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## A Sony® OLED monitor beats the competition in a side-by-side trial.

Doug Jensen knows what he wants from a production monitor. As a veteran producer of training and promotional videos, he specializes in documentary and film-style video field production for broadcast and corporate clients. His client list ranges from broadcast networks and major cable channels to documentary producers and corporations that need high-end video shooting.

He’s used almost every type of monitor. Recently, when he had the chance to try out Sony’s new OLED PVM-740 monitor, he was impressed, to say the least.

“I didn’t want to send it back,” Jensen said.

In his line of work, high-quality monitoring is especially important, especially when shooting in the studio.

“I rely 100% on the studio monitor for framing and composition, rather than the camera’s viewfinder or flip-out LCD,” he said. “Usually that camera is mounted on a teleprompter system and not very easy to get to, and usually up too high to see into the viewfinder without standing on apple boxes. So having a high-quality monitor in the studio is pretty important to us.”



PVM-740 OLED Monitor

He used the PVM-740 on two recent projects, and in a side-by-side comparison with a competing 17-inch studio monitor that he has been using for the past few years.

"I wanted to get a feel for which monitor I liked best," he said. "I kept them both side-by-side on C-stands, to see which one I naturally gravitated to."

"I loved the picture on the 740," he continued. "It looked fantastic. In our studio shooting, generally our typical set-up is a high-key, white background. That's the way we do a lot of our training videos."

"Sometimes other monitors can't handle the contrast and flesh tones when the talent is against that kind of backdrop," he added. "We really have the white lit so that it's almost blown-out, and sometimes the talent's flesh tones don't look that great on a monitor. What the camera is picking up is a different story, but on the monitor, the flesh tones usually look a little dark."

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"On the OLED, it looked great. It looked just like I expected it to look in post, and it handled that contrast of the bright and the darks so much better than other monitors I've used."

In addition to the brilliant image quality, the monitor also includes several features that Jensen found useful, such as its built-in stand and the ability to be powered on or off while running on battery power. "When I was in the studio shooting, I never plugged it into AC power," he said. "It ran all day on a BPL-G90 battery."

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Jensen added, "I was also impressed by how easy the menu system was to use, with the assignable buttons. I programmed all those to be able to change the menu setting quickly. I never have taken the time to do that with other monitors."

In the end, his one critique of the PVM-740 is its current size, which at 7.4 inches is not very practical for studio use. However, in the field, Jensen reports that the OLED monitor can be the perfect field companion.

"It feels like a rugged monitor," he said. "It's perfect for the field. If I was shooting out in the field on a regular basis, I can guarantee you I'd have that thing in a case and take it everywhere I go. And from a contrast and image-quality standpoint, it looked fantastic. I knew it was going to look great even before I got it, and I was not disappointed."



*Doug Jensen is an award-winning video production professional with more than 30 years of experience as an HD cinematographer, producer, director, editor, and consultant. As a member of Sony's Independent Certified Experts (I.C.E.) team, he frequently teaches HD workshops around the U.S. and in other countries.*