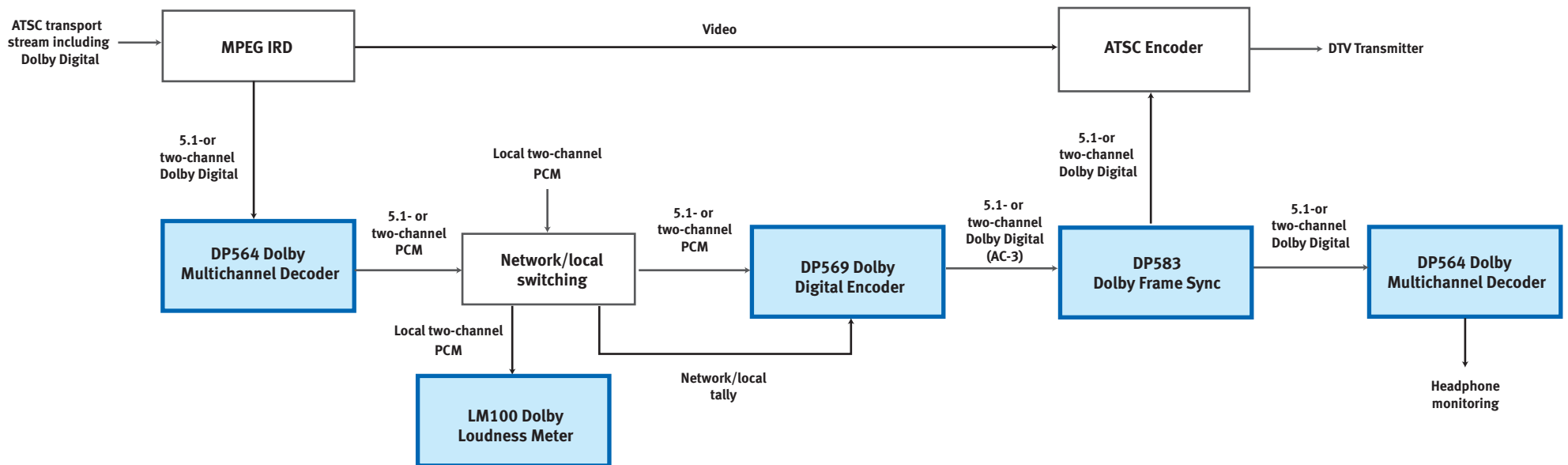


## PBS local DTV station audio infrastructure for Dolby® Digital 5.1



[www.dolby.com/tvaudio](http://www.dolby.com/tvaudio)

## **PBS Local DTV Station Equipment Required for Dolby Digital 5.1 Audio:**

### **DP564 Multichannel Audio Reference Decoder**

The DP564 Reference Decoder is the optimum monitoring tool for quality-control applications in DTV broadcast. The DP564 enables decoding and monitoring of all programs that include Dolby consumer formats: Dolby® Digital, Dolby Surround Pro Logic®, or regular PCM, as well as Dolby Digital Surround EX™ and Dolby Pro Logic II decoding. The DP564 makes it easy for broadcasters to verify how material originally produced and transmitted in 5.1-channel audio will sound in Dolby Surround, two-channel stereo, or mono—in any listening environment.

### **DP569 Dolby Digital Encoder**

The DP569 receives up to 5.1 channels of decoded PCM audio and outputs a Dolby Digital (AC-3) bitstream, the appropriate format for ATSC transmission to viewers' homes. In some systems, a metadata stream from the Dolby E decoder or other upstream device can automatically configure the DP569 to properly encode the PCM audio into a 5.1- or two-channel Dolby Digital signal.

