



SECTION MEETINGS

Hong Kong November 2010

The Hong Kong Section celebrated its 16th anniversary on November 12 by organizing a half-day seminar on Stereoscopic 3D in Television Technology. More than 500 guests attended the event which was held at the Grand Theatre of the Hong Kong Design Institute.

Industry experts from China, Japan, the U.S. and Hong Kong gave presentations on S3D technology and applications. Professor Du Baichuan from China's State Administration of Radio & Film Television (SARFT) talked about all matters relating to S3D. 3D broadcasting is happening in North America, Europe, and Asia. Baichuan explained the common technical terms for S3D as well as the progress of various standards organizations. He concluded his presentation by stating that it takes time to reach a common standard and today's 3D program are still not considered suitable for prolonged viewing.

Yasashi Yamamoto from Sony Corp., gave two presentations. First, he discussed the components in the S3D program production chain and explained that an S3D program can be made for both cinema and TV broadcast. He concluded the first presentation by showing a 3D movie clip and a live recording of a famous Japanese female singer. In his second presentation on the 2010 FIFA World Cup in South Africa, Yamamoto discussed the production set up—both in the outside broadcast van and

inside the stadium. He also explained the signal flow from the stadium to other parts of the world. He concluded by showing some exciting clips from the matches.

Toshiyuki Suzuki from Canon Japan explained the optical requirements for shooting an S3D program and types of shooting arrangements. He also discussed Canon's lens development history for 3D shooting, and the type of program productions that are happening in the U.S. and Europe.

Stephen Cha from 3Ality Digital explained the current status and challenges on technology, production, and programming for 3D. He emphasized the importance of good programming over better technology. He also demonstrated interesting 3D video and movie clips.

Percy Fung gave a lively explanation of how S3D works and showed the S3D video he made for the Hong Kong Pavilion in the World Expo in Shanghai.

Nelson Szeto from the Hong Kong Design Institute and Calvin Ng from Sony Hong Kong explained the equipment employed and experience gained from the S3D workshop organized by the Hong Kong Section in September 2010. The presentation ended with a demonstration of work by the workshop's participants.

The seminar was followed by a dinner in a nearby restaurant. Kelvin Lo, a board member of HK-TVB, and M. Prillmann, a member of the executive board of ARRI AG, joined as honored guests. Speakers

and sponsors of the afternoon's seminar, members of the Hong Kong section, and past sponsors to the section's seminars and anniversary were also invited.

The Hong Kong Section thanks Sony Corp., Chinam Associated Ltd., Digital Magic, and RealD for their generous support of the event. —Tony Ngai, Section Chair

Philadelphia October 2010

The Philadelphia Section meeting in October was held at QVC Studio Park in West Chester, just outside of Philadelphia. The program included two presentations, the first on realtime logging of metadata and the second on information technology integration into live broadcasts. Following the meeting, tours were given of the spacious, state-of-the-art QVC facility.

Joe Perceman, a sales support engineer and manager for Sony Professional Solutions of America, demonstrated realtime logging of metadata using a Sony laptop tied to a XDCAM-HD 422 camcorder via a wireless connection. Realtime logging of metadata, such as clip title, clip comments, and clip time code-based markers, can be added while recording takes place. Metadata is entered using a notebook computer connected via a wireless network, logged into the XDCAM camcorder. All metadata is sent to the camcorder's optical disk recording media. The metadata is married to the full resolution and proxy essence and can be retrieved at every stage of the production and editing process, all the way



SMPTE members and guests pose for a photo at the Hong Kong Section's 16th anniversary celebration and seminar on Stereoscopic 3D in Television Technology.



Photo courtesy Steve Tadzynski

Presenter Joe Perceman of Sony.

Photo courtesy Steve Tadzynski



Presenter Jim Marquette of QVC.

through to archive. Peregman stated that this kind of technology is increasingly necessary to support tapeless workflow.

Jim Marquette, manager of broadcast project engineering at QVC, gave a presentation on IT integration into live broadcasts. He described some of the IT-based tools QVC uses on its shows and some of the

technology QVC is deploying to enable tapeless workflow in support of multiplatform programming for broadcast, the web, and mobile devices. Increasingly, technology traditionally associated with IT is finding its way into the control rooms and operations centers of many broadcasters. As both a retailer and a broadcaster, QVC is in a unique position to make realtime programming decisions based on activity in its call and distribution centers. Tours were given of the spacious, state-of-the-art QVC facility after the meeting. —David Horowitz, Section Manager and Past Governor

Philadelphia December 2010

The Philadelphia Section's December meeting was held at the KYW/WPSG television facility in downtown Philadelphia. This special holiday season meeting focused on Phil-

adelphia Television Nostalgia and included seven short presentations, slide shows, and a tour of the facility at the meeting's conclusion. Local Section Manager and Membership Director David Horowitz organized the meeting and introduced the presenters. The meeting attracted more than 70 people from New York and Washington, D.C.

Several slide shows of old Philadelphia television and radio facilities preceded the presentation. The slides were provided by Warren Wilson and Gordon Laubach of WCAU-TV and CBS, John Bostwick of KYW-TV, Walt Bundy of WPHL-TV, and the Broadcast Pioneers of Philadelphia. Horowitz captioned the pictures and created the slide shows.

The meeting proceeded as follows:

CBS Color Wheel Sequential TV System—A highlight of the meeting was a working model of the CBS system as constructed by

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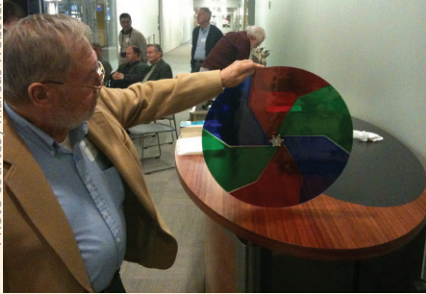
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Photo courtesy Marcus Webster



Cliff Benham and his color wheel.

