

SMPTE

Technical Conference & Exhibition

New York Hilton, NYC - November 9-12, 2005

Where do you turn for the latest information?

SMPTE's Technical Conference and Exhibition is the one event you can turn to for understanding the many technologies that are changing the way the industry operates. And if you're not on board now, what will happen when government, consumer demand, or technology itself requires these new technologies?

The Conference

Under the programming guidance of renowned technology expert Larry Thorpe, SMPTE's Technical Conference will focus on the latest developments affecting high-definition, broadcasting, compression and networking, and a host of educational sessions to bring you up-to-date on the latest innovations to hit motion imaging.

CONFERENCE PROGRAM

Wednesday, November 9

Forum on Digital Cinema All-Day Seminar

In light of the accelerating advances in technologies and standardization related to digital cinema, SMPTE believes the 2005 Fall Technical Conference is an ideal time to report on the present status of this exciting and now fast-paced industry movement.

The Digital Cinema Initiative (DCI) consortium has reached a major milestone with the finalization of their specification in mid-2005. This substantive document reflects the consensus of the major studios on all that should constitute an end-to-end digital cinema system, as well as their detailed technical specifications and recommendations relating to all of the primary elements that constitute the total system. Because of the importance of this achievement, SMPTE has asked representatives from DCI to conduct a detailed tutorial explaining the core sections of their specification. The morning session of the All-Day Seminar will be dedicated to this tutorial.

The afternoon session will be conducted by SMPTE and will broaden the exploration of works-in-progress relating to digital cinema. This session will encompass some in-depth technical tutorials on technologies cen-

tral to a digital cinema system. In particular, an update of the JPEG 2000 compression algorithm will be included. Representatives from National Association of Theater Owners (NATO) will outline their present thinking on a rollout model for digital cinema. SMPTE will provide the latest overview on the current status of standardization activities within their various DC-28 Working Groups on Digital Cinema.

Thursday, November 10

Morning 1

HDTV Newsgathering—How About It?

Chair: Don Perez (KUSA-TV)

Broadcast news has become so pervasive and so competitive that it now constitutes a major driver of technological innovation in video acquisition, editing, storage, networking, and archiving. Competing new standard-definition (SDTV) tapeless newsgathering systems are just entering the marketplace and are now vigorously vying for the hearts and minds of broadcasters and cable operators. At the same time, HDTV is finally taking off, with 2005 perceived by many as the decisive "kick-up" year. And, already an industry

debate is stirring about the possibilities of HDTV news-gathering. New technological developments in lower cost HD acquisition and editing systems are making their debut this year. Yet the yardsticks for acceptable HDTV news quality and system workflow are still only loosely defined.

This session will explore this topic, from the viewpoint of broadcaster aspirations in terms of HDTV quality and workflow, and manufacturer goals and innovations that seek to meet these needs. An open discussion on performance tradeoffs in optics, cameras, and recording systems with associated product cost levels will be encouraged.

Morning 2

Media Infrastructure—MXF, GXF, and AAF

Chair: Hugo Gaggioni (Sony)

Co-Chair: Bruce Devlin (Snell & Wilcox)

The increased application of IT-based technology within the content creation, storage, and distribution areas of the television and movie industries has resulted in the use of file formats that can be interchanged, streamed, and archived, using IT networks, computer hardware, and professional A/V hardware. The success of the standardization activities of the past few years is well proven by unprecedented industry support and with many new products and systems now available to end users. The file formats standardized to-date provide not only a change in production and distribution workflows but also enable backward compatibility with tape-based analog and digital formats so that a migratory path could be established.

This session will present information related to the practical use of devices and systems that employ MXF and GXF interchange file formats as well as the use of the Advance Authoring Format (AAF) for complex, content creation operations.

