

# 2018



## THE NEXT CENTURY



# SMPTE

# FACT SHEET

Society of Motion Picture & Television Engineers

*We Set the Standard for Motion Imaging*

**SMPTE is a global professional association of technologists and creatives driving the quality and evolution of motion imaging.**

**SMPTE  
STRIVES  
TOWARD  
ITS GOAL  
THROUGH  
ITS THREE  
PILLARS:**

**Membership**  
Promoting networking and interaction

**Standards**  
Developing industry standard

**Education**  
Enhancing expertise by enabling industry education

### FOR MORE THAN A CENTURY,

The people of the Society of Motion Picture and Television Engineers, or SMPTE (pronounced "simp-tee"), have sorted out the details of many significant advances in media and entertainment technology, from the introduction of "talkies" and color television to HD and UHD (4K, 8K) TV. Since its founding in 1916, SMPTE has received an Oscar® and multiple Emmy® Awards for its work in advancing moving-imagery engineering across the industry. SMPTE has developed thousands of standards, recommended practices, and engineering guidelines, more than 800 of which are currently in force today. SMPTE Time Code™ and the ubiquitous SMPTE Color Bars™ are just two examples of SMPTE's notable work. Now in its second century, SMPTE is shaping the next generation of standards and providing education for the industry to ensure interoperability as the industry evolves further into IT- and IP-based workflows.

SMPTE is a global professional association of technologists and creatives who drive the quality and evolution of motion imaging. Its membership today includes more than 7,000 members: motion-imaging executives, creatives, technologists, researchers, and students who volunteer their time and expertise to SMPTE's standards development and educational initiatives. A partnership with the Hollywood Professional Association (HPA) connects SMPTE and its membership with the businesses and individuals who support the creation and finishing of media content. Information on joining SMPTE is available at [smpte.org/join](http://smpte.org/join).

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@smpteconnect

Media Contact:

Aimée Ricca, SMPTE Marketing and Communication  
T +1 914 205 2381 | M +1 973 975 3439 | F +1 914 761 3115  
[aimeericca@smpte.org](mailto:aimeericca@smpte.org)

# SMPTE IS HERE

Whether you're watching on a TV at home, video online, in a theatre, or on a smart device, SMPTE is there!

## WHEN YOU SEE HIGH-QUALITY MOTION-IMAGING CONTENT, YOU SEE SMPTE®

Have you ever seen the color bars television test pattern? Watched a live sports broadcast in HD, or a movie in 3D? Downloaded or streamed content your device? Attended a live sporting or music event? Or, used closed captioning?

Then you have experienced the Oscar® and Emmy® Award-winning SMPTE® (say "simp-tee") in action!

Today, the magic of film and television is half visual storytelling and half technical wizardry. The art of storytelling is relatable to many, while the technical wizardry can be much more challenging to understand, though as consumers we certainly appreciate it!

The science and technology of film and television is dynamic. When the camera operator points the lens at the actors, and the director calls for "action," an intricate chain of events is initiated. When we go to the cinema, switch on our televisions, or watch video on our smartphones, we are viewing the result of an extensive process involving a variety of people and many complex technical systems.

Most of us may never understand the science behind how a signal gets from an on-location camera to our smartphone. Lucky for us others have worked it all out so that we can just enjoy it!

In support of the wizardry behind moving image technology, volunteers from across the globe, continue this significant work within SMPTE.

For more than 100 years, the people of SMPTE have volunteered their time to sort out the details of many significant advances in entertainment technology, from the introduction of "talkies" and color television to HD and UHD (4K, 8K) TV. Imagine the possibilities in this Next Century!

SMPTE Standards are globally recognized. The Society is accredited by the American National Standards Institute (ANSI) and recognized by the International Standards Organization (ISO). Among its many roles on the international stage, SMPTE is the Secretariat for the ISO Technical Committee on Cinematography, TC-36.

**FOR MORE THAN 100 YEARS,  
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ENTERTAINMENT TECHNOLOGY**

# SMPTE: >800 STANDARDS, 64 COUNTRIES, AND 7,000 MEMBERS STRONG

SMPTE doesn't produce motion pictures or create the displays or devices on which you might watch them. Rather, it develops standards that make it possible for you to watch content that appears as the director intended — on any screen, anywhere, and at the highest possible quality.

Engineers from leading media companies, studios, and technology suppliers work together within SMPTE to create the elaborate instruction sets that allow crucial systems — from the cameras used to capture footage to the displays on which the final programs are watched — to facilitate a seamless viewing experience, whether in the cinema, at a sports or entertainment venue, in the home, or on a mobile device.

SMPTE has more than 800 Standards (ST), Recommended Practices (RP), Engineering Guidelines (EG), and Registered Disclosure Documents (RDD) currently in force. The Society continues to innovate at a rapid clip, publishing an average of 50 new standards for film, digital cinema, television, and internet video annually. In 2017, SMPTE produced 61 standards documents!

