SLR Magic has adapter for Fujinon MK lenses

SLR Magic has launched Anamorphot for Fujinon MK lenses, targeting all market sectors.

Tom Pavicic joins Vitec Production Solutions

The Vitec Group has appointed Tom Pavicic to its Production Solutions division as regional sales manager, Australia and New Zealand. Based in Sydney, Pavicic will be responsible for building and managing strategic channel partnerships, and further develop the sales organisation in the region. Pavicic was previously CEO of Quinto Communications, a company which he joined as general manager in 1997. At Quinto, he managed operations in ANZ across three offices in Sydney, Melbourne and Auckland. Audrey Chang, channel and customs marketing director, Asia-Pacific, Video Production Solutions, added: “That background (at Quinto) gives him valuable perspective as he works to reinforce our position in ANZ, and ensure we have a strong, committed network of resellers targeting all market sectors.”

If TV is the centrepiece of the living room, then the multiviewer is the hub of every broadcast application, where a variety of different video sources and formats are all consolidated within a single display for monitoring and processing. Besides requiring different specifications for each application, multiviewers today are also marrying technologies like IP for greater scalability and flexibility.

Josephine Tan writes more.

Lightstream seminar in Kuala Lumpur

In April this year, Lightstream introduced the vm_dmv64-4 virtual module (VM) for its V__matrix IP routing and processing platform, complementing the existing vm_mv16-4, vm_mv18-4 and vm_mv24-4 multiviewer line-up. The vm_dmv64-4 is designed based on a distributed architecture where multiple modules network together. These modules can be hosted together in the same V__matrix frame, in different frames or even in different geographical locations.

According to Lawo, every vm_dmv64-4 has an input stage capable of receiving up to 24 sources of any combination of 4K/3G/HD/SD, which is limited only by the physical or network I/O. These sources are downscaled by the vm_dmv64-4, and returned to the network as IP-encapsulated mipmaps.

Hedkvist explains: “For instance, while a traditional multiviewer would be described as a blade that took perhaps 24 sources and generated four outputs, Lawo’s distributed multiviewer works by separating the input and output stages connecting to an IP network.

“One input stage can process up to 24 sources or up to 40GbE, and the operator can simply add more processing blades linearly to manage more sources. And...
Achieving highest resolution images with essential tools

Capturing images as close as possible to reality is an endless quest for content producers. In search of these better and higher resolution images, the industry has developed technologies such as 4K/Ultra HD (UHD) and high dynamic range (HDR) to empower content producers to capture “more and better pixels” within a shot.

And along the production chain, quality control equipment like a broadcast monitor is a critical tool in ensuring content producers are getting better pixels and wider colour gamut in order to deliver “more realistic and immersive” content and pictures, suggested Poh Cheng Yong, vice-president of sales, Postium.

He told APB: “Most of the acquisition devices available in the market today are already supporting 4K/UHD and even higher resolutions. However, content producers often master the content into HD or standard dynamic range (SDR) due to the shortage of theatres and places in Asia that are capable of projecting HDR content.

“Broadcasters and local studios in Asia have come to realise the importance and growing appetite of consumers who are demanding better output, not just in their 4K/UHD TV sets. Therefore, we will be seeing a mixed SDR-HDR ecosystem for the foreseeable future as some countries in Asia have just adopted HD not long ago.”

For Postium, the broadcast display manufacturer has supplied its broadcast reference monitors to two South Korean broadcasters, Korean Broadcasting System (KBS) and Munhwa Broadcasting Corporation (MBC). For MBC, Postium provided its new OB series 4K/UHD monitors for the network’s new 4K/UHD OB truck. A total of 14 units of 4K/UHD monitors and 13 units of HD monitors, ranging from 9” to 55”, were installed in the OB truck.

As for KBS, Postium similarly provided its OB series 4K/UHD monitors. The models consist of 24”, 31” and 55” 4K/UHD monitors, including 12 units of OBM-U310. In February this year, the OBM-U series 4K/UHD monitors were used for 4K/UHD broadcasting in the International Broadcast Centre during the 2018 Winter Olympic Games in PyeongChang, South Korea. Following the conclusion of the tournament, the monitors were then moved to the 4K/UHD control room in KBS.

Marc Ravard, product line manager for multiviewers at Imagine Communications, says: “Transition from SDI/baseband network to IP networking is under way. IP networking is delivering on the promise for much more flexible and agile signal processing and monitoring. At the same time, production environments witness the increase of 4K/UHD productions.

“When media companies make the choice to start their transition to IP networking, they are also looking for monitoring solutions with native support for SMPTE ST 2022 and ST 2110 IP standards, as well as 4K/UHD resolutions.”

With the installation of EPIC MV, media companies can deploy an SDI multiviewer solution using four EPIC MV-3G input PCIe cards to monitor up to 48 PiPs through up to four HD mosaics. When progressively deploying IP signals, the EPIC MV architecture allows them to replace 3G cards with EPIC-MV-UCIP inputs cards that deliver ingest for SMPTE ST 2022 and ST 2110 input sources while maintaining the high density of 48 PiPs over four HD displays.

And in the transition to 4K/UHD, the demand for 4K/UHD mosaic will also increase. In this circumstance, media companies can deploy EPIC MV to deliver four HD mosaics or one 4K/UHD raster with the same density of 48 PiPs made of mixed input signals. Ravard explains: “4K/UHD monitoring can be delivered in many ways. When ingesting 4K/UHD content natively to the multiviewer, media companies need to invest in IP switches with four times the bandwidth capacity. High-quality 4K/UHD monitoring can be achieved by using a scaled-down version of the original signal.

“For example, Imagine Communications’ Selenio Network Processor (SNP) can deliver a high-quality HD proxy of a 4K/UHD signal to our EPIC MV multiviewer. This combined solution of processor and multiviewer optimises an IP infrastructure investment for 4K/UHD monitoring.”

Both EPIC MV and SNP are powered by Zenium, a cloud-native microservices platform that is designed to enhance how workflows and networks are architected, implemented and managed. As Imagine’s approach to technical adoption, this component-based architecture enables media companies to create custom solutions, adapt to market dynamics, and deploy new services.