Thursday, November 10

Afternoon 1

Digital Motion Imaging Production—Arrival of New Small-Format HD Acquisition Formats

Chair: Bob Ott (Sony)

Co-Chair: Bob Mueller (JVC)

This year, the HDV tape format entered the marketplace and is already revolutionizing lower-budget high-

definition production. The number of manufacturers supporting the format with low-cost acquisition systems is increasing. The number of major nonlinear editing manufacturers already solidly behind the format is nothing less than extraordinary. The format promises to democratize HD production within multiple strata's of low-budget production in the B2B markets, wedding videography, corporate training and promotion, and independent filmmaking. Niche applications in broadcasting are already being explored.

Close on the heels of the HDV debut, the first of the tapeless HD acquisition systems have also appeared. They all have 24P capability in addition to the traditional television capture rates. Their specifications suggest imaging and recording performances somewhere between the HDV and the mainstream tape-based HD systems.

This session will address the technologies underlying these new and more cost-effective production systems, and their many possible applications.

Afternoon 2

Sharpening Your Storage IQ

Chair: Al Kovalick (Pinnacle Systems)

This session examines storage systems' data flows and architectures for AV applications. Storage is the core of most hybrid AV/IT facilities and its technology is rapidly evolving. Topics to be discussed include: distributed storage concepts, intra-store data flows, performance acceleration, clustered file systems, reliability methods, SAN/NAS, object storage, infrastructure tradeoffs, and data management concepts. Presenters will illuminate the latest storage-related concepts and give you insights to understand and evaluate product technology. If your view of storage is just a rack of disk drives, this session is for you. You will leave with new appreciation and a higher storage-techniques IQ.

Friday, November 11

Morning 1

Digital Motion Imaging Systems—Recent Advances in Production and Post-Production

Chair: Robert Seidel (CBS)

Digital motion imaging has to-date been largely based upon the 2/3-in. image format, in SDTV and HDTV.

The related digital production and post-production systems have branched out in many directions. Tape-based recording continues to evolve, while new non-linear tapeless systems employing memory card, optical disk, and hard-disk media promise substantial enhancements to production workflow.

This session will examine recent developments in acquisition, editing, and post-production processes and their related technologies. Technological advances in 24P 4:4:4 imaging and recording will be explored.

Morning 2

Sound in the Digital Era

Chair: Tomlinson Holman (TMH Corporation)

With a completely digital audio workflow, questions arise as to where to do what with program audio. Should production sound be compressed so that "it sounds good on the Avid?" Should editors perform equalization? Where should it be protected from copying and how? What are the criteria for fully reproducing the recorded sound in theaters and homes? This session will attempt to begin answering some of these questions by examining parts of the chain.

Friday, November 11

Afternoon 1

Digital Motion Imaging Production—New Large-Sensor Systems

Chair: Stephen A. Stough (Lockheed Martin)

A variety of larger single-sensor digital systems have recently arrived—some based upon the various 35mm motion picture film image formats, while others are of even larger image sizes. They all offer promises of higher performance and closer adherence to the traditional practices of high-end moviemaking. Different imager technologies and sampling lattice strategies are used. Both tape-based and hard-disk based recording systems are used for the capture media.

This session will explore these technologies and the associated acquisition performance that is achieved by each system. The proposed workflow of some of these systems will be examined.

Afternoon 2

Consuming Content—An Unquenchable Thirst

Chair: Mike Tsinberg (Key Digital Systems)

The consumer has direct access to view and manage digital content at increasing rates via a variety of digital media and transmission pipelines that include: Blu-Ray, HD-DVD, DVR, satellite, cable, home networking, and the internet. Not long ago, the DVD brought them random-access, menu-driven storage with high-quality digital video and audio. That format has had an unprecedented rate of growth in the consumer market, from both a device and content point of view. Consumers seem ready for more quality and more choice: Blu-ray and HD DVD; HDTV/SDTV DVR linked to cable or satellite; home networking; IP distributed video; digital connectivity between consumer devices (HDMI, IEEE-1394), etc. During this session, speakers will discuss unprecedented opportunities being created in the field of digital connectivity and storage technologies for managing digital content in consumer homes.