Cliff Benham, retired QVC chief engineer. Benham, one of the presenters, described how he built his model system and covered the history of sequential color from 1908 to present-day digital light processing projection sets.

WCAU—Hank Schorle, former assistant director of operations and engineering, described lining up image orthicon cameras in the late 1940s, covering early football games, and shooting *Action in the Afternoon* (an outdoor live western). David Harvey, former director of operations and engineering, described the station's early adventures with

Photo courtesy Steve Tadzynski



(L-R): Cliff Benham, Bill Weber, Tom Lamaine, David Harvey, Jane (Pixanne) Norman, Hank Schorle, John Bostwick, and David Horowitz.

electronic newsgathering in 1972, including microwave. Jane Norman, who starred as *Pixanne* at WCAU-TV, WNEW-TV, and later in syndication, told the group about how she flew about the set on a single wire, described production issues faced with chroma key in the 1960s, and showed video of the famous "Ring of Fire" incident. Jerry Stahler, a retired VP from CBS, not present at the meeting, sent in a letter with his recollections of WCAU that was read to the group.

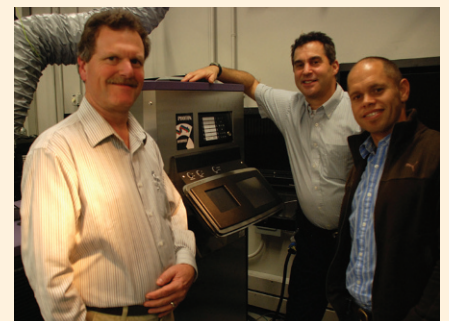
KYW—Tom Lamaine, longtime KYW-TV personality and weatherman related some TV production stories, and also talked about his early radio days at WIP. Lamaine was schooled in meteorology during his U.S. Navy pilot career and was well qualified as a featured meteorologist for the local Eyewitness News. John Bostwick, now retired, provided many slides of Channel 3 (WPTZ/WRCV/KYW) at its prior two locations and showed comparisons of how technology has advanced.

WHYY—Bill Weber, vice president and chief technology officer at WHYY, discussed the station's initial installation on Walnut Street (the former WCAU building) in 1954; their move to color at 46th and Market streets (the former WFIL and American Bandstand site) in 1964, and finally their move to the present location in the former Living History Center at Independence Mall in 1979.

Richard Paleski, director of broadcast operations and engineering for KYW, hosted the meeting, Ken Metcalf of Harris Corp. sponsored the food, and Steven Tadzynski videotaped the presentations for posting to the Philadelphia Section website, www.philasmpte.org. —David Horowitz, Section Manager and Past Governor

Rochester November 2010

Barry Silverstein of Eastman Kodak discussed the latest laser projection technology from Kodak at the Rochester Section meeting on November 15, which was held at Kodak's Theater on the Ridge. Silverstein reviewed current digital cinema technologies and the limitations of xenon-based optical systems. He also introduced advan-



Barry Silverstein poses with group at Kodak. (L-R) John Miller, Rochester Section Manager; Barry Silverstein; and Ricky Figueroa, Section Chair.



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tages of laser projection optics for improved brightness and contrast ratio, increased color gamut, and 3D-ready exhibition. Attendees were also given a demonstration of laser projection image quality, including a direct comparison to a standard digital micromirror device system, which was followed by a tour through the projection booth.—David Long, Secretary/Treasurer

Washington, D.C. November 2010

Interest in 3D television production is high, at least in the Washington-Baltimore area, as evidenced by a large turnout for the Washington, D.C., Section's November meeting which featured a presentation of "Real World 3D Production" by Thomas Sassenberg, director of production services at the Story House Productions office in Washington, D.C.

Approximately 40 members and non-members filled the conference room at the National Association of Broadcasters headquarters to hear Sassenberg's remarks about 3DTV production methodologies and also

his insight gained recently in producing a 3D nature program for the Discovery Channel.

After refreshments, socializing, and a short business meeting, Sassenberg got down to 3D business by presenting an overview of the history of stereoscopic visual presentation modalities. He noted that 3D viewing devices first became available in 1860 and that the first 3D film, *The Power of Love*, was made in 1922. Sassenberg followed the waxing and waning of the public interest in 3D, noting the 2010 release of *Avatar* was a "game-changer" in terms of tweaking the viewing public's awareness and desire for 3D content. This has led to the establishment of regular 3DTV offerings by ESPN and others.

He observed that this 3D renaissance has led to the creation of many tools and content production workflows and described his own company's involvement in the production of a 3D feature, "The Rise of the Jellyfish," scheduled to air on the new Discovery 3D network in January 2011.

Sassenberg talked at length about equipment for obtaining stereoscopic footage

and described the three basic types of 3D camera rigs currently available, along with the pros and cons of each. He also presented the audience with an overview of Panasonic's new AG-3DA1 single-unit 3D camera, which was used for some scenes in his "Jellyfish" feature.

Sassenberg also elaborated on the 3D workflow that his company has adopted, as well as some of the problems that 3D content producers have yet to resolve, such as the "best" location, in terms of X,Y and Z-axes, for placing graphics and the question of how to present closed captioning information for televised 3D events.

To accompany his presentation, Sassenberg set up a 3D viewing station, allowing meeting attendees to screen clips from "The Rise of the Jellyfish." He also brought along a Panasonic AG-3DA1 stereo camera with its own video display screen and encouraged the audience to capture 3D video. A Q & A session followed the presentation. —James O'Neal, Section Manager

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