

USER SUCCESS PROFILES

Panasonic



Next Generation Broadcast Camera Systems

Designed for Field, Studio & Challenging Environments

New 4K & HD Models Added to the Family

PROFESSIONAL FEATURE SETS:

For Now & Into the Future

Panasonic 4K and HD Studio Camera Systems

KEEP YOUR FOCUS

Whether you’re covering a challenge on a play or a remarkable first-night performance, the broadcast camera systems from Panasonic help directors realize their live production vision on the fly. With focus assist functions, quick and accurate focusing is made easy. Features such as **Focus Bar** (indicates focus level), **Focus in Red** (uses color to indicate areas in focus), **Focus Expand** (magnifies selected area) and the amazing **Focus Squares** (shows focus status of the screen as whole) are the ultimate tools for live production.

WE’VE GOT YOUR BACK

Our studio cameras have been specially designed with operator ergonomics in mind. The shoulder pad can be adjusted to increase camera balance on account of lens weight changes. A field-tested low-profile camera body design increases operator visibility and helps create a low center of gravity.

GO LONG

Transmit uncompressed 4K/HD signals via fiber cable over one mile when using the UC3300, HC3900, UC4000, UC3000 or HC5000 camera in conjunction with the AK-UCU500/UCU600.

UNPRECEDENTED CONNECTIVITY

The two single mode fiber links from the Camera to the CCU can be made with industry standard SMPTE 311 hybrid fiber cable or two SC or LC fiber connections you may already have in the wall. This connectivity carries standard production links (uncompressed HD or 4K, return video x2, intercom, dual tally, prompter as well as an SDI video trunk and IP data trunk) so tertiary cameras can use the studio camera head as a bulkhead without additional wiring. When using SMPTE 311 connectivity, this includes camera power and plenty of accessory power.

Remote operation panels can be connected via serial or over a LAN and video streaming is also possible, including connecting to an NDI Tricaster via AutoLink Software for Panasonic PTZ cameras.



AK-UC4000
Superb 4K & HDR Capable Camera
with HD High Speed

INNOVATION FOR YOUR FUTURE

Like the AK-UC3000 the AK-UC4000 utilizes the Large Single Sensor Internal Enlargement Lens (LSSIEL) architecture but with a larger imager with 4.4K imaging for improved sharpness, Improved noise performance and 14+ stops of dynamic range. With the AK-UC4000 the LSSIEL system delivers even more sensitivity, dynamic range and color reproduction and maintains the convenience and operator familiarity of standard B4 2/3” optics. You get the latest in 4.4K HDR image performance but again camera operators need not change any long-learned techniques.

TWO CAMERAS IN ONE

When in the HD operation mode, the AK-UC4000 is capable of 4X high speed for slow motion playback just as the AK-HC5000 is but add the option to shoot 2X or 3X high speed and you get more playback server compatibility.

V-LOG OUTPUT MODE

The UC4000’s V-Log output mode delivers a full 14 stops of dynamic range and V-Gamut color to match the color performance of Panasonic’s cinema cameras. This V-Log content drops seamlessly into the same workflow as the VariCam and EVA1 cameras, making it an approved camera for Netflix productions.



AK-UC3000
4K & HDR Capable Camera

INNOVATION FOR YOUR FUTURE

Panasonic has once again lead the industry: Our Large Single Sensor Internal Enlargement Lens (LSSIEL) system delivers the sensitivity, dynamic range and color reproduction of our latest large sensor 4K imager technology and the convenience and operator familiarity of standard B4 2/3” optics. You get the latest in 4K HDR image performance but experienced broadcast camera operators need not change any long learned techniques.

UNCOMPROMISED HD PERFORMANCE

Superior HD Performance for your 720p, 1080i or 1080p applications (including 24p production). The AK-UC3000 will fit into any HD application with exceptional image quality and unprecedented image control including new skin tone detail and gamma features.

FLEXIBILITY TO SUPPORT ANY TECHNOLOGY CHANGES TO COME

The UC3000 studio camera system is capable of handling simultaneous outputs, allowing you to stream both 4K UHD and HD/SD to different endpoints. The same is true for HDR, This allows you to select the video output based on your specific venue and/or broadcast.