Saturday, November 12

Morning 1

Advances in Motion Picture Film Technologies

Chair: Chris DuMont (Kodak)

Motion picture film continues to evolve—both technologically and in the diversity of stocks for different applications. These advances are accompanied by a rapid adoption of digital intermediate techniques that enhance overall feature production workflow and produce a higher quality release print. Elevation of the digital intermediate scanning to 4K resolution promises even further quality improvements.

This session will look at developments in film stocks—both negative and print. It will also explore the advances being made in digital intermediate (DI) technologies and production workflow, and their supporting systems for post-production. The separate application of digital technologies to the restoration of film classics is also making impressive advances. This session will examine some of the latest work in this important area.

Morning 2

Content Protection—Preserving and Sharing Rights in a Digital World

Chair: James M. Burger (Dow, Lohnes, & Albertson)

Co-Chair: Brad Hunt (MPAA)

Digital cinema is looming large as the relevant technologies advance, the standardization work of DCI and SMPTE matures, and the industry shows increasing enthusiasm. New high-definition packaged media, in the form of HD DVD and Blue-Ray, are poised to enter the consumer marketplace. Home networking between digital still-image cameras, digital camcorders, computers, game stations, and audio storage systems are a hot topic. Looming over all of the digital-driven systems and services is the issue of ownership of intellectual property and all aspects of the associated copy protection schemes.

This session will explore the present status of the technologies, standardization, and policy/regulatory issues.

Saturday, November 12

Afternoon 1

3-D HD: 3-D is Back, This Time to Stay!

Chair: Steve Schklair (Cobalt Entertainment)

Disney Digital 3-D is now a trademark. Dolby Digital is building 3-D theaters. ILM and Imageworks are rendering 3-D movies. Cameron, Lucas, Jackson, Zemeckis, Rodriguez, Besson, and other directors are either making or have announced that they are preparing 3-D films. Many of the major studios have announced stereoscopic 3-D releases.

The advent of digital technologies in acquisition, post-production, and exhibition have produced a resurgence in stereoscopic cinema. This time, all the issues that led to the demise of the 3-D experiments in the 50s and the 70s are no longer a factor. This time it looks like it is here to stay.

New tools include lightweight digital 3-D camera rigs that utilize internal image processing and metadata generation. Single high-resolution DLP projectors that play both 2-D and 3-D. New digital technologies capable of transforming 2-D movies into stereoscopic 3-D releases. Auto-stereo monitors that may finally be ready for primetime and realtime.

Is 3-D the newest weapon in the war to bring the

audience out of their digital home theaters and back to the multiplex? 3-D TV versus 3-D theaters...does size really matter? Is 3-D the ultimate catalyst for the long-awaited digital cinema transition?

This session will explore aspects of the renewed interest in 3-D, and the contemporary technologies underlying its renaissance.

Afternoon 2

Display Technologies—Anarchy or Opportunities?

Chair: Peter Putman, CTS (ROAM Consulting Inc.)

High-definition display technology is branching in numerous directions, and global investment in development of high-resolution displays is today at an unprecedented high. The dominance of the CRT for high-end studio and post-production picture quality monitoring is being challenged by a variety of new matrix display technologies. Direct-view screens are rapidly increasing in size and pixel count, while digital projection systems are also rapidly advancing in screen size, brightness, and resolution. LCD, plasma, LCOS, HTPS, LCD, SED, and DLP are some of the display technologies contending for a place in the HDTV home viewing arena, in post-production houses, and in digital cinemas.

This session will examine the relative merits and compromises of these technologies for consumer and professional high-definition viewing. In particular, picture sharpness, contrast, grayscale rendering, and color reproduction for some of these disparate technologies will be examined.

This program is tentative and subject to change without notice.



Special Events

Who says you can't mix business with pleasure. At the SMPTE Technical Conference and Exhibition, we do just that with our Special Events:

SMPTE's Welcome Bash!

It's opening night, so be ready to party! Join us as we mix, mingle, and have fun, in the Exhibition Hall, giving you greater exposure to the latest technology show exhibitors have to offer.

