2021 SMPTE FELLOWS

"A Fellow of the Society is one who has by proficiency and contributions attained an outstanding rank among engineers or executives in the motion picture, television, or related industries."

FELLOWS INDUCTION

Seventeen members will be inducted as **SMPTE Fellows** on 10 November 2021, during a virtual event.

Robert (Bruno) Brunelle, *VP Engineering and Technical Operations, Sinclair Broadcast Group*

Brunelle began his career in local TV at CJOH and City TV before moving into post-production at Magnetic North, where he learned about film and film transfers. His background in film, post-production and live TV would prove an asset when he the joined first HD mobile production unit in Canada, a partnership between Telesat & Dome Productions. In 1992, this mobile unit produced Stings 40th Birthday Live from Hollywood Bowl. After working as a high-definition consultant on Gene Roddenberry's *Earth the Final Conflict*, Brunelle moved from live and post to on-set film production. Brunelle worked with James Cameron and Vince Pace on *Avatar* as a 3D camera and systems engineer. His work with the Cameron Pace Group advanced 3D production for both live and film production. He also worked on several Oscar-winning 3D films and won a Technical Emmy for his 3D work.

Dean C. Bullock, *COO, CineCert Inc.*

As chief operating officer Bullock currently leads the operations efforts and writes software at CineCert. He has been working in the cinema industry since joining Dolby Laboratories in 1996 as an electrical engineer working on the cinema audio processor product line. As an engineering director, he led Dolby's digital cinema engineering team and later the cinema engineering software quality assurance group. As the director of technology strategy for Dolby's Cinema Group, he worked to implement SMPTE and other standards. Since 2009, he has actively participated in SMPTE committees, chairing the 21DC Technology Committee from 2015 to 2019, and currently chairing the 30MR Technology Committee. He holds a BS degree in computer and electrical engineering from Purdue University and is a U.S. Navy veteran.

Tim Carroll, *Senior Director Sound Technology, Advanced Media Systems Group in the Office of the CTO at Dolby Laboratories*

Prior to joining Dolby, Carroll was CTO of the Telos Alliance, comprising Telos, Omnia, 25-Seven Systems, Axia, Minnetonka Audio, and Linear Acoustic, a company he founded. Previously, he worked for Dolby in New York mastering films and DVDs, moving to San Francisco to manage professional broadcast products for Dolby Digital (AC-3), Dolby E, and metadata. He has been honored with individual and group Prime Time, Technology and Engineering, and Sports Emmy Awards for his work with Dolby E, television audio processing, and the Beijing, Vancouver, and London Olympic games. He is a member of the Audio Engineering Society (AES), the Institute of Electrical and Electronics Engineers (IEEE), and SMPTE, and is an active participant in the work of the Advanced Television Systems Committee (ATSC). He holds several patents in the fields of audio and data systems.

Andrew Cotton, *Principal Technologist, BBC Research & Development*

Cotton has a background in video compression and image processing. His team at BBC R&D ensures the technical integrity of the BBC's HD and Ultra HD TV systems. He is one of the developers of the Hybrid Log-Gamma (HLG) HDR TV system. Cotton joined BBC Research in 1987 after graduating from the University of Oxford with a degree in engineering science. He left the BBC in 2002 to work at Snell & Wilcox after seven years. Cotton has contributed to recent SMPTE and Digital Video Broadcasting (DVB) standards in UHD and HDR TV. After receiving the IBC2015 "Best Conference Paper" Award for his joint paper introducing the

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HLG HDR TV system, he joined the IBC Technical Papers Committee. Cotton has also received two Royal Television Society (RTS) awards for his work on video compression. He holds eight patents in video compression and HDR television.

Richard Lindsay-Davies, *Vice President, Chief Executive Officer, Digital TV Group (DTG)*

With 30 years of TV industry experience, Lindsay-Davies drives the DTG's unique collaborative culture, placing it firmly at the center of U.K. television. A design engineer by profession, Lindsay-Davies spent 15 years in senior design and later senior marketing and strategy roles at Sony, Toshiba, and Pace. He launched the world's first free-to-view digital devices into the U.K. market at Pace in 2002, joined the DTG in 2004 to lead public affairs in preparation for digital switchover, and later picked up the mantle of commercial development director for Freesat's launch in HD in 2006. He returned to the DTG as the CEO in 2008, where he continues to drive innovation in next-generation media, distribution, and end-user experience. He is the former chair, and current vice-chair, of the TRIC Awards and a trustee of the U.K.'s first new university for 40 years. He was recently named one of the top 50 most influential people in the sector.

