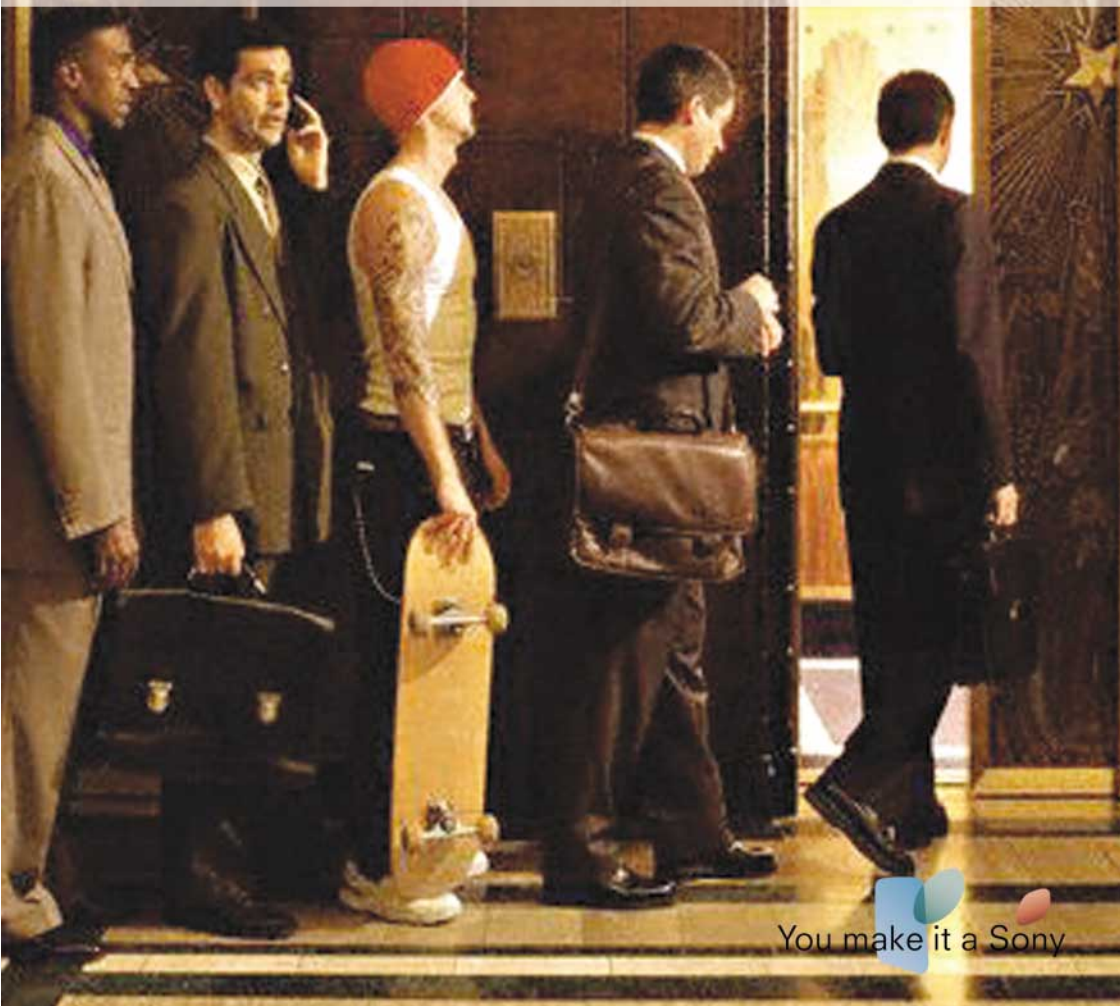


SONY

High Definition Format Guide

As individual as you are.



You make it a Sony



The World is **changing.**

With the first High Definition (HD) broadcasts already launched in Europe, programme-makers are enthusiastically embracing the exciting business opportunities of better-looking, more seductive pictures.

HDV

HDCAM™

HDCAM SR™



Whether you're shooting a prestige commercial, a flagship television drama series or a corporate production, High Definition gives the opportunity to capture your audience's imagination with a vastly improved on-screen look and enhanced international marketability. Just as importantly, High Definition increases the shelf-life of all your productions – making it the cost-effective key to future-proofing your business. At Sony we know that every professional broadcaster and programme-maker has their own highly personal production agenda, creative preferences and budgetary constraints. That's why we've created an integrated family of Sony High Definition formats to suit the needs of any project.

By giving you the choice to select exactly the right format for any type of production, Sony High Definition means that you never need to compromise your personal vision.

Which High Definition format is right for you?

Sony offers three High Definition format options, all delivering a balanced blend of features and performance that's tailored to a wide range of real-world production needs and budgets.



All Sony High Definition formats can capture images at full 1080 line resolution and are therefore ideally matched to the vast majority of worldwide High Definition transmission standards. This means that High Definition images can be viewed on the growing choice of HD-compatible television receivers and displays, readily downconverted for Standard Definition (SD) transmission or re-purposed to suit virtually any global distribution requirement... from DVD to e-cinema.

HDV

The affordable entry point to the world of High Definition.

With Sony HDV, the benefits of High Definition programme production are at last accessible to everyone. Offering an ideal migration path from DVCAM to entry-level HD production, HDV records pictures at 1080 line resolution onto a standard DV format cassette. As well as reducing camcorder size and weight to around that of 'prosumer' formats, use of this smaller cassette size cuts media costs. It also allows dual-format HDV/DVCAM recording and playback with the same camcorder or VTR editing deck – reducing hardware inventory requirements, storage and transportation costs. Furthermore, it's easy to incorporate HDV material into the HDCAM world via an external converter. A step up in quality from DVCAM, HDV makes it even more affordable for programme-makers to experience the benefits of HD without a big price premium.