Industry Luncheon

This anticipated event features wonderful food, company, and a recognized industry leader as guest speaker.

Honors and Awards Reception

Annually, SMPTE gives awards to those in the industry who have demonstrated great achievement and contri-



bution to motion imaging. Awards include Honorary Membership, the Citation for Outstanding Service, the Eastman Kodak, John Grierson/ Technicolor, Fuji, SMPTE Journal awards, the Leitch award, and others.

SMPTE Celebrates Students Sponsored by the SMPTE Foundation

This event celebrates one of the key mission statements of the SMPTE Foundation, which is to promote and encourage students in the study and advancement of motion imaging.

SMPTE Fellows Luncheon

(For SMPTE Fellows Only)

SMPTE Fellows and Life Fellows are honored for their accomplishments, and given a chance to get together annually at this luncheon.

THE SMPTE EXHIBITORS LIST

What's the latest to hit Motion Imaging Technology, Products, and Services?

Check out the SMPTE Exhibit Hall! Here's a sampling of the Exhibitors:

ADC	Omneon
Barco	Pixel Power Ltd.
Chyron	Pro-Bel
Controlware	Quartz Electronics
DVS Digital Video	Rohde & Schwarz
Evertz	SeaChange International
Gencom Technology	Snell & Wilcox
Ipitek	Sundance Digital, Inc.
Leitch	Tandberg Television
Miranda Technologies	Tektronix
Modulus Video	Terayon Communication
Network Electronics	Thales
NNY Inc.	Vistek
NVision	Wohler

Is Your Company Ready To Exhibit at SMPTE?

"We've found that a SMPTE conference offers the best environment for the presentation of new ideas and for exhibiting the latest state-of-the-art products."

The Height of Traffic

The SMPTE Exhibit runs the first three days of the conference. This way, the Exhibit Hall is open during the highest traffic days of the conference. Wednesday is a great day for the grand opening of the Exhibit Hall, because it's the start of the conference, and that evening, we'll have attendees partying with you in the Exhibit Hall.

We're Broadening Our Exhibition Hours

By moving up the conference start-time half-hour, shortening the lunches to an hour, and extending the a.m. and p.m. breaks to 45 minutes, we're giving attendees more time to shop the exhibit floor.

Events in the Exhibition Hall

During the conference, we work hard to steer attendees and visitors to the exhibit hall by holding special events like the Welcome Bash and coffee breaks in the Exhibit Hall. Who says you can't mix business with pleasure?

How We're Marketing

We believe exhibiting at SMPTE's Exhibition is more than just giving you floor space and setting up a booth. It's letting SMPTE steer conference attendees your way:

Before the conference even begins, we're promoting our Exhibition in magazines, mailers, broadcast e-mails to various lists and registrants, and through SMPTE's popular *Motion Imaging Journal*.

You'll also be listed on the Exhibitors List on the website, along with your company description and contact information, so that interested parties can contact you in advance.

For the three months leading up to the conference, we'll publish your appearance at the Exhibition along with your company's description, which is also used in the Conference Program Booklet.

Advertising is also the key to promoting your Exhibition participation, and we regularly offer special Exhibitor Discounts on advertising in the *Motion Imaging Journal*.

Traffic Flow

We're also scheduling conference sessions in a way that will keep traffic moving to the Exhibition Halls, and widening the "free time" attendees have to get to your booth.

Do you have clients in the New York Metro area? Well, they'll want to come see you, so we'll give you unlimited Free Exhibition Passes for these select customers, clients, and prospects.

So, come and join the excitement as SMPTE gears up for its annual Technical Conference and Exhibition, and let us do the footwork in promoting your participation!

More Info

For more information, go to www.smpte.org/conferences, or contact Wes Simpson, Exhibitions Manager, at 203-799-1622, fax 770-818-5874, or e-mail wsimpson@optonline.net.

Get Noticed!

