

**HDCAM**

CHANGING

**EPIC QUALITY  
ON A TV BUDGET**

THE WAY

BUSINESS

COMMUNICATES

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**SONY**



# BETTER LOOKING PROGRAMMES... ...AT LOWER COST

## A new choice for discerning programme makers

European broadcasters and television producers are constantly looking for new ways to make better-quality programmes to satisfy their audiences, as well as more effective ways to reach expanding markets.

Until now, making quality drama or documentaries often meant shooting on Super 16mm film, with large chunks of every production budget swallowed up by stock, telecine, delivery and versioning costs. Now there's an alternative that's not only better looking and more versatile, but best of all, it's more than 25% cheaper than producing a project in Super 16.

Much more than a replacement for film, it's also a highly cost-effective step up to dramatically improved quality for anybody who's currently producing in Digital Betacam.

European TV programme makers are embracing the breathtaking picture quality, flexibility and cost effectiveness of 25P HDCAM.

BBC's Rockface shot on HDCAM





Star Wars Episode II: Attack of the Clones

## TAILOR-MADE FOR EUROPEAN TELEVISION MARKETS

The direct result of careful consultation with European television broadcasters and programme makers, there's now a feature-packed new 25P HDCAM product range from Sony that dramatically cuts the cost of making great-looking television programmes. Using technology developed for the acclaimed 24P HD CineAlta system that has already transformed mainstream movie and commercial production, the Sony 25P HDCAM family has been specifically developed to meet the exacting price and performance needs of European programme makers.

Shooting at 25 progressive frames per second (or 50 interlaced), programme makers can enjoy picture quality that far exceeds 16mm and is at least comparable to 35 mm film – plus the added benefits of instant picture playback and dramatically expanded creative options.

25P HDCAM is totally compatible with your existing PAL post production and transmission infrastructures, and there's no need for

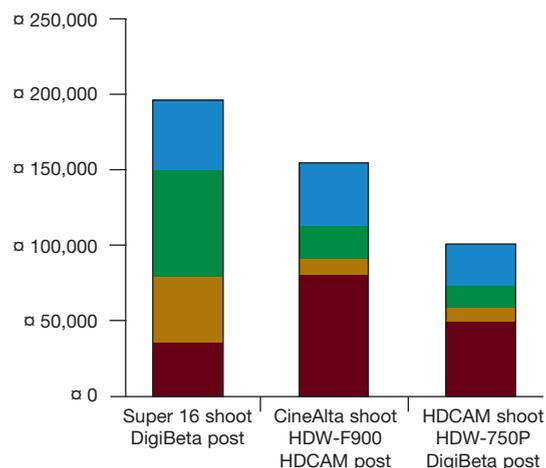
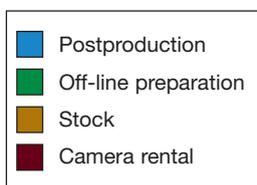
operators to adapt to unfamiliar new workflows. Recognising the increasing importance of distribution formats like DVD and cinema as well as non-PAL television markets, it's easy for broadcasters to re-purpose content produced in 25P HDCAM for overseas distribution.

But the biggest surprise isn't the picture quality, seamless workflow or the exciting creative options... it's the cost.

Research by the BBC Production Development Department has already demonstrated that camera rental & stock, off-line preparation and post production costs for a typical TV drama can be reduced by a total of 25-28% using currently available HD products instead of Super 16mm film.

Now, using the new Sony HDW-750P HDCAM camcorder rather than Super 16 for acquisition combined with Digital Betacam based editing, overall production costs can be reduced further still. Sounds impossible? Not when it's Sony HDCAM.

**Potential impact of the new HDCAM products on the cost comparison when combined with DigiBeta post**





The Russian Ark directed by Alexander Sokurov

## QUALITY TO GET YOUR PRODUCTIONS NOTICED... AT A PRICE THAT'S AFFORDABLE

**Making programmes that stand out in today's crowded multi-channel world is getting tougher than ever. That's why better-looking pictures are vital to capture the attention of television audiences. Treat your viewers to something special with Sony 25P HDCAM, and they'll instantly see the difference – whether they're watching on a five-year-old 4:3 PAL television set or enjoying the latest generation of widescreen plasma entertainment systems.**

But while audiences are demanding better quality pictures, tighter pressures on budgets demand faster returns on any investment. This means television programme makers are looking to High Definition as a route to increased quality and wider distribution options in order to increase global marketability of their productions – whether it's SDTV, DVD, HDTV, film or even future e-cinema channels.

