



For Europe's Pro AV integrators in a Networked World

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Industry News

InfoComm Opens Euro HQ in UK

InfoComm announces a European headquarters in UK and made a number of personnel appointments.

It's great news because InfoComm has done a lot for this industry in America. And already done a lot for Europe by introducing certification and initiating ISE (with CEDIA and NSCA).

Normally I would launch into a complaint about how Americans that should look to the Continent first for their start-up offices in Europe. (We always recommend small, neutral countries that are outside the big markets. The big markets tend to define the business culture of your operations without you even realizing it•but all your customers notice).

But InfoComm already has a history in Europe and other personnel in Europe. There•s Godwin Demicoli, CTS, based in Germany. Now promoted to Regional Director, Godwin Demicoli has been a European Representative with InfoComm since 2004. Maltese by birth, Godwin is responsible for overseeing member activity throughout Europe. He will continue to work from an office in Germany.

In the new UK office, InfoComm names Christopher Lavelle, CTS, as UK Regional Manager. Lavelle studied sound engineering, computer networking and web development in South Africa. He most recently worked for PSAV, serving as Director of Event Technology for the Maybourne Hotel Group.

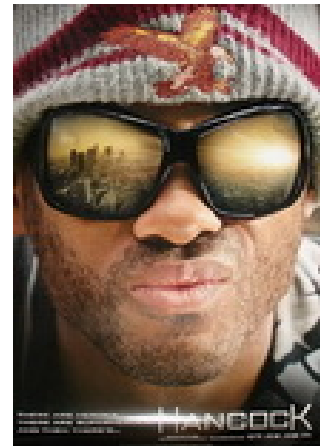
Sarah Carless has been named European Programme Coordinator. She comes from an extensive computer data networking background, working with leading manufacturers such as 3Com & Siemens Network Systems Ltd. She gained a broad knowledge in sound assisting her father, an Emmy award winner and Bafta nominated Location Sound Recordist.

InfoComm International's European HQ is located in St Albans, a Roman legacy in Hertfordshire known for it•s [Verulamium](#).

Go [InfoComm](#)

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Sony Pictures: It•s All 4K Digital Tech



Not terribly surprising, but Sony Pictures entertainment says it will now use 4K digital technology in making most of its filmed productions.

The movies will be filmed at full 4K resolution, scanning at 4K, using a 4K workflow process, and releasing a 4K DCP to theaters.

Sony Pictures has already released the summer movie "Hancock" in 4K. Movies released in 4K can play in theaters with either 4K or 2K projectors.

Among the next motion pictures to be digitally imaged in 4K by Sony Pictures, and available for 4K distribution, are expected to be "2012," "Salt," and "The Green Hornet," with more titles to be announced.

For more information, go to [Sony and 4K Digital](#)

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Projection & Screens

Epson Intros Entry-Level Projectors

Epson in USA has three new 3LCD 3-chip multimedia projectors designed both for small business and home theaters.

The Epson EX70 projector is specified at WXGA resolution with 16:10 aspect ratio, 2000 lumens and 2000:1 contrast ratio. The EX50 is specified at XGA resolution and the EX30 at SVGA resolution. These two models are also specified at 2200 lumens and 2000:1 contrast ratio.

All the projectors have USB Plug n' Play, direct power on/off from a wall switch, Epson E-TORL energy efficiency, instant on/off, automatic keystone correction and AV mute slide.



Go [Epson Entry-level](#)

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Closed Captioning Projector Just 3" Tall



Toshiba introduces a new slim projector, the 3LCD TLP- X150U, which provides closed captioning, and PC-free presentation using USB.

This is specified at XGA resolution, 2600 ANSI lumens, 600:1 contrast ratio and measures 3" tall and weighs 4 pounds. The company expects this projector to address business, education and home entertainment markets.

Other features include a blackboard function to project on non-screen surfaces, quick-power shutdown and automatic vertical keystone correction.

Go [Toshiba's Slim 3LCD](#)

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Sony's Single-Projector 3D Adaptor for 4K Projector

Sony develops a single-projector 3D adaptor designed to work specifically with its 4K projectors in movie theaters. Sony says the new adaptor uses the full height of Sony's 4K imaging device, with the ability to display full 2K images for the left and right eye simultaneously and in parallel, from top and bottom.

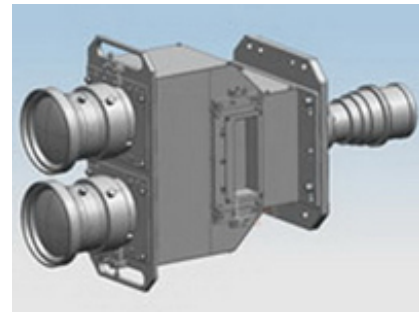
The new lens units, models LKRL-A002 (X1.1 -1.9) and LKRL -A003 (X1.9 - 3.3), have optical and mechanical assembly for each left and right eye image. Sony also says this is designed to meet DCI specifications for 3D digital projection.

