

Section Meetings

Atlanta

November 10, 1997

Steven Mahrer, Panasonic, presented Panasonic solutions to digital television/high-definition television at the November meeting. His engineering-based presentation offered current solutions to DTV/HDTV. The 57-member audience was given the opportunity to view digital television format options. Mahrer specializes in current and future broadcast and cable technologies at Panasonic.—J. Rhett Mappin, Secretary/Treasurer, Pinnacle Systems Inc.

Atlanta

December 8, 1997

The December meeting was held at the new Georgia Public Broadcasting facility (GPB) and was attended by 104 people. Al Korn, GPB, gave a brief overview of the new digital television and radio plant. Tours of the facility were arranged after Korn's remarks and the GDP design team made themselves available to answer the many questions asked by tour participants. The meeting also included the appointment of Andrew Funk, WAGA-TV, as Webmaster for the Section.—Paul Hogan, Section Chair, Leitch, Inc.

Chicago

November 13, 1997

More than 40 guests attended the joint SMPTE/SBE Chicago Section meeting discussing DVD for media content creation and distribution. Guest speaker Dave Habiger, Sonic Solutions, began the meeting with a basic description of the DVD format. He explained that DVD's key characteristics are its 5-in. disk format capable of holding between 4.7 and 18 GBytes of data, depending on whether the disk is single layer/single sided or dual layer/dual sided. The maximum sustained bandwidth of DVD is just under 10 Mbits/sec. Habiger said DVD is capable of replacing CD-ROM in computer applications as well as VHS tape and laser disks for program distribution. He went on to explain the DVD workflow, stating there are three elementary streams, video, audio, and subtitles which are independently created. The video is usually an MPEG-2 stream, but MPEG-1 is allowed. Audio is Dolby AC-3, but MPEG is also allowed. The three streams are then brought into an authoring environment which yields a DVD-compliant file. The file then goes through a test phase which

emulates a DVD player in software; this phase verifies the disk programming to be correct. Once verified, the file is disk mastered and the DVD's are pressed. Habiger made his final point stating that the format is still in its infancy. It is unclear which of many possible applications for this robust, versatile format will be used to launch DVD into mainstream use. Questions were posed throughout the presentation.—Steve Robinson, Secretary/Treasurer, Serial Scene.

Chicago

December 9, 1997

The Chicago Section held its December meeting in conjunction with the Chicago ITS Chapter. More than 45 people turned out for the program hosted by Skyview Film & Video. The meeting's purpose was to gather prominent manufacturers of disk recording technology so each could give their views on this important subject in the form of a brief presentation. A roundtable question and answer session followed the individual presentations. Harris Rogers, Accom, began the session by discussing his company's evolution over the past several years. He pointed out Accom's recent introduction of their seventh DDR product and focused heavily on the rapid change of disk technology. Therefore, as a product strategy, Accom introduced products at very competitive price points. This allows facilities to quickly get their return on investment and re-invest in the new generation model.

Tom Goldberg next presented an overview of the Pluto Space Recorder. Pluto's primary focus is providing a VTR replacement in a disk-based product. Its most distinguishing features were the RAID 3 data protection and hot-swappable disk drive implementation. Goldberg also spoke of his company's ability to connect to networks with ethernet and SCSI ports. Steve Roach, Sierra Design Labs, began his presentation by giving a description of a facility server. The ability of such a server to act as a VTR replacement and a bridge to high-speed data networks was highlighted. The interfaces making this capability possible was also discussed. The key point of his presentation was that the basic investment in disk storage should not become obsolete as the server architecture evolves.