Teamed with the feature-packed HDW-2000 series of HDCAM VTRs, the compact HDW-750P camcorder offers European broadcasters a

complete HDCAM acquisition and production solution. With production costs typically 25% lower than projects originated using Super 16mm, you can make every budget work

harder while realising new opportunities for sales into exciting new markets.

### **Greater return on investment for any programme maker's budget**

Shooting with HDCAM in preference to Digital Betacam ensures perceived production values that are instantly appreciated by your domestic audience... and an invaluable plus when you need to grab the attention of international programme buyers.

Producing today in 25P HDCAM also future proofs your investment for the opportunities of emerging HDTV markets worldwide. As well as offering a simple down-conversion path to current European television standards, the sheer quality of pictures acquired using HDCAM maximises the value for any project now and in the future... whether it's for theatrical release, international television distribution or DVD sell-through.

The complete family of 25P acquisition and production tools makes HDCAM a serious contender for any drama or documentary.

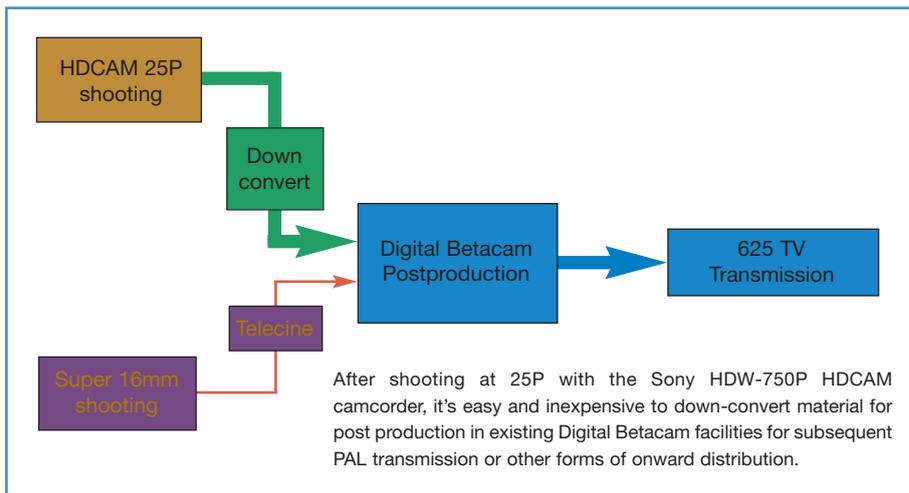
# FLEXIBLE WORKFLOW OPTIONS

As well as being a format that's been developed to meet the price and performance needs of European broadcasters, 25P HDCAM doesn't make you break with your current workflow preferences.

Quality-conscious programme makers can enjoy significant quality and operational benefits by shooting at 25 progressive frames per second (25P) with the Sony HDW-750P HDCAM camcorder. With reduced camera hire and stock costs, HDCAM makes perfect

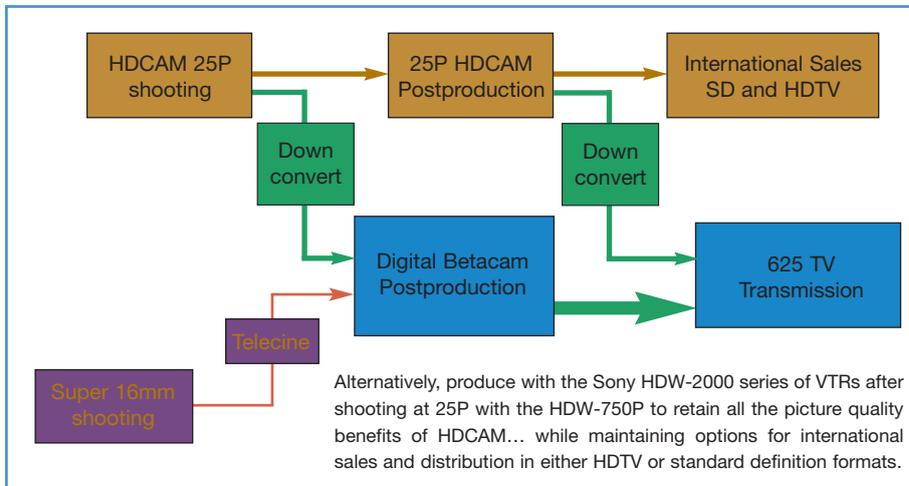
business sense on any project where you'd normally be shooting with film. It's then up to you whether to complete the production in HDCAM, or down-convert your rushes and post produce within your existing Digital Betacam based edit suites.