## ***Optional Equipment:***

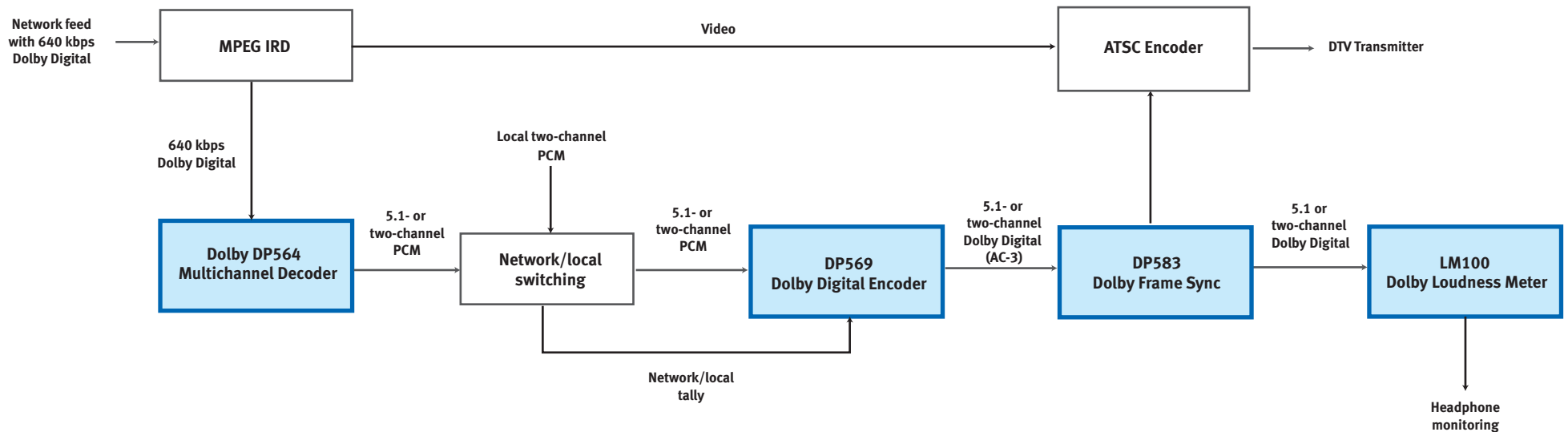
### **DP583 Frame Synchronizer**

This unit accepts a Dolby E or Dolby Digital bitstream and reframes the audio data in a manner similar to a video frame sync, to ensure proper alignment of the Dolby frames. The DP583 also ensures that a valid AES clock is always present for downstream equipment, even if the incoming signal is interrupted.

### **LM100 Broadcast Loudness Meter**

The LM100 is the first meter available to measure the subjective loudness of speech within broadcast programming, and to present the results in an easy-to-understand numerical format. It has applications ranging from confidence and signal-presence monitoring to final transmission. The LM100 accepts stereo PCM, stereo analog (baseband) audio, and multichannel Dolby E and Dolby Digital audio. Now with Dialogue Intelligence™, the LM100 automatically detects the presence of speech and provides a weighted measure of the loudness.

## ABC local DTV station audio infrastructure for Dolby® Digital 5.1



[www.dolby.com/tvaudio](http://www.dolby.com/tvaudio)

## **ABC Local DTV Station Equipment Required for Dolby Digital 5.1 Audio:**

### **DP564 Multichannel Audio Reference Decoder**

The DP564 Reference Decoder is the optimum monitoring tool for quality-control applications in DTV broadcast. The DP564 enables decoding and monitoring of all programs that include Dolby consumer formats: Dolby® Digital, Dolby Surround Pro Logic®, or regular PCM, as well as Dolby Digital Surround EX™ and Dolby Pro Logic II decoding. The DP564 makes it easy for broadcasters to verify how material originally produced and transmitted in 5.1-channel audio will sound in Dolby Surround, two-channel stereo, or mono—in any listening environment.

### **DP569 Dolby Digital Encoder**

The DP569 receives up to 5.1 channels of decoded PCM audio and outputs a Dolby Digital (AC-3) bitstream, the appropriate format for ATSC transmission to viewers' homes. In some systems, a metadata stream from the Dolby E decoder or other upstream device can automatically configure the DP569 to properly encode the PCM audio into a 5.1- or two-channel Dolby Digital signal.

