



CHAPTER TWENTY NEWS

society of broadcast engineers
pittsburgh chapter

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2011 Holiday Party – John Humphrey

On December 15th, we held the SBE Holiday Party at Atria's Restaurant inside PNC Park.

This was a new and different location. Atria's "balcony room" was small, but worked well for those that were able to make the party.



The weather was cold and snowy, but everyone had a good time at the party. The food and drinks were excellent!

Santa even showed up to take requests for Christmas gifts! (see the picture, Picture (L to R) George Hoover, John and Marge Humphrey, Bill Bennett, Henry Lassige, Santa Claus (Coleman Conley), Dave Kasperek, Mrs Santa (Conley), Sandy and Russ Rockwell, John and Betty Luff, Karl Paulsen.).

Chairman's Corner – John Luff

Of Paradigms and Pachyderms



The one thing we can't successfully resist is change. Our industry is used to change, indeed fundamental change has remade our industry in the last decade. The transitions from analog to digital transmission,

and the remaking of processes as files with IT based technology have left us often reeling and learning new skills. These twin paradigm shifts left many professionals with decades of experience in our industry in the dust. Others struggle to cope, learning the technology from our sister IT industry.

Some pundits have looked at the status of media and proclaimed broadcasters to be pachyderms without the ability to evolve as over the top and new distribution platforms loom with the potential to thoroughly disrupt existing distribution strategies. As I see the twilight of a 45 year career I have to admit I have concern that without hard work, innovation, and risk taking by broadcasters I fear uncontrollable outcomes that have the potential to end broadcasting as we know it in my lifetime.

Chapter 20 has struggled to remake itself in the last two years just as broadcasters need to take ownership of strategy and methods to reinvigorate our industry while there is still time. SBE also has to recast itself as well, mindful of mission and the capabilities of a volunteer organization. Many in Chapter 20 remember the steady participation from industry and production which made our work relevant for literally decades. How did we lose the commitment of such a large piece of our industry? How can we get it back? Can we remain relevant and invigorated without broadening our appeal? Indeed is SBE potentially another pachyderm? [Continued on Page 2]

Save the Date – Next Meeting April 4th

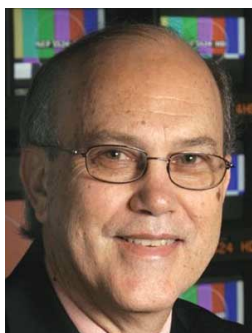
Pete Putman with Southwest cooperating, will speak on displays for broadcast, post, and consumer use. Pete is an expert in this field, and will also demystify HDMI and other interfaces.

Chairman's Corner Continued...

A group of us met recently to begin a dialog on these and other topics. We need to nominate new officers, restart communications, and ramp up outreach to everyone in the broadcast and cable industry and related, and potentially competitive media partners. I would submit that SBE's educational mission can strengthen bonds between all of our constituencies like no other regional organization. Though we have much to do, your PERSONAL commitment to the process of remaking SBE Chapter 20 for these times can make the difference. If you're willing to help please contact me...or I may contact you!

GEORGE HOOVER –

Local Professional in the Sports Video Hall of Fame!



John & Marge Humphrey attended the ceremony and John writes:

George Hoover, is the CTO of NEP Broadcasting. He is also a member of SBE 20 and writes articles for our newsletter.

I have known George Hoover since the mid-1980s when I worked for Sony and George was Chief Engineer at New Jersey Network (NJN). George is still a large and important customer of Sony. He is also my good friend. It was an honor to be invited to attend his inauguration in the Sports Broadcasting Hall of Fame. The ceremony and presentation was in New York City last month. Debbie Honkus, President of NEP, was also inducted as the first woman in the Hall of Fame.

After he rose to general manager at NJN he connected with NEP Supershooters. Not long after joining the company, he saw NEP transform not only itself, but the entire remote-production business. The company purchased NBC Sports' TV-truck fleet in 1995, doubling the size of its fleet overnight. Today, NEP is the world's largest mobile production company with many global divisions.

Today, virtually all television equipment used in the mobile television industry has had George's input. He has a unique ability to understand and apply technology to production and storytelling. Most importantly, he has a remarkable ability to work collaboratively with a wide range of vendors, clients and colleagues.

Within the sports-production community, George has overseen the engineering and design of over 45 world-class production trucks and 25 major HD rebuilds. He has also helped design NEP Studios facilities for such programs as Sesame Street, The Daily Show with John Stewart, The Colbert Report, and Conan.

Almost 18 years later, George Hoover is still effectively directing and reshaping how sports networks tell their stories and in working on the next generation of HD and 3D mobile units.