## HDCAM Shoot - Digital Betacam post



Whether you want to edit within your existing Digital Betacam environment or opt for an end-to-end HDCAM workflow, the cost savings in comparison with Super 16mm film are significant.

## HDCAM Shoot - HDCAM post



Even if you've opted to post produce in standard definition, it's easy to auto-conform a new 25P HDCAM master from your existing Digital Betacam edit. Re-mastering in HD for international HDTV distribution is significantly

less expensive than taking existing film rushes through telecine and performing a new edit in HD. It also offers far better quality and global marketability than up-converting your existing Digital Betacam edit.

# UNPARALLELED PERFORMANCE

Sony has already provided world-class feature film and commercial makers a true digital alternative to 35mm with the acclaimed CineAlta system. Drawing on its experience in Digital Cinematography and through close dialogue with senior industry figures, Sony now offers European television broadcasters and production companies the creative options and operational flexibility of producing at 25P.

The compact, versatile HDW-750P camcorder delivers "filmic" picture quality and impressive features based on Advanced Digital Signal Processing to make in-the-field HD acquisition a reality. If you want to maintain the benefits of an all-HD workflow, the HDW-2000 series of editing VTRs significantly lowers production costs to a price point that's comparable with Digital Betacam.

## Seamless compatibility with the PAL world

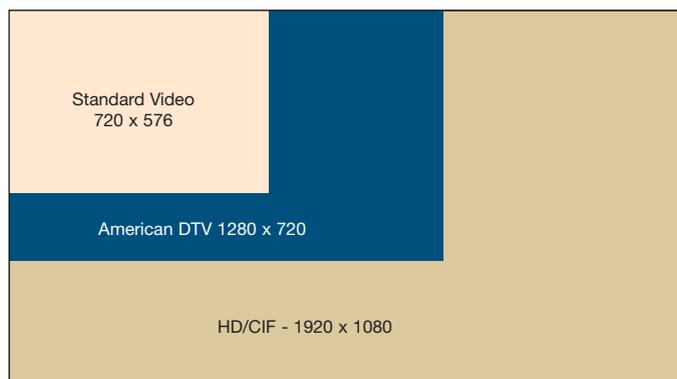
Shooting High Definition at 25 progressive frames per second (25P) ensures seamless compatibility with the 50 interlaced fields of PAL standard definition. Sony HDCAM thus allows broadcasters to capitalize on all the benefits of producing in an HD environment without impacting on their existing workflows.

## Better looking pictures... today and tomorrow

Adhering to the ITU-ratified Common Image Format (CIF) for programme exchange, the HDW-750P camcorder records each 25P or 50i picture frame at full 1920 x 1080 (true HD) resolution.

This means a dramatic step up in quality from the best achievable with standard definition video formats. The progressive footprint of 25P HDCAM guarantees an impressive value-add to any production. Pictures retain the same qualities you would expect from the best film stocks, with colour depth, contrast and detail to satisfy the most demanding Director of Photography – and many of these same benefits are retained after SD conversion.

Working with HD you start with five times more information than on even the best SD.



Salvaje - TV movie, Spain, Zeppelin Television for F.O.R.T.A.





#### Maximum marketability and dependable performance

With an on-tape footprint that remains the same at all frame rates, replay at different rates without quality loss is a simple matter of changing drum and tape speed. Producing a globally marketable 24P master from a 25P edit is thus effortless; what's more, the dual HD and SD outputs of every HDCAM VTR feed directly into onward distribution networks.

The HDCAM signal can be routed over conventional SDI infrastructure. At 25 progressive frames per second it's also highly computer friendly – making the format a

perfect choice for integration into existing CGI editing and effects configurations.

With worldwide installed base of over 6,000 units, HDCAM has proven its quality and reliability beyond a shadow of a doubt. The incredible performance of the format has already been proven on many blockbuster movies, high-profile advertising campaigns and major television productions worldwide. Now, with the addition of an even more cost effective range of camcorders and VTRs from Sony, 25P HDCAM is opening up exciting new creative and business possibilities for European TV programme makers.



## scene to screen

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