AK-HC5000
HD High-Speed HDR Capable Camera

CAPTURE THE ACTION

The HC5000 camera system features a 1080p 4x high-speed shooting mode that allows you to capture amazing live moments like never before. Use high-speed shooting mode to share stunning imagery of action on the playing field or as an expressive artistic effect.

STATE OF THE ART

The HC5000 camera system features the latest in 3 chip 1080p MOS imagers for the best performance in sensitivity dynamic range we have ever brought to a live camera system. In addition to 1080p, the AK-HC5000 will also produce 720p or 1080i with performance levels not seen before.

HD HDR

Many broadcasters are considering the ability to deliver an HD HDR production with the impact of HDR and the bandwidth of HD. The AK-HC5000 is the perfect camera for this type of production.



NEW! AK-UC3300
4K HDR Broadcast Camera

EXCELLENT COLOR REPRODUCTION WITH HIGH SENSITIVITY AND LOW NOISE

The AK-UC3300 studio/field camera can operate in both 4K and HD. In HD, the UC3300 produces beautiful images with high sensitivity and low noise. The camera boasts the same out-of-the-box color accuracy and functions as in the AK-UC4000 such as Dynamic Range Stretch (DRS) and focus squares. It also offers flash band compensation, and reduced skew realized through a high-speed scan from the MOS sensor. Additional functions that improve the shooting experience include enhanced shock less gain [-6 dB to 36 dB], a user gamma function, black gamma correction, multi-step Digital Noise Reduction (DNR), and easy matrix adjustment. The UC3300 achieves excellent image quality and operability at a lower cost than earlier 4K cameras by simplifying the mechanical design with a single motorized ND filter wheel and electronic simulated CC wheel.

THE FULL SYSTEM

When paired with the AK-UCU600 Camera Control Unit, the AK-UC3300 is capable of 4K HDR production and uncompressed long-distance transmission. Either the AK-HRP1000 or AK-HRP1015 Remote Operation Panel are capable of operation via direct serial connection to the camera or CCU or via IP connectivity with POE, so an external power supply is not required. The camera and camera controller can be connected for an approximately 2,000 meter long-distance transmission of video signals when power is supplied from the camera control unit, and as much as 10,000 meters with no patches and power provided at the camera head. Compatible with the AK-HVF100 9” LCD color viewfinder or the AK-HVF75. Since the AK-UCU600 is compatible with the AK-NP600 ST 2110 MoIP board, the AK-UC3300 system is Panasonic’s lowest cost ST 2110 native camera.



NEW! AK-HC3900
HD HDR Studio Camera

HIGH VIDEO QUALITY AT AN AFFORDABLE COST

The AK-HC3900 studio/field camera is designed for 1080 60p broadcasting of live events and is equipped with an large 4K sensor for high sensitivity and superb video quality. By combining it with the new AK-HCU250 Camera Control Unit (CCU) and AK-HRP250 Remote Operation Panel (ROP), it is possible to construct an entry level, fully featured long-distance optical fiber transmission studio camera system at a low cost.

IDEAL FOR A VARIETY OF HD VIDEO PRODUCTIONS

With multiple supported formats, including 1080/59.94p/i and 720/59.94p, and the ability to output HDR and SDR simultaneously, the HC3900can be used for a variety of HD video production purposes. In addition, native 4K output over 12G SDI with horizontal resolution of 2000 TV lines can be achieved with the optional 4K upgrade* (with the 4K option card in the AK-HCU250 CCU). IP connectivity between the CCU and new AK-HRP250 ROP is supported, including PoE power** and alternately a serial connection option is available. In addition to studio shooting, the HC3900 system is flexible for shooting sports and live events.

*Supported via upgrade (additional fee).
**Abbreviation of Power over Ethernet.

Live Worship Production at Long Hollow Baptist Church Excelling with Panasonic AK-UC4000 & AW-UE150 Cameras

Long Hollow Baptist Church of Hendersonville, Tennessee was tasked with an upgrade to HD – and ultimately 4K – production of its weekly worship. According to Tyler Hirth, Long Hollow's Production Manager, "This upgrade was long overdue, with our prior SD gear really aging out. With the imperative to put entire services online – live and for VOD – the standard-definition video looked poor, at best. Also, our new system needed to be robust and flexible enough to support the many conferences and events we host in our worship center."