Harry Aines, MountainGate, concluded the meeting discussing his company's Central Vision server. Aines described high-speed fibre channel disk arrays providing resolution independent storage and a file system of virtual tapes to manage

this data. He also described Fibre Channel-connected VDR's as network modes for playback of video resolution material. Each presentation reinforced the variety of solutions available to address the expanding need for data storage in the digital age.—Steve Robinson, Secretary/Treasurer, Serial Scene

Florida/Caribbean

November 5 and 6, 1997

Cost-effective Transition to DTV was the subject of the November meetings held in Jacksonville and Orlando, Fla. Through the use of extensive graphics in a Power Point Presentation, Bruce Lane, Tektronix, presented the FCC plan for conversion to digital television (DTV) and the decisions that will have to be made by broadcasters to comply with

SMPTE SECTION CALENDAR

New England

For further information contact Section Chair John C. Gates, Gates Service Group Inc., tel: (716) 477-8503, fax: (716) 477-8794

Dates for future meetings

January 21, 1998: Annual Nonlinear Equipment Open House.

February 5-7: 32nd SMPTE Advanced Motion Imaging Conference in Toronto.

February 18: Digital Day Seminar or Management of Large Video Data Bases.

March 18: DVD and AC-3 Audio Technologies.

April 15: NAB Wrap-up.

May 20: Moving WLVI-TV: Tour and Presentation (Tentative).

June 19: High-Speed Duplication/Annual Retrospective and Barbecue at Video Transfer in Southboro.

Toronto

For further information contact Promotions Adviser Brad Fortner, Rogers Communications Center, Ryerson Polytechnic University, tel: (416) 237-0625, fax: (416) 979-5203, e-mail: bfortner@acs.ryerson.ca.

Dates for future meetings

March 10, 1998
April (TBA), 1998
May 12, 1998
June 8, 1998

FCC timelines. The advantage of a migratory approach was shown, allowing broadcasters the opportunity to choose cost-effective equipment available today for transition into DTV. Local broadcasters must implement a DTV plant so each stage of investment builds toward long-term objectives while providing short-term utility. A combined total of 48 people attended the two meetings. A copy of the presentation can be requested through a link on the Florida/Caribbean web site (www.vbnet.net./SMPTE/).—Al LeBoeuf, Section Chair, Lockheed Martin

Florida/Caribbean

December 9, 1997

An audience of 12 attended the December meeting hosted by Continental Film & Video Laboratories, Inc. Reviewing the latest in Eastman Kodak film and telecine, Mike Brown, Eastman Kodak, discussed the Primetime 640T (7620) and Vision 200T (5274/7274). Primetime is the first 16mm film designed specifically for teleproduction. Mike Bitetti, Continental Film and Video Laboratories, demonstrated how the telecine colorist can handle this film stock to acquire wider transfer latitude and more scene information to yield colors and tones that are rendered more accurately.

The Vision 200T was presented in a side by side comparison with its replacement (5293/7293). The tungsten version improvements were barely noticeable. On the other hand, the daylight version had tremendous improvement in quality, allowing for easy editing between the two emulsions.

The telecine tool kit was also discussed and demonstrated as the common language between the cinematographer, telecine colorist, and the film lab. The demonstration centered on how the tool kit standardizes the way cinematographers and colorists communicate exposure and color values using the Kodak Cinematographer's tool kit and the Kodak Telecine tool kit.—Al LeBoeuf, Section Chair, Lockheed Martin

Hollywood

October 21, 1997

This history-making event, titled Perfs to Pixels, marked the first joint meeting of the Hollywood Section of SMPTE, the American Society of Cinematographers (ASC), and the Academy of Television Arts and Sciences, Cinematographers Branch. Linda Lowe, ATAS, opened the meeting by welcoming the 450 attendees on behalf of the Academy.

Hollywood Section Chair David Richards arrived at the podium holding a Plexiglas shield in front of him, mimick-

ing the actions of Pope John Paul, which was greeted with laughter and applause. He expressed thanks to the Academy for hosting the event, and to the officers and members of the ASC for their participation. Richards reflected on the friction that has existed between artists and technical people for the last few years over high-definition television. He characterized these differences as being between individuals with our respective organizations, not fundamental to the organizations themselves. He observed that a majority of the SMPTE members in the Hollywood Section are involved in some aspect of filmmaking and that the interests of the organizations really coincide to a large degree. Richards stressed the value of standards activities, and invited all those interested to participate in these committees.