## ***Optional Equipment:***

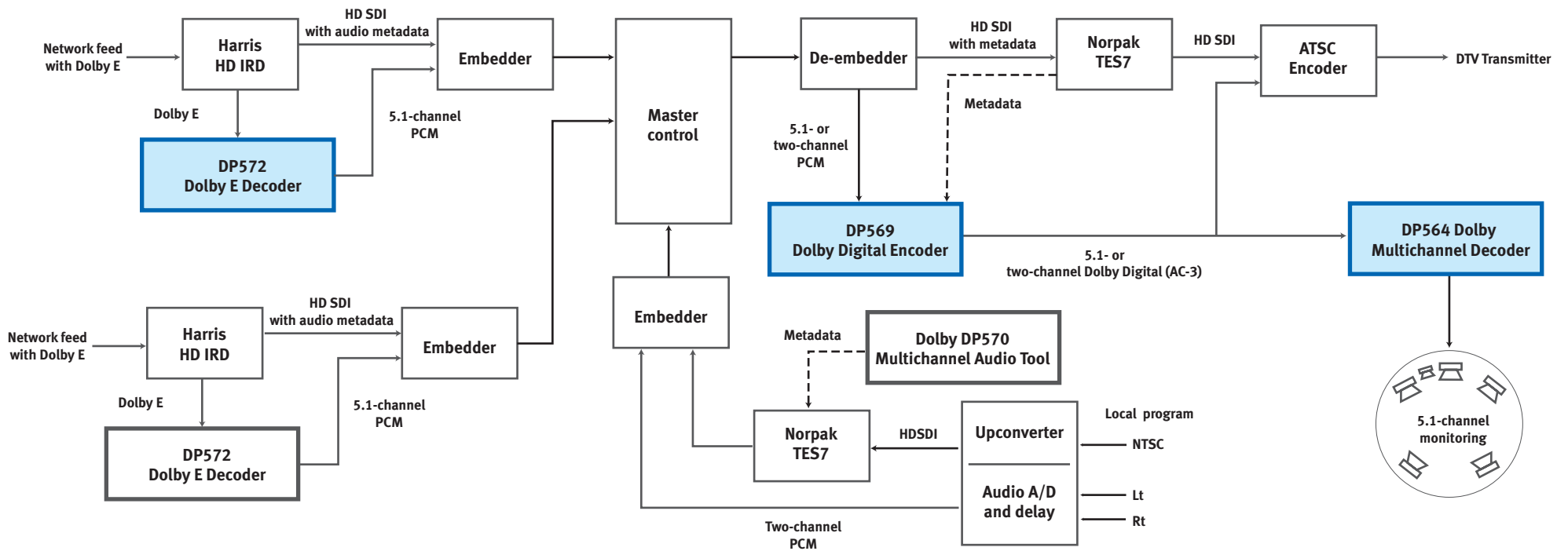
### **DP583 Frame Synchronizer**

This unit accepts a Dolby E or Dolby Digital bitstream and reframes the audio data in a manner similar to a video frame sync, to ensure proper alignment of the Dolby frames. The DP583 also ensures that a valid AES clock is always present for downstream equipment, even if the incoming signal is interrupted.

### **LM100 Broadcast Loudness Meter**

The LM100 is the first meter available to measure the subjective loudness of speech within broadcast programming, and to present the results in an easy-to-understand numerical format. It has applications ranging from confidence and signal-presence monitoring to final transmission. The LM100 accepts stereo PCM, stereo analog (baseband) audio, and multichannel Dolby E and Dolby Digital audio. Now with Dialogue Intelligence™, the LM100 automatically detects the presence of speech and provides a weighted measure of the loudness.

# CBS local DTV station audio infrastructure for Dolby® Digital 5.1



[www.dolby.com/tvaudio](http://www.dolby.com/tvaudio)

## **CBS Local DTV Station Equipment Required for Dolby Digital 5.1 Audio:**

### **DP572 Dolby E Decoder**

The DP572 decodes the Dolby® E stream into baseband PCM audio. It also extracts important information about the audio, called metadata, from the Dolby E stream, and outputs it separately as an RS-422 serial signal. With the capability to switch between the incoming network Dolby E and local two-channel signals via GP I/O control, it can act as a local audio “master control.”

### **DP569 Dolby Digital Encoder**

The DP569 receives up to 5.1 channels of decoded PCM audio and outputs a Dolby Digital (AC-3) bitstream, the appropriate format for ATSC transmission to viewers' homes. In some systems, a metadata stream from the Dolby E decoder or other upstream device can automatically configure the DP569 to properly encode the PCM audio into a 5.1- or two-channel Dolby Digital signal.