Dagmar Driesnack, *Solutions Manager, Rohde & Schwarz GmbH & Co. KG*

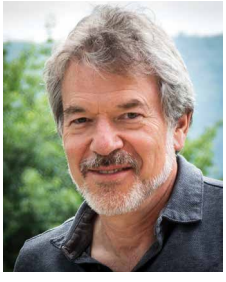
Driesnack joined the Institut für Rundfunktechnik GmbH (IRT) in 2006 as a research engineer and has worked in the department of audiovisual technologies as a senior expert and the project leader since 2010. She was involved in the introduction of high-definition television (HDTV) in Germany by performing equipment tests, test transmissions, or quality analysis for video products. She has led the project "Future Video" at IRT focusing on ultrahigh-definition (UHD) including high dynamic range (HDR) and high frame rate (HFR) and their aspects for acquisition, production, contribution, and distribution. She has supervised several bachelor's and master's theses and published articles in professional journals including the *SMPTE Motion Imaging Journal*, the German FKT, or EBUs *tech-i* magazine. She has chaired various groups at the European Broadcasting Union (EBU), the latest was EBU's Video Systems Group. She is also a member of German Fernseh-und Kinotechnische Gesellschaft (FKTG).

Joseph Goldstone, *Image Science Engineer, Arnold and Richter Cine Technik*

Goldstone is the son of two amateur radio engineers, one of them a probate attorney, and was raised in a home mixing fascination with technology, respect for precise language, and an ambient paranoia regarding the failure of either or both. Thus, drawn naturally to standards work, Goldstone edited the initial keystone document for the Academy Color Encoding System (ACES) in the mid-2000s and continues to contribute to the system as it sees widespread adoption in the 2020s. Years working at Digital Domain and Industrial Light and Magic inform his current work at Arnold and Richter Cine Technik (ARRI), where he documents and helps design a VFX-metadata-rich SMPTE MXF-based output format for their future digital cinema cameras. Goldstone was honored by the Academy of Television Arts & Sciences in 2013 for his contributions to ACES' Primetime Emmy Award and was awarded the Herbert T. Kalmus Medal by SMPTE in 2017 for his contributions to color management during cinema's film-to-digital transition.

Sally Hattori, *Director, Product Development, StudioLAB, The Walt Disney Studios*

In her current position, Hattori works on advanced technology projects for post-production and distribution technologies such as workflow development for next generation media (4K/UHD, HDR, Immersive Audio), machine learning for content production and management, and new entertainment experiences. Prior to joining 20th Century Fox in 2014, now part of The Walt Disney Studios, she served as Senior Engineer of Technology Strategy and Standards at Sony Corporation, where she was responsible for various strategic planning and standardizations on video codecs, media applications and media services. She has contributed to developing various technologies and standards working with various manufactures, content providers and technology companies. Hattori has received multiple awards for innovative patents and international standards development. Hattori holds a Master's Degree in Information and Communication Engineering from Waseda University.



George Joblove, *Director of Technology and Standards, Science and Technology Council of the Academy of Motion Picture Arts and Sciences (AMPAS)*

With a formal education in computer science and computer graphics, and a lifelong interest in photography and visual effects, the

entirety of Joblove's career has been at the intersection of imaging technology and visual entertainment, where he has played key and pioneering roles. Prior to joining the Academy staff, he was the principal of Prima Lumina Consulting, providing expertise in the application of digital-imaging production and post-production technology. Previously, he co-founded and led the digital-effects department of Industrial Light & Magic (ILM), extending ILM's leadership position in visual effects into the digital realm and later held technology-management roles at several other studios. He was the chief technology officer of Sony Imageworks and went on to serve as the executive vice president of Advanced Technology for Sony Pictures Entertainment. He received a Scientific and Engineering Academy Award and has a patent in stereoscopic photography. Joblove is also a member of the motion-picture academy, an associate member of the American Society of Cinematographers, and a member of the Visual Effects Society and the Association for Computing Machinary. He holds bachelor's and master's degrees from Cornell University, Ithaca, NY.

Wicky Man Hoi Law, *Freelance Multimedia Consultant*

As a freelance multimedia consultant, Law has in-depth academic training in related engineering disciplines and broad hands-on broadcasting/IT projects in his career. He is a forerunner in deploying IT to the television industry and has led numerous broadcasting projects with IT during his career with satellite broadcasters. In recent years, he has been working with low-latency and fast-switching video streaming services for mobile devices to support live sports broadcast. He is one of the founding committee members of the SMPTE Hong Kong Section. He served as Section Chair from 2015 to 2017. He won the Asia–Pacific Broadcasting Union Broadcast Engineering Excellence Award in 2009 by leading the project team for the design and implementation of the file-based workflow broadcasting facilities at the new headquarter of a satellite TV station. He serves the Mass Communication Training Board of the Hong Kong Vocational Training Council providing advice on manpower trends and industry development needs. Law is a member of the Institution of Engineering and Technology in the U.K. and the Hong Kong Institution of Engineers.

Luann Linnebur, *Product Marketing, Telestream*

Linnebur has been a driving force in the evolution of live transmission and video processing technologies for more than 40 years. She has been a passionate advocate for standards-based and interoperable solutions since her early days working at CBS News helping to develop an analog KU-Band satellite offering and PanAmSat where she created the special events division for global event transmission. Linnebur holds a patent for transport stream multiplexing and helped develop the World Broadcasting Union International Satellite Operations Group (WBU ISOG) mode for interoperable compression solutions. She currently focuses on monitoring and validation of video streams in de-centralized IP production networks and local area network/wide area network (LAN/WAN) environments. Linnebur has been an active contributor within a wide range of industry associations. She is a member of SMPTE Standards technology committees and drafting groups, among other groups, and has Joint Task Force on Networked Media (JT-NM) Tested and IP Showcase every event. Linnebur has served two years on the SMPTE Atlanta Section Board of Managers and served on the meeting arrangements committee for several years.