Robert Primes, ASC, welcomed event attendees on behalf of his organization and expressed his delight that the organization had this opportunity to exchange ideas and share in the information to be presented. He introduced George Gush, Eastman Kodak, who presented the concept behind the Kodak Gray Finder system, which is a gray card photographed before each scene under the actual lighting used on the set. The tool is intended to improve the color timing of video dailies and reproduce the interaction required between the telecine colorist and the director of photography. The colorist adjusts the gray card at the head of each scene to the correct hue and intensity, and that setting is then used for the rest of the shot. Tests shot by five cinematographers were shown on both film and video for comparison. One of the tests involved intentionally lighting the gray card with a colored source to shift the hue of the resulting video in the opposite direction.

Garrett Smith, Paramount Pictures, followed discussing the difficulties of showing both widescreen film and NTSC TV material on new widescreen TV. He showed film clips from *Black Rain* and *Braveheart* that demonstrated compelling widescreen composition. He then showed these same scenes along with clips from many other famous films both in letterboxed and pan and scan (cropped) presentation for comparison. It was clear from the examples shown that vital information is almost always lost in the pan and scan versions.

The panel discussion was next on the agenda. Each panel member presented his opinion on the issues relating to the transfer of film to video, and the impact of the coming 16 x 9 receivers. The cinematographers expressed their firm conviction that one cannot effectively compose images for multiple aspect ratios. The network and broadcaster representatives were asked about their decisions regard-

ing letterboxing widescreen material on 1.33 and 16 x 9 sets. The consensus was that cable channels and local broadcasts use letterboxing a fair amount of time at present, but the networks almost always pan and scan. However, once most receivers are 16 x 9, the networks will likely shift to letterboxing widescreen movies as it becomes much less objectionable to the casual viewer. Presenting 1.33 material and 16 x 9 receivers will be a large problem. These images will most likely remain uncropped with unused areas at the sides.—David Richards, Section Chair, Action Capture

Hollywood

September 17, 1997

The demonstration of the "Take 1" Video Assist system for cinematography conducted by Moe Shore and Nolan Murdock at the Panavision Corp. attracted a total of 100 people. The system records the output of videotapes from up to four cine cameras onto a single digital tape in a compressed format. The video images from each camera may be played back in any combination. System software was developed which permits a rough electronic cut of the scene to be assembled and played immediately after shooting. This allows the director to guarantee coverage of the important action in the scene among the four cameras, potentially eliminating the need to re-shoot the scene at a later date.—David Richards, Section Chair, Action Capture

Houston

November 19, 1997

Hosted by Jim Edwards, Tektronix, the November meeting presented DTV and MPEG Test and Measurements. New issues covered included GOP and compression artifacts. Testing systems and new testing signals needed in DTV and eventually in high-definition television were also discussed. Sam Peterson, Tektronix, followed Edwards presenting a strategy proposal for the DTV and HDTV conversion as seen by Tektronix.

Napa Valley College

December 1, 1997

Tyrone Sweeney, KeyT3, took time off from his busy schedule to return to his alma mater and talk to students about what to expect if they decide to work for a broadcast studio after graduation. He highlighted his experiences from the time he was hired up to present day. Although that time period was only a few months, it was filled with an abundance of learning experiences according to Sweeney. The 32-member audience was excited to hear



From left to right, Tom Hoffman, Jim Ferguson, Wayne Calugar, Speaker Chip Schnider, Butch Smith, Mike Quinn, and Tony Guess, at the Nashville Section meeting.

that Sweeney was well prepared for his new position. He continually stressed that learning only begins at the institution, but does not end there as it is a never ending process. Twenty minutes of questioning followed Sweeney's presentation which was both entertaining and enlightening.—Anthony Casano, Student Chair

Nashville

November 19 and 20, 1997

Jay Adrick and Chip Schnider, Harris Corp., provided excellent overviews on digital television in the U.S., including ATSC standards and an interesting scenario for how a local station might implement those standards. Adrick spoke at the Memphis meeting and was followed by Schnider in Nashville.

