

SONY



# VENICE

## Stakeholder Benefits



Photo: Kozo Takahashi

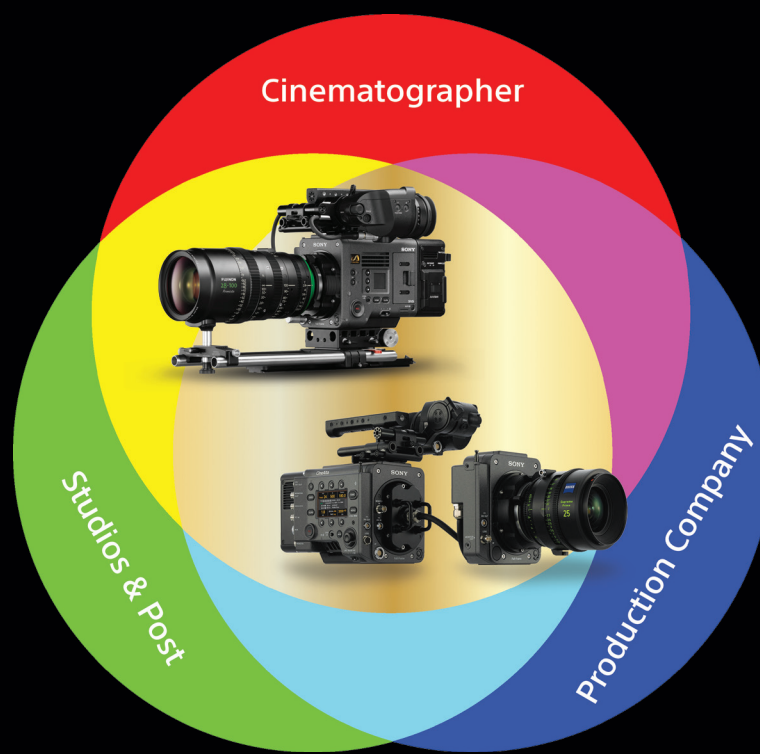
# THE SONY VENICE



– The one camera that satisfies all stakeholders

Producers and directors are always in the pursuit of excellence; from a compelling script to inspired performances and the best possible cinematic expression of their work. It's the driving passion behind every great drama or film. The possibilities that higher resolution and HDR bring to the viewer experience also creates ever-greater demands from multiple stakeholders when perfecting that realisation.

From capturing 4K 16bit linear files with Sony's revolutionary X-OCN recording format that also saves considerable money on data storage and overheads to exceptional low light performance, more flexible shooting arrangements and greater colour control in the grade... Only the Sony VENICE brings all of these imperatives together in one camera.



## The three main stakeholders

The producer has three considerations when choosing a digital cinema camera. The choice is often lead by the cinematographer who always wants to capture the very best possible image and shoot the best work they can. The studio and post house have exacting camera, codec and technical requirements working backwards from VFX, the final master and their own deliverables. While the production company wants to manage costs - from data storage and overheads to more flexible shooting arrangements - that would be better spent on creative execution.

## What the cinematographer is looking for

- Capturing the best possible image in all environments
- A wide colour gamut and high dynamic range
- Full Frame and Super 35 Support
- Best-in-class low light performance with low noise
- Built in 8-stop ND filters
- 6:5 anamorphic mode for greater resolution especially for VFX-rich films and shows
- High frame rates at high resolutions
- Support for all standardised lens mounts
- More shooting flexibility with the Rialto extension system
- A consistent image: no need to change camera or sensor

## What the studio and post house are looking for

- Full creative freedom for the cinematographer
- A wide contrast latitude with a low noise ratio in low light
- True 4K resolution irrespective of aspect ratios
- Native X-OCN support from all third-party post vendors
- Limitless grading possibilities and outstanding dynamic range captured in 16bit linear
- Full ACEScct support for a consistent colour space from on-set through post
- Streamlined VFX workflows from the lens metadata recorded on the X-OCN RAW file
- A Netflix, Amazon and IMAX approved camera and recording format

## And the production company wants to contain costs with

- Reduced data storage and data overhead costs
- Time efficiencies with the HiSpeed data transfer/ ingests
- Continued shooting in low light for longer, more flexible shooting days
- Lower lighting costs and greater use of practicals
- Parallel proxy recording for faster reviews and editorial
- A consistent image profile and codec that requires less work in post
- A robust and seamless post workflow with consistent colour management (ACES)
- Streamlined VFX workflows
- While delivering the best possible creative expression

## What the Cinematographers say

The Sony VENICE captures beautiful, naturalistic images with a wide colour gamut and 15+ stops of dynamic range enabling the cinematographer to record a very nuanced tonal rendition, particularly for skin tones.