## ***Optional Equipment:***

### **DP564 Multichannel Audio Reference Decoder**

The DP564 Reference Decoder is the optimum monitoring tool for quality-control applications in DTV broadcast. The DP564 enables decoding and monitoring of all programs that include Dolby consumer formats: Dolby Digital, Dolby Surround Pro Logic®, or regular PCM, as well as Dolby Digital Surround EX™ and Dolby Pro Logic II decoding. The DP564 makes it easy for broadcasters to verify how material originally produced and transmitted in 5.1-channel audio will sound in Dolby Surround, two-channel stereo, or mono—in any listening environment.

### **DP570 Multichannel Audio Tool**

The DP570 creates audio metadata, or audio control information, that Dolby Digital bitstreams require for seamless delivery to the home. Metadata communicates the number of channels, the appropriate dynamic range (based on content), and allows the producer to set the average playback volume (based on dialogue level) to match that of other broadcast material. The DP570 provides broadcasters working in a PCM plant the ability to monitor the effect of metadata on what consumers hear at home.

### **LM100 Broadcast Loudness Meter**

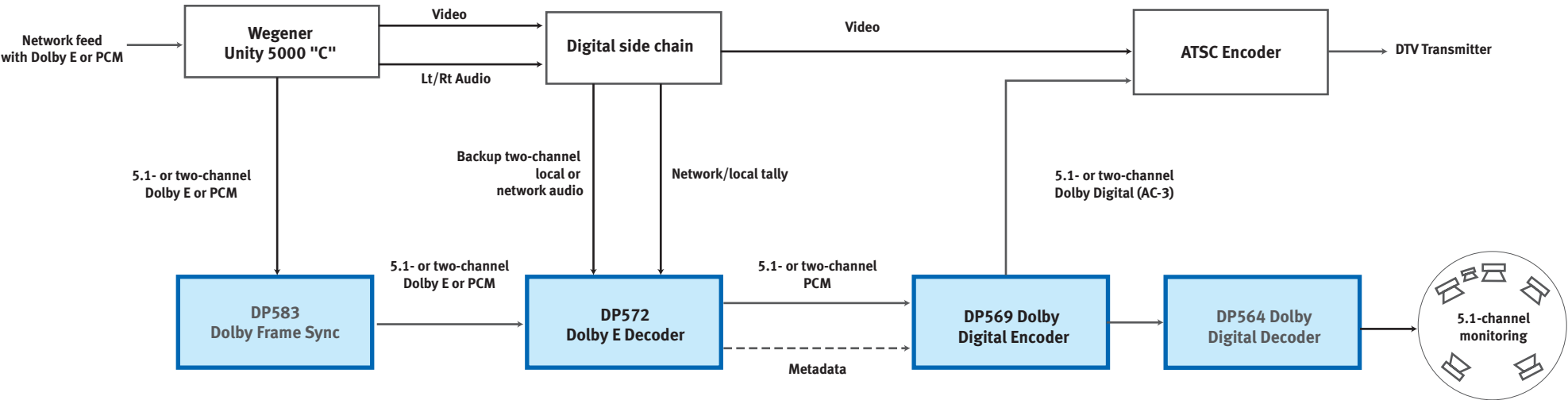
The LM100 is the first meter available to measure the subjective loudness of speech within broadcast programming, and to present the results in an easy-to-understand numerical format. It has applications ranging from confidence and signal-presence monitoring to final transmission. The LM100 accepts stereo PCM, stereo analog (baseband) audio, and multichannel Dolby E and Dolby Digital audio. Now with Dialogue Intelligence™, the LM100 automatically detects the presence of speech and provides a weighted measure of the loudness.

### **DM100 Bitstream Analyzer**

The DM100 is a diagnostic tool used to analyze and troubleshoot digital audio, including PCM, Dolby E, and Dolby Digital signals. If audio problems occur, the DM100 makes it easy to determine where in the signal path the problem lies, and what specifically might be happening to the signal. It can also generate any of the above signals, to help evaluate the behavior of equipment anywhere in the chain.

Dolby and Pro Logic are registered trademarks of Dolby Laboratories. Dialogue Intelligence and Surround EX are trademarks of Dolby Laboratories. © 2003 Dolby Laboratories, Inc.