Long Hollow's 42,300+ sq.ft. venue – its broadcast campus – houses the main sanctuary, which can hold up to 2600 people. This location's 8 a.m., 9:30 a.m. and 11 a.m. Sunday services are broadcast live to a satellite campus in Gallatin, as well as to Facebook Live and the church's web site. Entire worship services and the pastor's messages are available on-demand on the site as well.

To support this transition to higher video production formats, Long Hollow invested in seven Panasonic AK-UC4000 4K/HD/ HDR studio camera systems, as well as an AW-UE150 4K/HD pan/tilt/zoom camera and two PT-RQ22KU 4K+ large-venue laser projectors.

Take One Film & Video (Hendersonville, TN) provided design and system integration services for the upgrade.

"The UC4000 could deliver superb HD production now, with a streamlined path to eventual 4K HDR video capture," Hirth said.

Chad Hall, President/CEO, Take One Film & Video, said, "We conducted a camera shoot-out, and while we could conclude there are several capable studio cameras



out there, it was only the UC4000 that could provide a seamless upgrade to 4K HDR with no requirement to purchase additional hardware or licenses. Couple that with the camera's complete compatibility with the UE150 and the projectors, and Panasonic provided the only turnkey 4K solution."

In terms of camera placement in the sanctuary, three AK-UC4000s reside on tripods in the house, two are used handheld on the stage, one operates on a jib in the

house, and the last is used as a roaming camera to produce bumps/intros/outros for on-line use. The AW-UE150 provides a life-size lock-down shot of the pastor that is transmitted to the Gallatin campus during the sermon. The PT-RQ22KU projectors are positioned in the house to transmit to two 21' by 12' IMAG screens. Long Hollow's current production format is 1080/60p.

Hall noted, "I'm a camera shader by trade, and I've suggested that the church take full advantage of the UC4000's Dynamic Range Stretch (DRS) function, which – given the worship services' LED walls, high brights, dark areas and overall concert feel – is delivering tremendous detail in the darks and mitigating hotter spots. It looks amazing."

"The UC4000 delivers superb HD production now, with a streamlined path to eventual 4K HDR video capture."

Tyler Hirth, Production Manager,
Long Hollow Baptist Church

Broadcasting RIT Division 1 Hockey with Panasonic Studio Cameras: Advanced operation for broadcast veterans, yet intuitive usability for a staff of students & volunteers



RIT has upgraded its production studio with the addition of Panasonic AK-UC3000 4K/HD studio camera systems and AW-HE130 pan/tilt/zoom cameras. The studio features six AK-UC3000 4K/HD camera systems as main cameras, ten AW-HE130 FHD pan/tilt/zoom cameras and several LCD broadcast monitors for production, engineering and camera shading. All operate under in-arena IP control, complementing these cameras' capabilities.

For more than 15 years, Rochester Institute of Technology has aired SportsZoneLive, first as a weekly half-hour show showcasing the university's athletic programs, then expanded to broadcasting live sporting events (including Division 1 Hockey) in conjunction with Time Warner and now the CW Network. (RIT has also added a live pregame show and streams multiple RIT sports via its OTT platform.) James Bober, Assistant Director/Chief Engineer, University Production Services, Marketing and Communications Division, had assessed that after close to a decade of "robust performance" from RIT's prior generation of Panasonic cameras, there was a need for a broadcast solution that would prepare the university for eventual 4K production.

"The UC3000 camera system – supporting both 4K and HD acquisition – is an excellent fit for our educational environment, which demands longevity from our equipment investments," said Bober. "And because the UC3000's built-in optical conversion lens allows standard 2/3" B4 mount lenses to be used, we have been able to re-purpose all our HD glass on the new camera bodies," he continued. "We can enjoy the economies of a staggered implementation of cameras and lenses as we move towards full 4K production."

Bober explained that during games, all six UC3000s are set up in manned studio or handheld configurations throughout the campus' new Gene Polisseni Center, a 4000+-seat multipurpose hockey arena. While each of the cameras is capable of wired operation, one UC3000 is deployed as a wireless RF cam using an IMT integrated microwave system.