HDCAM™

Prestige results on Standard Definition budgets.

The ideal medium for television drama, documentaries or commercials, HDCAM offers superb High Definition picture performance while offering a convenient choice of workflow options. Whether you prefer to post produce in HDCAM or downconvert for editing within existing SD infrastructures, HDCAM offers greater flexibility to match your creative preferences and production needs. Shoot at 25P to give your television productions a prestige, 'filmic' look. Alternatively, select 50i or 60i for a more immediate feel, especially with fast-moving action – the choice is yours. HDCAM can be edited in a native, totally lossless environment with the Sony XPR1 family of non-linear editing systems. It's also easy to transfer HDCAM rushes via an i.LINK (IEEE 1394) connection for low-cost off-line editing in SD with a wide range of popular desktop packages. Providing an ideal entry point to High Definition for production customers working within Standard Definition budgets, the new HDW-730S HDCAM camcorder is priced below equivalent Digital Betacam models.

HDCAM SR™

Ultimate quality for the most discerning users.

Preferred by leading media industry players thanks to its unparalleled picture quality and ultra-mild signal compression, HDCAM SR has been developed to accommodate the most demanding production applications. From movies and commercials to sophisticated green screen effects, digital intermediates, telecine transfers and archiving, there's no other format to match the peerless performance of HDCAM SR. Delivering breathtakingly natural, detailed pictures, HDCAM SR ensures that your flagship productions stand out while significantly driving down production costs. When nothing less than the very best picture quality and performance will do, HDCAM SR is the ultimate choice of the world's most discerning creative professionals.

Who is using High Definition and How?



HDTV

Institute of Videography

'Anything that can enhance the picture quality available to professional videographers offers exciting potential in both creative and business terms. High Definition is already making itself felt in the market thanks to the arrival of HD-compatible plasma screens and technologies like Blu-ray. We're expecting this market to open up quickly as the cost of entry falls to a level that's comparable to Standard Definition.'

Kevin Cook F.Inst.V. – Executive Administrator

HDTV

Ventura Productions

'As a prolific user of Sony HDCAM, we are already looking forward to using HDV as one of the key 'missing links' in the HD production chain. It means we'll be able to put crews into areas that we couldn't access before - just as we did with DV, but with all the advantages of High Definition. HDV will add far more realism to the subject matter for viewers.'

Paul Colbert – Executive Producer



HDCAM™

Talkback Thames

UK producer Talkback Thames shot drama series Murder Investigation Team in HDCAM using the HDW-750P camcorder. 'I'm so pleased with the pictures', says Head of Drama Paul Marquess. 'I think HDCAM is better than film. It's to do with the quality of the pictures. In HDCAM it's very contemporary, and it's also very versatile. You can go for a filmic look or pin sharp.'

Paul Marquess – Head of Drama

HDCAM™

Cadbury Trebor Bassett

Food manufacturer Cadbury Trebor Bassett has shot a ten-second commercial for its new Cadbury Dairy Milk with Biscuit product using an HDCAM camcorder supplied by rental facility OpTex. Executive Producer Steve Morley was optimistic about working with HDCAM for the first time: 'I don't often work with film, but I knew we were going to get film-like quality from digital, which I do know about.' His confidence was rewarded: 'It's perfect - at least as good as film', he notes. Morley's enthusiasm was shared by Producer/Director Nigel Proctor. 'We treated it like film and it responded extremely well. HD has the advantages of tape, but a lot of the characteristics of film.'

Steve Morley – Executive Producer

Nigel Proctor – Producer/Director



Periscope Productions

Belgian-based Periscope Productions subjected HDCAM to one of its harshest tests yet when the documentary-maker selected the format for a gruelling 30-day shoot in the République Démocratique du Congo. Tapes for the 90-minute international co-production 'White King, Red Rubber, Black Death' were transferred to Digital Betacam for off-line editing before finishing using the original HDCAM masters at London facility The Farm. 'We were extremely happy with the results', says Periscope's Managing Director Paul Pauwels. 'In the past we would have shot this kind of production on 16mm, but it was a very wise decision to go with HDCAM.' Crews had to contend with immensely hostile conditions, but Pauwels confirms that HDCAM performed 'superbly' during the shoot.

Paul Pauwels – Managing Director



Stargate Digital

'The quality of the 4:4:4 video being recorded onto HDCAM SR is a clear advantage for anyone who is interested in the highest level of quality possible in HD today', says Sam Nicholson, Founder and President of visual effects specialists Stargate Digital. 'We're always concerned about quality when you're reaching into, say a green screen composite. What you get is increased colour bandwidth and noise reduction because it's 4:4:4 video rather than 4:2:2 – it's true RGB', notes Nicholson. 'There's far less noise in the blue channel in HDCAM SR, so it's great for green screen work.'

Sam Nicholson – Founder and President



Munich Allianz-Versicherung

'It was important to use a recorder with as little compression as possible', says Bernhardt Härter, Head of Technology at the TV-Center of the Munich Allianz-Versicherung. 'We are scanning all of our archive materials which are Super 16 or 35mm onto HDCAM SR. This includes countless company films which have been created between the 1940s and today. With HDCAM SR it will now be archived in one format which we can also choose to play in other formats in the future – and all without any reduction in quality.' In addition, the format's ability to record 12 audio tracks allows Allianz to create multi-lingual tapes using HDCAM SR without the need to carry numerous individual language version masters.

Bernhardt Härter – Head of Technology

SONY

SONY EUROPE

www.sonybiz.net/media