Recently, SMPTE and the Digital Production Partnership (DPP) announced the success of a first-of-a-kind pilot project to define a prototype SMPTE Specifications process. SMPTE and DPP have delivered the first draft SMPTE Specification, which focuses on the use of the Interoperable Master Format (IMF), or SMPTE ST 2067, for broadcast and online applications. The prototype SMPTE Specifications process will be practiced with these documents and the process itself will be documented and reviewed by the SMPTE Board of Governors before being offered to the industry as a specifications service open to all.

By providing structure, organization, and interoperability, SMPTE has helped advance the motion-imaging industry through all of the major transitions, from the advent and integration of sound and color to the shift from celluloid and analog to digital formats, including digital cinema, high-definition television (HDTV), and 3D TV.

In addition to thousands of individual global professionals, more than 250 organizations from around the world support SMPTE, with Sustaining Memberships representing leaders across the media and entertainment industry.

Today, SMPTE's corporate members include pioneering companies such as Apple, Amazon, CBS, Deluxe Technicolor, Disney/ABC/ESPN, Dolby Laboratories, Ericsson, Fox Entertainment Group, Google, Microsoft, NBC Universal, Netflix, Nokia, Paramount Pictures, SONY Electronics, Turner, Warner Bros., and Xperi. How has the work of these and many other SMPTE members had an impact on you?

Individual membership worldwide is more than 7,000, with 64 countries represented. Student membership is on the rise, and currently represents almost 15% of the membership. The Society reaches students through its more than 25 SMPTE Student Chapters worldwide; along with scholarships, Student Paper Award, and networking opportunities.



## ENABLING THE IP-BASED CONTENT REVOLUTION

Massive change is sweeping across the motion-imaging industry, driven by the proliferation of IP-based video, video-capable consumer display devices, and exciting new bandwidth-hungry display technologies, such as UHDTV.

The rapid pace of change introduces the potential for standards development to fragment across multiple organizations, corporations, and individual efforts. Never before has SMPTE's standards work been more vital. SMPTE standards are empowering members of the motion-imaging industry to achieve interoperability, accelerate time-to-market, and pursue new revenue streams with confidence.

**It would take more than 6 million years to watch the amount of video that crossed global IP networks each month in 2016.**



**The number of devices connected to IP networks is nearly three times as high as the global population.**

**Annual global IP traffic will reach 1.3 zettabytes per year or 110.3 exabytes per month**

## SMPTE INNOVATION

The Society of Motion Picture Engineers (SMPE) was officially created in 1916 under the leadership of C. Francis Jenkins, an inventor from Washington, D.C., who had developed a motion picture projector in 1895, as well as an underwater camera and a panoramic camera for aerial views. (The "T" in "SMPTE" was added in 1950 to embrace the emerging television industry.) In 2015, SMPTE consolidated with the Hollywood Professional Association (HPA), formerly known as the Hollywood Post Alliance, an alignment that further supports SMPTE's evolution as it brings together the creative and technical communities.

**The gigabyte equivalent of all movies ever made cross global IP networks every three minutes.**

## Cinema Standards

SMPTE maintains a multitude of standards for film gauges, from 8mm to 70mm, covering all these parameters plus many others such as Edge Coding, analog, and digital sound. SMPTE film standards continue to form the industry's foundation and set the benchmark for digital cinema performance.





# SMPTE STANDARDS

Thanks to SMPTE's work, we see ever-more-amazing movies and TV programs, and more of them, and we enjoy unprecedented freedom and accessibility in enjoying that content, whether at the cinema, at home, or streamed to a mobile device, anywhere in the world!

## SEE MOVIES THE WAY THE DIRECTOR INTENDED



More than 30 SMPTE standards and engineering guidelines have enabled the rapid, successful, global deployment of digital cinema, in turn, providing a more engaging cinematic experience. While these SMPTE D-Cinema standards have supported advances such as stereoscopic 3D and the use of higher frame rates, the SMPTE Digital Cinema Packaging (SMPTE-DCP) format has brought consistency to use of these technologies that enrich the aural and visual experience of cinema content.

## EXPERIENCE CINEMA SOUND THE WAY IT WAS MIXED

Creating both standards and recommended practices, SMPTE's Cinema Sound Systems Technology Committee works to improve the quality and consistency of cinema sound continually so that no matter where a film is screened, the audience experience is as close as possible to the sound heard on the mixing stage.

## VIDEO-RELATED STANDARDS

SMPTE has created video standards for many years, initially for North America, with other countries adopting similar standards. In the 1980s, following close cooperation with SMPTE on the development of the first international digital standards, the European Broadcast Union (EBU) decided to look to SMPTE to publish global standards. SMPTE has progressed in both analog and digital formats, and many of its standards have been used as the basis for ITU Recommendations. In the mid-2000s, Japan's National Broadcaster, NHK, asked SMPTE to standardize the fundamental parameters of a family of ultra-high-definition television (UHDTV) formats to provide a consistent basis for those developing the field.

## WATCH TV AND STREAMING VIDEO WITH ACCURATE COLOR

The familiar SMPTE Color Bars® Television Test Patterns – now familiar also from the “Big Bang Theory” and Apple and Nike ads – have served as the consistent reference point for ensuring that color is calibrated correctly and displayed beautifully, maintaining the intended chroma and luminance levels across various cameras, monitors, and programs across duplication, broadcast, and web facilities.