Using a PowerPoint presentation, they provided technical descriptions of what broadcasters and network distributors will have to consider as they make tough decisions on planning, purchasing, and implementing this new technology. The diagrams used were very clear and concise, showing cost and availability factor comparisons useful in choosing the best equipment for specific applications. Obviously, because we are dealing with extremely high data rates, much of the equipment required for acquiring, manipulating, and re-broadcasting these new signal formats has yet to be developed by multiple vendors, making cost and availability major considerations.

This invaluable conversion information distributed by Harris Corp., as announced in the November issue of the *SMPTE Journal*, was thoroughly enjoyed by all who attended the meetings.

One of the interesting questions pre-

sented by a member of the audience was, why should I spend the extra money to change from the quality I am getting from a DSS satellite system which is quite adequate, to this new system of DTV which is more expensive to me as an end user? The true question in all of this seems to be, how do we make decisions now for systems being developed in the future?

A combined total of 50 people attended the two meetings.—Tom Hoffman, Secretary/Treasurer, The Filmworkers Club.

Pacific/Northwest

November 14, 1997

Bob Myers, Emerald Downs, demonstrated the 3D-studio Max graphics system to the 30-member audience. An overview and integration of the system was given. Additionally, the active and interactive video network which makes the complex

functional was detailed.—Michael Paul Scott, Secretary/Treasurer, Bates Technical College

Pasadena City College

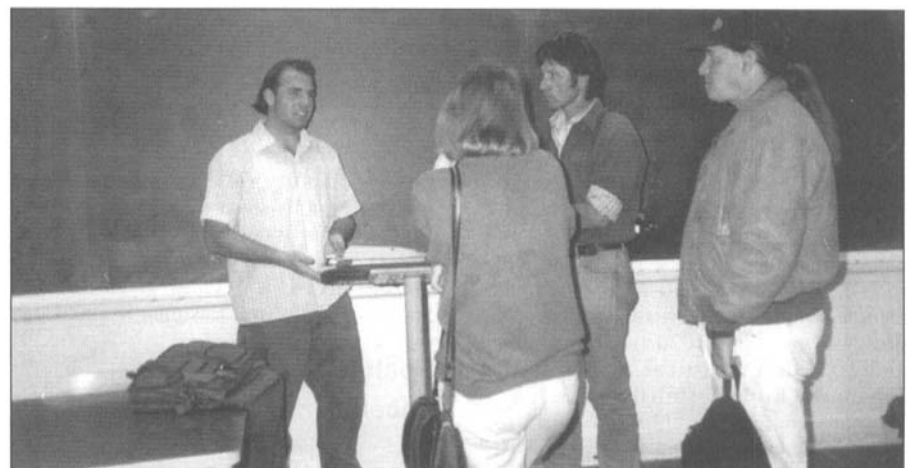
November 11, 1997

Rubin Diaz, a key grip for ESPN, Disney, "Camera Ready," "Angels," and *Aliens* was November's guest speaker. Diaz explained the procedures he followed for getting work experience which included looking for internships in the back of magazines. He strongly supported the notion which states "the industry will not come and get you, you need to go out and grab it." Diaz said he worked very hard to establish contacts and was always eager to help when he could. He told the 30 students in attendance they should take advantage of the free use of the school's studio equipment as it is the same machinery used in the industry.—Josh Ochs, Student Chair

Pasadena City College

November 25, 1997

Russell L. White, a field production sound mixer, brought a significant amount of field audio equipment for his presentation. He passed around two thick albums of photographs from the MTV show "Road Rules" where he has been working. White has enjoyed a wide range of jobs in the video industry since his studies at Pasadena City College. He provided a detailed glossary of different entry jobs, their possible paths, and potential salaries. This led to numerous questions from the 32-member audience. During the next segment, White showed examples of VHF, UHF, diversity and non-diversity wireless microphones and explained the advantages of each. His presentation was filled with examples of techniques, applications, suggestions, and helpful hints punctuated with examples of



Rubin Diaz gives advice to Pasadena students after the November 11 meeting.

interesting predicaments he has experienced. White also stressed the importance of providing an audio report sheet for each assignment.

