

Colorcasting Seminar

By J. S. BRICKENDEN

LAST SPRING Ken Chisholm of RCA Victor and Harold Wright of CBC met and talked about color television . . . about the time that was left before Canadian TV stations would be broadcasting in color and about how little information seemed to be available to the average broadcaster on this subject.

They talked with other men in the industry, and before very long they had interested a group of men representing not only manufacturers and public broadcasters, but also representatives from the Canadian Association of Broadcasters (CAB), the National Film Board (NFB), the Association of Motion Picture Producers and Laboratory Technicians (AMPPLT), film manufacturers and even Expo '67.

Organization

It was agreed that an organized flow of information aimed at management was needed for the benefit of the Canadian broadcasting industry. While such information would of necessity have a distinct technical flavor, it was not intended essentially for technical people. Large groups held discussions in Montreal and Toronto. Very soon these groups formed a committee, and planning began in earnest.

That was the beginning of Canada's Colorcasting Seminar.

At first some thought that the major organizations who stood to gain most from such an organized flow of information should provide the financial backing to make it work. The CAB did not favor the idea of having CBC, NFB and itself underwrite the venture and suggested that a registration fee be charged to spread the cost among those individuals (or companies) most likely to benefit. A fee of \$20 a head was set on the basis of anticipated expenses.

By June, two formal meetings of the committee of nine men had been held. By July the committee had twelve members.

These twelve men represent an interesting and quite significant cross-section of the industry. The committee as such had no formal status. Legally, it did not exist, but much work was done, attracting an astonishing amount of interest and support.

Chairman of the group was Ken Chisholm of RCA Victor, Montreal. The others were: Harold Wright, newly appointed TV color co-ordinator for CBC; Hellmut Berger of CFTO-TV, representing CAB; Reg Horton, representing the CBC English network; Nelson Gardiner, representing the Expo '67 broadcast group; Gerald Graham, for NFB; Roger Beaudry, of Pathe Deluxe, for AMPPLT; Donald Dixon, of Canadian Kodak, for the film manufacturers; Glen Robitaille, of CFPL-TV London (Ontario) for CAB; Charles Frenette, for the CBC French network; Vic Allard, for CBC engineering headquarters; and Jack Brickenden, of CBC Toronto, who acted as seminar manager.

The Seminar

The seminar was set for October 14-16 at Toronto. Speakers included experts from Eastman Kodak, BBG, RCA, NBC, CBS and DuArt Color Corp. These are shown in the program below.

Originally the seminar was to have been at the Lord Simcoe Hotel in Toronto but later it was felt that a different kind of hall was needed, so arrangements were made with the Ryerson Polytechnical Institute to use their theater. The Ryerson hall had just about every facility that was needed to stage the seminar, and the management of the school leaned over backwards to cooperate.

The staff of high-level engineers running the show knew what to do in all situations. Despite the unofficial status of the committee, the individual members commanded a great deal of

influence in staff and equipment. Each man took on a particular assignment relating to the seminar, and did it efficiently and thoroughly. The industry had never seen anything like it.

Before the first announcement was out, there were enough enquiries to sell out the hall. Because of the nature of the Kodak presentation of the first day the gate was limited to 225. This set the limit on registration and also added a bit to the relative value of each seat. We have calculated that we could have sold these seats ten times over.

Seats were allocated to definite groups within the industry: CBC had 60; CAB, 60; AMPPLC, 45; CAAA, 10; NFB, 10; Broadcasting equipment manufacturers, 10; BBG and DOT, 5; line companies, 5; and so on. Actual selection of which individual was permitted to purchase a seat was determined by the parent organization involved. CBC provided one list with 60 names on it. The CAB office in Ottawa cleared all applications from private stations. Every effort was made to simplify the administrative processes. Advance registration was stipulated. Name lapel cards bearing the seminar symbol (a stylized color wheel) were the ticket of entry.

Exclusive of speakers, press, committee and staff tickets there were 218 seats sold, bringing the seminar an operating income of \$4,360. When all the bills were paid there was just over \$1,000 left in the seminar account.

The seminar was well run under the chairmanship of Glen Robitaille of CFPL-TV, London. The three days of session were jampacked with information and twice each day a lengthy coffee break was conducted to let registrants exchange ideas. These breaks were judged to be almost as important as the sessions themselves.

Another valuable change of pace in mid-seminar was the trade luncheon set up by CHCH-TV Hamilton. The entire seminar registration was invited to attend. They heard Nancy Salkin, newly appointed director of Corporate Color Information at NBC. Her subject was How Color Grew — Its Impact in Advertising, and the Marketing Angle. This address added a valuable distraction to the general tone of the seminar, which had not been designed to cover the commercial angle to any degree.

Also, there was a private luncheon at the Lord Simcoe on opening day for speakers and VIPs in the broadcasting industry at which the committee played host. On the second day (October 15), buses took the registrants to CFTO-TV for a color demonstration.

When it was all over, the books were balanced, and on December 30, 1965, the final act of the committee was to send a cheque for \$1,000 to Ryerson Polytechnical Institute for the school to use as it saw fit "in teacher development in the technical field of color television."

On-Going Developments

Some weeks after this successful Canadian experiment in intra-industry cooperation, a committee has been formed in the United States by the three major TV networks for joint consideration of technical matters relating to color broadcasting.

