japan Inc.
- 2107 TAC SYSTEM, INC.
- 1604 Taguchi Craftec Co.,Ltd.
- 1201 TAMURA CORPORATION
- 2105 TANIZAWA SEISAKUSHO, LTD.
- 1202 TEAC CORPORATION
- 1213 Tech Trust Japan Co., LTD.
- 1608 TechnoHouse Inc.
- 1617 THERMOS K.K.
- 1404 TOA Corporation
- 1511 TOKYO KO-ON DENPA CO., LTD.
- 2110 TRITECH INCORPORATED
- 2106 UETAX Corporation
- 1217 YAMAHA MUSIC JAPAN CO., LTD.
- 1618 Yamaki Electric Corporation
- 1103 ZOOM CORPORATION



- 5607 A&A Co., Ltd.
- 2301 ACEBIL JAPAN CO., LTD.
- 3607 Acty Lab Inc.
- 4506 ADTECHNO Inc.
- 2402 Agai Trading Corporation
- 5404 AIM Electronics Co., Ltd.
- 4206 AJA Video Systems
- 6210 AKTIO
- 6111 ALMEDIO INC.
- 5001 ALVIX Corporation
- 4405 Amimon Japan K.K.
- 2603 ANRITSU CORPORATION
- 6312 ARMOR CORPORATION
- 2514 Artiza Networks, Inc.
- 4513 ASACA CORPORATION
- 3105 ASANUMA & CO., LTD.
- 4307 Ascent Co., Ltd.
- 4206 ASK CORPORATION
- 3108 Association of Radio Industries and Businesses (ARIB)
- 3406 ASTRODESIGN, Inc.
- 4304 AstroServe Co., Ltd.
- 3302 AT Communications K.K.
- 2002 ATEN JAPAN CO., LTD.
- 3404 Atomos Co., Ltd.
- 2507 Attain Corporation
- 6121 ATV Corporation
- 2310 Avid Technology K.K.
- 3110 AZLAB Inc.
- 2611 Backstage Equipment, Inc.
- 4505 BAY technologies, Inc.
- 2309 BELDEN / TOMOCA Electronics Limited
- 5606 BLACK BOX NETWORK SERVICES
- 6502 Blackmagic Design Pty. Ltd.
- 2619 BorisFX/Imaginer
- 6206 Bosch Security Systems LTD.
- 4305 BOXX Technologies
- 6119 Broadcast Camera Batteries
- 3205 Broadcast Supply International Co., Ltd.
- 6122 BROAD-DESIGN Co., Ltd.
- 4203 CamCast7 Inc.
- 5101 Canare Electric Co., Ltd.
- 6123 Canon Inc. / Canon Marketing Japan Inc.
- 6120 CANVASs Co.,Ltd.
- 3304 Capella Systems, LLC
- 3307 Carina System Co., Ltd.
- 3405 Carl Zeiss Co., Ltd.
- 3117 CCBN
- 3103 CHIEF
- 3206 CHUBU NIHON MARUKO CO., LTD.
- 2306 CIRCLE Co., Ltd.
- 2505 COMART SYSTEM
- 5213 Cosmic Engineering Inc.
- 5211 Cosmo Research Corporation
- 2303 CreateLED Japan Co., Ltd.
- 6313 Crescent, inc.
- 4504 CrossImaging
- 2405 DATATON AB
- 5207 Datavideo Japan Co., Ltd.

- 4603 DDP DYNAMIC DRIVE POOL
- 2613 DEMP&PUBLICATIONS, INC.
- 5405 Design Japan System Co
- 2102 DIGicas
- 6117 Digital Processing Systems Japan K.K.
- 6314 DJI
- 4206 D-Storm, Inc.
- 3210 DUPLEX CO., LTD.
- 4410 DYNAMICS CO.,LTD.
- 5107 EIDEN Co., Ltd.
- 4305 EIZO Corporation
- 5105 ELECOM CO., LTD.
- 6310 ELECTORI CO., LTD.
- 3305-6 Elemental Technologies GK
- 6405 EMC Japan K.K.
- 5210 Extron Electronics, Japan
- 2202 Fairlight Japan, Inc.
- 3208 Flanders Scientific, Inc.
- 5507 Fontworks Inc.
- 4208 FOR-A COMPANY LIMITED
- 6207 Fuchu Giken Inc.
- 2305 Fuji Light Commercial Trading Co., Ltd.
- 4207 FUJIFILM Corporation
- 5510 FUJIKOWA INDUSTRY CO., LTD.
- 2511 FUJIMIC, INC.
- 2410 Fujitsu Limited
- 2608 FUYOH VIDEO INDUSTRY CO., LTD.
- 4406 GANSUJI CORPORATION
- 3202 GIN-ICHI Corp.
- 6501 GoPro
- 2311 Grass Valley K.K.
- 4606 Grip Factory Munich
- 3308 Harmonic
- 5609 HEIWA SEIKI KOGYO CO., LTD.
- 4413 HGST Japan, LTD./G-Technology
- 2116 Hibino Besco Corporation
- 2116 Hibino corporation
- 2116 Hibino intersound corporation
- 5111 HIKARISOFT CO., LTD.
- 3203 HIRAKAWA HEWTECH CORP.
- 5308 HIROTECH, INC.
- 3407 Hitachi Kokusai Electric Inc.
- 2602 Hitachi Metals, Ltd.
- 3409 Hitachi, Ltd.
- 5214 HOEI SANGYO CO., LTD.
- 3116 Hong Kong Trade Development Council
- 6115 HOSOGIKEN
- 4408 HYPERTOOLS CO., LTD.
- 2118 IABM
- 2620 IBC
- 5407 IBEX Technology Co., Ltd.
- 3104 IBM Japan Ltd.
- 3207 IDEAL SYSTEMS JAPAN CO., LTD.
- 5112 IDK Corporation
- 5312 IDX Company, Ltd.
- 2518 IKEGAMI TSUSHINKI CO., LTD.
- 5409 IMAGENICS
- 6406 IMD Media Limited
- 3311 Indyzone Co., Ltd.
- 2506 InnoQos Corporation
- 4308 INTOPIX
- 2604 IPTV Forum Japan
- 2406 IR System Co., Ltd.
- 2509 ISHIKAWA TRUNK Co., Ltd.
- 5214 ITOCHU Cable Systems Corporation
- 2515 Japan Association of Video Communications
- 5403 Japan Business Systems, Inc.
- 2501 Japan Communication Equipment Co., Ltd.
- 5408 Japan Material Co.,Ltd./Matrox
- 3106 Japan Radio Co., Ltd.
- 4502 JOUER LIMITED
- 4512 JVCKENWOOD Corporation
- 3312 KAGA Solution Network Co., Ltd.
- 2607 KANSAI TSUSHIN DENSEN CO., LTD.
- 2401 KATO ELECTRIC INDUSTRY CO., Ltd.
- 4001 KEISOKU GIKEN Co., Ltd.
- 6407 Kenko Professional Imaging Co., Ltd.
- 6407 Kenko Tokina Co., Ltd.
- 5513 KISSEI COMTEC CO.,LTD.
- 3115 KOBA 2016 (KOREA E & EX INC.)
- 4610 KOKIHIFUMI Inc.
- 4403 KOMINE MUSEN DENKI Co., Ltd.
- 2512 KONDO BROADCAST SYSTEMS INC.
- 6116 KONICA MINOLTA, INC.
- 4309 KONOVA
- 2517 KOTO ELECTRIC CO., LTD.
- 2204 Kowa Optical Products Co., Ltd.
- 2614 K-WILL Corporation
- 2508 KYOEI SHOUJI CO., LTD.
- 4201 KYOSHIN COMMUNICATIONS Co., Ltd.
- 2405 Laguna Hills, Inc.
- 4301 Lambda Systems Inc.

- 4605 Lancer Link Co., Ltd.
- 3303 LEADER ELECTRONICS CORP.
- 5509 LSI JAPAN CO., LTD.
- 2102 LUMANTEK
- 2307 LUMICA CORPORATION
- 5310 M&I Network Inc.
- 4202 Manfrotto Distribution K.K.
- 6113 MARUMI OPTICAL CO., LTD.
- 6309 Matsuura Kikai Seisakusho Co., Ltd.
- 2115 MATSUDA TRADING CO., LTD.
- 2517 Media Garden Inc.
- 5512 MEDIA GLOBAL LINKS CO., LTD.
- 2504 MEDIACAST CO., LTD.
- 5304 MEIKO TECH CO., LTD.
- 6108 Memory-Tech Corporation
- 5109 MetaData
- 2003 METAL TOYS
- 6118 MIC Associates, Inc.
- 6208 MICROCOM Inc.
- 3211 Microsoft Japan Co., Ltd.
- 5206 Midoriya Electric Co., Ltd.
- 5608 Miharu Communications Inc.
- 6211 MILLERUNTECH CO., LTD.
- 6122 MITOMO CO., LTD.
- 3001 Mitsubishi Electric Corporation
- 5202 MITSUBISHI GAS CHEMICAL COMPANY, INC.
- 6112 Mitsubishi Kagaku Media Co., Ltd.
- 5305 Mitsui Bussan Aerospace Co., Ltd.
- 3202 MOTION PICTURE AND TELEVISION ENGINEERING SOCIETY OF JAPAN INC.
- 2209 Motorola Solutions Japan Ltd.
- 5108 MOUBIC INC.
- 6209 MUSASHI CO., LTD.
- 5406 MUSASHI OPTICAL SYSTEM CO., LTD.
- 2621 NAB
- 3405 Nac Image Technology Inc.
- 2004 nanoTech Co., LTD.
- 5410 NEC Corporation
- 2203 NEP Inc.
- 2601 Network Electronics Japan Co.,
- 3104 Network Corporation
- 4202 Newtech Co., Ltd.
- 4409 Next Generation Television & Broadcasting Promotion Forum
- 4507 NextoDI Co., Ltd.
- 4608 NHK Integrated Technology Inc.
- 4401 NHK Media Technology, Inc.
- 5204 NICCABI Co., Ltd.
- 4613 Nihon Binary Co., Ltd.
- 2116 Nihon Onkyo Engineering Co., Ltd.
- 4501 Nippon Antenna Co., Ltd.
- 5407 Nippon Control System Corporation
- 5505 Nippon Steel & Sumikin Welding Co., Ltd.
- 5301 NIPPON TELEGRAPH AND TELEPHONE EAST CORPORATION
- 2301 NIPPON VIDEO SYSTEM CO., LTD.
- 3107 NIXUS Hokkaido Nikko Telecommunications, Co., Ltd.
- 4607 NKK SWITCHES CO., LTD.
- 4306 NobbyTech, Ltd.
- 3606 NOBUJO Electronics Inc.
- 5209 NOX Co., LTD.
- 5301 NTT Advanced Technology Corporation
- 5301 NTT Electronics
- 5301 NTT IT CORPORATION
- 6110 OINU VISION CO., LTD.
- 5036 Onlystyle Corporation, Ltd.
- 2605 ONO&GIT
- 2516 ONTEC CO., LTD.
- 2304 PACO ELECTRONICS INDUSTRY INC.
- 3408 Panasonic Corporation
- 3408 Panasonic System Networks Co., Ltd.
- 4412 PFU LIMITED
- 2616 PHABRIX LTD.
- 3113 PHOTRON LIMITED
- 5204 Plannet Co., Ltd.
- 2513 PROMISE Technology
- 2207 PROSPER ELECTRONICS CO., LTD.
- 4303 P-tec Co., Ltd.
- 4611 RAID Inc.
- 6114 Rapid ACK Ltd.
- 5307 Raritan Japan, Inc.
- 2302 RENT ACT SHOTOKU CORP.
- 2404 Research Institute of Systems Planning, Inc.
- 3102 RF DESIGN Co., Ltd.
- 4612 RIKEI CORPORATION
- 5208 RIP-TIE INC.
- 4510 ROCKET Inc.
- 3313 Rohde & Schwarz Japan
- 2208 Roland Corporation
- 5106 Sakura Eiki Co., Ltd.
- 5610 SANSHIN ELECTRONICS CO., LTD.
- 4601 Sanwa Cine Equipment Rental Co., Ltd.
- 4601 Sanwa Pro Light, Inc.
- 4503 SEIKO SOLUTIONS INC.

- 3201 SEIRYO ELECTRIC CORPORATION
- 2408 Semtech Japan
- 2612 Servants International Corporation / Mellanox Technologies Japan KK.
- 4602 Servicevision BIS S.L.U
- 3109 SET
- 5310 SETTSU METAL INDUSTRIAL CO., LTD.
- 2623 SGL
- 4513 Shibasaki Co., Ltd.
- 2502 SHODEN CORPORATION
- 2302 Shotoku Corp.
- 4402 SIGHTRON JAPAN INC.
- 6407 SLIK CORPORATION
- 4310 Snell Advanced Media
- 5401 Soliton Systems K.K.
- 4414 Sony Corporation/Sony Business Solutions Corporation
- 2201 STAR COMMUNICATIONS K.K.
- 5002 Strawberry Media Arts Co., LTD.
- 2116 Studer Japan Broadcast Ltd.
- 5309 SUGAWA VIDEO ENGINEERING CO., LTD.
- 2001 Sumitomo Electric Industries, Ltd.
- 5212 Sunmulon Co., Ltd.
- 6210 Synergy K.K.
- 2607 Synox Tech Co., Ltd.
- 2205 TAC SYSTEM, INC.
- 5203 TACHI ELECTRIC WIRE CO., LTD.
- 5302 Takahashi Construction Co., Ltd.
- 3310 Takasago LTD.
- 5104 TAKE INC.
- 2503 TAKIGEN MFG. CO., LTD.
- 4302 TANAKA DENKI Co., Ltd.
- 6205 TEAC CORPORATION
- 4204 Technical Farm Co., LTD.
- 5402 TechnoHouse Inc.
- 3111 Tektronix
- 5303 Teleforce Co., Ltd.
- 4508 TELESTREAM
- 3102 THAMWAY CO., LTD.
- 4407 THREEM Inc.
- 6109 TID Limited
- 2206 TOMOCA Electronics Limited
- 4609 Too Corporation
- 3214 Toshiba Corporation
- 3301 TOTSU CREATIVE VISION CO., LTD.
- 3301 TOTSU INTERNATIONAL CO., LTD.
- 5103 TOV JAPAN INC.
- 6311 Traffic Sim Co., Ltd.
- 3204 Transtech LED Co., Ltd.
- 2617 TVT UK
- 2606 Ultra-Realistic Communications Forum
- CHUKYO TV. BROADCASTING CO.,LTD.
- FA. SYSTEM ENGINEERING Co.,LTD.
- Konica Minolta Planetarium Co., Ltd.
- Sharp Corporation
- Wakayama University
- 5110 UNITEK Corporation
- 5205 Velbon Corporation
- 5311 VIDEO Service Co., LTD.
- 5409 VIDEOTRON CORP.
- 5201 VILLAGE island Co., Ltd.
- 4101 Visual Graphics Inc.
- 4205 Vitex Videocom K.K.
- 5511 WELL BUYING INDUSTRIAL CO., LTD.
- 5506 Y.D.S. inc.
- 6308 Yokogawa Digital Computer Corporation
- 5508 YOSHIMI CAMERA CO., LTD.
- 2409 YUASA CO., LTD.
- 3309 Zaxel, Inc.
- 5102 ZHUHai ChuanFu Optical Technology Co., Ltd.



- 3501 Aurora Lite Bank Japan Inc.
- 3503 COBURN JAPAN CORPORATION
- 3502 FIRST ENGINEERING CO., LTD.
- 3003 Japan Association of Lighting Engineers & Designers
- 3402 JAPANESE SOCIETY OF LIGHTING DIRECTORS
- 3002 SUNTECH Co., Ltd.
- 3401 Toshiba Lighting & Technology Corporation
- 3401 Toshiba Lighting & Technology Engineering Corporation



- 6301 Adobe Systems K.K./Intel K.K.
- 6401 Adobe Systems K.K./Intel K.K.
- 6302 Advantech Co., Ltd.
- 6106 Born Digital, Inc.
- 6304 CalDigit Inc.
- 5502 Cisco Systems G.K.
- 6305 CTCSP / Elemental / Aspera / DDN
- 6101 DX Antenna Co., Ltd.
- 6403 Executive Committee of Tokushima 4K Forum
- 6203 Explorer Inc.
- 6404 Flashback Japan Co., Ltd.
- 6103 Forest Dyne Systems Corporation
- 5603 FORUM8 Co., Ltd.
- 6204 Gnczo Inc.
- 6105 Hokuwa Co., Ltd.
- 6001 HYTEC INTER Co., Ltd.
- 5504 Intel K.K.
- 6002 IT Access Co., Ltd.
- 6306 ITOCHU Techno-Solutions Corporation / Oracle Corporation Japan
- 5501 Izumobase, Inc.
- 6107 LINDY Sales Inc.
- 6003 MEDIAEDGE Corporation
- 6402 Nekojarashi Inc.
- 6001 NIMBUS, Inc.
- 6203 PALTEK CORPORATION
- 6403 Plat-Ease Corporation
- 6202 Recruit Holdings Co., Ltd.
- 6201 RED DIGITAL CINEMA USA
- 6307 Satellite Communications Network Co., LTD.
- 5604 SkillUp Video Technologies Corporation
- 5503 SPECTRACAL
- 5605 Techno Mathematical Co., Ltd.
- 6102 Thirdwave Diginnos Co., Ltd.
- 5602 Tokyo Denki University
- 6303 UNIADEX, Ltd.
- 5601 Wonder Wall, Inc.

**USA Showcase**

- 5612 Embassy of the United States of America
- 5613 Audio Tech
- 5614 Vuzix Corporation
- 5611 American State Office Association
- Nebraska Center State of Nebraska Japan Representative Office
- North Carolina Japan Office
- State of Tennessee Japan Office

**INTER BEE CONNECTED**

- 6704 Amazon Web Services Japan K.K.
- 6709 Forecast Communications Inc.
- 6706 Fuji Television Network, Inc.
- 6708 HAROID Inc.
- 6703 ITOCHU Cable Systems Corporation
- 6705 MAGIC HAT Inc.
- 6711 Multiscreen Broadcasting Study Group
- 6702 NEXTSCAPE Inc.
- 6712 Newphoria
- 6707 Nippon Television Network Corporation
- 6713 ORCA Production, Inc.
- 6710 Tokyo Broadcasting System Television, Inc.
- 6701 TV Asahi Corporation
- 6718 Tver

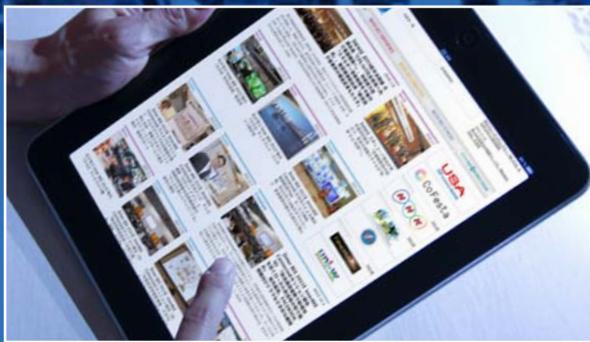
**JPPA Pavilion@ASIA CONTENTS FORUM**

- 6602 IMAGICA Corp.
- 6609 Japan Post Production Association
- 6607 L'espace Vision Co., Ltd.
- 6604 NTV Technical Resources Inc.
- 6603 Panasonic Visuals Co., Ltd.
- 6606 PONYCANYON ENTERPRISE INC.
- 6608 Q-TEC, Inc.
- 6601 Ray Corporation
- 6605 Tokyo Sound Production Inc.

The Professional Information Site for Audio, Video and Communications  
**INTER BEE ONLINE**  
*www.inter-bee.com*

Inter BEE sets up a press team "Inter BEE News Center", which distributes information such as exhibition information provided by each exhibitor as well as information about exhibitions related to Japan and countries overseas. Collected information is distributed in the form of articles and videos by the press team and provided to target customers through the Online Magazine and Inter BEE TV on Inter BEE official website.

Inter BEE Online articles (excerpt)



**Magazine** RSS

GIBSON GUITAR CORPORATION JAPAN 2015.10.31UP

**Gibson Show Off their Les Paul 100th Anniversary Edition Active Monitors at Inter BEE 2015**




**Magazine** RSS

FUJIMIC, INC. 2015.11.11UP

Fujimic exhibits the latest version of F-BOX, its MXS file forwarding system; a weather and disaster alert service; and a live streaming solution using smartphone + cloud integration -- all reference exhibits




**Magazine** RSS

Velbon Corporation 2015.11.13UP

Velbon commences sale of Miller's (Australia) video camera tripods -- also exhibits a wide range of products that include its own line of UT tripods




**Magazine** InterBEE TV RSS

IDX Company, Ltd. 2015.11.18UP

IDX Company shows 7.2V batteries for Panasonic camcorders. X-TAP and USB ports also provided to power the camera's peripherals.




**Magazine** RSS

TID Limited 2015.11.4UP

TID announces PCIe 3.0/Thunderbolt 2.0-enabled Accusys ExaSAN; top-of-the-line model boasts 2,000MB/s throughput, 8K capability




**Magazine** RSS

MEDIACAST CO., LTD. 2015.11.11UP

Sun TV "Multi-angle, live streaming broadcast experiment" of the Kobe marathon Viewers can select camera images Demo at Inter BEE




**Magazine** RSS

K-WILL Corporation 2015.11.16UP

K-WILL debuts video quality evaluation system w/ 4K format support




**Magazine** InterBEE TV RSS

IDK Corporation 2015.11.18UP

IDK builds 4K@60 high-res AV system with network switch




**Magazine** RSS

Elemental Technologies GK 2015.11.17UP

Elemental To Introduce Video Processing Solutions for 4K/HDR/HEVC Service Implementation




**Magazine** InterBEE TV RSS

Activ Lab inc 2015.11.18UP

Activ Lab, a company experienced in making special shots with drones, radio-controlled helicopters, and other devices, will have a display. This company has independently developed various special shot equipment in response to the demand for 8K compatible aerial photography systems.




**Magazine** RSS

SOLUTION LABO R 2015.11.9UP

Solutions LABO R exhibits new speaker BOX products with developments in their patented assist woofer technology -- providing exciting realism as close as possible to live




**Magazine** RSS

Network Corporation / IBM Japan 2015.11.12UP

Network and IBM Japan showing all-flash SAN storage and next-generation tape solutions. FLAPE provides a new workflow for the 8K future.