Bober said that with two control rooms – one for in-house video, the second for TV broadcasts – camera resources can be simultaneously shared. For instance, many of the PTZ cameras perform dual roles depending on the needs of two different directors. Many of the cameras have significantly different assignments contingent on whether the situation is game play or between game periods. To accomplish the multiple implementations, RIT has separate robotic camera control stations that are program-specific and can control all the PTZs simultaneously. "It's challenging for the manned camera ops but the UC3000's multiple intercom channel capability allows both control rooms to communicate with camera ops based on need," Bober noted.

"The UC3000 camera system – supporting both 4K and HD acquisition – is an excellent fit for our educational environment, which demands longevity from our equipment investments."

James Bober, Assistant Director/Chief Engineer, Marketing and Communications Division

Panasonic’s AK-UC4000 4K HDR-Capable Camera Systems Chosen to Shoot 20th Anniversary Season of Divorce Court

Some things do last forever, such as American audiences’ abiding fascination with *Divorce Court*, a nontraditional television court show that revolves around settling the disputes of couples going through divorces. For this, its 20th “Platinum” season, *Divorce Court* – television’s longest running court program – has moved across the country to Atlanta’s Tyler Perry Studios, and is being shot live-to-tape with Panasonic’s new AK-UC4000 4K/HD HDR-capable camera systems.

The current edition of *Divorce Court* premiered in September 1999, and is conducted as an arbitration-based reality court show presided over by Lynn Toler, a former municipal court judge. The series is produced by Lincolnwood Drive, Inc. and distributed by 20th Television.

Six AK-UC4000 cameras, along with the model’s companion AK-UCU600 camera control unit, are utilized on this season’s production, which began over the summer and will continue through most of the fall. Episodes of the 20th anniversary season are already in syndication. According to the series’ longtime director, Eddie October, “During this milestone season, we’re excited to show off our new set and new look, and these Panasonic cameras really make it look amazing – they’ve raised the bar.”

Lincolnwood Drive rented the camera packages from TV Pro Gear (Glendale, CA), whose Senior Vice President Ivan Gonzalez is the liaison with the production. “*Divorce Court* 2018 has a brand new white set, it does not look like your average courthouse,” Gonzalez said. “The cameras look amazing in low light – I was a bit anxious about the white set and talent but the UC4000 is able to isolate the colors without bleeding or bounce on the white.”

Low light and exceptional color performance have become a calling card for Panasonic cinema cameras and the AK-UC4000 shares in this. Unlike most native 4K broadcast cameras, the UC4000 does not suffer from a loss of sensitivity and dynamic range from the reduced pixel size required for 4K (even shooting HD), because the camera resizes the 2/3” 4K Image from the B4 mount lenses to a large cinema style sensor.

TV Pro Gear’s Gonzaleez noted, “The production is shooting at 1080i 59.94; we do live to tape and iso all of the cameras for post to add graphics or fix minor issues.”

Emmy Award-winning Lighting Designer Jeff Calderon, Vice-President of Academy Lighting Consultants (Burbank, CA) – who is commemorating his own and his company’s 20th season with the show – explained that, in terms of camera placement, one UC4000 is locked-off on the show’s bailiff, one camera is placed on a jib for variety shots, three cameras are outfitted with long lenses to cover the judge and litigants, and the sixth camera is utilized for “director’s choice,” e.g., zooms, relationship shots, witness close-ups.

Calderon said, “We typically shoot 10 cases a day, and the UC4000s are certainly up to that demanding schedule. The cameras performed well right out of the box and beautifully complement our new all-LED lighting rig. We are going for the warmer colors on the new white set so we shoot and light the set at daylight color temperature. This helps those warmer ambers really pop on the set without sacrificing any of the warm close-ups that have been a signature look for the show. I couldn’t be happier with these new cameras.”



“The UC4000s are very quiet in terms of video noise, which has given us the ability to freely vary gain against iris settings in looking for our desired depths of field.”

Jeff Calderon, Vice-President of Academy Lighting Consultants

Nationally-Recognized Daily Newscast at Northwest High School Acquired with AK-UC3000 Cameras



According to Jeremy Rawe, Creative Media Production Coordinator, when he saw Panasonic’s AK-UC3000 studio camera system at an industry trade show, he quickly determined that the 4K/HD broadcast camera would be the ideal choice as the heart of NHS’ television production studio, which was completely renovated.