The popularity and effectiveness of the Colorcasting Seminar have prompted a follow-up that will benefit many of the people in the industry who were unable to attend in October because of the limited number of seats available. Beginning January 18 in Vancouver and working east through Edmonton, Winnipeg, Toronto, Ottawa, Montreal, Halifax, and St. John's, Newfoundland, CBC has laid on a traveling seminar. Conducting the instruction course are Rodger Ross, technical supervisor of film operations, TV Engineering, Toronto; and Bill Duncan, film production coordinator, Toronto. An invitation is being extended to anyone interested within the industry to attend when the traveling instruction group is in the area.

A report, somewhat abridged here, by J. S. Brickenden, Promotion Manager and Seminar Manager of the Colorcasting Seminar, c/o Canadian Broadcasting Corp., Box 500, Toronto 1, Can.

On October 14 the Toronto section of the Society of Motion Picture and Television Engineers used the Colorcasting Seminar hall to hold one of its regular meetings. The turn-out, we hear, was excellent.

Colorcasting Seminar

Toronto, October 14-16, 1965

General Chairman, *Glen Robitaille*, Director of Engineering, CFPL-TV London

Thursday

- 9:00 A.M. — "Color Physics"—*George Gordon* (Chief Engineer, Motion Picture and Education Markets Div., Eastman Kodak, New York); and *Walter Kisner* (Technical Associate, Motion Picture and Education Markets Div., Rochester)
- 11:00 A.M. — "Color Mixture and Color Notation Systems"—Messrs. *Gordon* and *Kisner*
- 2:00 P.M. — "Color Perception (Part 1)"—Messrs. *Gordon* and *Kisner*
- 4:00 P.M. — "Color Perception (Part 2)"—Messrs. *Gordon* and *Kisner*
- 8:00 P.M. — Toronto Section meeting of SMPTE held in Seminar theatre.

Friday

- 9:00 A.M. — "Philosophy of NTSC Color System"—*W. Wilson* (BBC Chief Engineer, Ottawa)
- 9:30 A.M. — "Basics of the NTSC Color System"—*Charles Hirsch* (Corporate Engineering Staff, RCA, Princeton, N.J.)

- 10:45 A.M. — "Basics of the NTSC Color System"—*Mr. Hirsch*
- 12:00 Noon — Lunch, as guests of CHCH-TV Hamilton
- 3:00 P.M. — "Color TV Studio Operation"—*Milt Altman* (Manager of Design, Creative Operation, NBC, Burbank, Calif.)
- 4:30 P.M. — "Color TV Studio Operation"—*Mr. Altman*
- 5:30 P.M. — "Videotape"—*Robert Byloff* (Director of Engineering, Reeves Sound, New York)
- 7:30 P.M. — Buses leave Ryerson Theatre for CFTO-TV for color demonstration 8:00 to 11:00 P.M.

Saturday

- 9:00 A.M. — "Practical Aspects of Color Cinematography"—*Earl Kage* (Manager, Motion Picture, Photo Services Ltd., Eastman Kodak, Rochester)
- 9:45 A.M. — Question Period
- 10:00 A.M. — "Shooting Color Film for Television"—*John Gunn* (C.S.C.)
- 10:45 A.M. — Question Period
- 11:30 A.M. — "Lab Practices and Experiences"—*Arthur Miller* (Vice President, DuArt Color Corp., New York)
- 12:15 Noon — Question Period
- 2:00 P.M. — "CBS Color Production . . . Philosophy and Practices"—*Carlton Winckler* (Director, Quality Control and Color Coordination, CBS, New York)
- 2:45 P.M. — Question Period
- 3:30 P.M. — Panel Discussion—Moderator, *Harold Wright* (TV Color Coordinator, CBC, Ottawa); Panel: *Milt Altman, Robert Byloff, John Gunn, Charles Hirsch, Earl Kage, Arthur Miller* and *Carlton Winckler*.

Recommended Abbreviations Adopted by Scientific and Technical Journals

In 1964, the National Bureau of Standards (USA), the International Committee on Weights and Measures and the International Electrotechnical Commission adopted the name "hertz" (Hz) to designate the unit of frequency. Subsequently the Institute of Electrical and Electronics Engineers (IEEE) Standards Coordinating Committee adopted this designation, observing that "hertz" is preferred because of the widespread use of "cycle" alone as a unit of frequency. In addition to adopting the abbreviation "Hz," the IEEE has recognized a number of recommended abbreviations. These were published in the August 1965 issue of *IEEE Spectrum*.

A total of 251 terms often used in scientific and technical papers is listed in the *Spectrum* together with their recommended abbreviations. The recommended abbreviations seldom represent a radical

departure from earlier usage; whatever changes there are represent the establishment of one form of the "spelling" of a widely used scientific term so that the reader need not be bewildered by variants.

Use of the recommended abbreviations in the *Journal* involves, in some instances, a change from the former style. Establishment of "Hz" as the abbreviation for the unit of frequency and use of other recommended abbreviations are a part of the development of a "language of science" which minimizes demands on the reader wherever he is.

A sampling of terms often appearing in the *Journal* and the currently accepted international abbreviations includes:

- ampere A
- cathode-ray tube CRT
- decibel dB

- field-effect transistor FET
- footcandle fc
- high frequency HF
- megawatt MW
- micrometer μm
- nanosecond ns
- square foot ft²
- signal-to-noise ratio SNR
- volt V
- watt W
- watthour Wh

Some of the recommended abbreviations are unchanged from those used for years past and others involve slight changes (such as "s" for "second" rather than "sec").

Terms likely to be unfamiliar to some readers of the *Journal* are as a rule spelled out on first appearance within a paper when abbreviations are used.