**Magazine** InterBEE TV RSS

TANIZAWA SEISAKUSHO, LTD. 2015.11.17UP

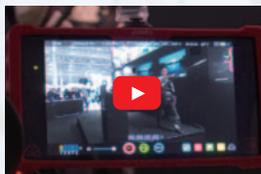
Tanizawa Seisakusho exhibits the Team Talk 2, its new portable matrix -- 8x8 functionality in the portable format of a 4x3 matrix mixer




**Magazine** InterBEE TV RSS

Atomos Co., Ltd. 2015.11.18UP

Atomos Expands Lineup of 4K-compatible Recorders, Shows Off New 4K-compatible Devices Shogun Studio and Ninja Assassin




**Magazine** **InterBEE TV**

EASTERN SOUND FACTORY Co., Ltd. 2015.11.18UP

**ESF exhibits al-8 line array speakers by VUE Audiotechnik, with distortion-minimizing beryllium**




**Magazine** **InterBEE TV**

NTT Advanced Technology Corporation 2015.11.18UP

**NTT Advanced Technology display the noise canceling headset mic "R-Talk HS310" and the file transcoder "RealFeel FileConvert4K"**




**Magazine** **InterBEE TV**

SOUTHERN ACOUSTICS Co., Ltd. 2015.11.18UP

**Exhibition of "SAE-1" - high quality audio earphones for high resolution sound sources.**




**Magazine** **InterBEE TV**

Harmonic 2015.11.18UP

**Harmonic Japan exhibits Electra XVM, a virtualization media processor, and the Spectrum X media server**




**Magazine** **InterBEE TV**

EIZO Corporation 2015.11.18UP

**Presents Show Model of HDR-compatible Monitor Currently in Development, Demos High Brightness and High Contract Realistic Reproduction Combined with Wide Color Gamut**




**Magazine** **InterBEE TV**

Canon Inc. / Canon Marketing Japan Inc. 2015.11.18UP

**Canon Marketing Japan exhibits portable lenses for 4K broadcasting, Cinema EOS system, and 4K display**




**Magazine** **InterBEE TV**

ASACA CORPORATION / Shibasoku Co., Ltd. 2015.11.18UP

**Asaka exhibits VB4000 4K HDMI converter; converts 4K signal to single HDMI**




**Magazine** **InterBEE TV**

HYTEC INTER Co., Ltd. 2015.11.18UP

**Hytec Inter showcasing Movits 4.9 GHz HD mobile video transmission system resistant to 2.4/5 GHz interference**




**Magazine** **InterBEE TV**

Extron Electronics, Japan 2015.11.18UP

**Extron Electronics to Present Matrix Switcher DTP CrossPoint 108 4K with Built-in 4K-compatible Scaler**




**Magazine** **InterBEE TV**

GIN-ICHI Corp. 2015.11.18UP

**Gin-ichi exhibits next-generation Steadicam, the Steadicam M-1 -- modular design allows for free customization**




**Magazine** **InterBEE TV**

TAMURA CORPORATION 2015.11.18UP

**New Portable Digital Mixer NT016 On Display Two-Unit Connection And 32 Physical Fader Channels Via The Cascade Function**




**Magazine** **InterBEE TV**

Plat-Ease Corporation 2015.11.18UP

**Plat-Ease showcases metadata API and other services built to answer growing demand for program metadata**




**Magazine** **InterBEE TV**

NHK Media Technology, Inc. 2015.11.18UP

**NHK Media Technology screens 8K multi-screen display of "Aoi sakanaction"**




**Magazine** **InterBEE TV**

CIRCLE Co., Ltd. 2015.11.18UP

**Circle offers the thorough comparisons of 4K equipment settings that only a video equipment rental company could provide!**




**Magazine** **InterBEE TV**

D-Storm, Inc. 2015.11.18UP

**D-Storm showcases TV broadcast system using Skype technology**




**Magazine** **InterBEE TV**

MEDIAEDGE Corporation 2015.11.18UP

**Mediaedge display the projector and monitor compatible virtual electronic whiteboard "BigNote"**




**Magazine** InterBEE TV

ResoNetz Airfolc, Inc. 2015.11.18UP

ResoNetz Airfolc demonstrates multi-channel audio IP protocol 'ResoNetz Link' and transmits MADI in multi-channel format to remote locations




**Magazine** InterBEE TV

IBEX Technology Co., Ltd. 2015.11.19UP

IBEX Technology exhibits the HLD-300C, an ultra-low latency H.264 codec -- achieves 10ms codec speed for smooth live presentation




**Magazine** InterBEE TV

IKEGAMI TSUSHINKI CO., LTD. 2015.11.19UP

An exhibition of the 8K camera "SHK-810" This product has been realized in a new compact size, 1/10 in size compared to the first generation 8K camera




**Magazine** InterBEE TV

Explorer Inc. / PALTEK CORPORATION 2015.11.19UP

Explorer/PALTEK 8K/4K video processing board "Image CUBE" on display. 8K composite and 4K to 8K upconvert option




**Magazine** InterBEE TV

Rohde & Schwarz Japan 2015.11.18UP

Rohde & Schwarz Japan exhibits Spycer Box Cell a 4K/8K central production storage system developed by DVS, as well as transcoding servers and other solutions




**Magazine** InterBEE TV

Attain Corporation 2015.11.19UP

Attain displays presidential speech prompter which it sells as an authorized dealer




**Magazine** InterBEE TV

Intel K.K. 2015.11.19UP

Intel (XLSofT) displays Intel software for rapid development of products with 4K/8K HEVC support




**Magazine** InterBEE TV

NEC Corporation 2015.11.19UP

NEC shows reference models of 8K/4K mastering systems and 4K HEVC asset transfer codec




**Magazine** InterBEE TV

Roland Corporation 2015.11.18UP

Roland display the live mixing console O·H·R·C·A "M-5000/5000C" Possible to allocate a maximum of 128ch as input-output




**Magazine** InterBEE TV

ATEN JAPAN CO., LTD. 2015.11.19UP

ATEN Japan exhibits the "VM6404H," an HDMI matrix switcher that is the world's first 4K resolution matrix display




**Magazine** InterBEE TV

Vitec Videocom K.K. 2015.11.19UP

VITED Videocom exhibits Caliber 3-Light Kit, a 3-light LED kit -- simple operation and excellent portability in one package




**Magazine** InterBEE TV

NEP Inc. 2015.11.19UP

NEP exhibits high-capacity nickel Ni-MH V-mount battery, stable air freight for on-location filming overseas




**Magazine** InterBEE TV

IDEAL SYSTEMS JAPAN CO., LTD. 2015.11.19UP

Shows Off Evertz's Dreamcatcher Replay System Compatible with 4K Featuring Zoom Function with Ultra HD Raster




**Magazine** InterBEE TV

Artiza Networks, Inc. 2015.11.19UP

Networks Releases MMT Compatible IP Recording, Playback, and Analysis Equipment




**Magazine** InterBEE TV

ADTECHNO Inc. 2015.11.19UP

AD Techno exhibits 4K UHD-compatible 3G-SDI 4-channel optical extender -- transfer an uncompressed video signal at distances up to 10km




**Magazine** InterBEE TV

NHK Integrated Technology Inc 2015.11.19UP

NHK ITEC exhibits Wi-Fi system for broadcasting information on tourism and disaster prevention Transmits information via Wi-Fi multicast during emergencies




**Magazine** **InterBEE TV**

NKK SWITCHES CO., LTD. 2015.11.19UP

NKK Switches demos IS Series organic EL full screen color display "push screen" multi-function push-button switch with built-in organic EL switch face




**Magazine** **InterBEE TV**

NTT Electronics 2015.11.19UP

NTT Electronics exhibits the new HHC10000 Series, a real-time H.265/HEVC encoder/decoder in use at major sports and events worldwide




**Magazine** **InterBEE TV**

MIC Associates, Inc. 2015.11.19UP

MIC Associates shows Tiger Technology's high-density storage system compatible with 16Gb and enabling a high-density, 56-unit SSD/HDD RAID




**Magazine** **InterBEE TV**

MI Seven Japan, Inc. 2015.11.19UP

PreSonus's Laz Harris is a guest as he demonstrates the ecosystem provided by StudioLive




**Magazine** **InterBEE TV**

MIT INC. 2015.11.19UP

Mogami International Trading exhibits product line from specialty electronics wire & cable manufacturer Mogami Cable




**Magazine** **InterBEE TV**

ELECOM CO., LTD. 2015.11.19UP

Elecom displays Seagate U.S. LaCie external hard drive series, 1U-size 48 TB-max LaCie 8big Thunderbolt 2




**Magazine** **InterBEE TV**

Audio-Technica Corporation 2015.11.19UP

Audio-technica corporation announces the ATUC-50 digital wired conferencing system connectable to 150 units




**Magazine** **InterBEE TV**

Carl Zeiss Co., Ltd. 2015.11.19UP

ZEISS CZ.2 Compact Zoom Lens Series on display. Makes zoom shift and bridging suppression, high image quality, and high contrast a reality




**Magazine** **InterBEE TV**

Grass Valley K.K. 2015.11.19UP

Grass Valley to Highlight Multiple Products Based on IP and 4K Theme Including New Real Time IP Processing Node, GV Node




**Magazine** **InterBEE TV**

KEISOKU GIKEN Co., Ltd 2015.11.19UP

Keisoku Giken demos new 8K/4K products, debuts HDMI 2.0 interface converter




**Magazine** **InterBEE TV**

Cosmic Engineering Inc. 2015.11.19UP

Cosmic Engineering introduces total renewal of embedded audio & CG products




**Magazine** **InterBEE TV**

Servants International Corporation/ Mellanox Technologies Japan KK 2015.11.19UP

Servants International shows off Mellanox SX1012 4K/8K 40GbE solution and next gen 100Gb/s products




**Magazine** **InterBEE TV**

Sakura Eiki Co., Ltd. 2015.11.19UP

Sakura Eiki debuts 8K Prunus, world's first real-time non-linear editing system w/8K60p support; demos three-stream 4K60p device




**Magazine** **InterBEE TV**

SANSHIN ELECTRONICS CO., LTD. 2015.11.19UP

Mobile Relay System "LiveU" flagship model USB communication terminal with a maximum of 8 circuits allows for stable image relay from any domestic location




**Magazine** **InterBEE TV**

Shure Japan Limited 2015.11.19UP

Shure Japan to Release the Long-awaited 1.2GHz Band Model of the Shure ULX-D Digital Wireless System




**Magazine** **InterBEE TV**

Synthax Japan Inc. 2015.11.19UP

Synthax Japan displays the world's smallest portable audio interface "RME MADI face XT"—Compatible with USB3, equipped with a variety of input and output options




**Magazine** *InterBEE TV*

Sony Corporation/Sony Business Solutions Corporation 2015.11.19UP

Sony exhibit features 4K/HD production equipment, HDR production, and a range of concepts including IP-based live filming solutions




**Magazine** *InterBEE TV*

DJI 2015.11.19UP

DJI Exhibition of "Osmo", the perfectly integrated hand held 4K camera with camera shake correction  
On sale for ¥85,000




**Magazine** *InterBEE TV*

TOTSU INTERNATIONAL CO., LTD. 2015.11.19UP

Totsu International exhibits D.O.T 4K character generator specialized for post production




**Magazine** *InterBEE TV*

Hitachi Kokusai Electric Inc. 2015.11.19UP

8K small sized single CCD camera "SK-UHD8060B" exhibit




**Magazine** *InterBEE TV*

CHIEF 2015.11.19UP

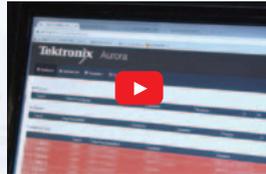
Menu board display mounts for the first time in Japan




**Magazine** *InterBEE TV*

Tektronix 2015.11.19UP

Tektronix display multi-format waveform monitors and waveform rasterizers "WFM/WVR8300" 4K compatible upgrade available after implementation

**Magazine** *InterBEE TV*

Nekojarashi Inc. 2015.11.19UP

Nekojarashi is exhibiting a file sharing service for movies and demonstrating its new features, such as shared comments and changing the playback speed




**Magazine** *InterBEE TV*

Hitachi, Ltd. 2015.11.19UP

Demonstration display of a high performance 4K video editing system Experience superior 4K readout operability




**Magazine** *InterBEE TV*

TEAC CORPORATION 2015.11.19UP

TEAC showcases DA-6400 Series 1U 64ch digital multitrack recorder, capable of backup recording when run with Pro Tools system




**Magazine** *InterBEE TV*

TechnoHouse Inc. 2015.11.19UP

Technohouse inked distributorship contract in October with FilmLight; 4K HDR mastering solution demo with Technohouse product lines




**Magazine** *InterBEE TV*

Panasonic Corporation / Panasonic System Networks Co.Ltd. 2015.11.19UP

4K Camcorder with integrated lens "AG-DVX200" Supports multiple formats in high resolution at 4K/24fps, UHD/60fps, and FHD/60fps




**Magazine** *InterBEE TV*

Hibino intersound corporation 2015.11.19UP

Hibino exhibits S21 digital mixing console by DiGiCo (U.K.), with 96kHz as standard sampling rate, reproducing clear, faithful sound




**Magazine** *InterBEE TV*

DX Antenna Co., Ltd. 2015.11.19UP

DX Antenna exhibits 4K/8K compatible receivers and showcases adoption of its disaster prevention and welfare information broadcasting system by town of Mitsuemura in Nara Prefecture




**Magazine** *InterBEE TV*

Toshiba Lighting & Technology Corporation 2015.11.19UP

Toshiba Lighting & Technology exhibits its LED FORTEX series lineup; showcases its "Grande" first 2 kW LED in Japan to celebrate Toshiba's 125th anniversary




**Magazine** *InterBEE TV*

PFU LIMITED 2015.11.19UP

PFU demonstrates 8K/60p uncompressed IP transmission/two-way transmission




**Magazine** *InterBEE TV*

Fujitsu Limited 2015.11.19UP

Fujitsu [VideoCaster Proll], an information camera which put ICT to use to make compilation and immediate retrieval of images possible - a practical solution with improved efficiency - on display




**Magazine** *InterBEE TV*

Blackmagic Design Pty. Ltd. 2015.11.19UP

**Shows Off URSA Mini Featuring 4.6K Super 35 Image Sensor With Global Shutter and a Massive 15 Stops of Dynamic Range**




**Magazine** *InterBEE TV*

FOR-A COMPANY LIMITED 2015.11.19UP

**FOR-A exhibits reference sample of the MFR-3000GB, a 12G-SDI routing switcher that supports 4K/8K in a single unit**




**Magazine** *InterBEE TV*

MOUBIC INC. 2015.11.19UP

**Moubic presents Vislink-made 4K-capable real-time HEVC encoder UltraCoder**




**Magazine** *InterBEE TV*

Manfrotto Distribution K,K 2015.11.19UP

**Manfrotto showcasing first-ever digital product DIGITAL DIRECTOR for connecting iPad and DSLR to control camera**




**Magazine** *InterBEE TV*

MEIKO TECH CO., LTD. 2015.11.19UP

**Meiko Tech exhibits its 4K-compatible MVC4K video wall controller that supports a maximum of 64 inputs/outputs**




**Magazine** *InterBEE TV*

Media Integration, Inc. 2015.11.19UP

**Media Integration exhibits latest speaker by FOCAL, TRIO6, with 3-way and 2-way compatibility**




**Magazine** *InterBEE TV*

Yamaki Electric Corporation 2015.11.19UP

**Yamaki Electric exhibits PVM-M108S surround-sound audio monitors**




**Magazine** *InterBEE TV*

UNITEX Corporation 2015.11.19UP

**Presents Portable LTO-6 Archive System HandyLT Featuring 4 USB 3.0 Ports and Notebook PC Compatibility**




**Magazine** *InterBEE TV*

LIVEGEAR Inc. 2015.11.19UP

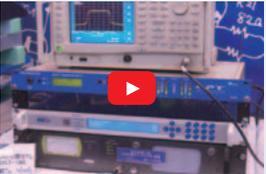
**Livegear presents Italian-made K-array system KW8 moving speaker, with built-in Full HD camera, SDI output**




**Magazine** *InterBEE TV*

RF DESIGN Co., Ltd. 2015.11.20UP

**Thamway transmitter FMT-1000DS and more Making seamless broadcast exchange possible without tools**

**Magazine** *InterBEE TV*

IMD Media Limited 2015.11.20UP

**IMD Media Ltd. demos IMD Cloud, the cloud-based advertising video delivery service**




**Magazine** *InterBEE TV*

Agai Trading Corporation 2015.11.20UP

**Agai Tradiing showcases its LED FotodioX & HMI lights**




**Magazine** *InterBEE TV*

ASANUMA & CO., LTD. 2015.11.20UP

**Asanuma Shokai showcasing compact, light-weight iFootage products**




**Magazine** *InterBEE TV*

ASK CORPORATION 2015.11.20UP

**ASK exhibits the Timecode Buddy, which generates accurate timecodes and metadata and allows for correct synch and sharing over RF or Wi-Fi**




**Magazine** *InterBEE TV*

AstroServe Co., Ltd. 2015.11.20UP

**Astro Serve showcases system controllers for AV equipment and electronic devices from U.S. maker RTI**




**Magazine** *InterBEE TV*

ASTRODESIGN, Inc. 2015.11.20UP

**Astro Design exhibits the DM-3814 8K 55-inch LCD monitor and HR-7518 full-spec 8K SSD recorder**




**Magazine** **InterBEE TV**

Ascent Co., Ltd. 2015.11.20UP

Ascent presents the U.S.'s No.1 video presentation system that ignites the excitement of the sports stadium experience




**Magazine** **InterBEE TV**

ARMOR CORPORATION 2015.11.20UP

Armor displays the PLA-DAN CASE, a plastic equipment case structured like a cardboard box




**Magazine** **InterBEE TV**

IMAGENICS 2015.11.20UP

Imagenics presents the Image Link solution, allows for long-distance transfer of HDMI over a single coaxial cable




**Magazine** **InterBEE TV**

S.C.ALLIANCE INC. 2015.11.20UP

S.C. Alliance shows Axia's latest IP network console, the Fusion




**Magazine** **InterBEE TV**

Adobe Systems K.K. 2015.11.20UP

Adobe Systems For Ultra HD and portrait videos. Adobe Creative cloud newest update




**Magazine** **InterBEE TV**

EMC Japan K.K. 2015.11.20UP

EMC Japan EMC Isilon scale-out NAS demo Can extend up to a maximum of 50 petabytes Also processes reading and writing of 4K materials quickly




**Magazine** **InterBEE TV**

VILLAGE island Co., Ltd. 2015.11.20UP

Village Island showcasing entire TV station transcoding and copyright management flow from ingest to outgest




**Magazine** **InterBEE TV**

M&I Network Inc. 2015.11.20UP

DVK-300HD 3G HD/SD Chromakeyer TC-200 HD/SD Compatible Title Creator




**Magazine** **InterBEE TV**

Avid Technology K.K. 2015.11.20UP

Avid Technology Presents Collaboration with Media Composers and Reporting Support System




**Magazine** **InterBEE TV**

ISHIKAWA TRUNK Co., Ltd. 2015.11.20UP

Ishikawa Trunk releasing industry's first-ever CORDURA Ballistic fabric series




**Magazine** **InterBEE TV**

AJA Video Systems 2015.11.20UP

AJA Video Systems Shows Off KI Pro Ultra Records 4K 60p ProRes 412 HQ, Fiber Connections, HD LCD Monitor




**Magazine** **InterBEE TV**

LSI JAPAN CO., LTD. 2015.11.20UP

LSI multi-type, Real Time Subtitle System MXF Subtitle Solution on display.




**Magazine** **InterBEE TV**

ALVIX Corporation 2015.11.20UP

Alvix take charge of an all-cable 4K broadcast-orientated broadcast system. Making primary and secondary construction possible with a 4K server system in the ¥20-30 million yen price bracket




**Magazine** **InterBEE TV**

IzumoBASE, Inc. 2015.11.20UP

IzumoBASE showcases its IzumoFS next-gen scale-out NAS software-defined storage




**Magazine** **InterBEE TV**

AT Communications K.K. 2015.11.20UP

AT Communications shows products including Land Cruiser SNG truck equipped with self-powering system, used by Chukyo TV




**Magazine** **InterBEE TV**

AUDIO BRAINS Co., Ltd 2015.11.20UP

AUDIO BRAINS Introduce the new "VENUE S6L" from the AVID "VENUE" series It has a distinctive, vivid liquid crystal touch panel




**Magazine** **InterBEE TV**

ONTEC CO., LTD. 2015.11.20UP

Ontec exhibits its Multi-File Player KAMELEON w/ iPhone 4K video support; demonstrates 4K file player at booth




**Magazine** **InterBEE TV**

CRYPTON FUTURE MEDIA, INC. 2015.11.20UP

TRAX PRO, APS, SOUND IDEAS sound effect library exhibition




**Magazine** **InterBEE TV**

CTCSP Corporation 2015.11.20UP

CTCSP showed DOGAlia, a full-featured appliance with all the recording, management, and transmitting functions required for a video sharing service




**Magazine** **InterBEE TV**

JOUER LIMITED 2015.11.20UP

Digital-hobby demos Nebula4200 Series compact stabilizers with 32bit sensor controllers and 1.6kg camera support




**Magazine** **InterBEE TV**

CalDigit Inc. 2015.11.20UP

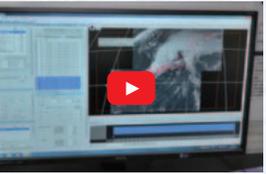
CalDigit exhibits 4K workflow, 4-bay, 24TB-capacity storage solution T4 RAID compatible with Thunderbolt 2




**Magazine** **InterBEE TV**

CrossImaging 2015.11.20UP

CATV-orientated weather and disaster prevention information broadcast system [Media Community Station] on display

**Magazine** **InterBEE TV**

Cisco Systems G.K. 2015.11.20UP

Cisco Systems high density, high bandwidth, and low latency Nexus 9000 Series Switches on display




**Magazine** **InterBEE TV**

ZHuHai ChuanFu Optical Technology Co., Ltd. 2015.11.20UP

NiSi showcases a wide range of cinematic filters—including Nano IR ND—that do not cause color cast and boast excellent anti-reflection and water resistance




**Magazine** **InterBEE TV**

KYOSHIN COMMUNICATIONS Co., Ltd. 2015.11.20UP

Kyoshin Communications online editing, VFX, color grading, and delivery are combined into a total post-production system called "Mistika" which will be on display.