## VIEW CAPTIONING FOR BROADCAST, THEATRICAL, AND STREAMED CONTENT

The SMPTE Timed Text® (SMPTE-TT) specifications enable the creation, preservation, and enhancement of captioning that makes broadcast content more accessible to all viewers as content shifts to the internet. Because it is capable of describing current and future captioning requirements, it has been recommended by the FCC as a “safe harbor interchange and delivery format” for internet streaming.

## SEE BETTER IMAGES THAN EVER

Through a series of “Better Pixels” projects, SMPTE is giving video a huge boost in quality. Specifications for higher resolutions (4K, 8K), wider color gamut (WCG), higher dynamic range (HDR), higher frame rates (HFR), and better electro-optical transfer (EOTF) functions make for truly stunning pictures on both television and in the cinema!

## SERIAL DIGITAL INTERFACE (SDI AND HD-SDI),

a well-established standard in the broadcasting industry, is a family of digital video interfaces used for broadcast-grade video. High-Definition SDI (HD-SDI) is used to transfer uncompressed high-definition video. These standards are used for transmission of uncompressed, unencrypted digital video signals (optionally including embedded audio and time code) within television facilities. SMPTE was awarded an Emmy® statuette for HD-SDI in 2013. HD-SDI is a 1.5 Gb/s interface. SMPTE has published a 3 Gb/s version already, and the committee is close to completing the 6 Gb/s and 12 Gb/s versions needed for UHDTV and other advanced imaging applications.

## GET VIDEO MADE JUST FOR YOU

Interoperable Master Format (IMF) developed by SMPTE makes it possible for content providers to automatically assemble custom versions for a program or movie-on-demand so that distribution outlets receive the correct language track, video elements, and subtitling — and a host of other elements — in an accurate aspect ratio and format. The alternative? Storage of more than 35,000 possible versions for a single film. Really!



THE ART OF STORYTELLING IS RELATABLE TO MANY, WHILE THE TECHNICAL WIZARDRY CAN BE MUCH MORE CHALLENGING TO UNDERSTAND, THOUGH AS CONSUMERS WE CERTAINLY APPRECIATE IT.

## PROFESSIONAL MEDIA OVER PROFESSIONAL IP NETWORKS

ST 2110 suite of standards is a major contributing factor in the movement toward one common IP-based mechanism for the professional media industries. The foundation for SMPTE ST 2110 standards is VSF Technical Recommendation for Transport of Uncompressed Elementary Stream Media Over IP (TR-03), which VFS agreed to make available to SMPTE as a contribution toward the new suite of standards. The ST 2110 standards suite specifies the carriage, synchronization, and description of separate elementary essence streams over IP for real-time production, playout, and other professional media applications. Get the FAQ on ST 2110 at [smpete.org/st-2110](http://smpete.org/st-2110)

## ENJOY BETTER CONTENT, SOONER

The Material eXchange Format (MXF) is a very flexible file transfer structure defined by a number of SMPTE Standards. It effectively simplifies the use of content by different applications in the production chain. MXF allows facilities that produce programs and movies to be more creative and more efficient in finishing and delivering content.

SMPTE has recently published the MXF Time Code Study Report which focuses on the current usage of SMPTE Time Code within the MXF file format. Since the creation of MXF in 2004, Time Code has been stored within MXF files in many ways — sometimes as metadata, and sometimes as actual Time Code values from a tape or stream. This report is the result of two years spent investigating current MXF Time Code practices and documenting findings. The report is available for download at [smpete.org/committee-reports](http://smpete.org/committee-reports).

## WATCH (OR MAKE!) MORE AWESOME CONTENT

If you watch the HBO series "Silicon Valley," you know that compression is a really big deal. Enabling more efficient storage and transport of large media files, compression has been vital to the success of products such as GoPro's compact (and Emmy® Award-winning) HERO® camera. SMPTE's standardization of the GoPro CineForm codec (encoder/decoder) as the VC-5 video compression standard enables cinema-level acquisition quality while also supporting efficient production of finished content captured in this format. In the consumer realm, compression makes it possible for you to strap your tiny video camera to your dog's collar or to stream your cat videos on YouTube.

## SMPTE TRANSPORT OF HIGH BIT RATE MEDIA SIGNALS OVER IP NETWORKS

creates a standardized framework for video transport over Internet Protocols (IP) networks. This structure is vital for future-proofing content creation and distribution infrastructures as the media and entertainment industries undergo massive transitions to the IP-based enterprises that facilitate multipoint transmission, a critical enabler in monetizing content and advertising in new ways across multiple screens, such as computers and smart devices.



## CODING OF TACTILE ESSENCE:

Want to feel the roar of the engine while watching a car race? Tactile essence will make this possible! Haptic-tactile broadcasting enables the viewer to watch and hear the content while also experiencing the feeling, movement, or motion of the event. Adding haptics to any live broadcast adds a sense and level of immersion that even the best quality video and audio cannot recreate alone. The newly published SMPTE Standard, ST 2100-1, "Definition and Representation of Haptic-Tactile Essence for Broadcast Production Applications," defines the haptic-tactile essence associated with a live event that is used with the audiovisual content in the broadcast production environment. It is the first document in a proposed suite of standards enabling the capture, use, and transport of live haptic-tactile essence in conjunction and synchronization with the program content's audio and video.

