Broadcast Monitors Support More Complex Production Workflows

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As television, live production, post-production, and mobile broadcast teams manage a wider mix of signal formats and display requirements, monitor selection has become a more practical part of workflow planning. Boland Communications continues to serve that need with professional display systems designed for control rooms, production trucks, edit environments, field work, and other specialized video applications. The company?s current product range reflects the industry?s ongoing move toward HDR, 4K, flexible signal handling, and more detailed image evaluation.

For production teams, broadcast monitors are often used for much more than simply viewing a feed. They can support camera shading, framing, multiviewer operation, signal checking, and the evaluation of program and preview sources. That makes factors such as input compatibility, screen size, viewing angle, calibration, and integrated monitoring tools important considerations when equipment is being selected for a studio or mobile environment.

Boland Communications offers monitor families built around those different use cases. Current models include LCD, OLED, and QD-OLED options, along with sizes suited to compact racks, desktop workstations,

larger control-room positions, and field production. Depending on the series, available features include 12G-SDI connectivity, HDR support, waveform and vectorscope tools, audio metering, 3D LUT support, and multiple control options.

Physical placement is another part of the decision. A monitor used in a truck rack may need a different footprint and viewing setup than a display positioned across a control room or beside a camera on set. Boland Communications offers small-format rack units, larger 4K displays, DayBrite models for brighter environments, and custom configurations for projects with unusual size, color, or technical requirements. That range gives system designers more flexibility when fitting displays into existing rooms, consoles, mobile units, or purpose-built installations.

The company has also been placing more attention on calibration as production teams work across SDR and HDR environments. Its website notes the use of calibration tools from Light Illusion and Calman, while recent product information highlights factory-calibrated color gamuts and support for formats such as Rec. 709, PQ, and Hybrid Log-Gamma on selected models. For crews moving content between acquisition, production, post, and final delivery, keeping displays aligned with the intended viewing standard can help reduce uncertainty during image review.

Another area shaping monitor decisions is the transition toward IP-based production. Boland Communications has introduced ST 2110-related options for certain display systems, giving facilities another path for integrating monitors into newer signal architectures while continuing to support established SDI and HDMI workflows. That mix can matter for organizations updating equipment in stages rather than replacing an entire production chain at once.

The range of broadcast monitors available from Boland Communications also reflects the variety of environments in which professional displays are used. The company lists applications across television and broadcast, post-production, on-set work, mobile production, teleprompting, aviation, outdoor viewing, and specialty installations. Its product catalog spans small-format units through larger 4K displays, allowing equipment planners to match the monitor to the position it needs to fill rather than relying on a single display type across every station.

Boland Communications has worked in professional video display applications for more than 40 years and is based in Lake Forest, California. The company designs and supplies monitors for broadcast, film, television, aviation, commercial, government, and specialty uses, including custom display requirements. For more information about its current monitor lines and application options, visit www.bolandcom.com.
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