Obtain a leading role in the industry by sponsoring an event at the SMPTE Technical Conference and Exhibition. By sponsoring an item or event, your company is exposed to a highly-targeted audience of industry professionals.

By sponsoring one of our carefully selected packages, you'll be reaching new customers while solidifying relations with existing ones. When attendees know that you've supported their conference, they'll associate your company with the cutting-edge advancements that shape the industry.

We'll Throw in a Booth!

If you sponsor an item for \$10,000 or more we'll give you a complimentary 10 x 10 booth in the Exhibit Hall.

All sponsorship items include the following benefits:

We're going to place your company name and logo all over the place!

- On signs placed throughout the conference, including the grand "Welcome Sign"
- On "scrollers" shown during sessions and seminars
- In the final program booklet
- On the Conference website

We're also going to acknowledge you in other ways, too!

- In SMPTE's award-winning *Motion Imaging Journal*
- During opening remarks at each session and social function.

More importantly

We can custom-tailor any sponsorship package, and you can sponsor any event wholly or in part. Opportunities are going quickly; sign up today!

For more information, check out our list of sponsorships on the conference website: www.smpte.org/conferences.



CONFERENCE REGISTRATION FORM

Hilton New York, NYC, New York November 9-12, 2005

Full Name: _____

of attendee

Badge Name: _____

as you want it to appear on badge

Company: _____

Title: _____

Address: (company _____ home _____)

City: _____ State: _____

Zip/Postal Code: _____ Country: _____

Phone: _____ Fax: _____

E-mail: _____ Website: _____

Current SMPTE Member? Yes No

Membership Number: _____

REGISTRATION FEES:

Early Bird Special After 10/10/05

<input type="checkbox"/> Full Conference: Member	\$800	\$900
<input type="checkbox"/> Full Conference: Non-Member	\$935	\$1,035
<input type="checkbox"/> Seminar Only: Member	\$325	\$375
<input type="checkbox"/> Seminar Only: Non-Member	\$425	\$475
<input type="checkbox"/> One Day: Member <i>(Please circle day/s)</i> Thursday • Friday • Saturday	\$275	\$325
<input type="checkbox"/> One Day: Non-Member <i>(Please circle day/s)</i> Thursday • Friday • Saturday	\$375	\$425
<input type="checkbox"/> Half-Day Only: Member <i>(Please circle session/s)</i> Thursday AM • Thursday PM Friday AM • Friday PM Saturday AM • Saturday PM	\$125/Session	\$150/Session
<input type="checkbox"/> Half-Day Only: Non-Member <i>(Please circle session/s)</i> Thursday AM • Thursday PM Friday AM • Friday PM Saturday AM • Saturday PM	\$175/Session	\$200/Session
<input type="checkbox"/> Life Member/Life Fellow	\$100	\$100
<input type="checkbox"/> Student Member	\$50	\$50
<input type="checkbox"/> Student Non-Member	\$85	\$85
<input type="checkbox"/> Speaker Discount for Full Conference	\$500	\$500

ADDITIONAL EVENT TICKETS:

Industry Luncheon	\$75 ea.	Quantity _____
Honors and Awards	\$75 ea.	Quantity _____
Fellows Luncheon <i>(Fellows/Life Fellows only)</i>	\$75 ea.	Quantity _____
Exhibits Only	\$25 ea.	Quantity _____

ATTENTION NON-MEMBERS!

Actually, you're no longer a "non-member" if you selected Full Conference above! The fee you paid included a one-year membership to SMPTE, and entitles you to all benefits offered by being a member. However, if you're a non-member who selected one of our other conference packages, we still want you to join, so you too can receive the discounts, magazine subscription, and other SMPTE benefits.