The camera's sensor sensitivity and dual ISO enables best-in-class low light shooting options that further sets the Sony VENICE apart with subtle details in the shadows while allowing for less physical lighting and longer shooting days with less noise or 'grain' than any other camera.

And the Rialto Extension System enables more fluid handheld work and shooting in confined spaces.

"I tested many cameras and the VENICE eventually came out on top because of what it could creatively offer through the latitude and dynamic range, its colour space and full frame capabilities and also the ergonomics of the camera. I love the pictures that come out of it. I think it's the best digital camera out there on the market"

**- James Friend, ASC, BSC**  
Cursed, A Netflix Original Series (2020)

"The camera is so small, I'll be able to work as if it was a photo camera. Look for the right frame, like a photographer."

**- Benoit Delhomme**  
(on the Rialto Extension System)  
Minamata for Metalworks Pictures

"I decided on the VENICE because of two things. One is file sizes. I like that file sizes are small... You don't have to have a conversation with producers... And two is the ability to switch to the 2500 ASA."

**- Igor Martinovic**  
Lost Girls for Netflix and  
The Outsider for HBO

There are often times I walk on to the set and say, 'this is so dark, I don't know if there's enough light' and I go back to the monitor and say, 'wow, there's plenty there'. Rather than thinking about how I'm going to add light to a scene, I'm thinking about how I'm going to remove light and I can mostly just use available light."

**- Ben Kutchins**  
Ozark, A Netflix Original Series  
Season (2020)

"Netflix were really happy with it [VENICE]... they approved it as we were testing, so we were the first show for Netflix to shoot on it... I pitched we would shoot on modern lenses and then apply effects in post-production to make them look like vintage lenses. It allows me to keep control on set, keep us on schedule and not distract the actors."

**- Jaimie Cairney**  
Sex Education (Season 1)  
for Netflix

"Every film or show, whatever I do, I always test several cameras. When put up on the screen with my colourist Tom we just knew that the Sony was up there. The skin tones were more defined."

**- Jessica Lee Gagné**  
Mrs America for FX Networks

Find out more at [bit.ly/SonyDoP](https://bit.ly/SonyDoP)



**Tom Mitchell,**  
Technical  
Director at  
Mission has a

unique perspective on cameras, codecs and workflows.

Mission provides DIT services and digital dailies to support upwards of 60 high profile short form, SVoD and film studio productions a year. Mission's agenda is simple: to support many of the world's leading cinematographers with a responsibility for reviewing and backing up their assets and collecting valuable metadata ahead of delivery to editorial and VFX.

Here are Tom's thoughts

## A View from the Hill

I seem to be talking about the Sony VENICE a lot these days. I'm neither a 'Sony person' or even brand loyal. I'm passionate about technology, and in this ever-evolving race to perfection Sony just keep on knocking it out of the park of late.

I'm not saying it's the right camera for every job. It just happens to be the right camera almost all

of the time. The VENICE 16bit linear recording format files deliver unparalleled detail – perfect for HDR and post flexibility. It supports a huge range of lenses, has great low light performance, large dynamic range and colour gamut thanks to its well-engineered and modern sensor. It's a practical, very flexible camera, keeping the cinematographer and

camera assist's happy, while the FX Super gets rich metadata in the camera files such as per frame lens and distortion data.

### SIGNIFICANT SAVINGS

The Sony VENICE is not the cheapest camera package but once you start looking at raw data workflow any additional rental expenditure is more than offset

further down the pipe. It's the low data rate. The camera shooting X-OCN ST in 4K is by far the least data hungry and can be even more so if shooting X-OCN LT.

Thinking about an HDR shoot 3840x2160 (UHD) at 24p, one hour of ProRes 4444 XQ is 809.7GB, where for X-OCN ST it would be 296.9GB and for X-OCN LT 178.7GB. That's less than a quarter of the file

size, not forgetting that X-OCN is RAW, 16bit linear rather than a 12bit video file. The cost of storage goes up exponentially not linearly. It's not just about needing more storage. The more data hungry, the more processor intensive and then you need multiple machines or a SAN to turn the job around in the same time. This can double or even triple your lab costs and that's before the project goes to post.

My role is at a technical level in the production process. I'm here to help people reach informed choices. Sometimes I have to tell people that the camera they want isn't the optimum one for the job: either it doesn't shoot the studio's required resolution; or that it will cost a lot to manage the workflow and data. I haven't yet had 'that kind of conversation' about the Sony VENICE. I get to be the person that says you can have it all.

<https://pro.sony/venice>