The new state-of-the-art facility – the envy of professional broadcasters throughout the Dallas/ Fort Worth market – is equipped with a full suite of Panasonic pro video equipment, including three AK-UC3000 camera systems with an AK-HRP1000 Remote Operation Panel, as well as AW-HE130 and AW-HE40 HD pan/tilt/zoom cameras. The students produce news segments with 10 AG-DVX200 4K/HD handheld and eight AG-AC30 HD AVCCAM handheld camcorders.

Rawe said, “We have ambitious goals at the Academy – to ensure that our students arrive at college focused, prepared to succeed and already equipped with life skills supportive of whatever field they choose – and we wanted equipment commensurate with these objectives and able to make our newsroom as true-to-life as possible.”

Approximately 110 students in grades 9-12 specialize in A/V Production, with other Academy pupils concentrating in Graphic Design or Commercial Photography. Rawe and a colleague utilize all the Panasonic gear as the basis for their instruction in A/V Production I and II classes, with second-level students ready to go to work for NHSTV.

Rawe noted, “Obviously, our students enter the Academy as amateurs, so the UC3000’s looking good right out of the box and being intuitively operational is invaluable. The focus assist is an awesome feature to help the operators pull focus – it has even made things easier for some of our kids who have vision issues, letting them participate fully in the program.”

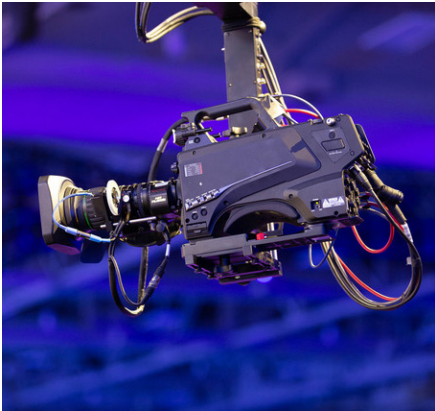
He explained that the AW-HE130 is installed in the studio high on the wall above the set for overhead angles, and the AW-HE40 is positioned in the control room, primarily for viewing by the teachers as they monitor, supervise and coach the student-run broadcast.

While NHSTV’s broadcast workflow is currently built around the 1080p format, Rawe said that the school’s most recent investment in Panasonic equipment – especially the AK-UC3000s and AG-DVX200 camcorders – will future-proof the program for another 10 years and support an eventual move into 4K production.

As the video producer for the high school’s sports stadium, Rawe is also deploying Panasonic AJ-PX380 AVC-ULTRA should-mount camcorders to cover up to 20 football games a year.

Digital Resources Inc., Southlake, Texas was responsible for the design and installation of the equipment at Northwest High School.

Cornerstone Technologies Delivers Live, Multi-Cam Coverage of Concerts and Corporate Events with Panasonic AK-UC3000 4K/HD Cameras



“The UC3000s represent a critical first step towards 4K production for the company’s diverse rental/staging clients. We like the camera’s colorimetry and have really come to rely on the UC3000’s ability to simultaneously support 4K and HD acquisition.”

Scott Evans, Video Department Head of Cornerstone Technologies

Cornerstone Technologies, LLC, (American Fork, UT), a full-service production company specializing in multi-camera live coverage of major concerts and corporate events, outfitted its production truck with six Panasonic AK-UC3000 4K/HD studio/field cameras and four AW-HE130 FHD pan/tilt/zoom cameras.

On the majority of jobs, the UC3000s output 1080p for IMAG projection, but capture in 4K for post-production. Recent UC3000 projects at Cornerstone have included a John Mayer concert, keyboardist/composer Kurt Bestor’s Christmas concert, the Young Living International Grand Convention, and a massive assignment supporting the Silicon Slopes Tech Summit, a globally-recognized two-day conference drawing more than 20,000 attendees (one of largest annual tech events in the world). According to Evans, camera coverage for Silicon Slopes Tech Summit was required for prominent keynote addresses, breakout sessions, entertainment and an exclusive screening of a documentary from the Sundance Film Festival.