**Magazine** **InterBEE TV**

Kenko Professional Imaging Co., Ltd. 2015.11.20UP

Kenko Professional Imaging exhibits Wenpod, a level stabilizing filter for use while walking (smartphone, GoPro, and DSLR versions)




**Magazine** **InterBEE TV**

Synergy K.K. 2015.11.20UP

Synergy exhibits optimization tools for 4K file-based workflow




**Magazine** **InterBEE TV**

Strawberry Media Arts Co., LTD. 2015.11.20UP

Strawberry Media Arts exhibits "VisionRunner," a mobile, vehicle-mounted, large-sized vision system that is a roughly 200inch, 9.375mm-pitch, all-weather model




**Magazine** **InterBEE TV**

CreateLED Japan Co., Ltd. 2015.11.20UP

CreateLED Japan: Large AirMAGICBOX-3 cube-shaped LED signage panel




**Magazine** **InterBEE TV**

SUNTECH Co., Ltd. 2015.11.20UP

Suntec exhibits 36W LG-600SC large-format LED light composed of 600 high-luminance white LEDs




**Magazine** **InterBEE TV**

JVCKENWOOD Corporation 2015.11.20UP

JVC Kendwood - Compact - Lightweight - 4K Video Camera GY-HM200 on display. 4K60 P non-linear editing work-flow showcased




**Magazine** **InterBEE TV**

THREEM Inc. 2015.11.20UP

THREEM showcases full array of plastic cardboard, hard shell, soft shell battery cases




**Magazine** **InterBEE TV** 

Semtech Japan 2015.11.20UP

Semtech Japan display the 12G-SDI compatible cable driver "GS12181" / cable equalizer "GS12141"




**Magazine** **InterBEE TV** 

TAC SYSTEM, INC. 2015.11.20UP

TACSYSTEM showcases VMC-102 monitor controller




**Magazine** **InterBEE TV** 

TOA Corporation 2015.11.20UP

TOA Presentation of the 4 cell configuration line array "Compact array speaker HX-7"




**Magazine** **InterBEE TV** 

Nac Image Technology Inc. 2015.11.20UP

nac Image Technology Try out demo of the ALEXA mini on a steady cam or small gimbal




**Magazine** **InterBEE TV** 

Sennheiser Japan K.K. 2015.11.20UP

Sennheiser Japan Display to Focus on Sennheiser and Neumann Products Including D9000 Digital Wireless Microphone




**Magazine** **InterBEE TV** 

Dan Dugan Sound Design, Inc. 2015.11.20UP

Dan Dugan Sound Design exhibits automixer that automatically detects live microphones and automatically adjusts gain for each channel, as well as total gain




**Magazine** **InterBEE TV** 

TELESTREAM 2015.11.20UP

Many varieties of solutions, such as Dark Energy processing, etc., for producing high quality video by removing noise before upscaling to 4K




**Magazine** **InterBEE TV** 

Japan Communication Equipment Co., Ltd. 2015.11.20UP

Japan Communication Equipment New PA and power supply for FM master station transmitters with transmission outputs over 1kW




**Magazine** **InterBEE TV** 

Solid State Logic Japan K.K. 2015.11.20UP

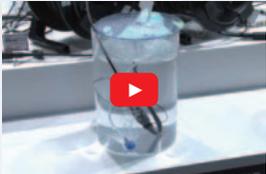
Solid State Logic Japan new concept summing engine Sigma exhibition




**Magazine** **InterBEE TV** 

CHUBU NIHON MARUKO CO., LTD 2015.11.20UP

Chubu Nihon Maruko display optical harnesses centering on optical connectors

**Magazine** **InterBEE TV** 

Toshiba Corporation 2015.11.20UP

Toshiba A demonstration of encoding with the broadcast HEVC encoder




**Magazine** **InterBEE TV** 

Tech Trust Japan Co., LTD. 2015.11.20UP

Tech Trust Japan exhibits SOUND DEVICES 688 slide fader controller




**Magazine** **InterBEE TV** 

Soliton Systems K.K. 2015.11.20UP

Soliton Systems showcases Smart-telecaster Zao, world's first H.265 hardware encoder for mobile networks, with stable video distribution on up to 7 circuits




**Magazine** **InterBEE TV** 

Tokyo Broadcasting System Television, Inc. 2015.11.20UP

Live Streaming App "Live Multi Viewing" demonstration. Multiple image simultaneous transmission with minimal delay




**Magazine** **InterBEE TV** 

Traffic Sim Co., Ltd. 2015.11.20UP

8K4K Solution MMT/IP, TLV/IP recording and playback equipment specimens on display




**Magazine** **InterBEE TV** 

Japan Radio Co., Ltd. 2015.11.20UP

JRC displays the IP-SNG in-vehicle VSAT w/ superior portability, no operator needed




**Magazine** **InterBEE TV**

Neutrik Limited 2015.11.20UP

Neutrik "power CON" cable connector with high-capacity, lock, and an entirely-new type of 3 power terminal connectors to be on display




**Magazine** **InterBEE TV**

Hibino corporation 2015.11.20UP

Hibino Exhibition of the JBL PROFESSIONAL line array speaker highest level series, the "VTX Series"




**Magazine** **InterBEE TV**

FUYOH VIDEO INDUSTRY CO., LTD. 2015.11.20UP

FUYOH VIDEO INDUSTRY exhibits flash reduction device jointly developed with TBS Television -- reduces impact of flash at press conferences




**Magazine** **InterBEE TV**

METAL TOYS 2015.11.20UP

Metal Toys shows special equipment like Oh! dolly that can run on a rail or on the ground and needs no tire replacement.




**Magazine** **InterBEE TV**

Pioneer DJ Corporation 2015.11.20UP

An exhibition of mid to high range dance floor speakers that you won't get tired of listening to even if you are on the floor for a long time




**Magazine** **InterBEE TV**

FIRST ENGINEERING CO., LTD. 2015.11.20UP

First Engineering showcasing latest stage lighting equipment




**Magazine** **InterBEE TV**

HEIWA SEIKI KOGYO CO., LTD. 2015.11.20UP

At its repair and counseling area, Heiwa Seiki Kogyo offers a one-time 50% off discount to celebrate its 60th anniversary




**Magazine** **InterBEE TV**

YAMAHA MUSIC JAPAN CO., LTD. 2015.11.20UP

Yamaha Music Japan: offers total range of optimal solutions "from the moment audio enters until it is output"




**Magazine** **InterBEE TV**

HYPERTOOLS CO., LTD. 2015.11.20UP

Hypertools introduces the latest 4K-compatible products, HDMI voice bridge product




**Magazine** **InterBEE TV**

FUJIFILM Corporation 2015.11.20UP

Recording Media Department shows the LTO Ultrium 7 with a 15 TB maximum capacity and 750 MB maximum transfer speed




**Magazine** **InterBEE TV**

BOSE K.K. 2015.11.20UP

Bose "F1 Model 812" powered portable SR speaker Achieve ideal coverage to match your venue by changing speaker array configuration




**Magazine** **InterBEE TV**

YUASA CO., LTD. 2015.11.20UP

Built-in Multiaxial Pan Tilt Telescopic Mast System for Broadcasting Vans




**Magazine** **InterBEE TV**

Visual Graphics Inc. 2015.11.20UP

Visual Graphics Proposes Latest Next Generation File-based Solutions




**Magazine** **InterBEE TV**

Fuchu Giken Inc. 2015.11.20UP

Introducing Fuchu Giken's Lineup of Monitoring and Control Equipment Including Transmitters/Repeaters




**Magazine** **InterBEE TV**

NIXUS Hokkaido Nikko Telecommunications, Co., Ltd. 2015.11.20UP

Hokkaido Nikko Telecommunications display the telop creation system "TELOP CANVAS4" which is due to go on sale December 17th




**Magazine** **InterBEE TV**

Laguna Hills, Inc. 2015.11.20UP

Laguna Hills Dataton's software "WATCHI OUT" on display Multiple images displayed on a large screen




Magazine **InterBEE TV**

Lancer Link Co., Ltd. 2015.11.20UP

Lancerlink Wireless transmission equipment integrated with V Mount HDMI and HD-SD compatible Transmission distances of 350 m and 120 m




Magazine **InterBEE TV**

LEADER ELECTRONICS CORP. 2015.11.20UP

Leader Electronics Corp. showcases LV7390 SDI rasterizer




Magazine **InterBEE TV**

SUNPHONIX 2015.11.21UP

SUNPHONIX exhibits SOUNDMINER search system for sound effects and background music.




Magazine **InterBEE TV**

MITOMO CO., LTD. 2015.11.21UP

Mitomo showcases Media Bucket ultra high speed network storage that can share multiple NLE units to NAS at 2Gbps




Magazine **InterBEE TV**

RAID Inc. 2015.11.22UP

Demo of Raid Red 6K WEAPON mounted with various lens types. Freefly Systems Remote Control MIMIC Display.




Magazine **InterBEE TV**

KONDO BROADCAST SYSTEMS INC. 2015.11.25UP

Kondo Broadcast Systems presents downsizing solutions for automatic program control | From cable television solutions to 4K/IP broadcasts | Control base band and IP router simultaneously




Magazine **InterBEE TV**

TV Asahi Corporation 2015.11.25UP

TV Asahi Demos "msync-CAM" Technology for Synchronizing Broadcasts and Smartphone Video Playback Timing Sends TV broadcast audio and delivers multi-camera video to smartphones—Works for live sports and music broadcasts




Magazine **InterBEE TV**

ACEBIL JAPAN CO., LTD 2015.11.26UP

ACEBIL JAPAN's product line revamped, 150 Ball Head "X50SYSTEM" for relay systems marketed, enables maximum load of 50 kg




Magazine **InterBEE TV**

AZDEN CORPORATION 2015.11.26UP

Azden display the 2.4GHz compatible digital wireless microphone system "PRO-XD" Compatible with DSLR, iPads, etc. On sale from December 1st at ¥37,000




Magazine **InterBEE TV**

ITOCHU Cable Systems Corporation 2015.11.26UP

Itchu Cable Systems demonstrated a file-based production system being used by WOWOW since March. It also developed the IMC system for integrating the management of broadcast and in-house systems




Magazine **InterBEE TV**

ELECTORI CO., LTD. 2015.11.26UP

Electori shows SPL-made "IRON" Mastering Compressor, delivering 200kHz frequency response, 150dB dynamic range through proprietary "120V Technology"




Magazine **InterBEE TV**

ONKYO TOKKI LTD. 2015.11.26UP

Onkyo Tokki exhibits EAW's middle-class Adaptive Systems "ANNA." Even in middle-class, DSP processing enables the radiation pattern to be controlled




Magazine **InterBEE TV**

KATO ELECTRIC INDUSTRY Co., Ltd. 2015.11.26UP

First Exhibit by Veteran Broadcasting and Communications Equipment Company Kato Denki Founded in 1948 Demonstrates Small Rotator Capable of IP Control "KP06-8 Parabolic Rotator"




Magazine **InterBEE TV**

Kowa Optical Products Co., Ltd 2015.11.26UP

Exhibiting a new 4K-ready switcher, KS1208SL, built to handle up to 12 inputs and up to 8 outputs and a line of ultra-low distortion Micro Four Thirds compliant lenses




Magazine **InterBEE TV**

Japan Material Co.,Ltd./Matrox 2015.11.26UP

Japan Material exhibits Matrox M264, a 4K H.264 10-bit hardware encoder, and VidiGo CC, a conference broadcasting system with high-quality superimposed texting




Magazine **InterBEE TV**

DIGIcas 2015.11.26UP

Build a maximum frame size of 72x72 with Ross Video's compact Ultrix routing switcher with 12G-SDI support




**Magazine** *InterBEE TV*

Backstage Equipment, Inc. 2015.11.26UP

**The Hollywood cart manufacturer "Backstage Equipment" display for the first time**




**Magazine** *InterBEE TV*

ITOCHU Techno-Solutions Corporation/Oracle Corporation Japan 2015.11.27UP

**ITOCHU Techno-Solutions Corporation and Oracle Corporation Japan's StorageTek SL150 tape drive system expandable to 300 tapes via USB. Multiple connections possible via NAS**




**Magazine** *InterBEE TV*

d&b audiotechnik Japan 2015.11.27UP

**d&b audiotechnik new V-Series product The "V7P" point source loudspeaker and the "V-GSUB" subwoofer for ground stacked applications on display**




**Magazine** *InterBEE TV*

PROMISE Technology 2015.11.27UP

**Promise Technology propose file base compatible storage solutions for 4K/8K image creation environments**




**Magazine** *InterBEE TV*

HAROiD Inc. 2015.11.26UP

**Haroid exhibits digital alter ego TOVY TOVY appears on TV shows, web-based content, and in events TOVY app set for release in 2016**




**Magazine** *InterBEE TV*

OTARITEC Corporation 2015.11.27UP

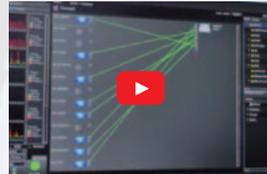
**Otaritec GENELEC, Inc. exhibits its 1234A 3-way main monitoring system equipped with acoustic characteristic optimization capabilities Achieves a 125dbSPL maximum peak sound pressure level**




**Magazine** *InterBEE TV*

DDP DYNAMIC DRIVE POOL 2015.11.27UP

**DDP Proposed high-speed data sharing environment via Gigabit Ethernet Low-cost, with shared storage between multiple devices and tools possible**

**Magazine** *InterBEE TV*

HOEI SANGYO CO., LTD. 2015.11.27UP

**HOEI demos AVID 4K Starter Kit with Artist|DNx10 and ISIS|1000 with latest Mediacomposer built in, 4K60p editing**




**Magazine** *InterBEE TV*

Mitsubishi Electric Corporation 2015.11.26UP

**"Next-generation Video Transmission System Solutions" included HEVC/H.265 technologies and products conforming to the DVB-S2X modulation standard**




**Magazine** *InterBEE TV*

ComodoMattina, Inc. 2015.11.27UP

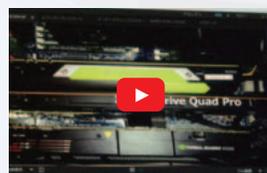
**Comodo Mattina exhibits TAIDEN's Digital Infrared Congress System, in use at the United Nations | Minimal radio wave noise and high-fidelity communication**




**Magazine** *InterBEE TV*

Too Corporation 2015.11.27UP

**Too SSDx4 turnkey system reference exhibit With a read speed of 8000MB/s, with "Premiere Pro" continuous playback of uncompressed DPX 4K60p is possible**

**Magazine** *InterBEE TV*

MUSASHI CO., LTD. 2015.11.27UP

**Musashi demos MVX Series multi-channel video server with 2-ch sound triggering, replay, slow motion, highlights**




**Magazine** *InterBEE TV*

Yokogawa Digital Computer Corporation 2015.11.26UP

**Yokogawa Digital Computer master-integrated monitoring system [ICMS-T3 Series] on display. Making comparison and monitoring of TS and baseband possible**




**Magazine** *InterBEE TV*

STAR COMMUNICATIONS K.K. 2015.11.27UP

**Star Communications Portable Video Transmission system, TVU ONE efficiently uses up to ten wireless ports to transmit high quality video real time**




**Magazine** *InterBEE TV*

PHOTRON LIMITED 2015.11.27UP

**Photron exhibits the EVS recording control application X Fly Streamer, recommends use with Photron-developed STING for variety, drama**




**Magazine** *InterBEE TV*

Raritan Japan, Inc. 2015.11.27UP

**Raritan Japan showcases KVM products, including KVM over IP 100km video transmission system, used in over 50K locations in 76 countries**






## Official Commercial Television Portal “TVer” Launches Problems and Prospects of Video Streaming by Broadcasters

Nippon Television Network, TV Asahi, TBS Television, TV Tokyo, and Fuji Television cooperated to launch the official commercial television portal “TVer” in late October, 2015. A keynote speech was held on November 18th about TVer, which is gaining attention with breaking the one million download mark during Inter BEE on November 19th only three weeks after launching. We welcomed as panelists key persons from the five Tokyo-based commercial broadcasters who were closely involved with setting up the service, and along with introducing TVer, a discussion was held about the future of video streaming as assessed by the broadcasters.

Mr. Ritsuya Oku, Chief Executive Director of the Media Innovation Lab and Director of the Media Innovation Research Department at the Dentsu Communication Institute moderated the discussion. The panelists were Mr. Hideaki Takahashi, Deputy Director of Sales Strategy of Sales Division at Nippon TV, Mr. Yasushi Otagi, Director of Business Strategy of Business Division at TV Asahi, Mr. Hiroaki Takasawa, Deputy Vice President of Pay TV and Broadband Business of Media Business Division at TBS Television, Mr. Shinjiro Ninagawa, Director at TV Tokyo, and Mr. Kazuo Nomura, Deputy Director of Digital Media Service of Content Creation and Distribution Department at Fuji Television.



Exhibition booth for “TVer” at INTER BEE CONNECTED

### ■Each company is counting on the monetization of video streaming

At the outset, Mr. Takasawa from TBS Television explained that TVer is a catch-up service created through the cooperation of five Tokyo-based commercial broadcasters that stream television programs with ads. The goals are to allow anyone, anytime, anywhere to view programs, with a focus on the younger generation, to eradicate illegal video streaming, to create a new advertisement market, and to increase the flow of users going from catch-up streaming to pay videos.

Next, the content and assessment of video streaming by each company was explained.

Mr. Takahashi from Nippon TV regards “video streaming” in a broader sense as “Nippon TV On-Demand” that employs TVOD (Transactional Video on Demand), “hulu” that employs SVOD (Subscription VOD), and “catch-up” that covers costs through ad revenue. His assessment was that TVOD is suitable for streaming premium contents, but is difficult to make into a large-scale business, whereas SVOD can provide steady earnings. He also expressed the hope that TVer would act as a bridge to real-time terrestrial television viewing and fee-based internet archive streaming.

Mr. Otagi from TV Asahi explained how his station aimed to join the leading group of content companies in Japan by the 60th anniversary of the station in 2018, and introduced the “five media strategy” for achieving it. He ranked “terrestrial TV,” “Broadcasting Satellite TV,” and “Communication Satellite TV” as core businesses, and “internet” and “Media City” as growth businesses. AVOD (Advertising VOD) and TVOD are offered with the video streaming service “TV Asahi Doga.” In addition, a streaming service that fuses streaming and VOD is in the works from “Abema TV,” which is being developed with CyberAgent. He also unveiled the SVOD “Video Pass” being developed in cooperation with KDDI, and a “fan club style platform” like the Toei Tokusatsu Fan Club. He considers TVer as one of these diverse streaming businesses.

Mr. Takasawa from TBS Television remarked that they are devoting equal resources to the pay model and free, ad-based model of video streaming, and mentioned that currently, in addition to its own streaming service, they have forged an alliance with 29 companies and 44 services, streaming 7,700 programs with the pay model. Furthermore, he said they started full operation in October 2015 of a “free catch-up campaign”

known as “TBS FREE.” Regarding the goals of the two video streaming models, Mr. Takasawa pointed out that both are contributing to bringing viewers back to terrestrial TV program viewing, responding to the demands of viewers for online program streaming, and contributing to the elimination of illegal videos. He stated that they are developing a business that can respond to all sorts of wishes such as wanting to watch for free, wanting to watch even if it costs money, wanting to watch in real time, and wanting to watch at a time of one’s own choosing.

Mr. Ninagawa from TV Tokyo Communications is striving for development that takes advantage of TV Tokyo’s strengths, and introduced us to the business person oriented pay streaming service “Business on Demand” (540 yen a month, about 50,000 subscribers) and the providing of anime contents to streaming services in North America and China. He remarked that current business models are becoming more sophisticated as companies try to optimize their models, balancing between pay and free, fees and advertisements, own platform and other platforms, exclusivity and non-exclusivity.

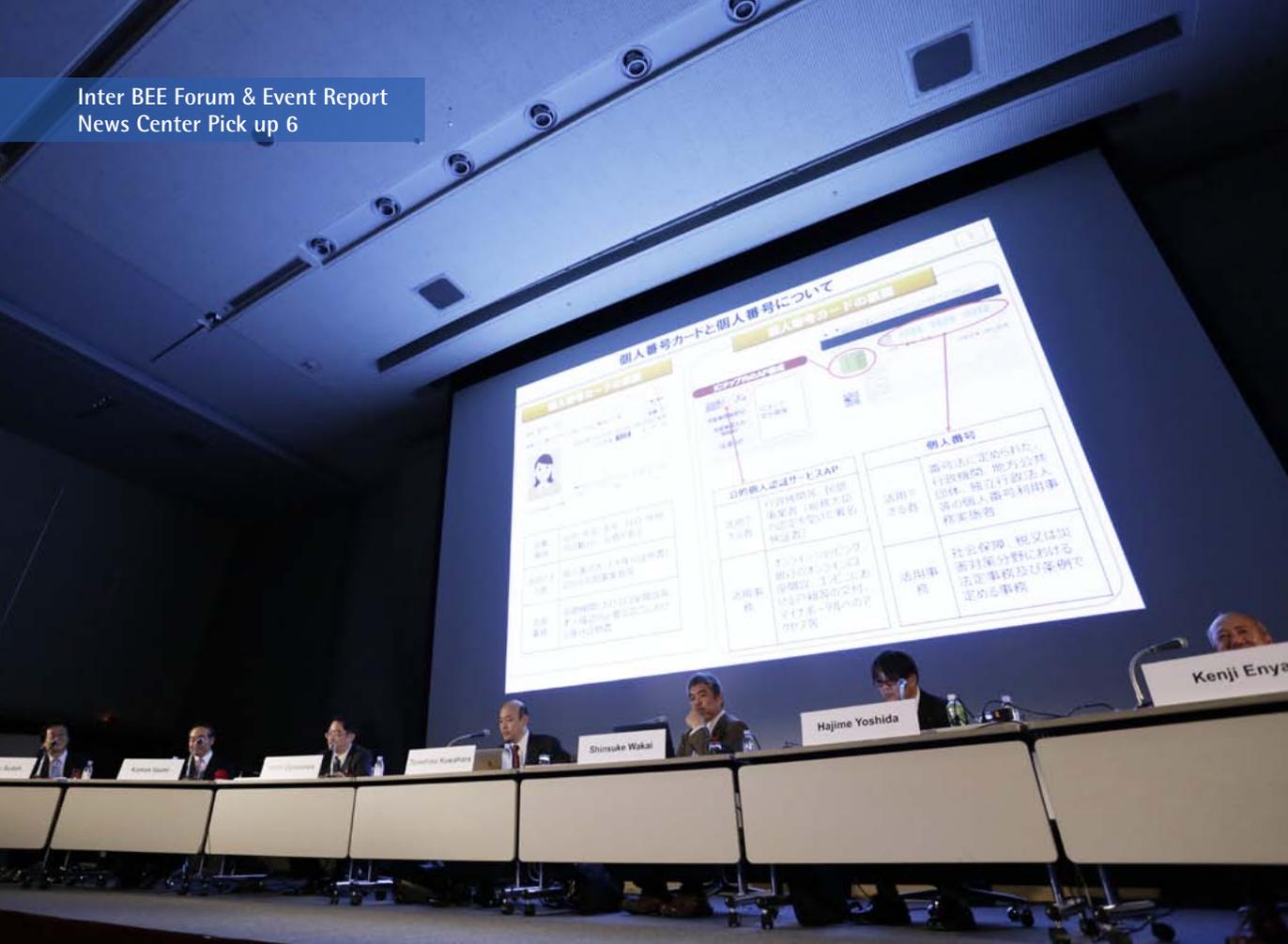
Mr. Nomura from Fuji Television says that in the video streaming market, both the free model and pay model have great growth potential, and that with a foothold in both terrestrial TV catch-up streaming and various other video services, they are seeking the maximization of earnings by combining them. He also told us about “U-VOD,” a single platform that organically combines TVOD, SVOD, and AVOD. This “strongest VOD” which they are trying to make a reality is referred to with a word coined by Fuji Television. U stands for Ultra, Ultimate, Unique, etc.