The phrase, "be persistent," was a definite theme throughout White's talk. He emphasized a good attitude and refusal to give up as two important qualities needed to succeed in the industry. White was presented a certificate of appreciation by Student Chair Josh Ochs at the end of the meeting.—Josh Ochs, Student Chair

Philadelphia

October 28, 1997

Forty-two members and guests gathered for the presentation on Digital TV Transmitters conducted at Acrodyne Industries, Inc. Timothy Hulick, Acrodyne Industries Inc., discussed and explained the company's basic design philosophies. Joseph Emsley, Thomson-CSF, followed with an explanation of the Diacrode and Tetrode water cooled tubes used in the Acrodyne designed transmitter/amplifiers.

Bill Barrow, Acrodyne Industries, Inc., and Hulick led the group on a tour of the production area and quality control stations. The group also viewed a live demonstration of an Acrodyne 60KW NTSC transmitter being tested on channel 27.—James Landy, Secretary/Treasurer, Landy Electronics Reps.

Philadelphia

November 11, 1997

Twenty-eight members and guests gathered for an introduction to two new cameras from Ikegami, and a presentation on the up and down-conversion to SDTV, HDTV, and NTSC by a Snell & Wilcox representative.

John Lynch, Ikegami, introduced the company's new HDK-790 camera. The camera was set up into separate high-definition and NTSC monitors, as it is able to support both formats by integrating an up/down convertor into the camera control unit (CCU). Also shown was the Ikegami HK-388PW which is a standard NTSC camera, but has a built-in aspect ratio.

The HDK-790 camera system uses 2/3-in. 2-million pixel FIT CCD image sensors. By integrating a Snell & Wilcox up/down convertor into the CCU, the camera provides video, genlock, and RET in both the HDTV and NTSC formats. Lynch noted, however, that the camera presently provides 1920 lines horizontal and 1035 lines vertical, which is the Japanese high-definition standard. Presently there is no chip that exists for 1920 lines horizontal and 1080 lines vertical, which is the U.S. standard; therefore, there is a difference in vertical timing. All

of the digital processing is digitized with 10-bit A/D conversion and up to 16 bits of internal processing (quantization). Three detail correctors are featured, one in the camera and two in the base station. The HDK-790 also has two colorimetry matrixes. The viewfinder has detailed correction as well as a 4 x 3 marker. The camera uses standard SMPTE hybrid fiber-optic cable and although 2000 m of cable is normal, it can handle up to 10 km.

Ed Elliot, Snell & Wilcox, then discussed the company's up-convertors, down-convertors, and format conversions. The video compression is based on MPEG-2 while the audio is based on Dolby AC-3. Elliot touched on progressive versus interlace frame rates and how the Kel factor reduces apparent resolution. He explained that progressive uses more bandwidth while giving only 40% improvement in effective vertical resolution. He warned that up-conversion does not make the quality of the picture or audio better than its original state, but, it's what we will be working with for a long time due to our current libraries of programming on tape and film. With up-conversion you can see the scan lines. With down-conversion you get far superior 525 image, but there could be a problem with the aspect ratio. You may need to resize or reshape the original image. Elliot also stated that the highest quality decoder should be used for composite NTSC.—James Landy, Secretary/Treasurer, Landy Electronics Reps.