Georgia Tech Athletics Equipped with AK-HC5000 High-Speed Camera Systems for ACC Television Network



Georgia Institute of Technology (Atlanta, GA) invested in 13 Panasonic AK-HC5000 HD HDR high-speed broadcast camera systems in full studio configuration for the Atlantic Coast Conference (ACC) cable and satellite television network. This purchase was part of a large-scale campus initiative headlined by the construction of the Georgia Tech Athletics Video Operations Center, a new 6,400 sq. ft. facility that houses a broadcast studio and multiple control rooms, all in line with the production requirements of the ACC Network. Georgia Tech Athletics has utilized the HC5000s to produce broadcasts of Division One Yellow Jackets’ sports that aired on ESPNU and the SEC Network. Beyond live broadcasts, the AK-HC5000 cameras are being used for live transmissions to the in-house video boards at most of these sports venues.

According to Andy Blanton, Assistant Athletic Director-Video & Broadcasting, Georgia Tech Athletic Association, the ACC Network imperative challenged Georgia Tech to improve broadcast technology across the board, adding that the super slo-mo capability of the AK-HC5000 was an essential component of this. He said that Georgia Tech is covering a large number of varsity sports with the AK-HC5000s.” We wanted all the cameras to have the 240fps capability, with the ability to turn that feature on wherever we were on campus, without having to purchase any separate licenses,” he noted. Blanton anticipates the AK-HC5000s will be used to cover up to 130 sporting events (each year), with a minimum of 20 of these seen on cable/

satellite broadcasts on the ACC Network. The Network – a partnership with ESPN – will feature 450 exclusive live events annually, with 900 more expected to land on the online-only ACC Network Extra.

Blanton added that Georgia Tech Athletics has a long, positive history with Panasonic professional cameras, including several P2 HD shoulder-mounts that continue to be used for ENG shooting, and 10 AVCCAM HD handhelds that are used for coaching video. Two AU-EVA1 5.7K cinema camcorders are used by department’s production feature group.

Florida State University’s Seminole Productions Utilizes Panasonic AK-HC5000 High-Speed Cameras

Seminole Productions, the video production unit of Florida State University’s College of Communication, utilizes eight Panasonic AK-HC5000 high-speed 1080p camera systems to play an integral role in video acquisition at FSU’s Doak Campbell football stadium. FSU evaluated multiple cameras, and the HC5000 stood out on the basis of its stunningly beautiful pictures. The fact that camera’s 240fps super slo-mo is built into the cost of the HC5000 was a huge selling point. According to FSU, the HC5000’s CCU is impressive, facilitating remote control for camera shading and engineering. Florida State moves the HC5000s around from venue to venue as needed, and often deploys them to cover simultaneous events. The chief application for the HC5000s is to feed live game video to venues’ video boards for enhanced fan engagement, but they’re also used for various ESPN and seminoles.com productions.

Rice University Athletics Relies on Panasonic 4K Camera Systems



Rice University (Houston, TX) Athletics is utilizing four Panasonic’s AK-UC3000 4K camera systems, as well as AW-HE130 PTZ cameras for high end-zone coverage in its historic Rice Stadium (home of Super Bowl VIII). According to Ryan Bucher, Rice’s Associate Athletics Director for Facilities and Management, “The UC3000s are state-of-the art production cameras that will give us much higher-quality video to feed our new LED 1080p board, as well as to push out content via social media platforms and to ESPN3 and other broadcast partners. The new cameras will definitely enhance the game-day experience for our fans.” The UC3000 has a large, full-UHD resolution single MOS sensor that (with the UCU500) outputs a UHD signal up to 3840/2160/60p, while also delivering superior picture quality in HD. The camera’s B4 mount accommodates the gamut of existing 2/3-inch lenses to maximize customers’ return on their investment in existing lenses, and allows a wider and more economical choice of glass for sports, concerts and similar applications.

In terms of camera locations, three of the UC3000s are situated in an upper deck looking down, with the fourth placed on the field. The HE130s are used for high end-zone coverage, as well as by Rice football’s video production department to capture coaching video. “We really like the fact that the UC3000 camera body can be used, with the same functionality, in a fixed position or handheld,” Bucher said. “We anticipate fairly rapidly broadening the

implementation of the UC3000s to basketball, baseball and volleyball.” “And in terms of future plans, the all-important 4K capability of the UC3000 will let us expand as technology expands,” he added.

