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New gear from the NAB Show floor.

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## FCC Issues Auction Order

Commission's 3-2 vote draws flack

BY DEBORAH D. MCADAMS

WASHINGTON—The Federal Communications Commission has passed an spectrum incentive auction order codifying the use of contested technology and giving broadcasters 39 months to move. It also establishes a 5 MHz band plan, assumes a set-aside channel in each market for unlicensed devices, and allows low-power TV stations and translators to continue operating in reassigned channels until the new landlords take over.

The order itself was unavailable at press time, but discussion during the commission's open meeting on May 15 suggested little new information. One item on the staff summary issued after the meeting was notable:

"The rules will grandfather existing broadcast stations that would otherwise no longer comply with media ownership rules as a result of the auction," it stated.

AUCTION, PAGE 8

**NABSHOW**  
Where Content Comes to Life

In Review Part 2



## ATSC Prepares for 3.0

Annual meeting focuses on broadcast's future

BY JAMES E. O'NEAL

WASHINGTON—ATSC 3.0, which is being developed as this country's next broadcast television standard, loomed large at this year's annual meeting of the Advanced Television Systems Committee. It permeated virtually every presentation, panel discussion and discussion among participants at the two-day event held here earlier this month. A special day-long ATSC 3.0 "Boot Camp" convened prior to the membership meeting to provide an update on the progress of various working groups hammering

away on the standard, as well as to explain some of its inner workings and planned feature sets.

Attendance figures at the May 7 "Boot Camp" underscored industry interest in ATSC 3.0, as according to event coordinators only about 50 persons were expected to attend. That number quickly swelled to 124, only slightly less than the headcount at the main meeting the next day.

NAB President and CEO Gordon Smith referenced the importance of the anticipated standard in his keynote.

ATSC, PAGE 10



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**BY JAY ANKENY**

There were monitors filled with eye candy all throughout the Las Vegas Convention Center. This year 4K displays had mostly replaced 3D screens, but new technologies promised enhanced visual splendor for digital content creators.

**AEQ** which recently merged with Kroma Telecom, introduced the new QuadSplit QS monitor line of monitors offering the best features of Kroma's successful LM7000 series and boasting an exclusive new tool—an on-screen clock.

**BOLAND COMMUNICATIONS** brought new slim LED backlit models in 24-, 26-, 32-, 42-, 55- and 72-inch sizes with built-in speakers, gamma and color temperature adjustments. Each display is factory calibrated to SMPTE 709 specifications.

**CANON** marked the NAB debut of its first ever professional reference display. The DP-V3010 4K reference display supports 4K digital cinema-centric and 4K Ultra High Definition (UHD) source image formats. It also includes sophisticated internal upconversion from HD/2K to 4K.

**DATAVIDEO** arrived in Vegas with its new TLM-170P 17-inch tiltable tabletop LCD monitor that accepts inputs including 3G/HD/SD-SDI and 1080p via HDMI. They also introduced its sibling, the TLM-170HM/HR, which is a 1RU rack-

mountable design. Both offer 1600 x 900 resolution.

Although not yet available, **DOLBY LABORATORIES** presented the latest incarnation of its Dolby 3D glasses-free display, and hosted several demonstrations of its Dolby Vision enhanced 2D imagery technology.



Craig Knudsen (L) with Dolby Laboratories answers questions about Dolby Vision from Ericsson's John Mitchell.

Demonstrating its 8.8 megapixels (4096 x 2160) native resolution, **EIZO** brought its latest 4K evaluation monitor in the ColorEdge line. As yet unnamed, EIZO's latest comes with a built-in calibration sensor and produces 120 candela brightness.

As the flagship of their CM series, **FLANDERS SCIENTIFIC** introduced new CM250, a 24.5-inch multiformat OLED reference monitor with 3G/Dual-Link/HD/SD-SDI, component, composite, and DVI-I inputs. FSI also introduced the new CM171 lightweight (6.4 pounds) 17-inch

native HD 1920 x 1080 LCD monitor boasting 13 standard scopes and meters.

Now partnering with Ruige and Konvission, **IKAN** unveiled their new line of D-Series monitors including the 5-inch DX5 with True Color 1920 x 1080 IPS panels, waveform and the ability to cross convert HDMI and SDI signals. They also had two new lighter and thinner models of their M-series displays, the 7-inch MRL7 and the MDL7.

**IKEGAMI** brought out their next-generation Grade-1 monitors, the HEM-2570W 25-inch and HEM-1770 17-inch full HD high-performance OLED monitors. Both support 10 patterns x 10 scenes for user markers, a USB terminal for functions including auto setup, image-saving, full-screen capturing and mouse connection.

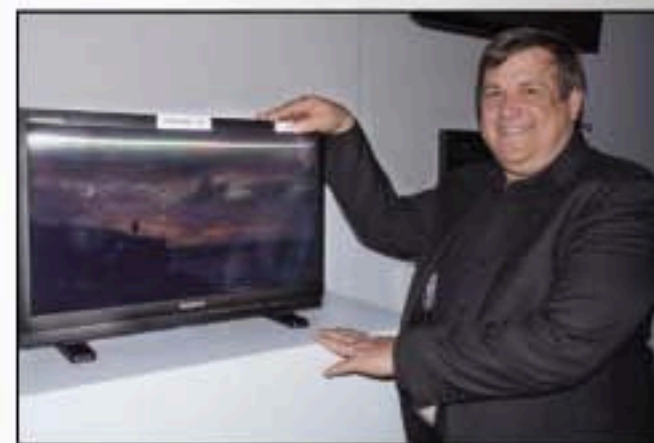
**JVC** showcased its PS-840UD ProVerité 4K 84-inch quad HD (3840 x 2160) ELED illuminated LCD monitor at its booth.

The new MD7 7-inch LED field monitor introduced by **MANIOS DIGITAL & FILM** is designed to complement most popular DSLR cameras. Less than one-inch thick, weighing only 12.9 ounces and available in three

kits, the MD7 offers high resolution (1280 x 800), high brightness (400 cd/m2) and high contrast (800:1).

**MARSHALL ELECTRONICS** showcased its evaluation-grade 10-bit, ultra-wide gamut QVW-2710 27-inch monitor at the show. It has four independent 3G-SDI inputs to enable users to view full 4K (4096 x 2160) or UHD (3048 x 2160) formats. They also brought their QVW-1708 6RU 17-inch full-resolution rackmountable desktop monitor to Las Vegas as the newest part of the company's Quad Viewer series.

**PANASONIC** unveiled the BT-4LH310 LCD field monitor, a 31-inch 4096 x 2160 resolution 4K/2K display, ideal for live viewing in a video village or post production. The 4096 x 2160 IPS LCD panel on the BT-4LH310 provides native viewing of 4K DCI content, as well as UHD/QFHD (3840 x 2160) by means of a slight matte crop.



Sony's Gary Mandle stands by the company's new PVM A250 OLED production monitor.

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