### ■Cooperating with broadcasting, synergistic effects are the key

During the discussion it was mentioned that online streaming of television programs increases prolonged viewing, while also increasing ad viewing time itself. In particular it should be pointed out that viewers of a television program re-watched it or caught up with it not with a recording, but online, revealing an increase in video stream viewing that supports and strengthens television viewing.

Mr. Oku summed things up, explaining how all kinds of research show that catch-up services such as TVer can be expected to uncover new customers and encourage changing attitudes, as with brand favorability and arousing interest in a brand, just like terrestrial TV commercials do.





## Special Session: Thinking about Next-generation Services in Television Broadcasting and the Media Industry in Japan

Inter BEE holds sessions to convey the latest trends in the media business in Japan and overseas, starting with broadcasting, every year.

In the “Considering Next-generation Broadcasting Service in the My Number Era” special session held on the first day on November 18, Mr. Kamon Iizumi, Governor of Tokushima Prefecture, delivered the keynote speech titled the “My Number System and Media Utilization in Disaster Control” and there was then a panel discussion called “Considering Next-generation Broadcasting Services of My Number Age.”

Mr. Iizumi introduced his job creation and digital content policy that utilizes the abundant broadband infrastructure in his prefecture in his talk. In addition, he then spoke about new developments such as a regional disaster prevention response system utilizing “my numbers” (national identification numbers). In the panel discussion in which Mr. Iizumi also took part, the current situation and future prospects in regards to the construction of disaster prevention systems utilizing “my numbers” and smart TVs were stated from the respective positions of those involved. It was possible to confirm that the utilization of big data through cooperation between regional broadcasters and local public bodies is playing an important role as a part of local creation.



## Special Session: Considering Next-generation Broadcasting Service in the My Number Era

### ■Mr. Iizumi, Governor of Tokushima Prefecture: Active Promotion of Regional Disaster Prevention Response System Making Full Use of Optical Broadband

At the beginning of his keynote speech, Mr. Iizumi described the history of high-speed broadband environmental maintenance. An optical broadband environment has been established across the whole of the prefecture through the “All-Prefecture CATV Network” and “satellite offices” have been set up in five towns and cities by 31 companies in urban areas. This has led to the creation of local employment of more than 50 people. In addition, there has been aggressive development of the prefecture as “Tokushima: Center of Digital Content” such as with live broadcast relays of the “Blue Symphony” concert that fused 4K projection mapping and a professional performance to Tokushima City from the venue for this in Awa City. Moreover, the prefecture implemented the “Disaster Response Operations Immediate Support Project” in 2015 to link a variety of geographical (G-space) information (e.g. hazard maps) through “L Alerts” with car navigation systems.

Mr. Iizumi then spoke of his aspirations for future prospects. “I hope to actively continue linking up with the ‘Local Contents Delivery Service Platform Utilizing Smart TV’ toward the further evolution and promotion of the ‘Regional Disaster Prevention Response System’ through fully utilizing public personal authentication services with ‘my numbers,’ hybrid cast and local television stations.”

### ■Giving Disaster Evacuation Information to Individuals from Televisions

In the “Considering Next-generation Broadcasting Services of My Number Age” panel discussion, there was an introduction to cases worked on by a review committee centered on the five commercial television stations in Tokyo and NHK from 2014. An evacuation drill in conjunction with television broadcasting took place on 250 people in the Abe District of Minami Town in Tokushima Prefecture. This is a district where it has been predicted a 20m tsunami will occur at the time of an earthquake in the Tonankai Sea. This district is also suffering from an aging society with those 65 years of older making up 50% of the population. In this experiment, the televisions of all households were connected to the Internet and personal authentication was carried out in an evacuation shelter through “Sudachi” ID cards that register

personal information. It became possible to urge specific individuals to evacuate by calling them by name through the TV monitor.

### ■Development to the Utilization of Hybrid Cast

The “Local Contents Delivery Service Platform Utilizing Smart TV” was established on September 16, 2015 for a further increase in sophistication in this experiment. The aim of this organization is to build a disaster prevention system that utilizes the “non-broadcasting management of hybrid cast” and “personal number cards.” “Non-broadcasting management” will make it possible to give information to individuals regardless of what channel they are watching. Only the public personal authentication functions contained in the chip will be used in disaster measures by the “my number” system. Therefore, it will not be possible to completely steal personal information even if a personal number card is held up to a card reader connected to a television in disaster measures.

### ■Television Industry: Potential Target of Cyber Attacks

The foundation of smart TV that will be active in the event of a disaster is the cloud. However, a cloud which is connected to millions of devices and processes millions of events per second is very cheap at 43 yen per hour with a virtual machine and 1.53 yen per hour with Assure Event Hubs. Currently, the cloud enjoys a high level of peace of mind in terms of security, but the television industry will be at the highest risk of cyber-attacks in 2020. It is important that the industry puts serious work into security measures that make full use of the cloud.

### ■Seeking the “Way of Life” Making Full Use of Big Data

“Diverse access to electronic administrative procedures utilizing television and smartphones” was touted in the overall policy and growth strategy approved by the Cabinet in June 2015. There is a strong desire for the cooperation of stakeholders – especially stakeholders centered on local television stations – in the “making practical use of the personal number card scanning functions in cable television STBs, smart TVs and smartphones.”

The era has arrived in which local broadcasters and public bodies are coming together as one in earnest to seek the “way of life” making full use of big data as a part of local creation.



## Invited Sessions: Introducing the latest trend of media industry in overseas

### Invited Session 1:

## Special Forum from SET (Brazilian Society for Television Engineering)

#### ■Rapid pace preparations for the Rio de Janeiro Olympics

The Head of the Science & Technology and Energy Section of the Brazilian Embassy in Japan, Mr. Vitor Bahia Diniz made the presentation *Rio 2016: Prospects for the Olympics*. He explained that preparations for the Olympics are currently being carried out at a rapid pace. Areas such as the city's transportation network are being worked on. 6 new subway stations will be constructed with 16km of tracks currently being built.

#### ■Mutual interference issues for analog shut-off

The President of the SET (Brazilian Society for Television Engineering), Mr. Olimpio Jose Franco gave the presentation *The ASO- Analog TV Switch Off in Brazil*. He gave the following description about the digital broadcasting conditions which started from 2007.

Analog switch-off is being carried out from 2015 to 2018. However, initiatives for solving mutual interference of communication with the TV in STB are necessary.

#### ■Three directions to provide support for television technology evolution

The Vice President of the SET (Brazilian Society for Television Engineering), Mr. Fernando Bittencourt gave the presentation *Latin American Broadcasters: Past and Future*. He indicated television technology which is advancing rapidly and the general separation in the viewing environment. He also indicated the importance of continuing to create shows which closely feature life amidst the popularization of the Internet as a future issue.

#### ■Proposing a platform construction which includes global interactive TV

The last presentation was entitled *Technological convergence in broadcasting and broadband and the interoperability of interactive Digital TV systems*. The University of Sao Paulo, Professor Marcelo Zuffo indicated the advancement from the IP TV to the interactive TV (bidirectional TV) age and the technological possibility of an iTV system. He said that the creation of the "Global iTV Center: Global iTV" will create a system for mutually operating iTV media contents in the global market. He also stated that this will enable interaction between TVs on any platform and the construction of "Global iTV" which is the integrated base design.



### Invited Session 5:

## Understanding the Market and Technology trends in Broadcast and Media

#### ■The IABM states, "Approximately 30% of final buyers of broadcasting equipment have introduced clouds."

The Director of the IABM, Mr. Peter Bruce stated the following concerning the future outlooks based on sales data of the latest broadcasting equipment manufacturers in October, 2015 in the 5<sup>th</sup> invited session *Understanding the Market and Technology trends in Broadcast and Media*.

He said, "Sales of broadcasting manufacturers worldwide settled at an increase over 5%. Medium and small sized firms escaped from the negative growth in 2014 and showed a growth rate of over 6% up until around July of 2015 which is more than overall growth. However, sales in these firms have been on the decline again since July."

He also stated, "We hope there will be no negative impact due to factors such as the Chinese stock market crisis, the bleak outlook of the GDP of countries which rely on Chinese exports and the possibility of an increase in the American interest rate (0.25% increase scheduled for December, 2015). Concerning

future outlooks, 46% of manufacturers feel 'very positive or positive' and 68% of final buyers feel positive. Concerning cloud base introduction, 29% of final buyers have already introduced clouds, 31% are extremely positive towards clouds and 24% are considering introducing clouds."



### Invited Session 6:

## Creating the Next Generation of Television Sound: Audio for ATSC 3.0

#### ■Considering Dolby-AC-4 and MPEG-H Audio as candidates for next-generation sound standards

The Senior Director of NAB New Media Technologies, Mr. Skip Pizzi stated the following concerning trends in planning by the next generation of American digital television standards ATSC 3.0 in the presentation *Creating the Next Generation of Television Sound: Audio for ATSC 3.0*.

He stated, "ATSC 3.0 is scheduled to announce their proposal for standards in summer of 2016. ATSC 3.0 will be a completely new system with no guarantee of backward compatibility to the current ATSC 1.0 system." He gave the following opinion regarding sound standards.

"7.1+4 channel immersive sound support is necessary. 22.2+Channel or HOA (High Order Ambisonic) systems are optional. (Support for Audio) Objects is also necessary. Personalized Audio services optimized to the user environment will be possible including immersive headphone sound, as well as hearing-impaired and dialog enhancement services. The standards should make contributions towards being able to transmit sound through the Internet and sync it with the image being broadcast. They should also provide optimal efficiency

and extremely high sound quality as well as support for stereo, and 5.1 surround sound. He stated, "Coding technology and program quality testing have been conducted and evaluations are continuing, with a proposed standard scheduled for summer of 2016." He also said Dolby-AC-4 and MPEG-H Audio are the current candidates.





## Searching the Possibilities of the Media Business Taking Diverse Initiatives —Looking ahead to the near future of broadcasting

The program “INTER BEE CONNECTED” was held this year for the second time at the Inter BEE exhibit from November 18th (Wed) to the 20th (Fri) at the Makuhari Messe. With online video viewing expanding, as is seen with the diversification of the video streaming business, the expansion of video viewing due to the diffusion of high-performance mobile devices, the increased interest in video and live streaming on SNSs, and so forth, broadcasters are also actively engaging in a variety of efforts to expand their web-based business. INTER BEE CONNECTED, first held last year, is an event that reflects this trend.

Every day on the open stage three topics were dealt with in a total of nine sessions. Panel discussions were held in which directors active on the front line were invited to discuss topics

from a variety of perspectives, such as the current state of affairs of and viewing measurement technology for video streaming, as well as the newest information about broadcasting and communications in the United States. The more than 120 seats were filled beyond capacity. Because it was jam-packed last year, a satellite room was arranged this year, which was also filled to capacity for the most part.

Aside from Connected Café and the booth area next to the open stage where, just like last year, exhibition pods from companies related to video streaming were set up, the Exhibitors Presentation Area was also newly set up, where more than 10 presentations a day were held by participating companies, with the result that many guests listened in to presentations on the services and technology of each company.

INTER BEE CONNECTED Advisory Board (in order of the Japanese syllabary)

**Mr. Kiyoyasu Ando**  
President, HAROID Inc.

**Mr. Yasuji Eguchi**  
Digital Media Consultant and Director, Yasuji Eguchi Office LLC

**Mr. Hiroshi Saito**  
Manager, Strategy Planning Division, Mainichi Broadcasting System, Inc.

**Mr. Osamu Sakai**  
Director and Media Consultant, OS zero

**Mr. Mikio Tsukamoto**  
Head of Media Strategy, Fuji Television Network, Inc.

**Mr. Koichi Nihei**  
Executive Director, Radio, TV Division, Dentsu Inc.

**Ms. Keiko Murakami**  
Principal Researcher, Media Research and Studies Division,  
Broadcasting Culture Research Institute, Japan Broadcasting Corporation



## Session Report 1 “Changes in viewing styles and business chances” Second screens may allow television to become a celebration, with the possibility of adding ad revenue

At the opening session at 10:30 on the 18th titled “Changes in viewing styles and business chances,” initiatives by television stations to respond to changing television viewing caused by the diffusion of smartphones were introduced and discussed. The potential for new business chances with future television was also elaborated on.

Mr. Satoshi Endo, director and senior research fellow at Kadokawa ASCII Research Laboratories, moderated the session. As an introduction, the circumstances surrounding current viewing styles were indicated with slides, based on survey data from the Research Laboratories. For example, viewing of recorded shows has increased to 40% of all television viewing, and 30% of people responded that they skip all commercials. How should television stations respond to this change in viewing style? The three panelists each presented case studies.



### ■Kinyo road SHOW! promotes real-time viewing by using the Internet

Mr. Toshiharu Tanio, producer of Nippon TV’s Kinyo road SHOW! (Friday Roadshow) has been working on presenting movie programs as a “festival.” With titles such as “Harry Potter Festival” and “In summer it’s Ghibli,” related shows are featured in serial broadcasts. They also emphasize the fun of real-time viewing by inviting viewers to “participate” in the movie with their second screen. In addition, they also set up the “Kinyo Road Show Cinema Club” on the web and developed a system in which you collect points if you continue watching. They have succeeded in increasing viewership by promoting real-time viewing using the web.



### ■Revenue model based on second screen viewing with “TBS Bubutasu App”

Mr. Kei Yasue from TBS Television introduced the example of the “TBS Bubutasu App (BooBo+ App).” By using this app with information programs such as *Ohsama no Brunch* (King’s Brunch), information you may want to search for while watching the program is displayed on screen, making second screen viewing fun. In addition, TV stations are striving for a next-generation revenue model by displaying banners synchronized with television commercials to earn ad revenue, and promoting the purchase of products that appear on the program to earn e-commerce revenue.

### ■Gained sponsors with “Virtual High School Baseball,” a simultaneous retransmission of live baseball

Mr. Takuma Kishimoto from TV Asahi has worked on CGM (consumer generated media) schemes for various programs. He has done an experiment with NicoLive in which a hybrid cast is used and user comments are displayed on the program, as well as been involved with the simultaneous rebroadcast of live baseball called “Virtual High School Baseball” on the web. By partnering with Asahi Shimbun for “Virtual High School Baseball,” they were able to create a more information-dense site, and apart from the television broadcast, they were able to gain sponsors for ad sales.

### ■“Now is the time for online collaboration”

In the latter part of the discussion, Mr. Endo first asked about the relationship between Twitter and television viewing. It’s not closely connected to viewership, but Mr. Tanio said that when ratings and Twitter activity are high, teens and the 20-34 female bracket are engaged, so it’s best to utilize Twitter. Next, Mr. Endo asked for opinions on the Netflix CEO’s comment that in 20 years, all television will be on the Internet, to which Yasue responded that stations must seek cooperation with the Internet now while television still has strength, touting the importance of future-oriented experiments.

### ■The trend of high television viewership in the west, and low viewership in the east

Lastly, Mr. Endo asked for opinions on what television would be like in five years, to which Mr. Tanio remarked that movies are in as much of a crisis as television, so he would like to continue the celebration with *Kinyo road SHOW*. Mr. Yasue remarked that television is moving to monitors, and television stations must figure out what to do as the “distributor.” Mr. Kishimoto made the case that the gap between high rating in western Japan and low ratings in eastern Japan will continue to widen, so television stations must respond to it. They each showed a positive attitude about the future in their own way.

While each panelist feels a strong sense of urgency towards the current situation, it was apparent that they were boldly facing the new challenges with their own ideas, which made for an informative session in many ways.

## Session Report 2

# Local stations and a number of platforms are leading the way with 4K productions

## Various experimental initiatives are counting on future potential

The second session held at INTER BEE CONNECTED on the 18th, opening day, was titled “The potential of 4K as visual expression,” where experienced panelists gathered to reveal case studies on the production and broadcasting of 4K programs. A roadmap for broadcasting 4K programs with terrestrial television has not yet been worked out. But local stations and a number of platforms are engaged in experimental initiatives out of hopes for the future. In this session we were able to hear about a cluster of the newest examples of 4K, making it a very valuable experience.

At this session moderated by Mr. Keiya Motohashi, who promotes 4K broadcasting at the “Next-Generation Television & Broadcasting Promotion Forum,” NexTV-F for short, six panelists already working on 4K followed his call to take part.



### ■Taking advantage of the strength of 4K pictures to look at the hometown from a new angle with the newest technology

Ms. Atsuko Kinoshita from Ishikawa TV has been working since August this year on the production of a 15 minute regular program called *4K de Tsuzuru Eizoshi, Shin Furusato Hito to Hito* (Visual Poetry Composed With 4K, The New Hometown and its People). She started production with the concept of looking at the hometown from a new angle with the newest technology, ranking the completion of their new office building this spring as a “third beginning.” Through weeks of trial and error she was always impressed with the strength of 4K pictures. She even felt that the pictures were so powerful that narration was just annoying, and thus they rediscovered just how beautiful Ishikawa is.

### ■Shooting majestic nature, with 4K as the frontier

Mr. Takamitsu Hamanaka from Hokkaido Television shot the majestic nature of Argentina such as its glaciers, and turned it into a program. There were many differences between this shoot and previous shoots, for example they were puzzled by how difficult it was to focus the camera. Also, nighttime video wasn't much difference, so they concentrated on shooting daytime scenes. His impression is that 4K is the frontier, and as a creator he would like to push its limits.

### ■Highly anticipated cable 4K started on December 1st

Mr. Yasuteru Maruyama from Sukoh Cable TV did a presentation on program production initiatives for not just his own station, but for all cable stations. 4K programs are being broadcast uniformly across the country, so it is called “Cable 4K.” With its start on December 1st nearby, it was a timely presentation. Participating stations are due to increase, so hopes are high.

### ■“You need to understand 4K in order to take advantage of it”

Mr. Kenji Horikawa from Imagine CR gave a presentation on 4K program production as a program production company. His company has produced popular programs such as *Gyoretsu no Dekiru Horitsu Sodansho* (Legal Information Center with a Long Waiting Line) and *Celebrity Confessions to ARIYOSHI* for major terrestrial stations. It was his company that took on the challenge of producing *4K Suichu Zekkei Sanpo*, *Kerama Shoto Kokuritsu Koen* (4K Underwater Walk with a Magnificent View, Kerama Islands National Park). He informed us of how he discovered that it is essential that the producer and director understand 4K in order to create programs that take full advantage of 4K film's merits.

### ■Hikari TV has 700 show line-up with 4K-VOD

In addition, Mr. Hisamichi Sato from NTT Plala, which runs Hikari TV, as well as Mr. Takehiro Karube from SKY Perfect JSAT, which runs SKY Perfect, reported on their experiences organizing and providing 4K programs. Hikari TV started 4K-VOD last year and currently has 700 titles in its line-up. It was forcefully argued that for SKY Perfect, which broadcasts a 4K channel, there are still many issues with the time horizon for diffusion, but once those are solved, 4K will hold nothing but advantages.

### ■“There are many issues, but as long as it spreads, we will benefit”

Finally the panelists were asked by Mr. Motohashi about future issues, and everyone responded that diffusion is still lacking at this stage, and there are issues with insufficient equipment, environments, and understanding. Recalling Mr. Karube of SKY Perfect JSAT's comment that if 4K technology spreads, the problems will be solved, it seems likely that they will benefit from 4K. The panelists' fresh and positive presentations kindled hope in the future of 4K.

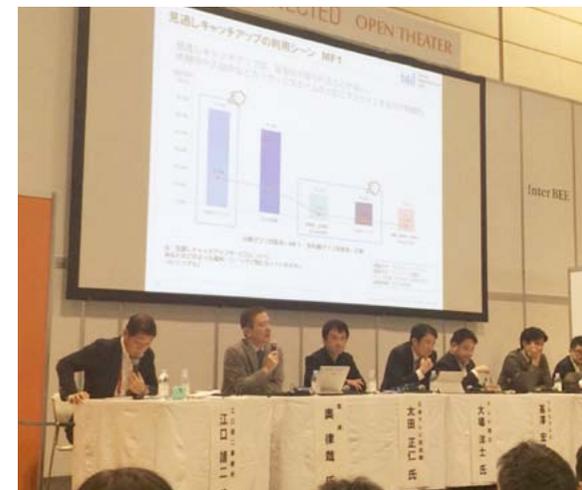


## Session Report 3

# “Video sharing from key stations (On demand)”

## Accumulating insights, each station is forging their own strategy

The last session held at INTER BEE CONNECTED on the 18th was titled “Video Sharing from Key Stations (On Demand),” a panel discussion which brought together the people overseeing video streaming for the major Tokyo-based stations. Last year's similar session “Net streaming by major stations” went over capacity, and this year's was also filled to capacity, with seats arranged in an extra satellite venue also filled. The keynote speech for Inter BEE as a whole, on the topic of TVer, was exhilarating, and the degree of interest in video streaming by television stations was also evident.



### ■Looking at the high demand for net streaming of television programs from the data

Mr. Yasuji Eguchi, the initiator of INTER BEE CONNECTED, moderated this session. Mr. Ritsuya Oku from the Dentsu Communication Institute, who also took the stage last year at the session for video streaming, briefly explained the newest data on “Coming into contact with television broadcasts and web videos” as the premise to the discussion.

If young people continue to drift away from television, it is feared that each generation will follow that trend, grow older, and contact with television on a whole will decrease. It was also explained how the people viewing videos on the net, a significant percentage are viewing television programs on video sharing sites. In other words, there is a large demand for the web streaming of television programs.

### ■Video streaming from Nippon TV, which is expanding on multiple fronts

Next, the representatives from each station presented their companies' ideas on video streaming. Mr. Masahito Ota from Nippon TV promotes viewing missed shows, and also briefly explained the simple idea of streaming archived shows with hulu. Mr. Hiroshi Ohba from TV Asahi explained their multifaceted strategy of promoting the streaming of missed shows with

TV Asahi Videos and TVer, providing programs to KDDI Video Pass and to AbemaTV in collaboration with CyberAgent, while also developing favclip as an original core portal concept not limited to videos.

### ■Diverse video streaming services of the major stations

Mr. Hiroaki Takasawa from TBS Television presented his strategy with a four quadrant matrix of developing free missed show viewing with TBS FREE and pay-streaming with TBS On-Demand, etc. Mr. Shinjiro Ninagawa from TV Tokyo Communications explained that they want to stream unique programs in genres from business to erotic, utilizing the unique style of TV Tokyo. Finally, Mr. Takeshi Shimokawa from Fuji Television revealed their ideas behind the U-VOD strategy for diversely developing TVOD, SVOD, and AVOD under the FOD brand.

### ■The wish of each station working on video streaming

In the latter part of the discussion, Mr. Eguchi first asked about their reasons for working on video streaming. Mr. Ota commented that missed show streaming was to reach younger people and complement terrestrial broadcasting, while pay-streaming is seen as an alternative revenue source from broadcasting, which is sensitive to economic conditions. Mr. Takasawa largely agreed, but added that TBS, with its rich TV drama archives has been able to stream past classics that it wasn't even able to show on DVD, allowing for third and fourth uses.

