



SECTION MEETINGS

Ohio November 2015

The November meeting was combined with the local Society of Broadcast Engineers (SBE) Chapter 52 and held at the Sinclair Broadcasting WSYX-TV lot in Columbus, Ohio. Approximately 45 members and guests were in attendance during the evening. The meeting opened with a discussion of the rich history of Electronic News Gathering (ENG) cameras over the years. Some of the first big, live national and local news stories, such as the Beverly Hills Supper Club fire in Southgate, Kentucky on 28 May 1977, were broadcast using the newer camera system designs. Section Chair John Owen, who worked at Taft Broadcasting Company at that time, pointed out to the group that Cincinnati TV station WKRC-TV used one of the first ENG camera systems to cover that fire with a syndicated service called, “Electronic Data Gathering Equipment (EDGE) Mobile News,” which

helped put their TV station on the scene first with live, continuous coverage as all of the tragic events unfolded. Other significant stories discussed included 9/11 and the March 2003 invasion of Baghdad, Iraq, where a U.S. Army combat photographer used the first Sony full high-definition (HD) camcorder to record the opening battles.

Al Kornak from JVC-Kenwood then took the stage presenting some of his firm’s new ENG streaming camera product line designs. These designs include features such as a direct/indirect field line-of-sight streaming signal system called the “MESH Video Network;” that system bounces multiple bidirectional signal paths, each line of sight, directly to a local cell tower or, if necessary, relays signals via satellite back to a TV station. This innovative method is far superior to the conventional one- or two-hop field studio-transmitter link (STL) system, in use today. He added that by using an iPad located at a TV station, the video



Al Kornak demonstrating the capability of using an iPad to remotely control their new JVC-Kenwood ENG field cameras.

from the ENG cameras in the field could be extracted and sent directly back to the station production control room. This video can then be used for immediate on-air promos or sent to the editing suite to begin a preview cut of the story. Kornak also mentioned that even though JVC-Kenwood has a handheld 4K ENG camera product line out, future models will feature a shoulder mounted design, resulting in better camera balancing for the operator and ensuring a steady picture, especially in mobile field applications. A lively question and answer (Q&A) session followed his well-received presentation. A very sincere thank you to Mark Seekins and Ron Taylor at the WSYX-TV Engineering Department for providing the outstanding studio/stage meeting facilities.—Gene L. Batey, Secretary/Treasurer

New York November 2015

On Wednesday, 18 November, the SMPTE New York Section, in collaboration with the Academy of Motion Picture Arts and Sciences (AMPAS), hosted a special presentation titled “Color Management for the 21st Century: A Primer on the Academy Color Encoding System (ACES).” The presenter was Jim Houston, co-chair of the ACES Project Committee, SMPTE Fellow, and 2014 recipient of the Technicolor/Herbert T. Kalmus Medal. Released to the industry in December 2014, ACES is a new suite of tools that incorporates SMPTE technical standards and manages color workflows of motion picture images across a wide range of systems. By defining a mas-



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Jim Houston discusses color management at the New York meeting in November.

ter color space, based on the limits of human color vision, along with a framework for input and output device transforms, ACES facilitates the interchange of high dynamic range (HDR) and wide-gamut images, subsequent mastering for displays of more limited dynamic range and gamut, and long-term archiving.

The meeting was held at the Sony Wonder Theater, off the Atrium at Sony's 550 Madison Avenue headquarters. Well-attended, the meeting was capped by lively exchanges between Houston and the audience during the Q&A that followed. Individuals who made this event possible include Joe Bogacz of Canon, who serves as a product partner on the ACES Committee and provided initial contacts to AMPAS; Peter Crithary of Sony, who provided the venue; Steve Tobenkin, AMPAS marketing lead; Mark Gray and Josef Marc of Archimedia, who provided software for digital cinema package (DCP) playback; and Juan Martinez of Sony, who provided the Sony PXW-FS5 XDCAM Super 35 camera to record the event. And, not least, Houston, whose erudition and passion for subjects surrounding the capture and reproduction of color, and the psychophysics of color perception left attendees dazzled. The meeting was planned and produced by David Leitner and Mark Forman.—David Leitner, Meeting Planner

Pittsburgh November 2015

The Section meeting on 4 November, was held at The Switch field office in Brid-



David Shearer from The Switch discusses DTM architecture at the Pittsburgh Section meeting.