## CROSS-INDUSTRY STANDARDS

SMPTE standards are developed principally to meet the needs of the media industry. However, modern technology allows much broader utilities, as exemplified by Time Code being embraced by the live production and the music industries, among others.

## ENJOY A BETTER PROGRAM OR LIVE EVENT

SMPTE Time Code® provides every frame of video a unique identifying number, making digital editing possible and enabling data association to enhance audio and video meaning, accuracy, and repeatability, whether in postproduction for a major studio release, in a hard news environment, or in live sports production. Time Code provides event production with the additional benefit of synchronizing music to automated lighting, pyrotechnics, video, and other effects.

SMPTE has published a Time Code Summit Report, which presents the methodology and findings of surveys performed at Time Code Summits, a series of focus groups held in London, New York, and Los Angeles. The report summarizes user requirements that must be addressed by any new Time Code standard, particularly the proposed Time Labels standard to solve the radical changes brought about by the industry's integration of Internet Protocol (IP), the push to higher and variable frame rates, and other factors testing the limits of the existing Time Code standard. The report also includes an explanation of the study effort, the survey questions asked and answers provided, and the dialogue that occurred at each summit. The report may be downloaded at [smpte.org/committee-reports](http://smpte.org/committee-reports)

## ARCHIVE EXCHANGE FORMAT

Archive eXchange Format (AXF), published in 2014 by the Society, has been ratified by ISO/IEC and has been published officially as International Standard ISO/IEC 12034-1. An IT-centric file container that can encapsulate any number and any file in a fully self-contained and self-describing package, AXF supports interoperability among disparate content storage systems. The format ensures content's long-term availability, no matter how storage or file-system technology evolves.

FOR 100 YEARS, SMPTE HAS SORTED OUT THE DETAILS OF MANY SIGNIFICANT ADVANCES IN ENTERTAINMENT

TECHNOLOGY, FROM THE INTRODUCTION OF "TALKIES" AND COLOR TELEVISION TO HD AND UHD TV.

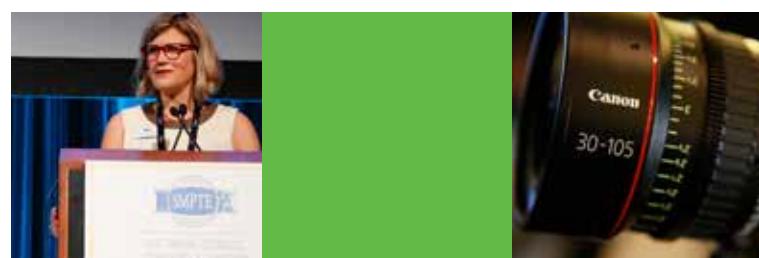
WE'VE COME A LONG WAY FROM PAINTING WALLS.

AXF was formulated as a wrapper, or container, capable of holding in a highly resilient fashion virtually unlimited collections of files and metadata, related to one another in any combination. Known as "AXF Objects," such containers can package, in different ways, all the specific information needed by diverse kinds of systems to access and restore the data. Because the format uses the Extensible Markup Language (XML) to define the data in a way that can be read and recovered by any modern computer system, AXF Objects are virtually immune to changes in technology and formats and apply to all legacy and future storage architectures.

More information can be found at [OpenAXF.org](http://OpenAXF.org), the central portal for the AXF Community.

## MEDIA DEVICE CONTROL OVER IP

Today's media storage, playback, control and effects devices lack a standardized means of exposing control functions to operators and software applications. Standardized simple machine control functions such as PLAY, STOP, PAUSE, LIST, SEARCH, and JOG, along with the ability to query storage devices, would allow users to choose components and applications from various manufacturers. These would easily work together to provide control, similar to the capabilities provided by older serial and parallel control technologies.



## PARTICIPATING IN THE SMPTE STANDARDS PROCESS

Interested participants are welcome to join the SMPTE standards community. Detailed reports from SMPTE Standards meetings and more information about participating are available here: [smpte.org/standards-participation](http://smpte.org/standards-participation).

# DPROVE2



Digital PROjection Verifier is a set of D-Cinema Packages (DCPs) primarily intended for use in theaters as a digital projector performance, alignment, and picture-sound synchronization check. SMPTE recently announced that Ymagis Group, the European specialist in digital technologies for the cinema industry, has used the next generation of SMPTE's Digital PROjection VEriFier (DPROVE2) to simplify and accelerate adoption of the SMPTE Digital Cinema Package (SMPTE-DCP). DPROVE2 allows exhibitors to test their digital cinema systems' functionality. The software represents SMPTE's increased emphasis on creating test materials for the cinema industry. The Society is planning additional test materials to support further evaluation and refinement of installed digital cinema systems, such as a new pink noise DCP for sound calibration. Developed primarily to check for digital projector performance, alignment, and picture-sound synchronization in theaters, DPROVE is derived from the 2009 D-Cinema Digital Leader (SMPTE RP 428-6).