### ■Trends show missed shows are mostly watched at home, not with mobile device

In addition, Mr. Oku asked whether it might not be better to allow viewing with a TV receiver, given that data shows that missed show viewing is mostly used at home in the living room or in one's own room, and usage outside of the home is limited. Mr. Ota pointed out that if you look at hulu viewing data, smartphones are used the most, but if you look at viewing time, TV wins out. Mr. Ninagawa remarked that at this stage the number of smartphones is still increasing and you just need to get the content out there, and everyone is struggling to figure out how to get the word out.

### ■Searching for a response to Amazon

When asked about Amazon, which started an SVOD service in September, Mr. Ninagawa and Mr. Takasawa responded that waiting to see what happens after they put out a lot of content. Mr. Ota remarked that they don't want to offer services which won't return money to content providers.

With missed show streaming entering its second year, and the portal TVer just having started, it's evident from this session that each station is accumulating experience and polishing their own strategy. We expect them to devise the means to reap large rewards from their ventures.

## Session Report 4

# “The latest circumstances in the US broadcasting industry: the OTT strategy of major TV networks and its repercussions” It’s time for television programs to think about omni-channel marketing too

The first session on the 19th at INTER BEE CONNECTED invited US-based IT journalist Mr. Ryoji Koike to talk about the newest circumstances surrounding the US broadcast industry under the guidance of Mr. Yasuji Eguchi. It was clearly conveyed how major TV networks are aggressively approaching online streaming, and that US trends are in flux due to this.

The content of Mr. Koike’s talk will be reproduced as best as possible in this article.

### ■One in three to four people use OTT Growth has already leveled off

“60 percent of US households are connected to the Internet, and of that number, 60% have their TV connected to the Internet in some form (including households connected through game consoles, etc.). The number one OTT service is Netflix, but since one in three to four people in the US are already using it, the growth rate has dropped.”

“OTT providers can be split into four categories, network OTTs like Time Warner Cable, clearing house OTTs like Netflix and hulu, OTT-STBs like AppleTV and Roku, as well as a new group called direct content providers that directly streams from broadcast stations that were providing the other services with programs.

### ■Netflix wants to expand across the world Japan is the base for expanding into China

“Netflix has declared that it will expand across the world, and its expansion into Japan has been a topic of discussion even in the US. They are focusing on Japan as a base before going to China. Of course the Japanese market also has some scale, and domestic contents are robust.”

“They clearly stated that they will be in the red in Japan for five years, and that since viewers in Asia highly value brands, it may take some time, but they will continue on.”

### ■Cable contracts cost 100 dollars, but OTT only 5 to 10 dollars

“If you take a look at a list of OTT services, they run from 5 to 6 dollars up to 10 dollars. A cable television contract in the US costs about 100 dollars. The trend is for people in higher income classes to use a number of OTTs in addition to that.”

“In the lower income class, people are reducing their contracts for multi-channel services such as cable, and adding OTT. It’s called “cord shaving” rather than “cord cutting.”

### ■Verizon won exclusive streaming rights for CBS NFL which is intent on OTT

“Among the network stations, CBS is intent on OTT, and has started All Access, a 5.99 dollar service. It does live rebroadcasts, and customers can view around 7,500 titles

on-demand. On the other hand, on-demand is not suitable for FOX because their strengths are sports and news. It is also the case that they are collecting high rebroadcast fees from cable and satellite companies. ABC streams news, and it can be viewed online with commercials for free.”

“Verizon is the dark horse, and has won exclusive streaming rights for the NFL. Further, it has also acquired go90, which is targeted at younger audiences, and which is popular with young people because net native producers create short format content.”

### ■Context is the heart of EC strategy

“In the US it is becoming possible to view programs in every situation, which can be called omni-marketing modeled on EC. With American EC, commercials are shown according to the context. It’s becoming important for programs to hold the context.”

“Moving forward, rather than showing ads together with programs, programs will become more like ad networks, with the option for one-click shopping. When broadcasts appear online, you must not think that television programs alone are different from the rest of the Internet. It must imitate the ways of EC, which is the mainstream online.

The last part in particular is very hard to grasp. It’s a new way of thinking even in the US, so in Japan, where online streaming of programs has only just begun, it’s hard to imagine. But when you put something online, you have to think of a method different than showing ads together with programs, and for that the way of thinking must be shifted towards omni-marketing, in which monetization factors are combined at the touchpoint where the program is being viewed.

Although Mr. Koike was the only speaker in this session, it was an opportunity to acquire cutting edge knowledge.



## Session Report 5

# “Initiatives in simultaneous retransmission of broadcasting” The largest problem is how to monetize it

The topic of the second session at INTER BEE CONNECTED on the 19th was “simultaneous retransmission.” The hottest topic this year in the broadcasting industry was dealt with. Panelists from three companies working on simultaneous retransmission took the stage. Mr. Mikio Tsukamoto from Fuji Television moderated the discussion, with each initiative being introduced.

First, moderator Mr. Tsukamoto explained the background of simultaneous retransmission. With time shifting and device shifting being named as important factors behind the shift away from television, simultaneous retransmission is gathering attention as a possible breakthrough solution, and with NHK in the midst of dealing with the modification of the Broadcast Act, initiatives were clearly laid out in their three year plan announced in January this year.



### ■NHK Charting a new direction for the relative importance of net utilization

Next, panelist Mr. Hiroshi Kondo from NHK gave a short presentation. He explained that the background was a shift from understanding net utilization only as a compliment to broadcasts towards even using it before and during a broadcast to promote understanding. Simultaneous broadcasts have already been used during a disaster, beyond just a demonstration, for volcanic eruptions and floods. Furthermore, from October to November of this year, viewers were recruited, with 10,000 people participating in a demonstration, and they will also be experimentally providing this service during sports programs for which NHK holds the online rights. Many hurdles to implementation remain such as the relationship to the fee-based service, copyright compliance, securing personnel, etc.

### ■Fuji Television is developing simultaneous retransmission with contents aimed at core fans

Next, Hisashi Mr. Tezuka from Fuji Television explained simultaneous retransmission with CS channels. Broadcasts on the CS channel Fuji TV NEXT have been simultaneously rebroadcasted since last March, and is called NEXTsmart. Broadcast subscribers can use it for free, and even non-subscribers can view only simultaneous rebroadcasts for 1,200 Yen. Fuji TV NEXT has sports such as F1, and specific music programs such as Momokuro (Momoiro Clover Z) which both have core fans, which led them to try this arrangement. After a year and a half,

subscribers for simultaneous retransmission had reached 6% of the contract subscribers, providing a sense of accomplishment.

### ■Tokyo Metropolitan TV Providing programs nationally with simultaneous retransmission

Panelist Mr. Hiroshi Maejima from Tokyo Metropolitan Television also gave a presentation, explaining the simultaneous retransmission of select programs through their MCAS app. Started this July in a joint trial with Recruit, it was hoped that Tokyo broadcasters would provide programs nationally. Currently, 60 programs are being broadcast for 63 hours a week. The streaming can be controlled at the prefecture level, and placing restrictions such that a station’s program is not broadcast in regions where it is being sold is possible. Copyright compliance is difficult to deal with, and even a live information program may have only those parts removed for which streaming permission has not been given.

### ■The high hurdles of acquiring sports rights

At this point, having heard the three presentations, moderator Mr. Tsukamoto indicated some issues with simultaneous retransmission. A discussion was held with copyrights, geo-blocking, infrastructure, and commercialization serving as a starting point. When it comes to copyrights, sports are especially difficult, and acquiring all rights including streaming is a considerable hurdle. On the infrastructure front, dealing with heavy traffic is an issue, but is being handled by utilizing CDN and server services. For commercialization, the issue is whether Fuji TV NEXT can receive billing fees, and MCAS can receive ad revenue. NHK is in a difficult spot, and doesn’t have a clear policy for whether it will request additional subscription fees.

There are various issues with simultaneous retransmission, and with additional costs figuring in, there is no easy answer for how to manage it. But viewers also have needs, which is a subject that should be addressed to also help manage the shift away from television. It will be interesting to see what kind of accomplishments will be achieved next year and beyond.



## Session Report 6

# “Initiatives of local broadcasters to open up new frontiers with linked broadcast and communications”

All companies are aggressively and diversely expanding with overseas sales, TV dramas for Facebook viewing, etc.

The topic of the last session on second day of INTER BEE CONNECTED was the initiatives of local broadcasters. Panelists from four stations with unique examples of coordinated utilization of the Internet gathered to tell us the outlines and backgrounds of their initiatives. With local stations facing difficulties, the fresh initiatives from these four dynamic panelists gave hope to the major Tokyo stations.

The moderator of this session was Mr. Yuji Suzuki from the Next Generation Media Laboratory. The session started with an introduction by Mr. Suzuki. Mr. Suzuki elaborated on the content of the special feature from last week's economic magazine Diamond Weekly, titled “Who Kills Television?” Within the magazine was a “ranking of 122 local stations by management troubles,” and a slide indicated the ranking of the stations to which each of the four panelists are affiliated, adding solemnity to the atmosphere in the venue. However, the following four optimistic presentations drove that solemnity out of the venue.



### ■Kyushu Asahi Broadcasting boasts an original production rate of 22.7% Also aggressive with owned media

Mr. Kazuhiro Katsuki from Kyushu Asahi Broadcasting shared his station's ambitious attitude. He explained that with a high original production rate of 22.7%, they are working on streaming of programs such as news through net utilization and owned media, actively streaming not only to YouTube but also to other companies' channels. The original drama *Fukuoka Renai Hakusho* (Love Stories from Fukuoka) was streamed simultaneously in March of last year all over the world, which led to program sales and streaming in 10 foreign countries. In addition, following the call to produce regional programs that can make it anywhere, they produced mini anime programs such as *Kurayami Santa* (Dark Santa) and sold them overseas. Even the major stations could learn a lot from the multifaceted and ambitious activities of Mr. Katsuki and his station.

### ■RKK Kumamoto Broadcasting Broadcasting regional fireworks festivals live with radio and Ustream

Next, Mr. Hiroaki Tajiri from RKK Kumamoto Broadcasting gave a presentation. Mr. Tajiri likened broadcasting to a “road following a public road that you can use with a license,” and the Internet to “a sidewalk next to a road which you can freely walk and run along,” and expressed his idea that the “core is between the road and sidewalk.” As an example he introduced the “Yamaga Toro Matsuri Noryo Hanabi Taikai (Yamaga Lantern Festival, Firework Display on a Cool Summer Evening),” a revolutionary initiative to broadcast a fireworks

festival live with radio and Ustream. He also explained “Detapon,” which shares local government information through data broadcasts.

### ■Constructing a video posting system with Hiroshima TV's “Child Rearing Movie Contest”

Ms. Izumi Masumura from Hiroshima TV became overseer in 2007 of new business, with the mission of promoting nationwide consumption of local products. Ms. Masumura launched “Kosodate Oendan (Child Rearing Support Squad)” as a website on the basis of a child rearing support event worked on by her station, in cooperation with 30 television stations from around the country. They then developed a child rearing movie contest, and received the cooperation of NTT Docomo. The video posting system developed at this time is used for news reporting by the Nippon News Network. They also started broadcasting information on child vaccinations, and produced it as a data broadcast to be streamed on the network. This was even nominated for an award by the Japan Commercial Broadcasters Association (JBA). Ms. Masumura's activities have helped involve and spread a network that revolves around child rearing, and is a useful reference for the methods of local stations.

### ■Television Shin-Hiroshima Producing a drama provided by Lion for viewing on Facebook

Finally, Mr. Shojiro Kagawa from Television Shin-Hiroshima presented on the SNS initiative for his station's popular information program *Hiroshima Manten Mama* (A+ Hiroshima Mom). A weekday morning program aimed at housewives, its producer values fans and launched a Facebook page four years ago. He is active even during program breaks, greatly increasing the number of fans, while advancing collaboration talks with Lion. The program cast and producers are planning to produce a sitcom and let viewers see it on Facebook, not through broadcast television. In the continuation of the TV drama, researchers from Lion appear and share tricks for toothpaste and choosing one. For Lion, this initiative is a chance to push their product towards logistics firms in Hiroshima prefecture.

### ■The strong will to face reality while searching for a breakthrough

Various discussions unfolded in the latter half of the discussion. It was impressive how optimistic all four of them were, with the will to squarely face local realities and the impending difficulties for broadcast media, while searching for a breakthrough, and also a sense of dependability. Each panelist strives for the strengths of regional media, while also showing the determined spirit to consider new initiatives and the world. It's evident that the future of local stations is in the hands of each one of these professionals.



## Session Report 7

# “Cable platforms (contents-related)” Full-scale cable television cooperation has begun

The first session on the 20th, the last day of INTER BEE CONNECTED, was titled “Cable platforms (contents-related),” dealt with the newest trends in cable television, and revolved around contents. The activities of individual cable television stations attract attention, but initiatives for the industry as a whole aren't communicated as well. However, with very advanced and rational examples being presented, the newest trends in the cable television industry came across vividly.



### ■Initiatives for nationwide streaming of 4K programs

This session was moderated by Mr. Yasuteru Maruyama from Sukoh Cable Television. First Mr. Maruyama, who is also chair of the Contents Committee for the Japan Cable and Telecommunications Association, introduced the initiatives of the committee. It is working to improve the production and broadcasting of contents that traverse cable stations. Proposals are collected every year under the title “Cable Nippon,” and the accepted proposals are streamed nationwide. That has expanded to initiatives for 4K productions, which led to “Cable 4K,” which starts on December 1st. Interestingly, with help of platform initiatives, a network has formed, and nationwide program streaming has been established.

### ■Approaches of Cable TV industry facing the time of change

Next, Mr. Kyou Yamada of Japan Cable and Telecommunication Association presented about the cable television industry experiencing the time of change needs both cultivating services using regional potentials and strengthening the industry as whole by expanding networks. He suggested to deepen the quality of services such as MVNO and expand the personnel exchange. Mr. Yamada also introduced an experimental demonstration using IDs of Individual Number Card, which could become a base for setting new platforms for the industry.

### ■“JIMOTV” is used by 334 stations

Next up was Mr. Seiichi Kubota from Jupiter Telecom. He gave a presentation that offered a concrete example of a cable platform, the nationwide cable television distribution system AJC-CMS and its application “JIMOTV.” AJC-CMS is an online system for simultaneously streaming and sharing cable

television programs. With 334 stations using it, it has been actively used since its launch in 2012, and in the last six months 6,700 programs have been downloaded and distributed every month. It is revolutionary that cable television stations from a completely different business can share that many programs. From the programs uploaded to AJC-CMS, “JIMOTV” is what is made available online for general viewers. It's a very advanced initiative allowing anyone in Japan to view cable programs online.

### ■Broadcasting through local information with “totally local”

Mr. Kenji Sema from the Tokyo Cable Network gave a presentation about an example that utilizes “JIMOTV.” For example, in cooperation with the amateur film contest “eiga worldcup,” “JIMOTV” was used as a venue for presenting works, which was helpful to regional vitalization.

Finally, Mr. Kubota again situated the concept of a community channel with “totally local,” and explained the new policy of thoroughly communicating daily regional information and activities. As an example, he gave a presentation on an app that can use the fixed live camera from Kanagawa Cable.

Cable television doesn't get as much spotlight as broadcast television, and tends to be seen as just infrastructure, but by focusing on contents and skillfully using the Internet, they are working on a rational and brand new system. It was evident that they possess the strong, eager will to survive through this innovative period through the close connection with local communities that makes them loved. The future trends for cable platforms are worth paying attention to.



## Session Report 8

# “The new value of television, as seen through diverse viewing measurements”

## New insights on future issues with viewing measurements

The second session on the 20th at INTER BEE CONNECTED brought together Mr. Koji Ozeki from Video Research, Mr. Toshihiro Fukutoku from Nielsen Japan, and Mr. Takahiro Nagasaki from Intage on the topic of television viewing measurements. In the broadcast industry, measurements other than “household ratings” aren’t embraced much, but in the past few years a variety of methods have been developed, and trial and error experiments are underway. The three panelists each revealed the newest information.

### ■An age in which a variety of viewing measurements are sought after

Media consultant Mr. Osamu Sakai moderated this session. Mr. Sakai first indicated the issues with television viewing measurements. What is now sought after is measurement of time shifted viewing, measurement of online streaming, and measurement of media contact as a whole, not just television. Also, with one million downloads of the TVer app, streaming measurements are being attached ever more importance, and with the worries of sponsors becoming ever more complex, the problem of measuring media contact as a whole has reemerged.

### ■Introducing an example of the development of the newest measurement techniques

Following this introduction, the three panelists each gave short presentations. First Mr. Ozeki remarked that since Video Research started machine surveys, the landscape surrounding television, such as the rise of recording devices and PC viewing, had changed in diverse ways, and based on that it was necessary to respond to device shifting, time shifting, channel shifting, and play shifting. In addition, examples were introduced for developing measurement techniques for time shifted viewing, the Twitter index, etc. Moving forward, he explained that diverse viewing forms will be broadly covered, including through expanded sample size.

### ■Continuing fragmentation of media contact in the US

Mr. Fukutoku gave a presentation on the viewing measurements Nielsen is working on in their home country of the US. The question of how to deal with the fragmentation of media contact has been examined for the past few years in the US. A panel is maintained at Nielsen of viewing measurements, including online ones, of 50,000 people, but the fragmentation is so manifold that it’s not enough. In that context, in cooperation with Facebook, user data for 180 million people is combined with their own panel, creating a system that can measure totals. US network stations are already trying to sell online ad contact as equivalent to broadcasting, and these measurements are being leveraged for businesses.

### ■Investigating the relationship between viewing and purchases with the know-how of market research

Mr. Nagasaki gave a presentation on Intage. The company isn’t widely known within the broadcast industry, but as a market

research company it is number one in Japan, collecting purchase data from 50,000 people. Furthermore, by combining this purchase data with media contact data, ad effectiveness can also be measured. Diverse analyses relating to media and purchases is possible with the system called i-SSP. You are able to know how television viewing and online search activity affects purchases.

### ■Relationship between time shifted viewing and commercials

In the following discussion, the measurement of television viewing was debated with a focus on time shifting. Video Research has already put out data and offered it to television stations, but it is not yet being used for transactions with commercials. According to Mr. Fukutoku, it is already used as a business index in the US, and is called C3, because it includes time shifts of up to three days. It is often said that people skip commercials when watching recordings, but Mr. Ozeki says they are skipped less than you imagine. There is a mutual understanding on this matter with Intage, a competing company.

### ■The coming focus will be on the relationship between television viewing and the Internet

In the middle part, Mr. Sakai showed the slide on “program omni-marketing” that Mr. Ryoji Koike had shown in the previous day’s session titled “The latest circumstances in the US broadcasting industry.” Mr. Fukutoku explained that this idea is backed up by the total viewing data from Nielsen. Then Mr. Ozeki followed by touting the need when considering total measurements to think of program measurements and ad measurements separately.

Also, regarding combined measurements for television and the Internet, Mr. Nagasaki pointed out that Intage puts out a certain level of data, but there is a limit to what can be done with just a panel, so it is necessary to incorporate the total data. In response, Mr. Ozeki remarked that Video Research is also doing a trial with total data research, but what was demanded from his company was representativeness, so he is focusing on that. The key points in the future debate on media measurement are how to separate panel and total data, how to combine them, how to produce a value from them, and how to maintain representativeness.

At this session panelists from three competing companies gathered to openly trade opinions on the extremely delicate subject of viewing measurements, and an intense debate unfolded. The initiatives of these three companies will continue to garner attention.



## Session Report 9

# “Sponsors discuss new television advertising methods”

## Because television commercials are so effective, a careful response is needed

The final session and last program at INTER BEE CONNECTED was a panel discussion by sponsors. The publicity managers from three companies at different stages and positions gathered to tell us frankly about the new uses of television advertising and its value which is being questioned again. We listened carefully to the concerns and true opinions of sponsors invisible among the simple buying and selling of ad spots.

Ms. Yu Taniguchi, chief editor of the magazine *Sendenkaigi* moderated this session. The purpose of this discussion was to bring together people from these three companies with useful examples of the new uses and value of television advertising, and to have them reveal their companies’ ideas, with completely different company scales and targets. Taniguchi, with her rich knowledge of the advertising industry, kept the discussion to the point.



### ■Web video creation aiming for one million views NTT Docomo

Mr. Daisuke Fukata from NTT Docomo gave the presentation. For their web strategy, they approached web videos with the aim to appeal to younger people and garner one million views. A particular success was “3-Byo Cooking, Bakusoku Ebi Fry (3 Second Cooking, Super Quick Fried Prawns),” which wildly surpassed expectations, reaching 15 million views. In addition, working off of that popularity, they aired a single television commercial to achieve further diffusion, which spread far wider than others, reminding us of the power of television as an advertisement medium.

### ■Television commercial strategy for BtoB Sansan

Next, Mr. Naotake Hibiya from business card management software company Sansan presented on the road to developing a television commercial. Usually, BtoB start-up companies like Sansan determine that television commercials aren’t necessary. But one day after the president appearing on a television program, inquiries stormed in. And they lasted for a month, producing considerable results. At that point they started producing and broadcasting television commercials in earnest. For example, there was the unexpected benefit from when a trading partner was considering introducing their product, and the deal was closed because the client likes Yutaka Matsushige, who appears in the commercial. It showed the power of television as an advertisement medium.

### ■Utilizing the effects of television commercials Lifenet Insurance

The last presentation was by Mr. Yasuhiro Hida of Lifenet Insurance. It started in 2006 as a life insurance you can buy online, and started airing television commercials in 2010. You can search and subscribe online, so television commercials have a huge impact. The company is still developing, so the cost of a television commercial is high, and the effect of each one is carefully examined. Their target group is people in their 30s, so they are buying commercial spots based on individual viewing data rather than household ratings.

### ■There are all sorts of commercial analysis standards

In the latter part of the discussion, Ms. Taniguchi first asked about the effect of television commercials. On the one hand, all three companies recognized their effect, and remarked that they wish to aggressively make use of them, but with the high cost, they each are using them while conducting precise measurements of their effectiveness.

When Ms. Taniguchi asked for complaints, Mr. Fukata pointed out that the station examinations are strict, and the standards vary from station to station, and he would like them to be flexible with how commercials are aired amid shrinking budgets. Mr. Hibiya said they are currently only airing commercials in the Kanto region, but would like to air them in other regions as well. But he wished there was some detailed support that went beyond buying spots. Mr. Hida wished for proposals of suitable program spots, expressing dissatisfaction. Also, he called on the people making proposals to watch TV. Mr. Hida looks at all programs for which commercials can be placed, otherwise he won’t be able to explain within the company why he had the commercial placed in a given spot. He pointed out the trend of advertising agencies and station sales staff who make the proposals not watching many of the programs they are selling.