I'm a non-member who selected Full Conference, and want to become a SMPTE Member. *(We'll use your registration information for Membership)*

Please renew my SMPTE Membership ID# _____

New Student Membership/Renewal
(Please bill my credit card \$35.00 for Membership)

Date of Birth _____ Date of Graduation: _____

Name of School: _____

REGISTRATION PACKAGES:

- **Full Conference Registration:** Includes admission to all-day seminar, boxed lunch, all technical sessions, admission to the Exhibition, the Industry Luncheon, and the Honors and Awards Ceremony and Reception.
- **Seminar Only:** Includes admission to the all-day seminar, a boxed lunch, and admission to the Exhibition.
- **One Day Registration:** Includes admission to any technical session on that day, and admission to the Exhibition. Event tickets to be purchased separately.
- **Half-Day Only:** Includes admission to either session taking place during your selected morning or afternoon time period on the day/s you selected, and admission to the Exhibition. Event tickets to be purchased separately.
- **Life Members & Life Fellows:** Includes admission to all of the technical sessions, and the Exhibition. Event tickets to be purchased separately.
- **Students:** Includes admission to all of the technical sessions, admission to the Exhibition, and all events include seminar & boxed lunch.
- **Speakers:** Speakers can already attend any session or event on the day of their presentation. However, the Speakers Registration includes admission to all of the sessions during the conference, admission to the Exhibition, and all events.

PAYMENT METHOD (U.S. DOLLARS):

Check (payable to SMPTE) MC Visa AmEx

Card # _____ Exp. Date: _____/_____/_____

Name as it appears on Card: _____

Signature: _____

Special Needs: Please check here if you have a disability and may require special accommodations. We will contact you.

CHANGES & CANCELLATIONS:

- Cancellations must be requested in writing and sent to SMPTE via mail or fax by November 1, 2005.
- A \$100 administrative fee will be incurred on all cancellations.
- No REFUNDS or CANCELLATIONS will be accepted if postmarked or faxed after November 1, 2005.

RETURN COMPLETED FORM TO SMPTE:

Via fax: (914) 761-3115

By mail to: SMPTE Registration
3 Barker Ave.
White Plains, NY 10601

No registrations will be accepted at SMPTE Headquarters after Friday, October 28, 2005.
All registrations after that date must be purchased on site.

HOUSING RESERVATION FORM

November 9-12, 2005

Hilton New York

1335 Avenue of the Americas, NY, NY 10019

We urge you to support SMPTE by staying at the Hilton New York. You benefit by doing so, because it helps us keep our conference fees as low as we can.

Thanks for staying at the Hilton New York!

Reservations must be made by October 27, 2005, but please confirm your room as soon as possible, since there are a limited number of rooms blocked at the group rate. After October 27, 2005, rooms will be confirmed on space and rate availability only. Reservations must be accompanied by the first night's deposit via credit card or by company or personal check. Reservations may be canceled 72-hours prior to arrival, without penalty.

Read Carefully. Print neatly or type all information, abbreviating as necessary.

Guest Name: _____

Sharing room with: _____

Agency/Company: _____

Address: _____

City: _____

State: _____ Zip: _____

Telephone: _____ Fax: _____ Email: _____

Arrival Date: _____ Time: _____ a.m. _____ p.m. Departure Date: _____

Check-in: 3:00 p.m. Check-out: 12:00 Noon

ACCOMMODATION PREFERENCES:

(Please check your desired room type)

Single \$280.00

Double \$290.00

All rates are plus tax: 13.625% plus \$2.00 per room per night.

ROOM PREFERENCE:

Smoking Non Smoking ADA

One Bed Two Bed

Name(s) of person(s) sharing accommodations:

No. of people in room: _____

Special Accommodations Requests:



ALL RESERVATIONS TO

Hilton New York Reservations
P.O. Box 2039
Hazelton, PA 18201

PHONE RESERVATION:

1-800-Hiltons (445-8667)
1-212-586-7000
1-570-450-1582 (fax)

**Remember to tell the
Reservation Associate that
you're with SMPTE!**

PAYMENT METHOD:

Enclosed check (made payable to the Hilton New York)

Amount: \$ _____

Visa

MasterCard

American Express

Diners Club

Discover

Credit Card Number: _____

Expiration Date: _____ / _____

Print name as it appears on the card:

Signature: _____