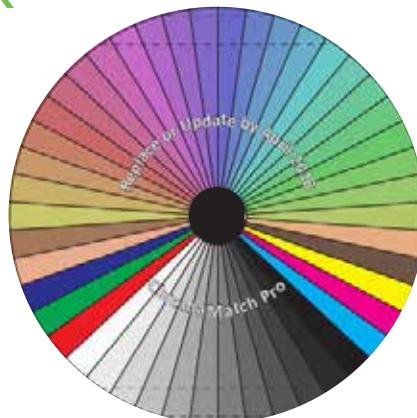
The new DPROVE2 builds on the original DPROVE by supporting SMPTE-DCP with enhanced capabilities for sound channel IDs and routing, accessibility features such as closed-captioning/subtitling, 3D subtitles/captions, and improved picture-sound synchronization. DPROVE2 is an encrypted DCP that emulates actual movie playback as closely as possible. SMPTE will make a distribution Key Delivery Message (KDM) for DPROVE2 available to any exhibition group or chain interested in verifying its cinemas' SMPTE-DCP readiness. [www.smpte.org/DPROVE](http://www.smpte.org/DPROVE)

## SMPTE REGISTRATION AUTHORITY, LLC (SMPTE-RA)

### SMPTE-RA

provides a variety of registration and repository services for the industry and is authorized by the International Organization for Standardization (ISO) to register MPEG-2 format identifiers per ISO/IEC 13818-1:2000. Many SMPTE Standards incorporate tables of values or identifiers that may be updated from time to time (usually by the addition of new values). SMPTE-RA also serves as the repository for all such tables, providing timely updates without re-publication of the underlying document. SMPTE-RA provides the repository for the SMPTE Metadata Dictionary and now offers registration organization nodes in the Dictionary, and for SMPTE and MPEG Identifiers. [smpte-ra.org](http://smpte-ra.org)

**NEW CHROMAMATCH SELFIE WILL HELP YOU MAKE YOUR SELFIES LOOK THEIR BEST FROM SKIN TONES TO COLOR AND WHITE BALANCE.**



## SMPTE DIGITAL LIBRARY

The SMPTE Digital Library is now hosted in the IEEE Xplore® platform. This is a single platform for all SMPTE intellectual property, including all conference papers, standards, and issues of the peer-reviewed *SMPTE Motion Imaging Journal*, including the first 1916 editions. The SMPTE Digital Library on IEEE Xplore includes more than 800 in force standards documents and proceedings from SMPTE conferences — more than 20,000 documents in total. SMPTE members benefit from complimentary access to the full Journal collection. [library.smpte.org](http://library.smpte.org)

**THE SMPTE DIGITAL LIBRARY ON IEEE XPLORE INCLUDES MORE THAN 800 IN FORCE STANDARDS DOCUMENTS AND PROCEEDINGS FROM SMPTE CONFERENCES, MORE THAN 20,000 DOCUMENTS IN TOTAL.**

**IEEE Xplore®**  
Digital Library



# SMPTE

# AWARDS & HONORS

## INDUSTRY AWARDS AND HONORS: OSCAR® AND EMMY® AWARDS

Academy of Motion Picture Arts and Sciences (AMPAS) Oscar® statuette for contributions to the advancement of the motion picture industry (1957).

NATAS Citation for Outstanding Achievement in Engineering Development for the technical development of the Universal Video Tape Time Code. (1974-1975).

Academy of Television Arts and Sciences (ATAS) Citation for Outstanding Achievement in Engineering Development for expeditiously achieving the difficult task of obtaining industry agreement on the One-Inch Type C Continuous Field (1977-1978).

NATAS Honor for Outstanding Achievement in Engineering Development for the standards work associated with the compatible One-Inch Type C Videotape Format (1978-1979).

NATAS Emmy® Award for Outstanding Achievement in Engineering Development for early recognition of the need for a digital video studio standard, acceptance of the EBU (European Broadcast Union) proposed component requirement, and development of the hierarchy and line lock 13.5 MHz demonstration specifications, which provided the basis for a world standard (1982-1983).

NATAS Emmy® Award for Outstanding Achievement in Engineering Development for early recognition of the need for a component digital video tape recording standard, development of a recording system based on the worldwide standard for digital component sampling, and coordination with the EBU to provide the basis for a world standard for digital component video tape recording (1986-1987).

AMPAS Board of Governors Special Commendation for the contributions of the members of the engineering committees of SMPTE: "By establishing standards, they have greatly contributed to making film a primary form of international communication" (1989).

NATAS Emmy® Award in Technology and Engineering, for development and standardization of digital serial interconnection (SDI) technology for television (1992-1993).

NATAS Emmy® Award in Technology and Engineering, for development and standardization of MXF open file formats for the interchange of video and audio material (2007-2008).

NATAS Emmy® Award in Technology and Engineering, for pioneering development and deployment of Active Format system technology and system local cable ad insertion technology — digital standards for local cable advertising (2010-2011).

NATAS Emmy® Award for Technology and Engineering in recognition of the Society's work on the development, and standardization of the High-Definition Serial Digital Interface (HD-SDI) standard (2013-2014).

Philo T. Farnsworth Award The Television Academy recognized SMPTE at 66th Primetime Emmy® Engineering Award Ceremony for its significant impact on television technology and engineering (2015).