When used with Sony's integrated media block (LMT-200), Sony says the SRX-R220 4K projector can achieve 4:4:4 RGB signal path from media block, while avoiding the "triple-flash" artifacting of some 3D solutions. It can also deliver a 60P 3D display that is especially effective for sports or other fast-moving content in 3D.

This system is an easy way for exhibitors to switch between showing 4K and 3D content. The 3D adaptor attaches onto the lens mount of the projector, and is compatible with all Sony 4K projectors currently in the field. Sony says it can be easily removed or re-attached within minutes.

The 3D adaptor should be available in March 2009.

Go [Sony 3D Adaptor](#)



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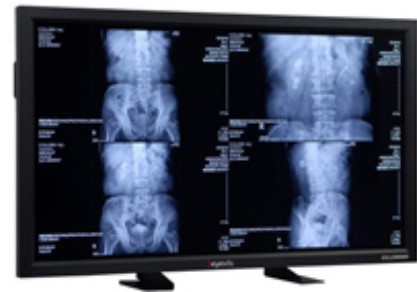
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Displays & Mounts

Apps Beyond HD, Says eyevis

Several display manufacturers, reacting to rising demands, developed monitors with resolutions far beyond full HD standard. Especially for pro applications that rely on each and every pixel, Eyevis developed its EYE-LCD5600QHD with 3840 x 2160 pixels (quad HD resolution) on a 143cm (56") screen.

The main advantage of the EYE-LCD5600QHD is its huge screen diagonal. It is possible to show various sources in native resolution, placed freely on the screen (without disturbing gaps as with systems using several conventional monitors.) The displayed sources also do not suffer from a loss in quality, which happens when the display in use provides a lower resolution than the source. Thanks to its ultra-short response time it can also be used with fast moving images.



Where do these super hi res applications sell? Most installations for the EYE-LCD5600QHD are in the energy sector as a personal wall for operators controlling power networks. Such applications require the highest possible resolution to show the complete network in detail. Power generation itself is often surveyed on an eyevis Quad HD monitor. Since modern process management systems produce their images in HD resolution, up to four HD sources can be displayed in native resolution on a single display.

Another field of application is in clinical environments, where the monitors display the results of radiological examinations. Then there's need in industrial construction, simulations (especially for driving simulations, where recognition of road signs in realistic distances is important.) Modern surveillance centres, especially in aeronautic or military environments, have to handle satellite pictures and digital maps in high quality.

The EYE-LCD5600QHD is also used in the traffic centre of Zurich. During the European Championships, there was a new control room installed to manage the increasing traffic during the football tournament. At the core of this control room, two eyevis Quad HD monitors showed camera signals, traffic management systems and digital maps simultaneously. This comprehensive information allowed the operators to react immediately to up-coming bottlenecks in Zurich.

Eyevis provides LCD monitors, but also complete systems that include high-end graphic boards, graphics controllers and input possibilities for any kind of data or video sources.

Go [eyevis Hi Res Displays](#)

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Audio

CobraNet LE for Networked Digital Audio



Cirrus Logic, working with Attero Tech, develop CobraNet LE, a low-cost stereo implementation of Cirrus Logic's CobraNet networked digital audio technology.

CobraNet LE technology helps installers deploy CobraNet technology into network end nodes, such as wall and ceiling speakers and audio wall boxes. While the company points to power-savings as a selling point, the real attraction is that it makes it easier for customers to add CobraNet into those designs still stuck with traditional analog point-to-point distribution.

CobraNet LE technology is available for purchase as a market-ready CobraNet LE Reference Design or as an IC from Attero Tech.

Digital Signage

Westinghouse Offers Digital Signage Solution

Westinghouse Digital Electronics introduced new software for digital signage, targeting the hospitality, education, food service, retail and point-of-sale industries.

The new products are the neonSource, neonNow and neonPlayer and the company says they do not require a dedicated IT person for deployment.

neonSource lets the user showcase ads while customers are watching selected programming. For displays in landscape mode, it lets users create their own content. It can also display multiple images on the screen at the same time.

neonSource can be used in a bar or restaurant that shows sporting events on TV. It allows the business to run banner ads, or include text insertion, about drink or food specials or other promotional offers. Another example of a neonSource application is in the doctor's office waiting room that is showing an educational video and also showing banner ads or text. neonSource can be connected to a DVD player or cable box.

neonNow is preloaded with templates, so the user doesn't have to create their own content. It uses an icon-based drag-and-drop user interface that lets the user drop in logos, ads or videos and it can be run in portrait and landscape.

Westinghouse Digital also provides a number of LCD monitors that can be used in the signage solutions.

Go [Westinghouse](#)



Feature

Digital Signage: Not the Next Big thing by Gary Kayye, CTS

Digital signage was all over InfoComm 2008. And, it was promoted as the Next Big Thing for the Pro AV channel.

Of course, there were all the display manufacturers toting their flat-panel LCDs and plasmas as the ultimate digital signage display with sizes ranging from 32" to 104".

There were all sorts of network players. Little companies and big companies alike -- heck, even AMX has a digital signage division.

And, the software companies promoting everything from creative, graphical packages to content pushing and fetching devices making digital signage networks supposedly as simple as booting (and re-booting, and re-booting) a Windows' based-PC.