# FOX local DTV station audio infrastructure for Dolby® Digital 5.1



## **FOX Local DTV Station Equipment Required for Dolby Digital 5.1 Audio:**

### **DP583 Frame Synchronizer**

This unit accepts a Dolby® E or Dolby Digital bitstream and reframes the audio data in a manner similar to a video frame sync, to ensure proper alignment of the Dolby frames. The DP583 also ensures that a valid AES clock is always present for downstream equipment, even if the incoming signal is interrupted.

### **DP572 Dolby E Decoder**

The DP572 decodes the Dolby E stream into baseband PCM audio. It also extracts important information about the audio, called metadata, from the Dolby E stream, and outputs it separately as an RS-422 serial signal. With the capability to switch between the incoming network Dolby E and local two-channel signals via GP I/O control, it can act as a local audio “master control.”

### **DP569 Dolby Digital Encoder**

The DP569 receives up to 5.1 channels of decoded PCM audio and outputs a Dolby Digital (AC-3) bitstream, the appropriate format for ATSC transmission to viewers’ homes. In some systems, a metadata stream from the Dolby E decoder or other upstream device can automatically configure the DP569 to properly encode the PCM audio into a 5.1- or two-channel Dolby Digital signal.

## ***Optional Equipment:***

### **DP564 Multichannel Audio Reference Decoder**

The DP564 Reference Decoder is the optimum monitoring tool for quality-control applications in DTV broadcast. The DP564 enables decoding and monitoring of all programs that include Dolby consumer formats: Dolby Digital, Dolby Surround Pro Logic®, or regular PCM, as well as Dolby Digital Surround EX™ and Dolby Pro Logic II decoding. The DP564 makes it easy for broadcasters to verify how material originally produced and transmitted in 5.1-channel audio will sound in Dolby Surround, two-channel stereo, or mono—in any listening environment.

### **DP571 Dolby E Encoder**

The DP571 encodes up to eight channels of baseband PCM audio plus metadata into a Dolby E bitstream. A Dolby E signal looks like a single AES pair to other broadcast equipment. It can easily be switched or routed in a broadcast plant because Dolby E audio frames are aligned with video.