NATAS Emmy® Award for Standardization and Pioneering Development of Non-Live Broadband Captioning (2016).

AMPAS Special Award plaque with the citation, "For one hundred years, the Society's members have nurtured technology, provided essential standards, and offered the expertise, support, tools and infrastructure for the creation and post-production of motion pictures (2016).



## ENGAGE YOUR PURCHASERS LIVE AT SMPTE EVENTS!

SMPTE is proud to produce the best technical events on the conference calendar. Attracting many of the industry's most innovative technology thought leaders from leading organizations and academia, SMPTE events provide exceptional opportunities to learn about the emerging technologies and hot topics while making valuable connections at various networking events. Attendees continually rate SMPTE conference events as excellent. Each event is developed by Program Committees comprised of leaders in the field and provides the community with a variety of content coverage, allowing attendees to attend multiple events and gain new information every time!

Along with general sponsorships, there are many specific sponsorship and branding opportunities for each of these events, including coffee breaks, lunches, and conference materials (bags, books, lanyards, etc.). The SMPTE Annual Technical Conference & Exhibition also offers program advertising and exhibitor space opportunities. SMPTE events are an essential opportunity to engage directly with your qualified prospects.



THE NEXT CENTURY

# 2018 EVENTS: 22-25 OCTOBER 2018



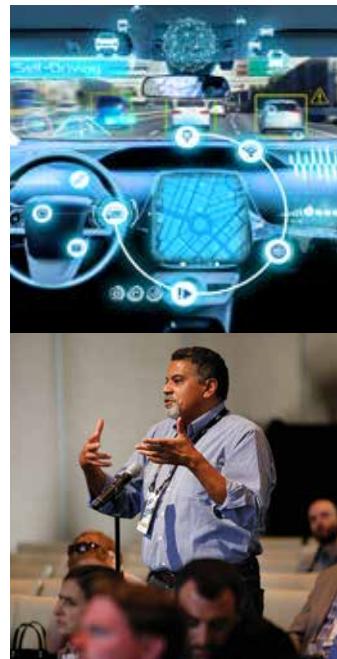
## THE SMPTE ANNUAL TECHNICAL CONFERENCE & EXHIBITION IS THE WORLD'S PREMIER FORUM FOR THE EXPLORATION OF MEDIA AND ENTERTAINMENT TECHNOLOGY.

SMPTE 2018 will take place in Downtown Los Angeles at the Westin Bonaventure. The new location affords many new sponsorship and branding opportunities!

### SYMPOSIUM

The Symposium will be the opening of SMPTE 2018. This is one-day seminar focusing one hot-button topic affecting our industry.

Chaired by Warner Bros.' Michael Zink, the 2018 topic is Driving the Entertainment Revolution: *Autonomous Cars, Machine Intelligence, and Mixed Reality.*



### ANNUAL TECHNICAL CONFERENCE & EXHIBITION

Three day event with broad coverage of the latest developments in motion imaging technologies. Includes highlighted events such as luncheons and receptions. The technical conference includes 3 days of sessions, bringing unparalleled opportunities for professional development, relationship building, and "mind sharing." Presenters and attendees include world-renowned technology thought-leaders.

### ANNUAL AWARDS GALA

These prestigious industry awards are presented to outstanding individuals annually at the SMPTE Annual Technical Conference & Exhibition.

[WWW.SMPTE2018.ORG](http://WWW.SMPTE2018.ORG)



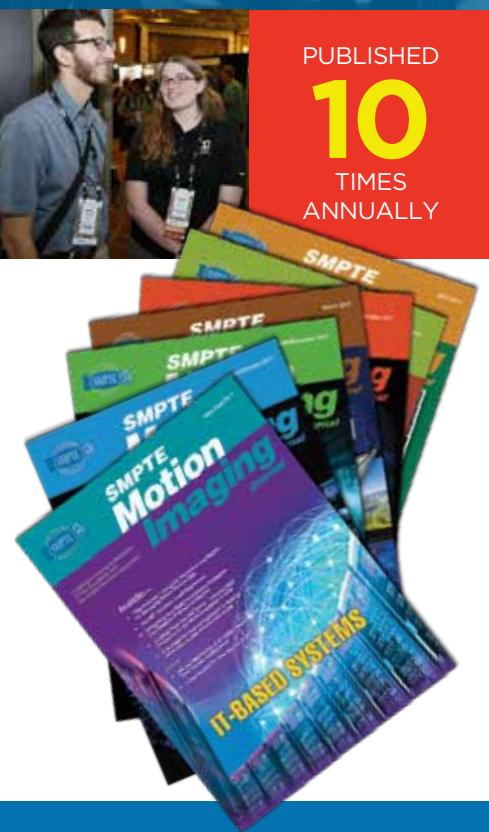
20



18



# SMPTE PUBLICATIONS



PUBLISHED  
**10**  
TIMES  
ANNUALLY

## SMPTE MOTION IMAGING JOURNAL

PUBLISHING THE LEADING RESEARCH IN THE FIELD, PRACTICAL AND TIMELY

Published since 1916, the *SMPTE Motion Imaging Journal* has long been the place for executives, engineers, researchers, and technologists to learn the latest developments in the motion imaging industry. Published 10 times annually with a highlighted Progress Report issue as well as reports from several leading SMPTE-produced conference events. The Journal regularly receives accolades from the membership for its quality peer-reviewed content and is often referred to as one of the most valuable membership benefits.

