



MESSAGE FROM EDITORIAL VICE-PRESIDENT

Edward P. Hobson

The SMPTE Constitution and Administrative Practices require the Society to publish a technical Journal to “disseminate scientific information concerning the motion picture, television and allied arts and sciences.” SMPTE has a long history of documenting development and advances in the motion imaging field. We started of course with film, then added television imaging and recording, and now new methods of both recording, file-based storage, and dissemination by means such as the internet. I am writing this from my company’s offices in New York and often wonder what Thomas Edison, a motion imaging pioneer if there ever was one, would think of the new systems, methods, and the truly amazing quality we have achieved.

The *SMPTE Motion Imaging Journal* is a peer-reviewed publication. Unlike many magazines in our industry, *Journal* papers are vetted by a team of industry experts for technical content. LeRoy DeMarsh, retired from Eastman Kodak, is the Chairman of our Board of Editors. Board members, whose names appear every month on the *Journal’s* masthead page, volunteer their time to read, comment, and correct submissions, so that the *Journal* can maintain the highest standards. Papers selected for potential publication are reviewed by several editors, chosen for their expertise in our industry. In order to pass muster, submissions must meet requirements for interest, technical clarity, writing style, and appropriateness. Again, I’d like to thank LeRoy and his team for their work in reviewing all the articles and papers we receive. Like the U.S. Marines, the Board of Editors is always “looking for a few good men” and women. If you would like to volunteer, please contact David Juhren, our Director of Publications, (djuhren@smppte.org) to sign up.

Editorial Activities

SMPTE at NAB

Again this year, SMPTE will be a co-sponsor of the Digital Cinema Summit at NAB with partners the NAB and *Digital Cinema Magazine*. Peter Symes, SMPTE Engineering Vice-President, and I will host and moderate the all-day session on Saturday, April 5, in the Las Vegas Convention Center. For those who may have missed last year’s event, nearly 500 people filled the hall to hear experts from around the world discuss and debate the issues around Digital Cinema.

This year’s topics include:

- A State of the Art Report—Where are we? Where have we been? Where are we going?
- Production and Post-Production Standards for Digital Cinema—Are New Standards Required or Desired?
- Mastering and Encryption—Protecting Your Digital Assets
- Projection and Distribution Technology—Enhancing the Audience Experience
- Technology from the Artist’s Perspective—Is Digital Cinema a Cure in Search of a Disease?
- The Business Mandate—The Economic Realities Impacting Adoption and Implementation of Digital Cinema
- Regulatory and Standards Issues—How do we Rationalize a Worldwide Need for Standards?

The Digital Cinema Summit requires a special registration. For more information visit either the SMPTE or NAB websites.

Seattle AMI

As I write this message, we are putting the finishing touches on the Advanced Motion Imaging Conference. For the latest updates, please visit the SMPTE website where you still have time to register. Our lineup of tutorials and papers promises to be both educational and informative. Topics will include new compression techniques, higher definition imaging and display, and the latest enhancements in the areas of recording, distribution, and display.



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