The following is reprinted with permission from the Sports Video Group:

Engineering Visionary With a Producer's Pulse

A sports broadcasting career is often the sum of one's experiences, with the vast majority of industry professionals working for a variety of networks, with numerous production crews, and on countless types of events.

George Hoover, CTO of NEP Broadcasting, exemplifies that career trajectory and then some. His career is marked by the opportunity to learn from the best in the broadcasting business; from the day he began working for Ivan Tors Studios in 1964 as a high school student in Miami.

"NEP is very much a collaborative effort with our client," he says. "Part of the reason we have long relationships is, we have worked together always looking for new technology and innovative ways to contribute to the art of storytelling."

Within the sports-production community, Hoover has helped the storytelling by overseeing engineering and

George Hoover Continued...

design of approximately 45 production trucks and 25 major rebuilds. But he has also helped design studios for such programs as *Sesame Street*, *The Daily Show* with John Stewart, *The Colbert Report*, and *Conan*, giving him an influence well beyond stadiums, arenas, race tracks, and golf courses.

Hoover's understanding of the art of storytelling, and the role technology plays, began at Ivan Tors Studios, where he worked on TV shows like *Gentle Ben* and *Flipper*. In 1966, he joined CBS station WTVJ Miami and worked alongside future legends Larry King, Ed Goren, Mike Pearl, and Jackie Gleason; Gleason's show was a remote production out of the WTVT studio.

In 1970, Hoover attended Florida State University, studying theatrical lighting and sound design. His studies quickly led to a staff job at FSU, and he later became chief engineer of Florida Public Broadcasting. He worked there until 1977, covering Florida legislation sessions with seven cameras and multicore cable that ran through the entire State House complex; it was ENG before camcorders.

"It was there that I learned what TV needed to morph into," he says. "We were just starting to get compact cameras, and everything was recorded on 2-in. videotape."

Hoover switched to the manufacturer side in 1977, working in systems integration at RCA. From RCA, he moved to WPHL-TV Philadelphia, where he helped produce local sports events for the Philadelphia Phillies and 76ers, Penn State football, and more. Ultimately, the TV station was sold, and Henry Riggs and Hoover launched VIDEO EAST, a regional production company.

Within six months of launch, VIDEO EAST was handling all crewing and operations for ESPN, providing everything except the producer, directors, and announcer. The company also produced events for PRISM, a Philadelphia sports network that eventually morphed into Comcast Cable.

With 25 people operating out of King of Prussia, PA, the three trucks and studio editing facilities of VIDEO EAST were busy, and the company was eventually

sold to WFMZ-TV Allentown, PA (and later would become New Century Productions).

In 1982, following the birth of his son, Hoover wanted to spend more time at home. So he became director of engineering for NJN, New Jersey Public Television, and rose to general manager before leaving in 1994.

His career at NJ Public Television nearly intersected with another Sports Broadcasting Hall of Famer: George Wensel, who left two days before Hoover joined the network. When Hoover began looking for new opportunities, he asked Wensel for suggestions. Wensel was then working for NEP Supershooters, a Pennsylvania-based remote-production company that was about to become much more influential.

"I wasn't thinking about NEP," says Hoover, "but I threw my hat into the ring."

Soon after joining the company, he saw NEP transform not only itself but also the remote-production business. The company purchased NBC Sports' TV-truck fleet in January 1995, doubling the size of its fleet overnight.

Nearly 18 years later, Hoover still finds himself in an exciting and friendly environment and is actively involved in reshaping how sports networks tell their stories and in working on the next generation of mobile units.

—Ken Kerschhaumer

Republication Courtesy of Sports Video Group Newsletter



FCC Issues R&O for IP Closed Captioning – Paul Byers

On Friday, January 13, 2012 the Federal Communications Commission (FCC) released rules governing the closed captioning requirements for video programming

FCC News Continued....

delivered using Internet protocol (IP). This Report & Order also includes rules on the closed captioning capabilities of certain apparatus on which consumers view video programming. These rules were issued pursuant to the 21st Century Communications and Video Accessibility Act of 2010 (CVAA) and explain how the FCC will apply the CVAA sections related to IP captioning.

The new rules will make sure that all new content shown on TV and then on the Internet is captioned, including live content. There is a schedule of deadlines for when coverage of new content will begin. The CVAA mandates the following deadlines following publication in the Federal Register:

- 6 months: Pre-recorded programming that is not edited for Internet distribution.
- 12 months: Live and near live programming that was recorded within 24 hours of broadcast on television.
- 18 months: Pre-recorded programming that is edited for Internet distribution.
- 24 months: Archival programming

The rules require that programs re-aired on TV, such as *Gone with the Wind*, must be captioned when shown online. This means that if a website has an old program that is not captioned, which is re-aired on TV, then the website will have to add captions to the program.