Jaclyn Pytlarz, *Applied Vision Science Engineer, Dolby Laboratories*

Pytlarz has worked inside Dolby's Advanced Technology group since 2014. Her research includes vision science surrounding technologies for high dynamic range and wide-color-gamut displays. Her main focus is developing color mapping and display management algorithms alongside environment adjustments to help maintain artistic intent on a wide variety of displays. She holds a BS degree in motion picture science from Rochester Institute of Technology, Rochester, NY, where her foundation in color and imaging science began.

David Ross, *CEO, Ross Video*

Ross is the chief executive officer and majority owner of Ross Video. Since he graduated as a computer engineer and joined the company in 1991, it has grown from a small analog switcher company with about 25 employees to a global company with more than 1,000 employees that has completed 18 acquisitions in the past 12 years. Ross now delivers a wide range of live production products and solutions. The company also produces sports and entertainment programming for major broadcasters. Ross has received many notable awards, honors, and degrees including an honorary doctorate from the University of Ottawa, ON, Canada, Ottawa's CEO of the Year, and an Emmy with his name on it.

David Reisner, *Consultant*

Reisner received a 2014 Academy Technical Achievement Award, a 2014 Hollywood Post Alliance Judges Award for Creativity and Innovation, and was recognized by the Academy of Television Arts and Sciences with a prestigious Prime Time Emmy Engineering Award as co-designer of the American Society of Cinematographers (ASC) CDLq designer and co-producer of the *ASC-DCI StEM Standard Evaluation Material* used to determine the quality required to convert the world's movie system from film to digital, and vice-chair of the SMPTE Working Groups responsible for digital cinema imaging—showing on nearly all cinema screens worldwide—and security standards. He also had leading roles in activities including design and production of the *ASC-PGA CAS Camera Assessment Series*, the *ICAS Image Control Assessment Series*, and elements of the Academy Color Encoding System. He is a SMPTE Fellow, a vice-chair and a founding-secretary of the ASC Motion Imaging Technology Council, and an ASC associate.

Yoshiaki Shishikui, *Professor, Meiji University*

Shishikui began working at NHK (Japan Broadcasting Corporation), Tokyo, Japan, in 1983. He worked at NHK Science and Technology Research Laboratories from 1986 to 2014, conducting research on digital signal processing, picture coding, HDTV broadcasting systems, Internet Protocol Television (IPTV) systems, advanced data broadcasting systems, and UHDTV research activities. During the London 2012 Olympics, he oversaw the Super Hi-Vision public viewing project. He was on loan to NHK Engineering Services Inc., from 2001 to 2003, where he assisted in the development of video archives and video-on-demand systems. He was appointed as a professor in the Department of Frontier Media Science at Meiji University's School of Interdisciplinary Mathematical Sciences in April 2014. Shishikui is a fellow of the Institute of Electronics, Information and Communication Engineers (IEICE) Japan, ITE Japan, and a senior member of Institute of Electrical and Electronics Engineers (IEEE). He received an achievement award from ITE Japan. He currently chairs IEEE Broadcast Technology Society Japan Chapter.

Rich Welsh, *Senior Vice President of Innovation, Deluxe*

Welsh provides mastering, distribution, and localization services for studios, over-the-top (OTT) platforms, and content creators worldwide at Deluxe. He has over two decades of experience in movie and television post-production, mastering, and delivery. Prior to his role at Deluxe, Welsh was a CEO and a founder at Sundog Media Toolkit, which pioneered cloud-based automated mastering for movies and TV for Hollywood studios. Sundog was acquired by Deluxe in 2020. Welsh has also held positions as the head of operations at Technicolor as well as the director of Digital Cinema at Dolby. He currently serves on the board of SMPTE and chairs the Media in the Cloud initiative. He has also previously held the role as Education Vice President Education at SMPTE. Welsh holds a BSc (Hons.) degree in media technology and Doctor of Technology (HC) from Southampton Solent University, Southampton, U.K.

William B. Werner, *Retired, Texas Instruments Inc.*

Werner earned a BS in electrical engineering from the University of Michigan Magna Cum Laude in 1982. Southern Methodist University awarded him a master's degree in electrical engineering in 1987. From 1993 to 2009, he worked as a systems engineer, project engineer, and program manager for DLP Cinema development of Texas Instruments. He has 11 U.S. patents on Texas Instruments DLP, digital cinema, and hyperspectral imaging technologies. He has received Scientific and Engineering Awards from the Academy of Motion Picture Arts and Sciences for DLP Cinema Technology. He is a registered Professional Engineer in Texas, a certified Project Management Professional, and has served as president and principal consultant for New Vista Technology, as well as VP Engineering, Digital Light Innovations. He wrote the chapter on Digital Cinema Archives for the SMPTE book "Magic and Miracles: 100 Years of Moving Image Science and Technology." He was also the SMPTE Dallas/FT. Worth Sections liaison with Texas Instruments.