



Society of Motion Picture & Television Engineers

3 Barker Avenue, White Plains, New York 10601
Tel: 914-761-1100 Fax: 914-761-3115 www.SMPTE.org

Washington, DC Section: http://www.SMPTE.org/Sections_Chapters/WashDC/index.html

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Current and prospective SMPTE members,

The SMPTE, at both the international and local level, can be more helpful if we better understand your needs and interests.

This survey is one way we pursue that objective. Your answers to these **four** questions can guide us to make membership more useful and desirable.

The information you provide will be of great significance as we try to arrange meetings/events that are of interest to you and/or can help in your jobs.

Answers can be as simple as the Question # and the letters of items that interest you, such as **2.ACGK** or **3.DFLNO**. Please write in as much more as you want. You will not be graded (school's out!; grammar is irrelevant; only content is of interest). Give us your best shot.

Your identities will be kept private.

There are **three** ways to get your answers to us:

1. Go to <http://www.SurveyMonkey.com/s.asp?u=403691778172> and follow the on-screen instructions. When you get to the SurveyMonkey home page, you are done; your answers will automatically be collected.
2. Print out the document, check the boxes, write all over it, then mail it to me:

David J. Weinberg
10705 E. Nolcrest Drive
Silver Spring, Maryland 20903-1006.

or scan it and email it as a *.jpg attachment to WeinbergDa@cs.com (sorry, no fax).

3. Create a text email, enter the Question # and the letters that interest you, such as **2.ACGK** or **3.DFLNO**, plus your thoughts. Send it to WeinbergDa@cs.com.

Call me (301.593.3230) with any questions.

Thank you for your time and effort.

David J. Weinberg
Manager, SMPTE — DC Section



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0. Please give your name, plus phone or email, in case we need clarification.

1. Are you now a member of SMPTE? Any other professional organizations?

2. Special Event Commitment: An example: We are planning a Saturday-morning (9AM) meeting at an IMAX theater (at the Smithsonian Institution downtown or at the Dulles Airport Air & Space Museum annex) for a presentation on IMAX technology and how they make the films, expected to last about 1-1/2 hours. Excerpts will be shown. It will probably cost \$10-20 per attendee. Naturally we expect people will want to bring family members (also at \$10-20 each), perhaps even make a museum-day of it. **Are you willing to commit in advance, and pay in advance, for this kind of special event at an atypical time?**

3. In what areas of motion picture and/or television engineering do you work (or play)? It will help us to have an idea of the work-function distribution of our current and prospective members. Many of us operate in more than one category, so check all that apply, and write-in any that we missed:

- a. Local-broadcast/cable/DBS station engineering.
- b. Video production or post production.
- c. Audio production or post production.
- d. Video/audio program asset management.
- e. Equipment asset management.
- f. Motion Picture studio/theater engineering.
- g. Motion Picture image production or post production.
- h. Motion Picture soundtrack production or post production.
- i. Consumer-related consultation (such as home theater installer/consultant).
- j. Equipment sales/installation/service (for what markets or types of equipment?).
- k. Systems integration/consultation (for what markets or types of equipment?).
- l. Equipment design (for what types of equipment?).

List any other areas you work in or are interested in, or elaborate on those above.



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4. What topics would you like presented at events/meetings? Currently, a small group of managers tries to arrange interesting meetings, but we'd like to know what would interest you, such as a type of project for which some guidance or information would be helpful. It might be a problem you'd like a better understanding of how to troubleshoot and fix, forever! Check all that apply, and write-in any that we missed:

- a. Tapeless vs tape ENG — techniques, equipment, problems, special expertise, cost issues.
- b. Local communications (including ENG/location-event-to-station; station-to-transmitter; etc).
- c. Hum, grounding problems, power-line transients.
- d. Computer networking, includes wireless, of video/audio to/around the studio/station.
- e. Computer network (wired/wireless) security, given Internet/intranet program editing/distribution.
- f. VoIP for in-facility and for external communications.
- g. Program archive issues, including storage space, format standards, storage life required by regulation or policy, etc.
- h. SMPTE standards related to new technologies or procedures.
- i. Equipment maintenance (in-house vs contract; determining needed spares-on-hand; how to sell management on preventive vs cataclysmic corrective maintenance; etc).
- j. The consumer end of content delivery: How much does quality matter? How to educate consumers that they'll get a much better picture, and a better surround sound experience if their system is properly set up?
- k. Digital-video compression artifacts: recognizing and evaluating them; reducing problems. Parameters, including metadata, that can minimize multi-generational image deterioration.
- l. What is really involved in putting Digital Cinema in the theaters? (There's much more than just the projector) How does digital cinema (even with 4k projectors) compare with film images, particularly with computer video production and post production?
- m. Motion picture theater sound quality problems. Comparison with home theater sound.
- n. Dolby Metadata — Dolby's LM100 Leq monitor in the studio or local station (can its algorithm be upgraded easily?) Can metadata parameter-setting be automated?
- o. Other possibilities to automatically track and set video metadata (such as aspect ratio switching or to accommodate SMPTE C vs SMPTE 709 color space)?
- p. RF interference in TV/cable/satellite transmission/reception, local ENG and station-internal?
- q. A review of the NAB/SMPTE and other conventions.
- r. Demonstrations, comparisons and shoot-outs of various equipment types — such as tapeless ENG HDTV cameras.
- s. Behind-the-scenes technical facilities tour including broadcast, production, transmission, performance or sports venues.

Feel free to list other situations/problems you are interested in, or elaborate on those above.