

# Highlights

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## Engineering Contribution to the 1985 Progress Report

*R. G. Streeter*

In 1916, when our Society was founded, the Constitution and By-laws gave as its objectives, "Advancement in theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed herein, and the maintenance of a high professional standing among its members."

The group of 25 engineers who formed the SMPTE 70 years ago has now grown into a Society of over 8000 members, with some 500 active in engineering committee work. Today, there are more than 50 subgroups under 8 parent technology committees. The entire engineering effort of the Society is under the office of the Engineering Vice-President. The focus of this work is developing American National Standards and SMPTE Recommended Practices.



**413**

## Motion Pictures

*E. J. Blasko*

The appeal of motion imaging continued to grow in 1985, as audiences of all sizes worldwide spend more time than ever before watching motion-imaging programs for entertainment, education, information, and self-improvement. Motion-picture film continued to set the standard of excellence, maintaining its position as the dominant production medium for quality programming.

The year 1985 saw a cyclical slump in U.S. box office for feature films, with revenues down 7% and admissions down 11% from those of 1984. The continued dynamic growth in ancillary markets, however, particularly home videocassette sales, more than compensated for box-office revenue declines.



**420**

## Television

*D. C. McCroskey*

The function of the engineer is to provide the tools for the production and distribution of television programming. The rationale for purchasing new equipment can come from many directions — obsolescence, high maintenance costs, provision of new functions for competitive reasons, increased manpower efficiency, and improvement

of technical performance. The latter may be the least appreciated by the people paying the bills, and had best be accompanied by some of the other factors. Technical innovations by themselves are never responsible for holding a viewer's attention over a sustained period of time. The "play" is still the thing.

In the end, technical innovations seek their own level, and their use may be expanded beyond the most optimistic visions of the originator. The story is often told that the first marketable videotape recorder was developed with the thought in mind that its use would be for network delay broadcast, and a market survey had shown that around 50 machines would satisfy the needs of the nation!



**433**

## International

This section discusses the state of motion pictures and television in many countries of the world. Changes taking place in the following countries are discussed: Australia, Belgium, Canada, Denmark, the Federal Republic of Germany, Finland, France, India, Italy, Japan, the Netherlands, South Africa, Sweden, Switzerland, the United Arab Emirates, the United Kingdom, and the USSR, in addition to sections on the CCIR and countries in the EBU. Topics covered include developments relating to studios, commercial television, film, lighting, videotape recording, cameras, satellite broadcasting, high-definition TV, discs, projection equipment, and others.



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## The 20th Annual SMPTE Television Conference

The 20th Annual SMPTE Television Conference took place on Friday, February 7, and Saturday, February 9, 1986. Engineers, scientists, and technical and management professionals from around the world met at the Marriott Hotel in downtown Chicago for a timely exchange of information on some of the latest developments in television technology.

The theme of the conference was "Tools and Technologies for Tomorrow's Television." A total of 23 papers and three panel discussions were grouped into four topic sessions: Television Audio Technology, Type D-1 Digital Television Tape Recorder (DTTR), Television Post-production Techniques, and New Developments in Video Recording. Two entire half-day sessions were devoted to the Type D-1 DTTR, offering attendees the first definitive description of a TV tape recording format that utilizes digital components.