Rochester

November 11, 1997

A group of 20 people reviewed and toured the preservation and management activities of the motion picture archive at the George Eastman House. The program was designed for those interested in learning about or advancing archival skills. Edward E. Stratmann, assistant curator of motion picture collections, described and toured the processes, equipment, and area relating to the archiving of film entertainment programming. Stratmann spent time answering questions relating to the chemistry, storage, value, and environment of the Eastman House. Attendees were given the opportunity to view rare cans and reels of famous stories, and actors, of the past. The Eastman House has renovated and expanded the vault space for future storage needs.—Arthur J. Cosgrove, Secretary/Treasurer, Eastman Kodak Co.

Rochester

December 2, 1997

Fifty-seven people gathered at family film night. Family and friends of SMPTE members were invited to enjoy the new

Walt Disney comedy feature *Flubber* starring Robin Williams. Through special arrangements with Cinemark Theaters, the Section offered a special admission price of \$2.00 per person for the show.—Arthur J. Cosgrove, Secretary/Treasurer, Eastman Kodak Co.

Rocky Mountain

November 12, 1997

All of North America was treated to six hours of commercial free, non-copyright techno-information courtesy of the Denver SBE, SMPTE, and SCTE Chapters. While crowds numbered nearly three digits, five speakers discussed the finer points of digital compression and processing for digital compression. Peter Douglas, TCI, made opening remarks concerning changes in compression over the last year, and the direction in which it was heading. Lee Tram, Next Level, followed with an in-depth review of the basics and barriers to further compression efficiency. Later that afternoon, Ron Bayers expanded on Tram's presentation with information from the test labs of TCI and practical tales from the Headend in the Sky project, where, through processing, 144 channels are compressed onto 12 transponders. Historical information was presented in an entertaining manner by Peter Symes, Tektronix; and Matt Miller, Faroudja, wound up the technical side with insight into the marketing process. The keynote address was delivered by Roger Ogden of Kusa.—Fred Baumgartner, Chair, TCI

Sacramento

November 17, 1997

Steve Lyman, Dolby Labs, discussed Dolby AC-3: The DTV Standard which covered the concepts of perceptual digital audio data rate reduction and some of the limits of the technique. Other features of the Dolby Digital (AC-3) system and how they relate to the ATSC ATV system were also presented to the 21-member audience. Much of the discussion centered on how to move the 5.1 channels of audio around the plant and between the departments before transmission. Dolby suggested a 1.92 Mbit/sec "Mezzanine" layer because the artifacts of tandem AC-3 codecs will degrade the signals.

Jim Jupin, Flessing & Flessing, had a convincing demonstration of the impact of AC-3 versus traditional stereo audio with a DVD home theater system.—William Carlquist, Secretary/Treasurer, Tektronix, Grass Valley Products

Toronto

December 9, 1997

Francois Garipey introduced the Jazz

Media Network to the Toronto Section. The network introduces realtime collaborative production tools to the global media industry through desktop applications and a secure international broadband service. By bringing media professionals together and adding value to their desktops, the Jazz Media Network hopes to foster digital collaboration within the global post-production community. Gariepy feels that this will be accomplished through the new high-speed network, which currently connects workstations in Montreal, Toronto, and Los Angeles. Addressing the audience at Deluxe Toronto, Gariepy went over the details of how the Jazz digital canvas operates along with the production tools and services that are central to it.

The Jazz Network allows clients to collaborate using several tools including the ability to video conference. While a conference is in progress they can use media-

board tools to make annotations on video frames from clips and still images. Live video transfers, along with file transfers at data rates required by the professional community are key tools to the network. Via an address book feature, users of the system can be located. E-mail, called Mediamail, can be dispatched, complete with embedded or attached audio/video content. While financial transactions are possible Gariepy indicated that the technology for complete e-commerce is not ready at this time. Jazz will also contain on-line news and industry information that will keep clients up to date on what they need to know.