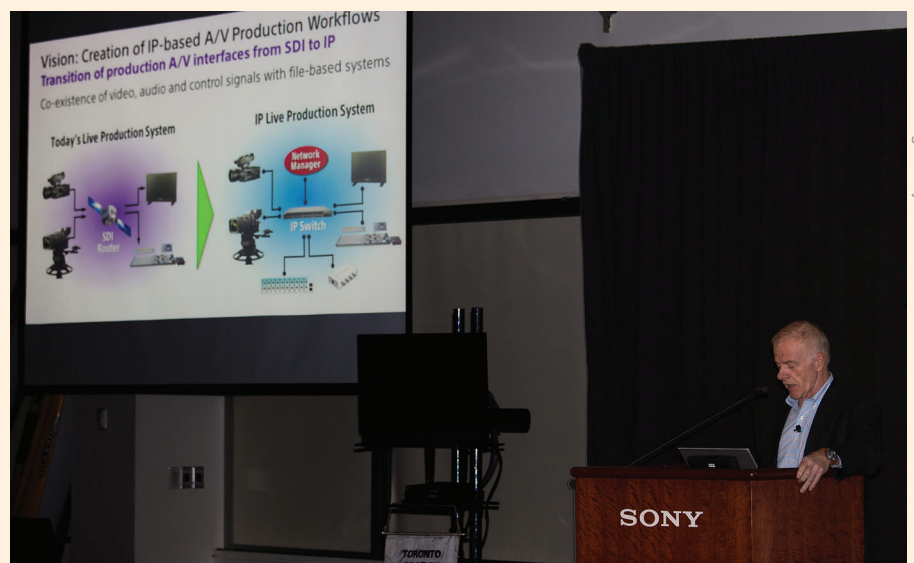
geville, PA, with 27 members and guests in attendance.

David Shearer, vice President, sales, discussed "Booking and Managing a Terrestrial Data Interconnection Network." Gil Hanna, director of field engineering & Venue Relations talked about Quality Video and Ethernet Transport over an Automated DTM Network. The presentation covered the DTM network architecture and the automation management systems deployed across North America by The Switch. Their Network allows customers to book and manage their own connections, provide automatic hitless redundancy throughout the network, transport video up to uncompressed rates, and provide point-to-point private network Ethernet connectivity up to 5 Gb/s. Their user booking interface was also demonstrated.—John Luff, Secretary/Treasurer

Toronto October 2015

The Toronto Section meeting on 13 October was held at Sony of Canada's head office in Toronto. The event began with the Section's traditional pre-meeting pizza dinner, sponsored by Sony of Canada. Hugo Gaggioni began the meeting a thorough overview of Sony's Internet protocol (IP) Live Vision. Gaggioni explained how IP can be incorporated and ultimately replace serial digital interface (SDI) production workflows.

Paul Briscoe then provided an overview of the latest products and technology at the International Broadcasting Convention (IBC). He provided many facts and figures about the trending technology, including information about 4K and IP. Briscoe's presentation included a few words from Stan Moote, chief technology officer, International Association of Broadcast Manufacturers (IABM), who spoke on behalf of IABM.



Hugo Gaggioni presents his paper on IP Live.

Photo credit: Roger Keay

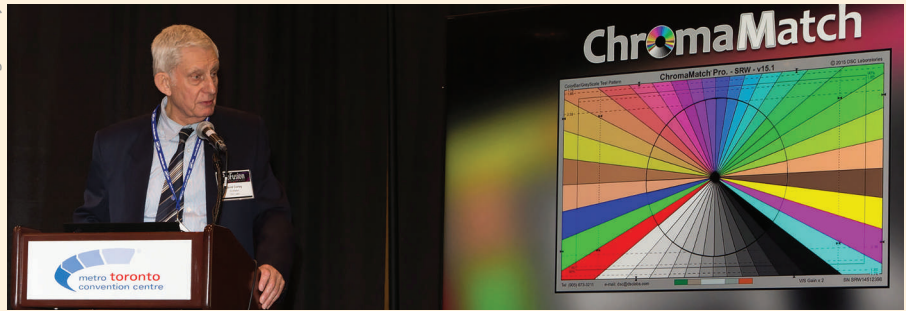


Gaggioni returned to the podium to discuss HDR. He explained HDR and how the manufacturers are putting technology and workflows in place to take advantage of the wider capture ability of the current generation of digital cameras. Gaggioni also presented production, post-production, and content delivery workflows for HDR. He ended the meeting with a demonstration of HDR content on a Sony consumer HDR-capable television, as well as a Sony professional broadcast HDR monitor.—**Tony Meerakker, Section Chair**

Toronto November 2015

The meeting was held on 11 November at the ProFusion trade show in downtown Toronto. Members had an opportunity to wander around the city before and after the meeting, which was held on a stage at one end of the show floor. The Section also hosted a booth, which provided the opportunity to introduce SMPTE to the many attendees at the show. Visitors to the booth included fellow members from the Montreal Section. Section

Photo credit: Roger Keay



David Corley, DSC Labs, presents his paper on the ChromaMatch color control system.

Chair, Tony Meerakker, began the meeting by announcing upcoming meeting topics and activities for the roughly 40 attendees.

Meeting organizer Stosh Durbacz took to the podium to introduce the first of two speakers for the night. Mary K. Vinton, SMPTE Director of Philanthropy provided an update on what is happening at the SMPTE head office as the organization moves towards its centennial in 2016. She also presented some history of the organization, which included a video. It provided a good education even for the veteran SMPTE members in the audience.

The second speaker, David Corley, DSC Labs, discussed how he and his wife, Sue, came up with their first test charts in the 1960s, while producing TV commercials. They felt that films were not being well reproduced on television. Because there seemed to be a lack of test materials to align telecine chains, they came up with their own and the rest is history. Corley provided a rich history of the company and told some interesting stories about driving two movie stars with a mission around Toronto. Corley ended with a presentation about the ChromaMatch color control system and a Q&A session.—**Andrew Thomas, Section Manager**

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