Duke Athletics Deploys Panasonic 4K and High-Speed Studio Cameras

Duke University employs eight Panasonic AK-UC3000 4K studio cameras and two AK-HC5000 high-speed 1080p studio cameras to cover a range of athletic events. The Panasonic cameras play an integral role in Duke’s Brooks Field at Wallace Wade football stadium, which includes the creation of a new master control room that has three control rooms connected to five different facilities over fiber, including Cameron Indoor Stadium. According to Chad Lampman, Executive Director of Video, Duke Athletics, “The UC3000 future-proofs us for ultimate 4K broadcasts while at the same time giving us the 1080p acquisition we need today. With the 10 cameras, we’ll be able to direct two large-scale events/games simultaneously, with each show having its own slo-mo camera.” Duke Athletics also fields a mobile truck with four Panasonic AVC-ULTRA camcorders.

The UC3000 enables shooting with high sensitivity (F10/2000lx), low noise (S/N 60dB+), high resolution (1800 TV lines/UHD) and a wide dynamic range of 600% (-6dB~36dB). The fast, high resolution HC5000, capable of high-speed output up to 1080/239.76p, incorporates new 2/3” 2.2M 3-CMOS sensors with high sensitivity (F11/2000lx), low noise (S/N 60dB+), and resolution measured at 1100 TV lines. The HC5000 shares many characteristics with the UC3000, and both cameras can use the same system components, including a CCU, Remote Operation Panel and 9” Studio Viewfinder. The CCU provides power up to 6600 feet over standard SMPTE hybrid fiber. The fiber carries tally, intercom and return video.

Accessories & Warranties



Camera Control Unit
AK-UCU600
Compatible with the AK-UC4000, AK-UC3300 and AK-UC3000



Camera Control Unit
AK-UCU500
Compatible with the AK-HC5000 and AK-UC3000



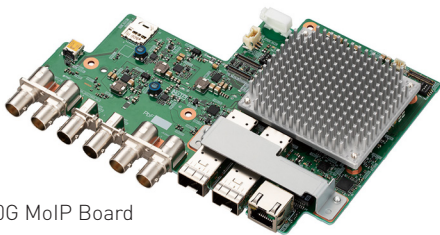
Camera Control Unit
AK-HCU250
Compatible with the AK-HC3900



3 Years Enhanced
Service & Support
AJ-SVCPREF2Y



5 Years Enhanced
Service & Support
AJ-SVCPREM4Y



10G MoIP Board
AK-NP600



Master Control Unit
AK-MSU1000



Remote
Operation
Panel
(1/4 Rack)
AK-HRP1000



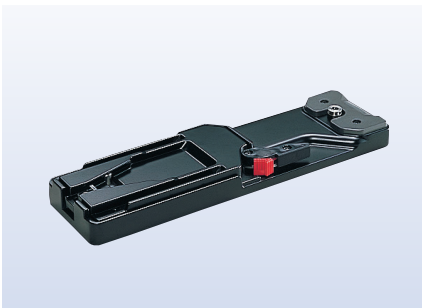
Remote
Operation
Panel
(1/5 Rack)
AK-HRP1015



Remote
Operation
Panel
AK-HRP250



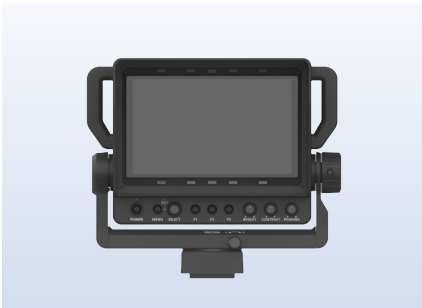
9" LCV Color Viewfinder
AK-HVF100



Quick-Release Tripod
Adapter Plate
SHAN-TM700



Carrying / Travel Case
SHAN-HC5000



7" LCV Color Viewfinder
AK-HVF75



Premium Color HD
Viewfinder
AJ-CVF25



Microphone Kit
AJ-MC700



Build-Up Unit
AK-HBU500



Premium Color HD
Viewfinder
AJ-CVF70



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