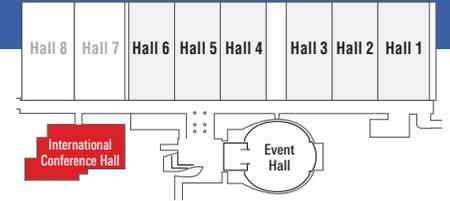
### ■Large hopes for measuring effects

From their talks, it was evident that the large reach and secondary effects of television commercials are felt. On the other hand, even major companies are running details measurements of effectiveness, and there hasn’t yet been a sufficient response to this attention to detail. They need to get away from rough estimates and utilize data to respond to companies’ wishes. There was really a lot to learn from this session.



# INTER BEE FORUM

▶ November 18 (Wed) - 20 (Fri) ▶ Venue : International Conference Room, 2F, International Conference Hall



**Keynote 1**

**4K/8K Roadmap 2015: Business Development from Now**

**Latest Trends in Japan's Broadcasting Policy**  
 Mr. Mabito Yoshida  
 Deputy Director-General, Ministry of Internal Affairs and Communications

**Outlook for 8K Broadcasting and Expansion into Outside of Broadcasting**  
 Mr. Yasuto Hamada  
 Senior Director, Chief of Engineering, Japan Broadcasting Corporation

**About Our 4K broadcasting initiatives**  
 Mr. Jiro Komaki  
 Director of the Board, Senior Managing Executive Officer Unit President, Broadcasting Business Group, Multichannel Pay TV Business Unit SKY Perfect JSAT Corporation

**4K IPTV Service Strategy on "Hikari-TV"**  
 Mr. Katsumi Nagata  
 Board Director, Executive Director, Technology and Engineering Division, NTT Plala Inc.

**How will the cable TV industry challenge 4K?**  
 Mr. Kazuhiro Taguchi  
 Senior Corporate Officer, Government and Industrial Relations Jupiter Telecommunications Co., Ltd.

**4K/8K Roadmap: What Lies Ahead?**  
 Mr. Keiya Motohashi  
 Head, Executive Office & Senior Strategist, UHDTV & Smart TV Services NextTV (Next Generation Television) Forum Japan

11.18 (Wed)

**Keynote 2**

**Start of the Official Commercial Broadcaster Television Portal "TVer" Service: Thinking about the Future of Video Distribution**

Moderator  
 Mr. Ritsuya Oku  
 Chief Executive Director, Media Innovation Lab Dentsu Innovation Institute

Panelist  
 Mr. Hideaki Takahashi  
 Director, Sales Strategy, Sales Division Nippon Television Network Corporation

Mr. Yasushi Otagi  
 Director, Business Strategy Department TV Asahi Corporation

Mr. Hiroaki Takasawa  
 Deputy Vice President, Pay TV and Broadband Business, Media Business Division, Tokyo Broadcasting System Television, Inc.

Mr. Shinjiro Ninagawa  
 Director TV TOKYO Communications Corporation

Mr. Kazuo Nomura  
 Deputy Director, Digital Media Service, Content Creation and Distribution Department Fuji Television Network, Inc.

12:40  
14:20

**Special Session**

**Considering Next-generation Broadcasting Services of "My Number" Age**

Keynote  
**"My Number System" and Media Utilization in disaster control**  
 Mr. Kamon Iizumi  
 Governor of Tokushima Prefecture

Panel Discussion  
**Considering Next-generation Broadcasting Services of "MY Number" Age**  
 Moderator  
 Mr. Osamu Sudoh  
 Professor, Ph.D., Graduate School of Interdisciplinary Information Studies (GSII), The University of Tokyo President, NextTV-Forum

Panelist  
 Mr. Tomohisa Kuwahara  
 Chief of the Secretariat, Local Contents Delivery Service Platform Utilizing SmartTV

Mr. Shinsuke Wakai  
 Cyber Business Strategy, Acting Divisional President, Nippon Television Network Corporation

Mr. Hajime Yoshida  
 Member of the Board, In Charge of Broadcast Operations and Engineering Division, Cross-Media Communication, Hokkaido Television Broadcasting Co., Ltd.

Mr. Kenji Enya  
 Chairman, ID cooperation WG, JCTA (Japan Cable and Telecommunications Association), President Executive General Manager Sales Department, CTY Co., Ltd.

Mr. Daiyu Hatakeyama  
 Technical Evangelist, Developer Experience and Evangelism, Microsoft Japan Co., Ltd.

11.18 (Wed)

**Invited Session 1** ▶ Venue: International Conference Room 103 1F International Conference Hall, Makuhari Messe

**Special Forum from SET**

**Rio 2016: Prospects for the Olympics**  
 Mr. Vitor Bahia Diniz  
 Secretary, Head of Science & Technology and Energy Section, Embassy of Brazil in Tokyo

**The ASO - Analog TV Switch Off in Brazil**  
 Mr. Olimpio Jose Franco  
 President, SET Brazilian Society of Television Engineering

**Latin American Broadcasters: Past and Future**  
 Mr. Fernando Bittencourt  
 Vice-President, SET Brazilian Society of Television Engineering

**Technological convergence in broadcasting and broadband and the interoperability on interactive Digita TV systems**  
 Professor Marcelo Zuffo  
 Polytechnic School, University of Sao Paulo

11.18 (Wed)



**Invited Session 2**

**The latest Premium Video streaming with Microsoft Azure and Windows 10**  
 - working with MPEG-DASH / 4K / DRM and how effectivity use on the Cloud -  
 Mr. Tony Emerson  
 Managing Director, Worldwide Media & Cable Microsoft Corporation

Mr. Daiyu Hatakeyama  
 Technical Evangelist, Microsoft Japan Co., Ltd.

**Invited Session 3**

**The Evolution of Media Workflows into the Cloud**  
 Mr. Bhavik Vyas  
 Digital Media Partner Ecosystem Manager, Amazon Web Services, Inc.

Mr. Usman Shakeel  
 Solution Architect, Amazon Web Services, Inc.

Mr. Kiyonori Kitasaki  
 Solution Architect, Amazon Web Services Japan K.K.

**Visual Symposium**

**New Trend in Content Production ~Impact of Big Data Visualization~**  
 MC Mr. Hideichi Tamegaya  
 Councilor (Former Professor) Joshibi University of Art and Design

Mr. Seiji Kunishige  
 Executive Director A Member of Executive Board, NHK Art Inc.

**Social big data research and some visualization examples at NICT**  
 Mr. Mizuhiko HOSOKAWA, Ph.D.  
 Senior Executive Director, National Institute of Information and Communications Technology / Associate Director General, Social ICT Research Center

**Spinning the Data and Connecting it to the Society**  
 Mr. Hidenori Watanabe  
 Associate Professor, Faculty of System Design, Tokyo Metropolitan University

**Current Situation of Big Data Utilization in Broadcasting Programs and Possibility of its Big Advancement**  
 Mr. Hirofumi Abe  
 Program director, News Department, Japan Broadcasting Corporation

**Development of Data Visualization System and its Problems**  
 Mr. Satoshi Suzuki  
 Broadcast Engineer/CG Supervisor, Technical Operations & Engineering Division, Broadcast Engineering Center, Japan Broadcasting Corporation(NHK)

11.19 (Thu)

**Invited Session 4**

**USA Showcase Forum organized by US Embassy, Japan "The Future of ICT and Broadcasting"**  
 Opening remarks  
 Mr. Erick Kish  
 Commercial Attache, US Embassy, Japan

**YouTube Enables Content Creativity and Distribution at Scale**  
 Mr. David Macdonald  
 Head of YouTube Spaces, Asia Pacific Google

**New Innovations and Trends by Wearable Devices**  
 Mr. Keiichiro Fujii  
 Director of Operations JAPAN Vuzix Corporation

**Invited Session 5**

**Understanding the Market and Technology trends in Broadcast and Media**  
 Mr. Peter Bruce  
 Director of APAC, IABM

**Invited Session 6**

**Creating the Next Generation of Television Sound: Audio for ATSC 3.0**  
 Mr. Skip Pizzi  
 Senior Director, New Media Technologies, National Association of Broadcasters

11.20 (Fri)

**Audio Symposium**

**Current and Future Situation of Transition to 700 Mega Band Wireless**  
 ~4 years before the Full Transition in 2019~  
 MC Mr. Mick Sawaguchi  
 President, Mick Sound Lab Inc.

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

**Frequency reallocation of the 700MHz bands**  
 Mr. Shinji Kobayashi  
 Assistant Director, Land Mobile Communications Division, Radio Department, Telecommunications Bureau, Ministry of Internal Affairs and Communications

**About the use of specified radio microphone through frequency reallocation**  
 Mr. Takehiko Abe  
 Engineering & technical operations division, TV Asahi Corporation

**What Is Required After the Specified Radio Microphone Frequency Switchover**  
 Mr. Noritsugu Kohda  
 Secretariat Technical Chairman, Specified Radio Microphone Operational Organization

**Wireless Microphone Spectrum Policy Changes in the United States**  
 Mr. Mark Brunner  
 Senior Director, Shure Incorporated

**ALLOCATE LONG-TERM SPECTRUM TO PMSE TO SECURE CONTENT PRODUCTION**  
 ~EU wireless microphone frequency policy - history & current status~  
 Mr. Volker Schmitt  
 Director Global Customer Development & Application Engineering System Solution Channel, Semhiser Electronic GmbH & Co.KG

11.20 (Fri)

## INTER BEE TUTORIAL SESSION

▶ November 19 (Thu) - 20 (Fri)  
 ▶ Venue : Room 101, 1F International Conference Hall, Makuhari Messe

Attendance Fee 1 session ¥2,000 (Consumption Tax Included) 2 sessions ¥3,000 (Consumption Tax Included)

**Tutorial Audio Session**

**Session A Practical RF management technique for New Wireless Band Era**  
 Mr. Hirokazu Komoro  
 Wireless Management Div., 2ndstage Inc. Japan

Mr. Masao Mizuno  
 President, Sonic Instruments Co., Ltd

**Session B I do not really want to tell you! Technique of sound processing for the director and cameraman. Part-2.**  
 Mr. Kazutaka Someya  
 Sound Designer / Re-Recording Mixer, be Blue Co., Ltd AOYAMA STUDIO.

11.19 (Thu)

**Tutorial Visual Session**

**Session C If Ethernet Engineers deliver Digital Images by IP: Basics**

**Session D If Ethernet Engineers deliver Digital Images by IP: Applications**  
 Mr. Takeshi Doi  
 Technical H.Q. Network Engineering Department Platform Section, NTT Plala Inc.

11.20 (Fri)



# INTER BEE EXPERIENCE

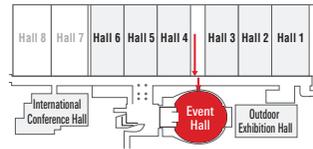
▶ November 18 (Wed) - 20 (Fri)

## Line Array Speakers Demo & Presentation

▶ Support : Stage Sound Association of Japan, Japan Stage Sound Business Cooperative

▶ Media Partners : *Sound & Recording* **PROSOUND** *Stage Sound Journal* **SOUND**

▶ Venue : Event Hall, Makuhari Messe



### Largest in Japan Scale Up in Feeling and Excitement

We will hold the hanging line array speaker experience demonstration again following on from last year with the participation of acoustic companies. The 13 participating brands will exceed the number involved last year. Moreover, it will be possible to feel the features and individuality of the products of each company because there will be a total presentation - from the speaker hanging work to the demonstration at loud volumes and the removal work at the end of the demo - by each company.



### Participant Company / Brand

A	<b>NEXO</b>	<b>STM Series</b>	YAMAHA MUSIC JAPAN CO., LTD.
B	<b>KH8</b>		LIVEGEAR Inc.
C	<b>CODA</b>	<b>Ti RAY/Ti LOW</b>	Hibino intersound corporation
D	<b>KARA</b>		Bestec Audio Inc.
E	<b>LEOPARD</b>		ATL CO., LTD.
F	<b>BEAW</b>	<b>ADAPTive Systems Anya</b>	ONKYO TOKKI LTD.
G	<b>BOSE</b>	<b>RoomMatch</b>	Bose K.K.
H	<b>TOA</b>	compact array speaker <b>HX-7</b>	TOA Corporation
I	<b>MLA</b>	<b>MLA</b>	MARTIN AUDIO JAPAN Inc.
J	<b>d&amp;b audiotechnik</b>	<b>V-Series</b>	d&b audiotechnik Japan
K	<b>JBL</b>	<b>VTX Series</b>	Hibino corporation
L	<b>VUE audiotechnik</b>	<b>al-8</b>	EASTERN SOUND FACTORY Co.,Ltd.
M	<b>RCF</b>	<b>TT+Series</b>	ELECTORI CO.,LTD.

### Schedule

There was a total presentation by all the companies from lifting the speakers to a demo of their mega-volume and then finally the lowering work after this had finished.

	11.18(Wed)	11.19(Thu)	11.20(Fri)
10:30	<b>NEXO</b>	<b>d&amp;b audiotechnik</b>	<b>BEAW</b>
11:00	YAMAHA MUSIC JAPAN CO., LTD.	d&b audiotechnik Japan	ONKYO TOKKI LTD.
11:30	<b>K</b>	<b>JBL</b>	<b>BOSE</b>
12:00	LIVEGEAR Inc.	Hibino corporation	Bose K.K.
12:30	<b>CODA</b>	<b>VUE audiotechnik</b>	<b>TOA</b>
13:00	Hibino intersound corporation	EASTERN SOUND FACTORY Co.,Ltd.	TOA Corporation
13:30	<b>KARA</b>	<b>RCF</b>	<b>MLA</b>
14:00	Bestec Audio Inc.	ELECTORI CO.,LTD.	MARTIN AUDIO JAPAN Inc.
14:30	<b>Meyer Sound</b>	<b>NEXO</b>	<b>d&amp;b audiotechnik</b>
15:00	ATL CO., LTD.	YAMAHA MUSIC JAPAN CO., LTD.	d&b audiotechnik Japan
15:30	<b>BEAW</b>	<b>K</b>	<b>JBL</b>
16:00	ONKYO TOKKI LTD.	LIVEGEAR Inc.	Hibino corporation
16:30	<b>BOSE</b>	<b>CODA</b>	<b>VUE audiotechnik</b>
17:00	Bose K.K.	Hibino intersound corporation	EASTERN SOUND FACTORY Co.,Ltd.
17:30	<b>TOA</b>	<b>KARA</b>	<b>RCF</b>
18:00	TOA Corporation	Bestec Audio Inc.	ELECTORI CO.,LTD.
18:30	<b>MLA</b>	<b>Meyer Sound</b>	
19:00	MARTIN AUDIO JAPAN Inc.	ATL CO., LTD.	

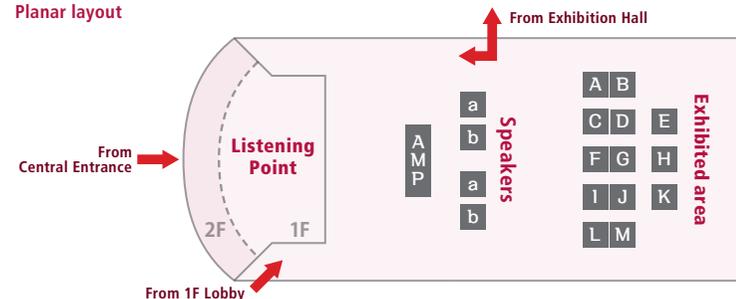
Audio Equipment Assistance : AUDIO BRAINS Co. Ltd.

※Event hall will be extended.(day18 19 19:30 Closing time, day20 18:30 Closing time)

※For details of a product, system configuration can be downloaded from Official Website.  
<http://www.inter-bee.com/en/about/conference/experience.html>



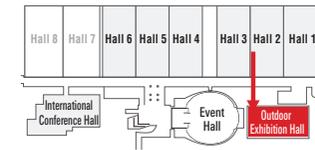
### Planar layout



## Drone Aerial Photography Demo

▶ Large Outdoor LED Display Sponsor : **CREATELED**

▶ Venue : Outdoor Exhibition Hall, Makuhari Messe



### Must see! Convincing New Discovery Demo by for Pros

Drones have now become important equipment in aerial photography. There will be a flight by such drones to shoot an outdoor environment close to an actual aerial photography site to demonstrate their performance and usability. Together with an introduction to the latest products for pros, there will be discovery of possibilities greater than ever before in drone aerial photography while looking at live video shot with safe and advanced flight and shooting operations by expert aerial photography operators.

### Participant Company / Product

**enRoute**

enRoute Co., Ltd.

PG700  
PG360  
UGV  
and etc.

**CIRCLE**

CIRCLE Co., Ltd.

Cinester8&Movi5

**dji**

DJI JAPAN

Phantom3  
Inspire1  
S900/S1000

**rikei**

Rikei Co., Ltd.

Drone System  
Drone Shield



### Schedule

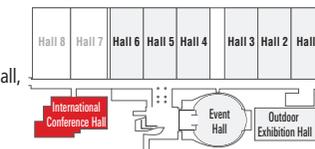
※ Demos in gray was cancelled due to rain.

	11:00▶11:20	11:40▶12:00	12:20▶12:40	14:00▶14:20	14:40▶15:00	15:20▶15:40
11.18(Wed)	enRoute Co., Ltd.	CIRCLE Co., Ltd.	DJI JAPAN	enRoute Co., Ltd.	CIRCLE Co., Ltd.	DJI JAPAN
11.19(Thu)	CIRCLE Co., Ltd.	DJI JAPAN	enRoute Co., Ltd.	CIRCLE Co., Ltd.	DJI JAPAN	enRoute Co., Ltd.
11.20(Fri)	DJI JAPAN	enRoute Co., Ltd.	CIRCLE Co., Ltd.	DJI JAPAN	enRoute Co., Ltd.	CIRCLE Co., Ltd.

## LECT 2015 Live Entertainment & Contents Technology Conference

▶ Date: Wed. November 18

▶ Venue : Convention Hall A, 2F, International Conference Hall, Makuhari Messe



### From Japan! To the Future!! Taking on the Challenge of Next Generation Entertainment

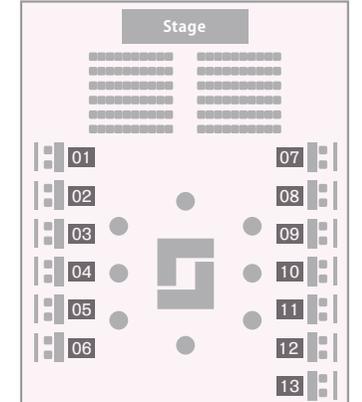
Perceiving "live entertainment" that fuses video, sound, lighting and performance and "content technology" that provides new experiences such as (e.g. VR, AR and interactive) as important categories that will carry the future of the media industry, we will showcase these "technology-acquired creative powers" to the next generation and the future with presentations and displays.

### Stage Program

10:30	Organizer's Planned Stage①
11:10	Possibilities of Live Entertainment Produced by Fusion of Advanced Technology and Art
	Mr. Daito Manabe Rhizomatiks Research
	Mr. Motoi Ishibashi Rhizomatiks Research
11:20	Presentation(1) <b>buffer Renaiss, Inc.</b>
11:45	Presentation(2) <b>TNYU inc.</b>
12:00	<b>Lunch Break Provide lunch for free</b>
12:15	
12:55	
13:05	Presentation(3) <b>Tokyo Denki University</b>
13:20	
13:30	Presentation(4) <b>QD Laser, Inc.</b>
13:45	
13:55	Presentation(5) <b>Unimoto Incorporated</b>
14:10	
14:20	Presentation(6) <b>HOME360, Inc.</b>
14:35	

14:50	Organizer's Planned Stage②
15:30	Future of Simulated Experience Content Opened Up by VR/AR
	Moderator <b>Ms. Mariko Nishimura</b> CEO & Founder, HEART CATCH Inc.
	Panelist
	<b>Ms. Etsuko Ichihara</b> Interaction designer, Artist
	<b>Mr. Souichi Izumi</b> KAYAC Inc.
	<b>Mr. Katsuya Noguchi</b> HEXaMedia
15:40	Presentation(7) <b>PROTOTYPE INC</b>
15:55	
16:05	Presentation(8) <b>Kadinche Corporation</b>
16:20	
16:30	Presentation(9) <b>NEXT Co., Ltd</b>
16:45	
16:55	Presentation(10) <b>VR Solution Project "VRECL."</b>
17:10	
17:25	<b>Happy Hour Provide drink and refreshment for free</b>
18:25	

### Floor plan



### Exhibitors

- 01 Rhizomatiks Research
- 02 buffer Renaiss, Inc.
- 03 TNYU inc.
- 04 QD Laser, Inc.
- 05 Unimoto Incorporated
- 06 HOME360, Inc.
- 07 PROTOTYPE INC
- 08 Kadinche Corporation
- 09 NEXT Co., Ltd
- 10 VR Solution Project "VRECL."
- 11 CG Communications Co., Ltd
- 12 p-ban.com Corp
- 13 IC SIL CO., LTD.



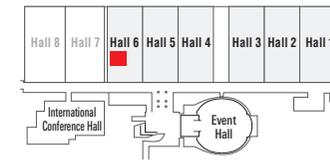
# INTER BEE CONNECTED

## Planned Sessions

▶Venue: INTER BEE CONNECTED Theater, Hall 6

### ◆Showcasing how broadcasting will change and in what it will evolve

These planned sessions will showcase the changes and evolution in television broadcasting toward 2020 as one target year for the network distribution strategy of programs, broadcasting and communications cooperation, new business opportunities explored from changes in viewing styles and audience ratings, advertising/marketing strategies and local station efforts.



## Exhibitor Presentations

▶Venue: Presentation corner within INTER BEE CONNECTED, Hall 6

### ◆Showcasing the expanding possibility of media communication

The latest trends in video and ICT and the evolution of media communication such as (e.g. broadcasting, the web, apps, digital content, the cloud and signage) will be widely perceived in these exhibitor presentations to showcase the possibilities that will lead to new business. This will connect you to a wide range of people involved in media as a place where there will be presentations on the latest information in media and network business that is evolving on a daily basis.

**10:30**  
12:00

### Changing in Viewing Styles and Business Opportunities

Challenges towards new types of broadcasting are creating new business opportunities with the diversification in TV viewing styles including watching recorded videos and VOD through the Internet. This session will introduce some actual examples of this as well as future possibilities.

Moderator: **Mr. Satoshi Endo** (Director, Senior Research Fellow, KADOKAWA ASCII Research Laboratories Inc.)

Panelist: **Mr. Kei Yasue** (General Media Producer, Interactive media division, Tokyo Broadcasting Television, Inc.), **Mr. Takuma Kishimoto** (Contents Department, Asahi Broadcasting Corporation), **Mr. Toshiharu Tanio** (Programming Division, Nippon Television Network Corporation)

---

**11.18 (Wed)**  
13:00  
15:00

### Possibilities and Issues of 4K as Image Expression –Learning from initiatives taken by local TV content producers–

There are significant reforms underway in the production environment of 4K TV programs and the number of broadcasting stations and production companies putting efforts into 4K production has been increasing. This session talks about topics such as possibilities and issues of new image expression from 4K with on-site production managers.