The Journal is produced on heavy glossy stock with excellent production processes that provides enhanced viewing of advertisements. This, along with targeted subject coverage, enables the Journal to position itself well for advertisers. In fact, over the past five years, despite the downturn in industry advertising trends, the print Journal, as well as its online companion property, have grown year-over-year in advertising. All issues of the Journal are housed within the SMPTE Digital Library. It is also available through many notable academic libraries and institutions.

The Journal is edited by leading technologists specializing in all areas of the motion imaging industry. From film, broadcast, broadband, and the emerging digital media ecosystem, leaders in the field provide peer-reviews of each article.

**TO VIEW THE DIGITAL FORMAT OF THE SMPTE MOTION IMAGING JOURNAL VISIT: [JOURNAL.SMPTE.ORG](http://JOURNAL.SMPTE.ORG)**

## Editorial Calendar

*Note: Topics are subject to change. \*Special Issues*

**January/February** Changing Distribution  
**March** Audio  
**April** UHD/WCG/HFR  
**May** Media Workflows  
**June** Cloud  
**July** Content Security

**August**

**September**  
**October**  
**November/December**  
**January/February 2019**

Immersive Storytelling  
(UR/AR/360-degree)  
\*Progress Report  
\*Compression (Conference Issue)  
New Technology and Techniques  
Artificial Intelligence (AI)

# Magic and Miracles

100 Years of Moving Image Science and Technology

## It's Here! SMPTE Magic and Miracles Book

LIGHTS ... CAMERA ... ACTION!

In 1916, expansion of the nascent motion picture industry was stymied by a lack of technical standards. Following two failed attempts by industry trade associations, inventor C. Francis Jenkins placed his professional reputation on the line and invited a number of his industry colleagues to form a motion picture engineering society, and the Society of Motion Picture Engineers was established.

**Limited-Edition Companion Book Also Available**

**The Honor Roll and Honorary Members of the Society of Motion Picture and Television Engineers**

This is a limited-edition 100 page, hardcover book published in full-color, that showcases the industry leaders and innovators who have contributed their talents to SMPTE over the past ten decades.

Perfect for any media technologist. Nontechnical industry professionals, executives, and motion-picture, television, and technology historians will also enjoy this commemorative book of these remarkable individuals.

[www.magic-and-miracles.org](http://www.magic-and-miracles.org)



## VIRTUAL CLASSROOM

SMPTE provides convenient, high-value learning opportunities to members and other individuals from around the world, enabling global education. SMPTE Virtual Classroom courses are “blended learning” courses that include both independent study and live, instructor-led coaching sessions that cover more complex topics and activities. In exchange for sponsorship, SMPTE will provide:

[www.smpte.org/courses](http://www.smpte.org/courses)

Current courses include topics such as IMF, UHD, Video over IP, and CCNA.



**Introduction to Networks”  
and “Routing & Switching  
Essentials”**

**Navigating the Ultra High  
Definition (UHD) Ecosystem**

**Essentials of IP Media Trans-  
port for Broadcasters:  
Moving Real Time Video &  
Audio over Packet Networks**

**IMF Essentials: What You  
Need To Know**

**Understanding SMPTE 2110:  
Live Production of  
Professional Media Over  
Managed IP Networks**



# SMPTE



# WEBCASTS

## WEBCASTS

### INDUSTRY EXPERTS RELY ON SMPTE EDUCATION

SMPTE members actively participate in live, interactive webcasts that address compelling topics and emerging developments in technology. These 60-90 minute sessions are comprised of a single technical topic and are designed to address specific aspects and challenges. The interactive non-commercial presentations provide attendees with the opportunity to pose critical questions of respected subject-matter experts. The live sessions attract approximately 200 registrants for each webcast. On-Demand playback and a PDF of the slides presented are also available as a membership benefit.

[www.smpte.org/vod](http://www.smpte.org/vod)

## PROFESSIONAL DEVELOPMENT

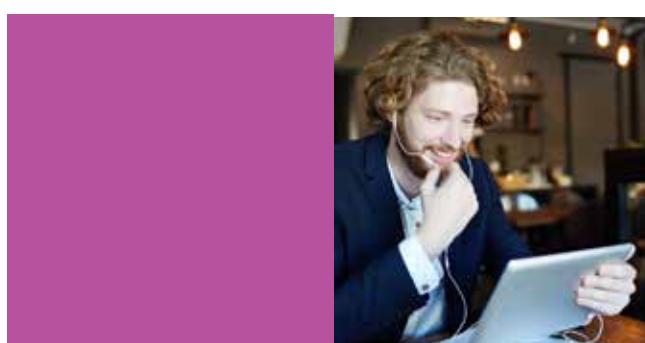
**Standards Updates** - Free and Open to All

