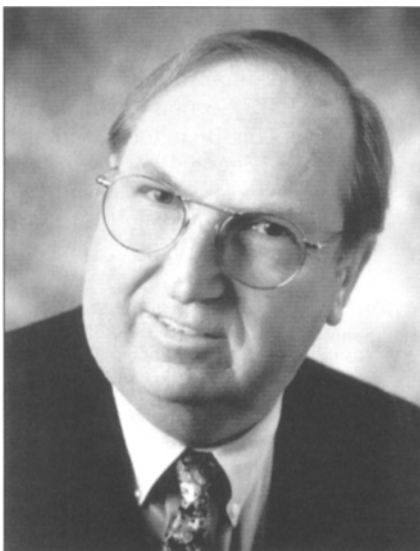


In this *Journal*, as in every other issue of the *Journal*, you expect to and you will find information, articles, and papers on new technologies, new applications, and new solutions. But I'm sure this comes as no surprise. We have come to tie our own futures to the firm belief that technology will continue to develop ever increasingly powerful means of accomplishing our goals; to expect that technological development will continue its relentless journey, making it possible to do whatever we want to do better, faster, or at less cost than ever before. Some of us even regularly embark on important projects betting that the technological solution to some particular and pressing problem will be found by the time we need it along the way. What we may sometimes forget, however, in the pursuit of ever better technology, is that in the process this continued growth in competence, capability, and power permits us to take off in two very different directions.

Power of the Moving Image

On the one hand, if we hold cost constant, new technology makes possible higher quality and more complex creations, which in turn give rise to more elaborate productions and increased specialization and professionalism in our industry. On the other hand, if we hold quality constant, new technologies, by offering reduced costs, lead to a kind of democratization of our arts and sciences through permitting affordable access to formerly out-of-reach video and audio devices. This, in turn, puts



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the power of our medium into the hands of more people than ever before. In this direction, the moving image is truly becoming a more democratic medium, with access to the power of the moving image no longer residing in the exclusive domain of the technical and economic elite.

Harnessing the Medium

We, who are members of the Society, devote a considerable portion of our professional lives learning to live with ever-increasing technological complexity, while those to whom this medium is new try to grapple with making effective use of the new persuasive power they may now have at their command. Much of the art of communicating in this medium, and much of what we take for granted as everyday applications of this art form, is new to them. And much of what we have learned about harnessing the medium they, too, will have to learn.

Not that we should all end up doing all things in a similar way. That would defeat much of the opportunity for these new practitioners to tell their stories in new and unconventional ways, and would stifle their innovation at its most basic level. Their experiences, parables, messages, and ideas may be very different from ours and require telling in different ways too. But I suspect that they thirst for information on how best to use this medium to develop a physical presentation of their own perceptions and knowledge of just how productions like those being contemplated are being achieved.

Role of the Society

As you well know, SMPTE, through its engineering, publications, papers, conferences, training, seminars, and section activities, can provide much of the access to information and education these new practitioners may be seeking. Being new to the game, they may not even be aware of SMPTE; that your Society is a prime provider of information and support; or that it offers a real opportunity to meet and network with other professionals in the field. But there is much that newcomers to the arts and sciences of motion imaging can learn from us and our experience that can help them more quickly harness this new technological horsepower to their own wagons.

How about giving them a helping hand? Why not invite someone you know who is interested in the industry, but may be new to it, to come to a local section meeting with you and learn something about SMPTE firsthand. You could be doing him or her, and maybe even yourself, a real personal and professional favor.

— David L. George

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