Moderator: **Mr. Keiya Motohashi** (Head, Executive Office & Senior Strategist, NextTV (Next Generation Television) Forum Japan)

Panelist: **Mr. Takamitsu Hamanaka** (News department Producer, Hokkaido Television Broadcasting Co., Ltd.), **Ms. Atsuko Kinoshita** (Producer, Ishikawa Television Broadcasting Co. Ltd.), **Mr. Yasuteru Maruyama** (CEO, Sukoh Cable Television Co., Ltd.), **Mr. Kenji Horikawa** (Managing Director, IMAGINE CR, INC.), **Mr. Hisamichi Sato** (Senior Manager, Contents Business Department, Media Innovation Lab, Dentsu Innovation Institute), **Mr. Takehiro Karube** (Assistant Manager, Channel Operations Division, SKY Perfect JSAT Corporation)

---

**11.19 (Thu)**  
15:30  
17:00

### Video Sharing from Key Stations (On Demand)

This session introducing the latest trends in video sharing from terrestrial TV key stations which garnered a large amount of attention last year will be held this year as well. This is an opportunity to find out about the evolutions undergone over the past tumultuous year along with strategies for the future which should involve even more intense competition.

Moderator: **Mr. Yasuji Eguchi** (Yasuji Eguchi Office LLC)

Panelist: **Mr. Ritsuya Oku** (Chief Executive Director, Media Innovation Lab, Dentsu Innovation Institute), **Mr. Masahito Ota** (Senior Director, Cyber Business Strategy, Nippon Television Network Corporation), **Mr. Hiroshi Ohba** (Co-director, Digital Business Center, TV Asahi Corporation), **Mr. Hiroaki Takasawa** (Deputy Vice President, Pay TV and Broadband Business, Media Business Division, Tokyo Broadcasting System Television, Inc.), **Mr. Shinjiro Ninagawa** (Director, TV TOKYO Communications Corporation), **Mr. Takeshi Shimokawa** (Content Creation and Distribution Dept., FUJI TELEVISION NETWORK, INC.)

**10:30**  
12:00

### Latest Information from the American Broadcasting Industry: OTT strategies from major TV networks and their effects

IT journalist stationed in the USA Ryoji Koike has come to Japan and will participate in this session. This presentation will include trends in OTT started by broadcasting stations such as CBS All Access and HBO GO along with differences between these and Japanese broadcasting stations.

Speech: **Mr. Ryoji Koike** (IT Journalist)

Moderator: **Mr. Yasuji Eguchi** (Yasuji Eguchi Office LLC)

---

**11.19 (Thu)**  
13:00  
15:00

### Initiatives in Simultaneous Retransmission of Broadcasting

Simultaneous retransmission including online sharing is a new development to provide more convenience to viewers which is currently taking shape. This session will discuss topics oriented towards new directions while adhering to rules and maintaining favorable relationships.

Moderator: **Mr. Mikio Tsukamoto** (Head of Media Strategy, Fuji Television Network, INC)

Panelist: **Mr. Hisashi Tezuka** (Executive Director Business Development and Enterprises Department, FUJI TELEVISION NETWORK, INC.), **Mr. Hiroshi Kondo** (Head of Media Planning Bureau, Nippon Hoso Kyokai (Japan Broadcasting Corporation)), **Mr. Hiroshi Maejima** (Operating Officer, Director Events Division, Tokyo Metropolitan Television Broadcasting Corporation)

---

**11.19 (Thu)**  
15:30  
17:00

### Initiatives by Local Broadcasting Stations to Develop New Regions with Coordinated Broadcast Communication

Amidst deepening relationships between broadcasting and the Internet, new regions are being developed by local broadcasting stations which require local information sharing along with new services utilizing the Internet. This session will discuss the new challenges for local broadcasting stations in each region.

Moderator: **Mr. Yuji Suzuki** (Next Generation Media Laboratory)

Panelist: **Mr. Kazuhiro Katsuki** (General Manager, Content Business Department, Kyushu Asahi Broadcasting Co., Ltd.), **Mr. Hiroaki Tajiri** (Programming unit, Kumamoto Broadcasting CO., LTD. (RKK)), **Mr. Shojiro Kagawa** (Chief of Contents Sales Planning Division, TSS-TV CO., LTD.), **Ms. Izumi Masumura** (Producer (Cross-media marketing), Hiroshima Television Corporation)

### Exhibitor List

6704 Amazon Web Services Japan K.K.	6702 NEXTSCAPE, inc
6709 Forecast Communications Inc.	6707 NIPPON TELEVISION NETWORK CORPORATION
6706 Fuji Television Network, inc	6713 ORCA Production, Inc.
6708 HAROID Inc.	6710 Tokyo Broadcasting System Television, Inc
6703 ITOCHU Cable Systems Corporation	6701 tv asahi corporation
6705 Magic Hat Inc.	6718 Tver
6711 Multiscreen broadcasting study group	

**10:30**  
12:00

### Cable Platforms (contents related)

With cooperation with Japan Cable and Telecommunication, this session will feature officials from the cable TV industry. There will be discussions about various initiatives taken by cable TV networks such as exclusive 4K TV channels and new project development in contents.

Moderator: **Mr. Yasuteru Maruyama** (CEO, Sukoh Cable Television Co., Ltd., Japan Cable and Telecommunications Association)

Panelist: **Mr. Kyou Yamada** (Japan Cable and Telecommunications Association), **Mr. Seichi Kubota** (Jupiter Telecommunications Co., Ltd.), **Mr. Kenji Sema** (Tokyo Cable Network, Inc.)

---

**11.20 (Fri)**  
13:00  
15:00

### New Values in TV from Various Viewing Measurements

Viewing styles are changing following the diversification of viewing devices and significant reforms are approaching in viewing measurement due to the diversification of advertising methods. This session will report the latest conditions from companies who will provide data about the broadcasting industry in Japan and overseas.

Moderator: **Mr. Osamu Sakai** (Media Consultant)

Panelist: **Mr. Takahiro Nagasaki** (Corporate Officer Division Director, MCA Division, INTAGE, Inc.), **Mr. Toshihiro Fukutoku** (CEO, Nielsen Japan), **Mr. Koji Ozeki** (Executive Director, Video Research Ltd.)

---

**11.20 (Fri)**  
15:30  
17:00

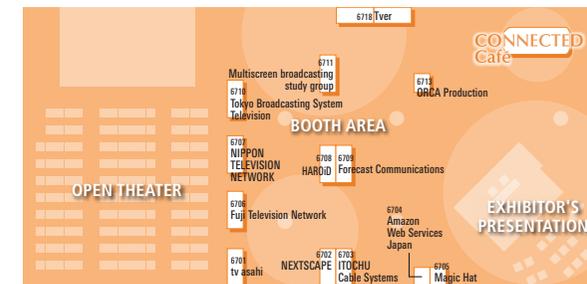
### New TV Advertisement Methods from Sponsors

Mobile viewing of contents is expanding and methods for providing images are diversifying. Amidst these conditions, the effects of TV commercials are garnering a new type of attention. This session will introduce examples of utilizing marketing techniques which extract new possibilities in TV commercials.

Moderator: **Ms. Yu Taniguchi** (Chief editor of "SENDENKAIGI" magazine, SENDENKAIGI)

Panelist: **Mr. Daisuke Fukata** (Assistant Manager Advertising & Promotion Department, NTT DOCOMO, INC.), **Mr. Naotake Hibiya** (Connector Evangelist, Sansan, Inc.), **Mr. Yasuhiro Hida** (LIFENET INSURANCE COMPANY)

### Floor Layout



11.18 (Wed)	11:20	Cloud Media Workflow	Amazon Web Services Japan K.K.
	11:35	Playback Synchronization Technology between Broadcasting and Video Playback on Smartphones	tv asahi corporation
	11:55	Consumer Engagement Platform with SNS	Magic Hat Inc.
	12:15	Introducing the latest trends of OTT delivery	ITOCHU Cable Systems Corporation
	12:40	The latest services utilizing Microsoft Azure	NEXTSCAPE, Inc.
	12:55	Mobile First, Multiple Clients and Devices, DRM, MPEG-DASH: Introduction to the world-leading video streaming solution "Unified Streaming Platform™"	ORCA Production, Inc.
	13:20	A future of Robot, collaboration with Television	NIPPON TELEVISION NETWORK CORPORATION
	13:35	So easy! SyncCast content creation and operation tools	Multiscreen broadcasting study group
	13:40	How HAROID provides TV upgrade?	HAROID Inc.
	13:55	Introducing the latest trends of OTT delivery	ITOCHU Cable Systems Corporation
11.19 (Thu)	14:00	Cloud-Based Large-Scale High Availability Data Receiving System	Forecast Communications Inc.
	14:15	"Check out our video for information you need." Which part? I don't want to see unnecessary part! Avoid such a situation and enhance your video navigation for your effective business!	ORCA Production, Inc.
	14:30	What is the Tver?	Tver
	14:40	Content Delivery thru AWS WAF and CloudFront	Amazon Web Services Japan K.K.
	14:55	Consumer Engagement Platform with SNS	Magic Hat Inc.
	15:10	So easy! SyncCast content creation and operation tools	Multiscreen broadcasting study group
	15:20	How HAROID provides TV upgrade?	HAROID Inc.
	15:35	Introducing the latest trends of OTT delivery	ITOCHU Cable Systems Corporation
	15:50	Cloud-Based Large-Scale High Availability Data Receiving System	Forecast Communications Inc.
	16:00	What is the Tver?	Tver
11.20 (Fri)	16:15	Cloud Media Workflow	Amazon Web Services Japan K.K.
	16:30	Playback Synchronization Technology between Broadcasting and Video Playback on Smartphones	tv asahi corporation
	16:45	Consumer Engagement Platform with SNS	Magic Hat Inc.
	17:00	Cloud-Based Large-Scale High Availability Data Receiving System	Forecast Communications Inc.
	17:15	"Check out our video for information you need." Which part? I don't want to see unnecessary part! Avoid such a situation and enhance your video navigation for your effective business!	ORCA Production, Inc.
	17:30	The latest services utilizing Microsoft Azure	NEXTSCAPE, Inc.
	17:45	Mobile First, Multiple Clients and Devices, DRM, MPEG-DASH: Introduction to the world-leading video streaming solution "Unified Streaming Platform™"	ORCA Production, Inc.
	18:00	TV and Second Screen: NTV's Recent Cases	NIPPON TELEVISION NETWORK CORPORATION

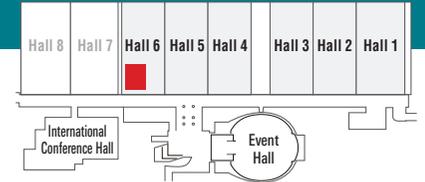
# INTER BEE ASIA CONTENTS FORUM

**Asia Contents Forum 4K Theater** ▶ Venue: Exhibition Hall 6 ▶ Sponsor:  

## Welcome to the Asia Contents Forum 4K Theater!!

Catch up on the latest content and video production information aimed at the world from Japan and Asia! This year, we will be delivering the latest and increasingly diverse video production and viewing information – from “iPhone video expressions” to “4D theater video experiences.” We will also be holding the JPPA DAY that won rave reviews last year. Please catch the latest trends in the post-production industry in Japan. In addition, you must make sure to check out “Women Power in Asia” from female creators whose activities in the media and contents industry have been attracting attention! We will look back at works over the past decade and look at how creativity in Asia has developed in the annual DigiCon6 Session in the Asia Contents Forum. It is no exaggeration to say that the highlight this year will be the Super Talk Session with Mr. Higuchi and Mr. Sato, the director and VFX supervisor respectively of Attack on Titan – the film that boosted the movie scene this summer. You will not be able to tear your eyes away from the talk by these two leading creators in Japan. We will also be holding “Production & Creator’s Night” again this year for the purpose of exchange of human resources in the industry and production booths. We would be delighted if we are able to play a part in further stimulating the video and content industries. Please look forward to the Asian Contents Forum again this year!!

Mr. Takafumi Yuki  
Inter BEE Asia Content Forum Director



10:30 ▼ 11:00	<b>Ultra MAGIC! Ultra COLOR! Ultra HD! Adobe Creative Cloud Video Production Tools: Next Update</b>		Mr. Seigo Furuta Adobe Systems K.K. Marketing Division
	<b>Video Expressions Enabled by the iPhone</b> Moderator		Mr. Yasushi Kawamoto COMMERCIAL PHOTO, Chief editor
	Apple “Photography with the iPhone 6” Presenter		Mr. Yasunori Iwamoto Movie Director
11:30 ▼ 12:30	<b>“Adobe &amp; Intel presents” Creative User Session</b>		Mr. Kazuaki Seki Triple O, Inc.
			Mr. Kenji Tomita Triple O, Inc.
	<b>Branded Films: Short Films as Brands</b> Moderator		Mr. Yasushi Kawamoto COMMERCIAL PHOTO, Chief editor
			Mr. Hironori Terai P.I.C.S. Creative director
15:00 ▼ 16:00	<b>Asia’s Largest Digital Content Awards “Looking Back at 10 Years of Growth in Asia as Seen from DigiCon 6”</b> Moderator		Mr. Takafumi Yuki Inter BEE Asia Content Forum Director
	Panelist		Ms. Aki Yamada Tokyo Broadcasting System Television, Inc. DigiCon6 ASIA, Festival director
			Mr. Yasuhiro Yamaguchi Tokyo Broadcasting System Television, Inc. DigiCon6 ASIA, Post Festival director
16:30 ▼ 17:00	<b>Utilization of After Effects and Development of Plug-ins in OLM Digital</b>		Mr. Tatsuo Yotsukura OLM Digital, Inc.
			Mr. Akinobu Maejima OLM Digital, Inc.

11:30 ▼ 11:55	<b>JPPA Day</b> Presentations by member company of Japan Post Production Association	
	<b>Introduction to Efficient Workflow Efforts</b>	L'espace Vision Co., Ltd.
12:00 ▼ 12:25	<b>UltraHD Solutions</b>	Q-TEC, Inc.
12:30 ▼ 12:55	<b>From 4K Photography to Finishing Touches in Hounougeki Korin</b>	Tokyo Sound Production Inc.
13:00 ▼ 13:25	<b>HDR Video Attractions and IMAGICA Evaluation Video</b>	IMAGICA Corp.
13:30 ▼ 13:55	<b>4K Photography and DIT</b>	NTV Technical Resources Inc.
14:00 ▼ 14:25	<b>Live Editing System Proposals</b>	TYO TECHNICAL RANCH Corp.
14:30 ▼ 14:55	<b>4KHFR&amp;HDR ‘POOLSIDE MONSTER’: Editing Workflow with a Creative Frame Rate</b>	Ray Corporation
15:00 ▼ 15:25	<b>Opening Up Markets with Stereophonic Sound: Our Company’s Efforts toward 3D Audio”</b>	PONYCANYON ENTERPRISE INC.
15:30 ▼ 15:55	<b>4K Video Production Solutions</b>	Panasonic Visuals Co., Ltd.
16:00 ▼ 17:15	<b>Session by JPPA AWARDS 2015 Winners</b> Video Technology Category and VFX Category: Gold Prize Winning Work, CITIZEN White Awakening Theme: “Biological and Still Life Expression: VFX Production Techniques with Live Action and CG”	Mr. Hikaru Morita DIGITAL GARDEN INC.
	Acoustic Technology Category: Grand Prix Winning Work VP/PV/Web-related and Other Category: Gold Prize Winning Work Grand Seiko “Engraving Feelings” Theme: “My Approach to Sound”	Mr. Kenta Mikami digital egg inc.
17:30 ▼ 19:00	<b>Production &amp; Creator’s Night</b>	

## Production & Creator’s Night at Inter BEE 2015

11.19(Thu) 17:30 ▶ 19:00 Exhibition Hall 6, Makuhari Messe

To give people a chance to familiarize themselves with not only video equipment but also the latest video works themselves, we held the Production & Creator’s Night, a networking party with digital CG/VFX creators in cooperation with people from CG/VFX production who represent Japan.




10:30 ▼ 11:00	<b>Ultra MAGIC! Ultra COLOR! Ultra HD! Adobe Creative Cloud Video Production Tools: Next Update</b>		Mr. Seigo Furuta Adobe Systems K.K. Marketing Division
	<b>Forefront of Overseas Business</b> Woman’s Session Moderator		Ms. Sachiko Fumoto Nikkei Business Publications, Inc., Corporate officer Nikkei Woman, Post Chief editor
			Ms. Noriko Tanaka-Wada Tokyo Broadcasting System Holdings, Inc. EVP, Business Innovation Office International Co-Production & Alliances & Media Strategy Office
11:20 (Fri)	Panelist		Ms. Satoko Shimbori tv asahi corporation Director, International business dept., business division
			Ms. Suzuki Fujimoto NIPPON TELEVISION NETWORK CORPORATION Managing director, International business dept.,
13:00 ▼ 13:30	<b>“Adobe &amp; Intel presents” Creative User Session</b>		Mr. Kenji Tomita Triple O, Inc.
			Mr. Kazuaki Seki Triple O, Inc.
			Ms. Komuui SUIYOBINO CAMPANELLA

14:00 ▼ 15:00	<b>New Entertainment Experience New Video Experiences Delivered by 4D Theaters</b>		Mr. Young Choi CJ 4DPLEX 4DX i-Studio, Creative director
15:00 ▼ 16:00	<b>Asia Contents Forum: Japan Creative Super Session Full Picture of the VFX That Manifested Attack on Titan</b> Moderator		Mr. Takafumi Yuki Inter BEE Asia Content Forum Director
	Panelist		Mr. Shinji Higuchi Movie director
			Mr. Atsuki Sato VFX Supervisor Special effects director
16:30 ▼ 17:00	<b>Utilization of After Effects and Development of Plug-ins in OLM Digital</b>		Mr. Tatsuo Yotsukura OLM Digital, Inc.
			Mr. Akinobu Maejima OLM Digital, Inc.



## Simultaneous Events

### Conference Sponsored Session

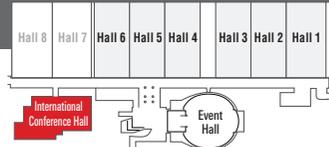
▶Venue : Room 103, International Conference Hall, Makuhari Messe

11.18 (Wed)	15:15 ▼ 16:45	<b>Dalet Academy</b> ~The state of MXF around the world presented by Dalet & VILLAGE island
11.19 (Thu)	13:00 ▼ 14:30	<b>Deepen Knowledge with a Seminar and Booth Tour</b> <b>Outlook for "Video Content Data Storage and Archiving" Anticipating 4K/8K:</b> Lineup of Seven Companies – EMC Japan, Sony, IBM Japan, Pioneer, Panasonic, Video Tech and FOR-A
	14:30 ▼ 15:50	<b>Booth Tour</b>
11.19 (Thu)	15:30 ▼ 17:30	<b>Potential for Animation Business in Regions: Toward a Win-Win Situation for Anime × Region</b> Kanto Bureau of Economy, Trade and Industry, Digital Content Association of Japan
11.20 (Fri)	12:30 ▼ 14:00	<b>Ultra High Definition SDI SMPTE ST 2081/2 detail, update, design and measurements</b> Semtech Japan G.K.
11.20 (Fri)	15:00 ▼ 17:00	<b>Creation with the High Dynamic Range (HDR): New Video Experiences Not Tied Down by Device</b> Organized by PHOTRON LIMITED

### The 52nd JBA Symposium of Broadcast Technology

▶Venue : 3F, International Conference Hall, Makuhari Messe  
▶Sponsored by : The Japan Commercial Broadcasters Association

	Room 301	Room 302	Room 303
11.18 (Wed)	10:30 ▶ 12:10 <b>Pictorial Image Technology</b>	10:30 ▶ 17:10 <b>Production Engineering</b>	10:30 ▶ 17:10 <b>Sound Broadcasting / Audio</b>
	13:00 ▶ 17:10 <b>Datacasting / Digital Service</b>		
11.19 (Thu)	14:00 ▶ 16:30 <b>Special Program</b>	10:30 ▶ 13:00 <b>Transmission</b>	10:30 ▶ 12:35 <b>Information Technology / Network</b>
11.20 (Fri)	10:30 ▶ 17:10 <b>Network Linkage / Communication</b>	10:30 ▶ 16:45 <b>Production Engineering</b>	10:30 ▶ 15:55 <b>Broadcast Engineering</b>



### The 3rd Japan Post Production Conference 2015

▶Venue : Room 101, International Conference Hall, Makuhari Messe  
▶Organizer : ▶Cooperation : Inter BEE ▶Sponsor :

The most up-to-date topics selected from around 200 programs given at NAB Show 2015.

	09:00 ▼ 10:45	<b>Session 1</b> <b>Shooting 4K and Beyond (The Future of Production)</b> Mr. Jem Schofield
11.18 (Wed)	11:00 ▼ 12:45	<b>Session 2</b> <b>From Production to Post: Working with Log &amp; Luts in Production and into Post</b> Mr. Jem Schofield
	14:00 ▼ 15:45	<b>Session 3</b> <b>Color Grading For a 4k Plus World With DaVinci Resolve</b> Mr. Robbie Carman
	16:00 ▼ 17:45	<b>Session 4</b> <b>Color Workflow With Adobe Creative Cloud</b> Mr. Robbie Carman

**Mr. Jem Schofield**  
Jem Schofield is the founder of the C47, an online and offline educational resource focused on teaching the craft of video production and filmmaking. He is a producer, DP, director & educator and also runs The Filmmaker's Intensive, a program that focuses on the art & science of documentary & narrative filmmaking. Clients include AbelCine, Apple, Inc., Canon U.S.A. Inc., Cineo Lighting, EMI, Manfrotto, Motley Fool, The New York Times, NPR, Quiet Revolution, Scottish Enterprise, TED, Tiffen, Westcott & Zeiss.

**Mr. Robbie Carman**  
Robbie Carman is a professional colorist with nearly 20 years of experience grading feature films, television, ads & promos for clients such as Discovery Channel, National Geographic, MSNBC, Conservation International, Sirens Media, Getzels Gordon and numerous independent film makers. Robbie is also the author of 6 books & numerous titles on color grading & editing for Lynda.com. In addition Robbie is the co-founder of MixingLight.com a website focused on the art & craft of color grading. In addition to his training, Robbie is a well known speaker appearing at industry conferences like NAB, IBC, Interbee, CabSat, Editors Retreat and others. You can follow Robbie on twitter - @robbiecarman



### ZENEIKYO Forum 2015 in Makuhari

▶Date: Thursday, November 19  
▶Venue: Tokyo Bay Makuhari Hall, APA Hotel & Resort  
▶Organizer: National Board of Regional Visual Industry Association

### ROKE-BENTO Grand prix

▶Venue: Exhibition Hall 6, Makuhari Messe  
▶Support: Location Japan / LocaNavi!