**Monthly Educational** - Free to SMPTE Members

**Emerging Technology** - Free to SMPTE Members

**Executive** - Open Exclusively to  
SMPTE Executive Members

[www.smpte.org/webcasts](http://www.smpte.org/webcasts)





# SMPTE

# LEADERSHIP

A Who's Who of the Media,  
Entertainment, and IT Industries

**SMPTE LEADERSHIP REPRESENTS THE WORLD'S  
BEST-KNOWN MEDIA, ENTERTAINMENT,  
AND IT BUSINESSES, FORTUNE 100  
BRANDS, AND INDUSTRY-LEADING  
COMPANIES. CURRENT EXECUTIVE**

**EXECUTIVE COMMITTEE LEADERSHIP INCLUDES:**



SMPTE President  
Matthew Goldman  
of Ericsson



Immediate Past President  
Robert P. Seidel  
of CBS



Executive Vice President  
Patrick Griffis  
of Dolby Laboratories



Standards Vice President  
Bruce Devlin  
of Mr MXF

The list SMPTE Local Section Chairs and  
Managers may be found here:  
[www.smpte.org/local-sections/managers](http://www.smpte.org/local-sections/managers)

**Requests for interviews with SMPTE leadership  
should be submitted to [aimeericca@smpte.org](mailto:aimeericca@smpte.org)**



Membership Vice President  
Peter Wharton  
(Independent)



Finance Vice President  
Hans Hoffman  
of European Broadcasting Union (EBU)



Education Vice President  
Richard Welsh  
of Sundog Media Toolkit



Secretary/Treasurer  
John Ferder  
(Independent)

# THE SMPTE BOARD OF GOVERNORS IS COMPOSED OF REGIONAL REPRESENTATIVES FROM ACROSS THE IT, MOTION PICTURE, AND TELEVISION INDUSTRIES.

2018

## CURRENT GOVERNORS INCLUDE:



Governor-at-Large, 2018  
Michael DeValue  
of Walt Disney Studios



Governor-at-Large, 2018  
Seth Hallen  
of Pixelogic Media Partners LLC



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Ward Hansford  
of Grass Valley



Asia-Pacific Region, 2017-2018  
Masayuki Sugawara  
of NEC Corporation



Canadian Region, 2018-2019  
Paul Briscoe  
of Televisionary Consulting



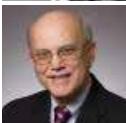
Canadian Region, 2017-2018  
François Vaillant  
of CBC - Radio-Canada



Central Region, 2017-2018  
Brian Claypool  
of Christie Digital Systems



Eastern Region, 2018-2019  
Renard Jenkins  
of PBS - Public Broadcasting Service



Eastern Region, 2017 - 2018  
George Hoover  
of NEP Group (retired)



Europe, The Middle East, Africa and Central & South America Region, 2018-2019  
Siegfried Fössel  
of Fraunhofer IIS



Europe, The Middle East, Africa and Central & South America Region, 2017-2018  
François Abbe  
of Qvest Media



Hollywood Region, 2018-2019  
Paul Chapman  
of SIM Group



Hollywood Region, 2017-2018  
Christopher Fetner  
of Netflix, Inc.



Hollywood Region, 2017-2018  
Andrew Setos  
of BLACKSTAR Engineering Inc.



New York Region, 2018-2019  
Sara Kudrle  
of Imagine Communications



New York Region, 2017-2018  
Douglas J. Sheer  
of DIS Consulting Corp.



Southern Region, 2018-2019  
Merrick (Rick) Ackermans  
of MVA Broadcast Consulting



Southern Region, 2017-2018  
Michael Koetter  
of Turner Broadcasting



Western Region, 2018-2019  
Ben Waggoner  
of Amazon



Western Region, 2017-2018  
Gary Mandle  
of Sony Electronics, Inc.



UK Region Governor, 2018-2019  
Mark Harrison  
of Digital Production Partnership

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Executive Director  
Barbara H. Lange



Director of Events and  
Government Liaison  
Sally-Ann D'Amato



Manager of  
Special Projects  
Joyce Cataldo



Director of  
Membership Relations  
Roberta Gorman



Director of Engineering  
& Standards  
Howard Lukk



Managing Editor of  
Digital  
and Print Publications  
Dianne Purrier



Marketing and  
Communication  
Aimée Ricca



Director of Education  
Joel E. Welch



Controller  
Ken Wendel

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### Standards Directors



John Hurst  
of CineCert LLC



Conference Programs  
Yvonne Thomas  
of arvato Systems S4M GmbH



Dave Schnuelle  
of Dolby Laboratories, Inc.



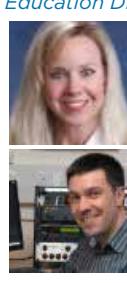
Mentoring and Internships  
Jaclyn Pytlarz  
of Dolby Laboratories, Inc.



John Snow  
of Cobalt Digital



North American Sections Director  
Karl Kuhn  
of Tektronix Inc.



Motion Imaging Journal  
Sara Kudrle  
of Imagine Communications



University Liaisons  
Sean Lancastle  
of University of Bristol



Student Chapter & Educational Institutions Director  
Herbert Jay Dunmore  
of Loyola University Maryland

### Education Directors