The rules are the culmination of years of hard work by the National Association of the Deaf (NAD) and other consumer organizations to gain access to online content. The NAD was a key organization that worked to pass the CVAA in Congress. The law was signed by President Obama in October 2010. The IP captioning rules are just one part of the CVAA; however, a very important part for deaf and hard of hearing people who want to enjoy programming online just like other Americans.

Following the passage of the CVAA, the Video Programming Access Advisory Committee (VPAAC) brought together both consumers and members of the industry to craft recommendations to the FCC on making video programming more accessible. The NAD

advocated for broad IP captioning rules which would cover the most amount of online content and in the shortest possible time.

The NAD co-led the Consumer Groups comments and reply comments last fall in response to the proposed FCC rules. The NAD and other consumer groups pushed for coverage of all online content that has been shown on television and later on the Internet. The NAD is most concerned about the coverage of segments of programs taken from TV and shown online. The Senate report for the CVAA explains that the CVAA applied only to full-length programs and not video clips and out-takes. It seems that this language is intended to exempt video clips that are shown on TV and are not required to be captioned on TV – such as advertisements.

Representative Markey and Senator Pryor, the authors of the CVAA, sent a letter to the FCC supporting this argument, explaining that the law is intended to cover segments of programs. The FCC disagreed and decided that the exemption for video clips applied to segments taken from television. Under this exemption, a five minute news report from CNN and placed at <http://www.cnn.com> would not be covered under the CVAA. The FCC however did clarify that if “substantially all” of the program is placed online, though broken up into pieces, then they are covered.

The rules also require that all physical devices designed to receive and play back video programming, including smart phones, tablets, personal computers, and television set-top boxes must support captions. This will solve long standing concerns from members of the community that some set-top boxes such as Blu-Ray players do not support captions. The FCC also requires that the quality of captions shown online must be at least the same quality as the captions shown on TV.

On Production – George Hoover

Points to Ponder from the Field and Studio - 2012 edition

- Super Bowl, but no 3d telecast- hmm???
- Olympics from London in 3D on the NBC networks- wow- really?
- Will digital triax at 1080p overtake cameras on SMPTE? Sony's working on it too.
- Will we see the NFL in 1080p or 3D in 2014 when the new rights deals take effect?
- Wondering what cord cutting is all about- spend ninety nine bucks and buy an Apple TV box & learn.
- Internet enabled television- control your new Apple TV with your I Phone or I Pad and see what its all about
- Think the quality isn't very good- checkout ABCs Player application. Better than FIOS?
- But that's an app- can it all look that good? - On your new Apple rig checkout <http://www.anythinggoesonbroadway.com/> click media, click show footage
- How much better resolution is a 4k single chip camera vs a 3 chip 1080p camera? Hint- not four times as better
- Are you comfortable designing a video system using compressed audio & video to connect devices rather than 1.5gb?
- Are you comfortable designing a video system where the devices connect together via an RJ45, not coax?
- Do you know what IEEE 802.1BA is? If not, you should find out. Now.
- Do you know what AVB is? If not, You Tube it - on your new Apple TV
- Does your head hurt? Happy 2012, the times are a changing.
- Change is inevitable, growth is optional!
- Read, watch, learn- stay current- or the IT guys will get you.

SBE20 Communications move into the 21st Century! – John Luff

Part of our soul searching in 2012 has been to begin again at the beginning. To keep SBE 20 relevant we recognize that we need to speak to member and industry professionals who are not members of SBE or SMPTE using modern communications tools. While we will continue to produce a newsletter you can scan for news about meetings and local issues, and hopefully some enlightening items on topical subjects, we also now will have two other means of communicating with you.

We have just started a FaceBook group, Pittsburgh Video Professionals, which we will use as an online forum for all of us to post news that others might find interesting and topical, as it happens. Unless we start getting “spammed” we will keep the group open and visible on FaceBook to all comers. It is our hope that those just starting their careers will find this a source of good information and a way to connect with mentors as well. Please take a moment to join up and then send your passion to others via this new tool.

Of course we want to keep EVERYONE coming to meetings. In particular the social time before and after meetings can be a great way to network with others in the area. If you are looking for a job, or just want to find out how others have solved a problem this is a great way to remain connected with other production and broadcast professional who call SBE and SMPTE home.

Lastly, we have begun exploring establishing a formal “Sub-Chapter” of the Philadelphia SMPTE chapter to improve our ability to serve local professionals. STAY TUNED!



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