Jazz will allow for collaboration in new ways. For example, a Toronto talent agency can discuss headshots and audition tapes with producers in Los Angeles. The network will provide access to render frames and direct collaboration with stock shot libraries along with immediate pur-

chase and transfer. Jazz should also help with the approval process. Some commercial spots require as many as 60 approvals in a production cycle. In many cases these approvals are becoming global in nature and the network and tools that the network provides should help to streamline that process.

According to Gariepy, eleven facilities in both Montreal and Toronto are tied together at DS-3 data rates. In Toronto, the Jazz Media Network includes connections at SMART Toronto, Cossette and DAVE (Dome Audio, Video and Effects). The network also includes a 45-Mbit pipe between Montreal and Los Angeles. That leg includes a connection with Pacific Ocean Post in Santa Monica. The Jazz Media Network has plans to connect New York, Chicago, and London within the next six months.—Brad Fortner (Promotions Advisor), Rogers Communications Centre, Ryerson Polytechnic University

News

SMPTE Presents the Future of Television at NAB '98

The Society has announced plans to participate in the NAB '98 International Convention and Exposition on April 4 at the Las Vegas Convention Center, Las Vegas, Nev., producing a full-day seminar examining the new world of television and its evolution over the next two decades.

A medium that was once based on the synchronized scanning of images and displays is now changing to one based on the exchange of program material as bit streams. Recognizing this change, a Task Force was established by SMPTE and EBU to look far enough into the future to understand what is required to enable and manage the change and make the necessary decisions to facilitate the new direction.

Team leaders investigating various aspects of the transition will present their findings and the Task Force will release its final report at the seminar, setting the direction for television production, post-production, and distribution for a couple of decades. Topics covered during the full-day seminar chaired by Merrill S. Weiss, S. Merrill Weiss Group, will include compression, wrappers, metadata, file transfer methods, protocols, interfaces and networks, and systems management and control.

Leitch Discusses DTV Free of Charge

Leitch Inc., Chesapeake, Va., has developed

a digital television (DTV) seminar which offers advice to broadcast and production professionals making the switch to digital. A hotline made up of experts has also been established to answer DTV questions during regular business hours.

The seminar, titled Destination Digital, is made up of a series of modules with details on the following: Basics of HDTV and DTV; the Role of MPEG Compression in DTV; DTV and HDTV System Elements; Network Origination and Local Station Architectures; DTV Audio Production and Transmission; the DTV Set of the Future; DTV and the Cable Industry; and DTV Worldwide

The seminar is free for professional groups and societies and is offered in one-hour, two-hour, or full-day formats. For more information, contact Cynthia Odom at (800) 231-9673 ext.198. The DTV hotline can be contacted at (800) 231-9673.

Snell & Wilcox Receives Recognition for Mole Technology

SMPTE sustaining member Snell & Wilcox, Hampshire, U.K., was honored at the Royal Television Awards ceremony on November 17, 1997, for its research and development of "The Mole" technology.

The six-member RTS Technology Jury said, "the Mole preserves key encoding parameters for re-use in the next encoding process. The picture quality is preserved through various processes such as editing and caption insertion, which rules out the need for high bit rates early in the chain.

This allows a variety of operations to be performed using off-the-shelf equipment with no loss of performance or quality."

The annual award is presented to an individual or team for research or development leading to a significant advance in television technology.

CFI Appoints New President

Bob Beitcher has been appointed president of Consolidated Film Industries (CFI), a sustaining member of the Society. Beitcher brings 14 years of general management experience in the entertainment/media industries to the company. He has held numerous high-level



positions including vice-president of business affairs at Lucasfilm, Ltd., where he was responsible for exploitation of the company's intellectual property rights in ancillary markets. Beitcher has also worked with Jim Henson Productions and Paramount Pictures.

Post Perfect President to Perform Double Duty

Dean Winkler, president of Post Perfect, has been named chief operating officer of the New York Media Group. He will continue to serve as president of Post Perfect.