Roke-bentos (shooting location meals) play a leading role behind the scenes in the media industry in bringing out vitality on location by providing food at video production sites, concerts, various events and more. A "Roke-bento Popularity Contest" will be held at ROKE-Bento Grand Prix to give form to the word of "delicious" from those that actually eat these meals.



### Breakdown of registered visitor number

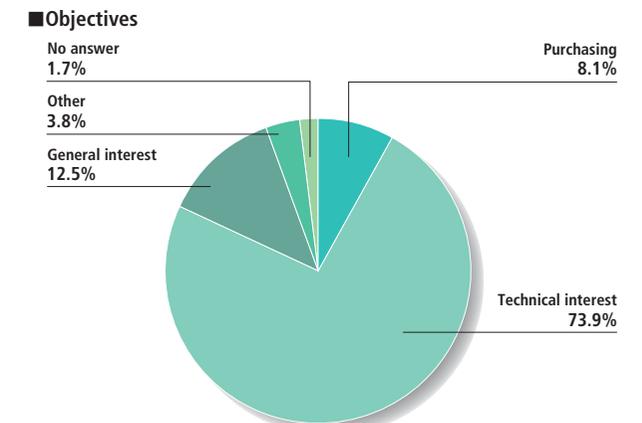
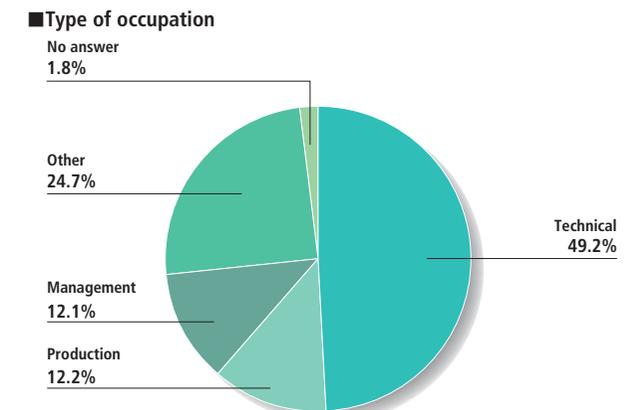
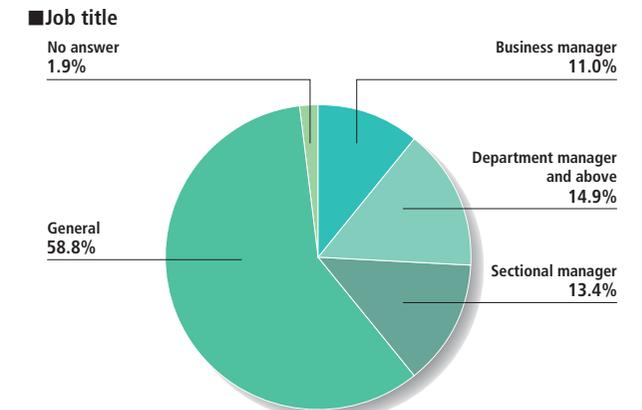
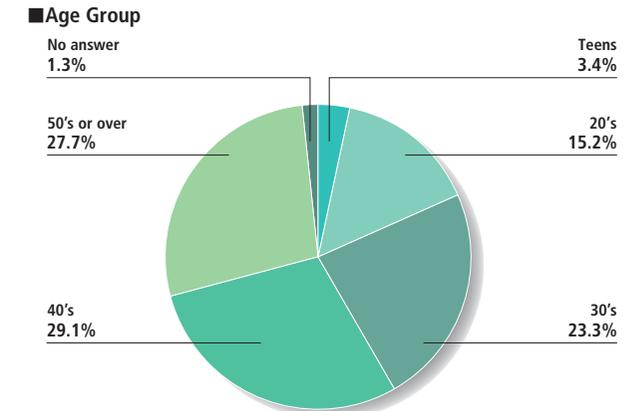
	11.18 (Wed.)	11.19 (Thu.)	11.20 (Fri.)	TOTAL
Domestic	12,324	11,572	10,930	34,826
Overseas	474	254	92	820
<b>TOTAL</b>	<b>12,798</b>	<b>11,826</b>	<b>11,022</b>	<b>35,646</b>

No. of visitor:  
**35,646** people

### Breakdown of registered visitors

Area	Number of countries & region / Number of visitors	Breakdown of visitors by country & region
Domestic	1 country / 34,826	Japan 34,826
Asia	14 countries & region / 607	Korea 294 / Thailand 75 / China 66 / Taiwan 62 / Indonesia 33 / Singapore 30 / Hong Kong 26 / Philippines 8 / Malaysia 4 / Vietnam 3 / India 2 / Pakistan 2 / Cambodia 1 / Bangladesh 1
North, Central and South America	7 countries / 72	U.S.A. 52 / Brazil 8 / Canada 5 / Argentina 2 / Mexico 2 / Peru 2 / Ecuador 1
Oceania	1 country / 6	Australia 6
Middle East / Africa	3 countries / 3	Iran 1 / Israel 1 / Turkey 1
Europe	13 countries / 40	United Kingdom 13 / Germany 7 / Italy 4 / Belgium 3 / France 3 / Norway 2 / Russia 2 / Czech 1 / Denmark 1 / The Netherland 1 / Hungary 1 / Romania 1 / Switzerland 1
Unknown		92
	39 countries/ region	35,646

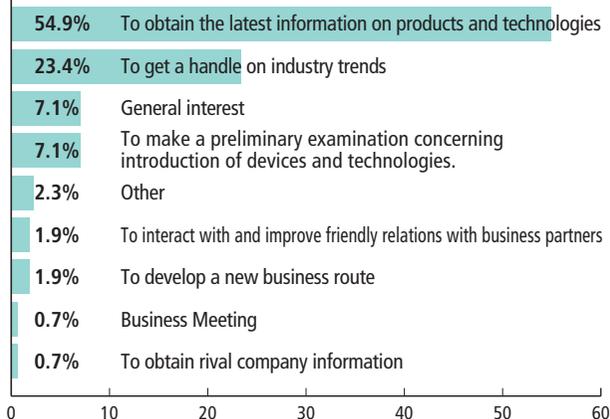
### Visitor demography



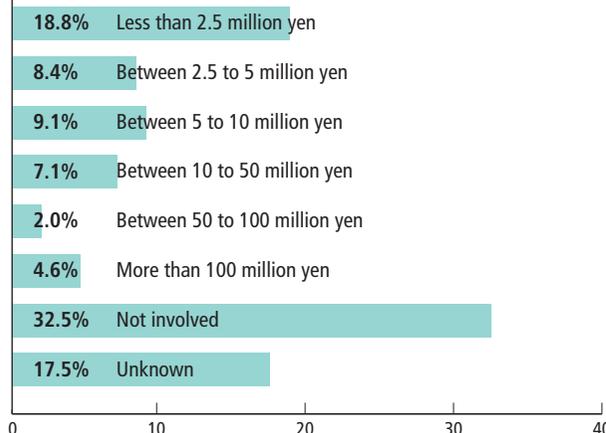


## Visitor Questionnaire result

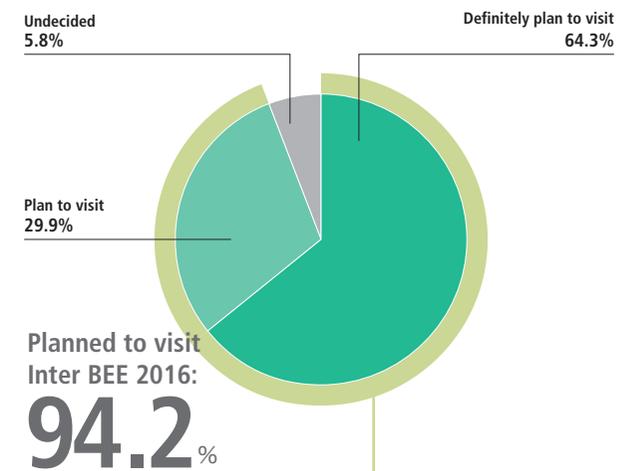
### ◆What was your goal in coming to "Inter BEE 2015"? (Multiple answers accepted)



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



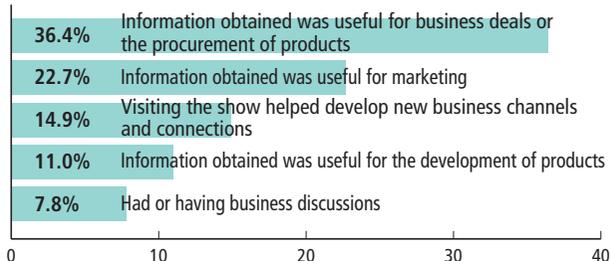
### ◆Do you plan to visit Inter BEE 2016?



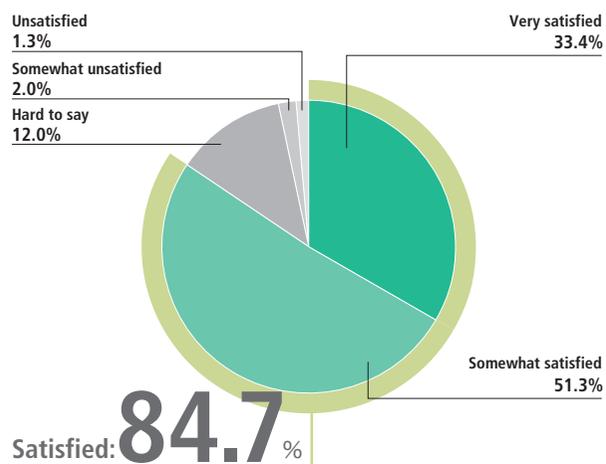
### ■Type of Business

Equipment Manufacture	13.1%	Related Contents Publishers	2.8%
Commercial TV Broadcaster	9.4%	Related Staging, Art and Lighting	2.7%
Other User	9.0%	Related Internet Business	2.6%
Other	8.2%	Related CATV	2.5%
Post production	7.2%	Government office, Organization	1.9%
Film and Video Production Company	5.8%	Facilities and Stores	1.6%
Student	5.8%	Ad Agency	1.2%
Trading Company	5.8%	Video Software Production Company	1.1%
Production House	4.6%	Content Delivery Network	1.1%
Related PA Equipment	4.2%	Radio Station	0.6%
State-run Broadcasting Station	3.7%	Recording Company	0.6%
Telecommunications Carrier	3.3%	No Answer	1.2%

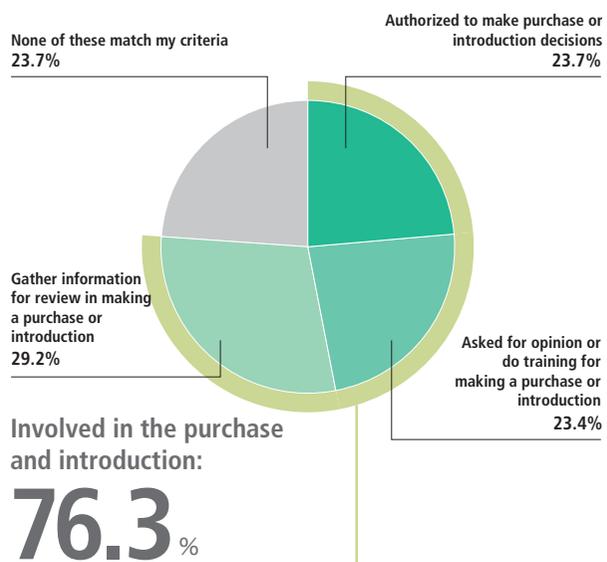
### ◆Was your visit to Inter BEE 2015 valuable? (Multiple answers accepted)



### ◆How satisfied are you with Inter BEE 2015



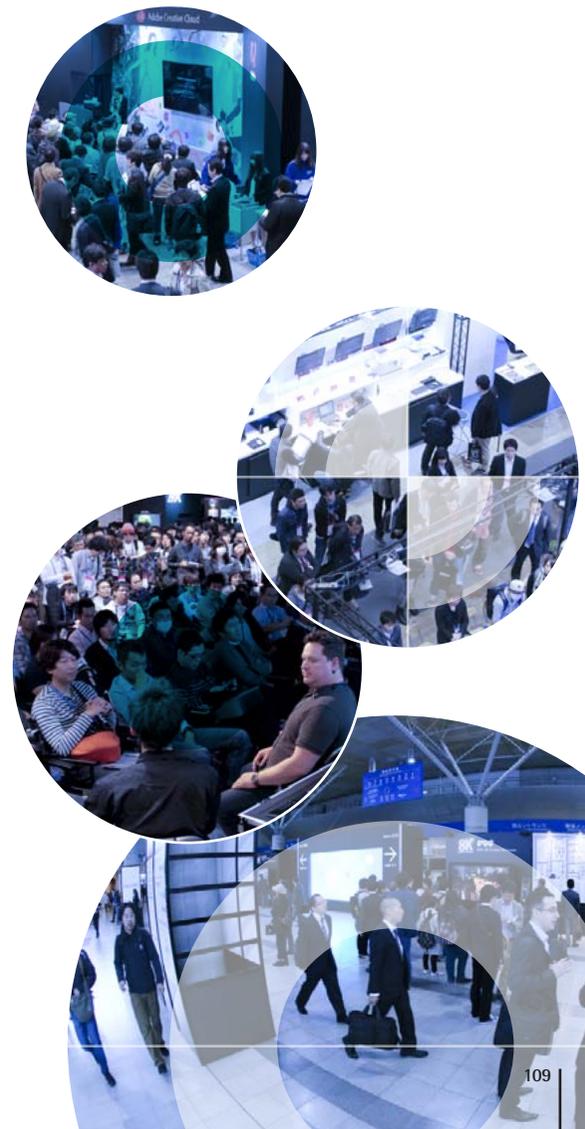
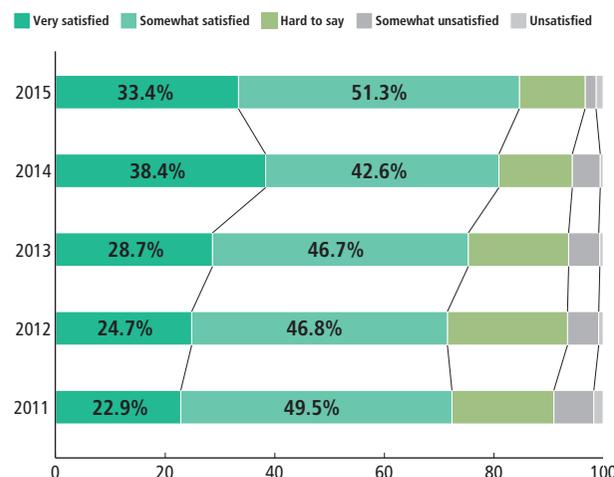
### ◆To what degree are you involved in the process of purchasing products/services in your company?



### ■Interest (Multiple answers accepted)

Video Equipment	55.6%	Output System	8.9%
Audio Equipment	32.3%	IPTV	8.2%
Camera	27.8%	Lighting Equipment	8.0%
Editing and Production Equipment	19.8%	Stand-by and Peripheral Products	8.0%
Electronic Display	16.5%	Digital Cinema	7.9%
Mixer	11.6%	Multimedia System	7.9%
Speaker	11.1%	3D	6.4%
VTRs, Memory Cards, Optical Disks	11.1%	Measuring Equipment	5.7%
Servers, Storage	11.1%	Mobile TV	5.3%
Software	10.7%	Production Management Systems	4.7%
Relay System	10.5%	Art and staging	3.9%
Microphone	10.4%	Electronic Power Unit	3.8%
Digital Contents	10.4%	Other	1.9%
Digital Signage	9.8%	No Answer	1.4%
Transmission Systems	9.0%		

### ■Changes in satisfaction degree



# Result: Exhibitor Profile

## Number of exhibitors

Exhibition category	No. of exhibitors	No. of booth
Professional Audio Equipment	303	311
Professional Lighting Equipment	14	19
Video and Broadcast Equipment	587	1,323
ICT / Cross Media	92	127
Total	996	1,780

Exhibitors:  
**996** companies (Record-high)

## Breakdown of exhibitors

Area	Number of countries / region Number of exhibitors	Breakdown of exhibitors by country & region
Domestic	1 country / 456	Japan 456
Asia	5 countries and regions / 68	China 33 / Korea 17 / Taiwan 16 / India 1 / Hong Kong 1
North, Central and South America	3 countries / 217	U.S.A. 192 / Canada 24 / Brazil 1
Oceania	2 countries / 13	Australia 12 / New Zealand 1
Middle East	1 countries / 11	Israel 11
Europe	20 countries / 231	United Kingdom 65 / Germany 62 / France 20 / Italy 14 / Sweden 12 / The Netherland 10 / Switzerland 10 / Belgium 8 / Spanish 8 / Denmark 5 / Norway 4 / Bulgaria 3 / Austria 2 / Czech 2 / Finland 1 / Hungary 1 / Lichtenstein 1 / Portugal 1 / Russia 1 / Slovakia 1
	32 countries and regions	996

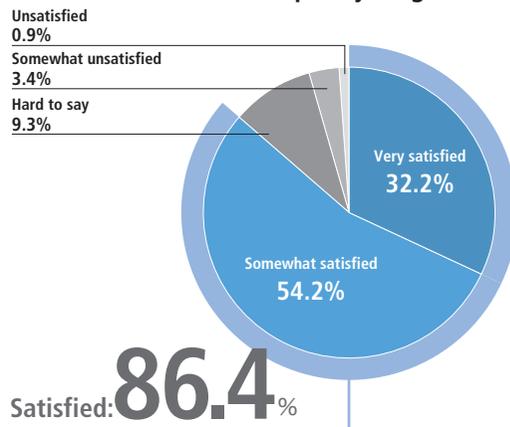
**32** countries and regions  
No. of overseas exhibitors:  
**540** companies

## Exhibitors Questionnaire result

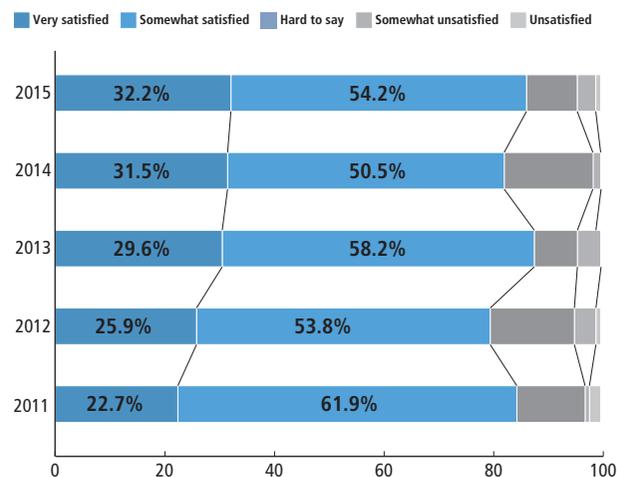
◆What were your main objectives for exhibiting at Inter BEE 2015? (Multiple answers accepted)



◆How satisfied to accomplish your goal?



■Changes in satisfaction degree



# Result: Publication and Promotion



## 1. Publicity activities (actual distribution of press releases)

- Notification of start of exhibitor recruiting (3/5)
- Notification of start of pre-admission registration (10/5)
- Attracting interviewers (11/12, 11/14, 11/16)
- Information announcing the event (11/17)
- Set up press room (11/18-20)
- Reported completion (11/20)

## 2. News Media Representative

**417** people (20 from overseas)

## 3. Number of articles in the printed media

	No. of articles
Before the show	116
During the show	30
After the show	121
Total	267

※as of 2016.1.20



## 4. Newspapers and Magazines Articles in Japan (main publications)

Automation Review
B-maga
Broadcast Engineering
Dempa Shimbun
Dempa Times
Eizo Shimbun
FDI(Full Digital Innovation)
FILM & DIGITAL TIMES
FujiSankei business i
HOSO JOURNAL
JPPA REPORT
Kaden Ryutsu Shimbun
Mainichi Newspaper
NEW MEDIA
Nikkei Sangyo Shimbun
NIPPON CAMERA
OPTCOM
PROSOUND
Sound & Recording Magazine
SOUND DESIGNER
Stereo Sound
Tele-Cable Newspaper
The Japan Exhibition News
TOKYO IT NEWSPAPER
VIDEO JOURNAL
VIDEO SALON
Video Tsushin
Weekly Camera Times

## 5. On-air media

Japan	
BS Japan	Nikkei Plus 10
Tokyo Broadcasting System Television	Hakunetsu Live Vivit
Tokyo Broadcasting System Television	N-Sta
Fuji Television Network	New Weekly Fuji Remarks
Europe	
BBC News Channel / BBC Breakfast/ BBC 2	Click
Worldwide	
BBC World	Click

## 6. List of publication (Domestic)

Automation Review
B-maga
Broadcast Engineering
CG World & Digital Video
Dempa Shimbun
Dempa Times
FDI
FORN
HOSO JOURNAL
MJ
NEW MEDIA
Nikkei Sangyo Shimbun
OPTCOM
PRO SOUND
Report JPPA
Sound & Recording Magazine
Telecommunication
The Motion Picture and Television Engineering
VIDEO JOURNAL
VIDEO SALON

## 7. List of publication (Overseas)

ABU Technical Review
Asia Pacific Broadcasting
Broadcast & Production
Broadcast India
Broadcasting & Cable
PA
Television Asia
Video Plus

## 8. Inter BEE Official Mail Magazine

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

Approx. **88,000** ※The number of data instances that can be distributed

## 9. Inter BEE Official Website

◆Page views: **205,101** views (an increase of **107%** from the previous year)  
(From November 1st to November 30th)

The Inter BEE Online Magazine helps people catch up instantly on the latest information from Inter BEE exhibitors, such as related events and the latest industry news all year round.

Number of articles posted before the show **27**

Number of video clips posted during the show (Inter BEE TV) **185**



## 10. Official Facebook

◆Number of Likes received post conference: **3,733** Likes (an increase of **117%** from the previous year)

◆Number of page transfers from the Facebook page to the Official Website: **15,575** (an increase of **88%** from the previous year)



## 11. Official Twitter

◆Number of Twitter Followers (at max): **741** followers (an increase of **132%** from the previous year)

◆Number of tweets related to Inter BEE: **8,965** tweets

\*Tweets including the keyword "Inter BEE" in either English or Japanese (katakana)



## 12. Media partners

Related industry journals and magazines helped support Inter BEE as media partners, graciously publishing many articles on the exhibitors.



# Inter BEE

2016.11.16 Wed. »» 18 Fri.  
Makuhari Messe



Broadmedia & Entertainment



Organizer  
**JEITA** Japan Electronics and Information Technology Industries Association

Administration/Inquiries: Japan Electronics Show Association  
5F Ote Center Bldg., 1-1-3, Otemachi, Chiyoda-ku, Tokyo 100-0004  
TEL: +81-3-6212-5231 FAX: +81-3-6212-5225  
E-mail: contact2016@inter-bee.com

REVIEW for 2011, 2012, 2013 and 2014 are also available on website.

**INTER BEE ONLINE**  
[www.inter-bee.com](http://www.inter-bee.com)