But, I do NOT think it's the next big thing.

Actually, I think it is THE THING right now in AV. That's right, THE THING.

I am shocked (and concerned, to be totally frank about it) about the lack of support and infrastructure for the Digital Signage market in the ProAV market - from BOTH sides of the aisle.

Ironically, we are the market that first used the term way back in 2001 before any other market in the world used it -- with NEC leading the way. Just a few years later, they even had a so-called digital signage media player (some are still in airports all over the world today).

Yet, hardly any -- I am told less than 10% - were actually installed by ProAV contractors. And, where in the heck did Scala/BroadSign et al come from? Here are some of the biggest players in the digital signage market in the world and they aren't even recognized by most AV integrators -- and are they really recognizing AV yet? A quick, unofficial, straw poll taken on the show floor showed that less than 15% of the attendees strolling the InfoComm floor even knew what Scala actually does. Worse, less than 20% of those actually standing in the digital signage pavilion on the show floor knew whom Scala



was.

I blame myself, mostly.

That's right. It's my fault. In searching through years (over 10 now) of writings with Sound and Communications as well as rAVe, I realized that I have only mentioned them three times (in 10 years!). And once was this year!

But, some of the blame also lies with companies like Scala too. Up until this year's InfoComm, they only paid lip- service to AV and never really partnered with AV -- they didn't even exhibit at InfoComm until this year's show!

I think the digital signage success has snuck up on us all. To be perfectly honest, originally (years ago) I saw the digital signage market as nothing but a ploy to sell more displays -- something cooked up by the NEC folks to sell airports on the CRT to LCD/Plasma convergence. But, they actually had a vision for where the market was going way back then -- something that I sorely missed.

But I've matured. Have you?

Apparently, we're both missing the boat and it's already set sail to IT World.

Scala, C-Nario, DT Research, Broadsign and Dynasign all tell me that they still aren't seeing the •wave• of AV integrators that they thought (and should) see following InfoComm. In fact, most of them said that less than 10% of their business is coming from the AV channel.

But, it's not totally our fault -- where the heck have they been? Where's the support for the AV integrator? Have any of the above companies come to visit you yet?

Where's all the business going? You guessed it: IT. In fact, you know all those digital signage systems you see going up at your local universities, airports and shopping malls? You know how they got there?

Well, according to the leading manufacturers of digital signage content delivery systems, it's the IT channel that's jumped on the digital signage bandwagon. Sure, some of the displays are coming from AV integrators as SOME of the manufacturers have exclusive distribution agreements that prevent them from selling to the IT channel, but not most. And, how long do we think those will last?

InfoComm has done a marvelous job integrating digital signage into their show and educational curriculum -- the manufacturers spent millions of dollars on their presence at InfoComm and we even added a major digital signage player to the InfoComm Manufacturer's Forum this year. So, they're doing everything they can to court us AV geeks.

So, let's dance.

[Editor's note: In Europe, we'll see new attention on Digital Signage at ISE 2009! You can follow what's happening at www.digitalsignage-news.eu)

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Well, that's it for this edition of rAve Europe! Thank you for spending time with us as we follow the industry happenings.

Do you have a special topic you would like to address industry-wide? We're open for **Guest Editorial** comments on the industry from Europe... Sorry, no commercials...this is just for industry issues. Contact: rAveEurope@gmail.com

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A little about Gary Kayye, CTS, Chief Visionary, Kayye Consulting, Inc, and founder of rAve Publications:

Gary Kayye, CTS is chief visionary at Kayye Consulting, a Chapel Hill, NC, USA-based firm specializing in marketing consulting and training development services to the ProAV and HomeAV markets. Recognized as InfoComm's Educator of the Year in 2004 and NSCA's Instructor of the Year in 2007. Gary is a columnist with Sound & Communications Magazine and founder of rAve Publications, publisher of the premier HomeAV industry's eNewsletter (rAve HomeAV Edition –

published in conjunction with CEDIA), rAVe ProAV Edition, rAVe Rental [and Staging] and the newly launched Reviews By rAVe. Prior to forming Kayye Consulting, he spent 11 years at Extron and AMX as VP of Sales and Marketing and has previously served on the InfoComm Board of Governors, as the chairman of the Projection Shoot-Out and chairman of the AV industry's Professional Education and Training Committee.

Gary is currently serving on NSCA's Industry Advisory Board (IAB). In addition, he donates four weeks of his time a year as an active educational leader in the ProAV and HomeAV markets through free seminars and workshops at shows like NSCA, InfoComm, CES and CEDIA. He is a lively and fun speaker and every time he speaks, he mixes a visionary look into the future with a keen eye on how to get there. His clients have included Sony, InFocus, Crestron, Hewlett Packard, Steelcase, NEC, Da-Lite, Epson, Clarity, Apple, Scientific Atlanta, Cisco, JBL, Crown and Harman.

Finally, Gary's passion is a non -profit he co-founded called the Swim for Smiles Foundation (www.swimforsmiles.org). Swim for Smiles raises money for the North Carolina Children's Hospital through fun, active athletic events involving kids and swimming.

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