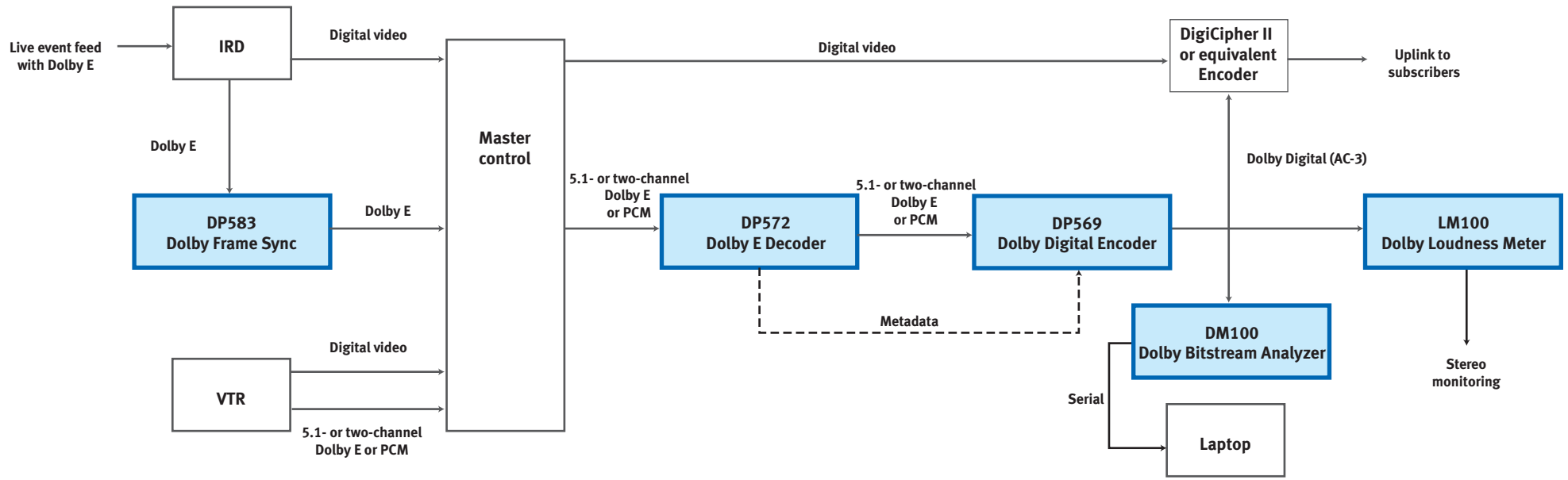
### **LM100 Broadcast Loudness Meter**

The LM100 is the first meter available to measure the subjective loudness of speech within broadcast programming, and to present the results in an easy-to-understand numerical format. It has applications ranging from confidence and signal-presence monitoring to final transmission. The LM100 accepts stereo PCM, stereo analog (baseband) audio, and multichannel Dolby E and Dolby Digital audio. Now with Dialogue Intelligence™, the LM100 automatically detects the presence of speech and provides a weighted measure of the loudness.

### **DM100 Bitstream Analyzer**

The DM100 is a diagnostic tool used to analyze and troubleshoot digital audio, including PCM, Dolby E, and Dolby Digital signals. If audio problems occur, the DM100 makes it easy to determine where in the signal path the problem lies, and what specifically might be happening to the signal. It can also generate any of the above signals to help evaluate the behavior of equipment anywhere in the chain.

# Cable/satellite uplink audio infrastructure for Dolby® Digital 5.1



## **Cable and Satellite Uplink Equipment Required for Dolby Digital 5.1 Audio:**

### **DP572 Dolby E Decoder**

The DP572 decodes the Dolby® E stream into baseband PCM audio. It also extracts important information about the audio, called metadata, from the Dolby E stream, and outputs it separately as an RS-422 serial signal. With the capability to switch between the incoming network Dolby E and local two-channel signals via GP I/O control, it can act as a local audio “master control.”

### **DP569 Dolby Digital Encoder**

The DP569 receives up to 5.1 channels of decoded PCM audio and outputs a Dolby Digital (AC-3) bitstream, the appropriate format for ATSC transmission to viewers' homes. In some systems, a metadata stream from the Dolby E decoder or other upstream device can automatically configure the DP569 to properly encode the PCM audio into a 5.1- or two-channel Dolby Digital signal.

## ***Optional Equipment:***

### **DP583 Frame Synchronizer**

This unit accepts a Dolby E or Dolby Digital bitstream and reframes the audio data in a manner similar to a video frame sync, to ensure proper alignment of the Dolby frames. The DP583 also ensures that a valid AES clock is always present for downstream equipment, even if the incoming signal is interrupted.

### **DP564 Multichannel Audio Reference Decoder**

The DP564 Reference Decoder is the optimum monitoring tool for quality-control applications in DTV broadcast. The DP564 enables decoding and monitoring of all programs that include Dolby consumer formats: Dolby Digital, Dolby Surround Pro Logic, or regular PCM, as well as Dolby Digital Surround EX™ and Dolby Pro Logic II decoding. The DP564 makes it easy for broadcasters to verify how material originally produced and transmitted in 5.1-channel audio will sound in Dolby Surround, two-channel stereo, or mono—in any listening environment.

### **LM100 Broadcast Loudness Meter**

The LM100 is the first meter available to measure the subjective loudness of speech within broadcast programming, and to present the results in an easy-to-understand numerical format. It has applications ranging from confidence and signal-presence monitoring to final transmission. The LM100 accepts stereo PCM, stereo analog (baseband) audio, and multichannel Dolby E and Dolby Digital audio. Now with Dialogue Intelligence™, the LM100 automatically detects the presence of speech and provides a weighted measure of the loudness.

### **DM100 Bitstream Analyzer**

The DM100 is a diagnostic tool used to analyze and troubleshoot digital audio, including PCM, Dolby E, and Dolby Digital signals. If audio problems occur, the DM100 makes it easy to determine where in the signal path the problem lies, and what specifically might be happening to the signal. It can also generate any of the above signals to help evaluate the behavior of equipment anywhere in the chain.