



CUSTOMER

- Wells Fargo & Company

INDUSTRY

- Financial Services

CHALLENGES

- Upgrade the video capabilities at Wells Fargo's main location from standard-to-high-definition technology, while they were transitioning a major corporate merger.
- Find an HD solution that was cost effective and worked on all platforms, allowing content to be shared and distributed as easily as possible.

SOLUTION

- Converted its West Coast operations to HD, using Sony HDC-1400 cameras for studio production and XDCAM® HD PDW-700 optical camcorders for field acquisition. Replaced Betacam® SX decks in each of the edit suites with XDCAM HD PDW-HD1500 optical decks for a tapeless workflow.

RESULTS

- Using the new technology has resulted in increased image quality and a more efficient tapeless workflow, saving a significant amount of time when shooting content and editing footage.
- Wells Fargo now uses its HD production equipment to generate training and orientation videos, as well as business segments about the bank that air on local channels.
- The results are significantly better image quality and improved communications among locations, both in the U.S. and internationally.



Wells Fargo Converts Its Corporate Identity and Its Video Production to High Definition.

Changing a global organization's corporate identity is no small task. Changing that same organization's video production from standard- to high-definition can be just as challenging.

Wells Fargo & Company knows about both subjects very well. The financial services giant is currently in the process of transitioning all Wachovia locations into the Wells Fargo family, following the recent merger between the two companies. Wells Fargo is also in what describes as "phase one" of a million-dollar conversion to high-definition video production.

Integrating one large company into the structure of another requires a lot of coordination, flexibility and, perhaps most important, strong internal communications to keep employees informed and involved in the process.

To do this, Wells Fargo produces a range of internal video materials, both for current employees and the Wachovia people who are being transitioned. Helping to make the news more dynamic and effective, the company is upgrading the video capabilities at its main locations to high-definition technology, centered on production gear from Sony Electronics.

Wells Fargo converted its West Coast remote operations to HD in December 2008, rolling out the Sony PDW-700 camcorder and the PDW-HD1500 deck for the San Francisco facility. The East Coast facility, located in Charlotte, N.C., is the corporate headquarters for video production: formerly known as the Wachovia Video Network, it is now called Wells Fargo Team TV. At this location in late 2009, Wells Fargo purchased four HDC-1400 cameras for studio production, an MVS-8000G HD switcher and seven XDCAM® HD PDW-700 optical camcorders for field acquisition. Also, 11 XDCAM HD PDW-HD1500 optical decks have also replaced Betacam® SX decks in each of the Avid Media Composer® edit suites.

"The main thing we do is communication with our employee base," said Nathan Dickerson, vice president and operations manager. "Going HD was simply a requirement. Our audience – the employees – is increasingly more discriminating. They're used to high-quality content at home and wherever they go. They now expect the same level of quality even in their employee communications."

The existing A/V infrastructure at Wells Fargo wasn't up to the task of handling the content being produced by the teams of freelance shooters Wells Fargo often uses, who are producing video on newer gear that would simply over-tax the bandwidth capabilities of the company's studios.

"We had to be able to keep up with what the rest of the world is doing," Dickerson said.

The centerpiece of Wells Fargo's internal communications is a daily show called "Take 5" which airs for five minutes at the top of each hour, around the clock. Available to employees either through satellite broadcast or by desktop delivery, the show consists of pre-recorded and live segments that cover a range of topics, from bank products to the ongoing integration between Wachovia and Wells Fargo. A sample of one show might include a live remote from each new area as it's brought into the Wells Fargo family.

"There's an entire team devoted to that one five-minute show," Dickerson said. "It's amazing how many resources that really takes. And we're pulling in resources from all over the bank footprint and beyond, whether we rent a crew, or we use our own shooters."

The production cycle for each show requires crews to shoot material one day in advance, a very tight timeframe for any sized organization. Taping takes place at noon Eastern time each day. The "anchor" for each show is always a different bank employee.

"There's no hired talent," Dickerson said. "We bring in experts a few times a year to train employees to be on camera, and how to read a tele-prompter. The theme is communication and pulling the whole bank together. Toward the end of the week there are market summaries, and other areas that are regular features. We have an employee shout-out, for example, to raise employee morale and let people know what's happening in Wachovia and Wells Fargo. It's done daily so it's very current, up-to-date and it has proven to be extremely popular."

Each segment is typically 30-45 seconds and topics cover different areas of employee interest. For example, the professional golf tournament formerly called the Wachovia Championship was renamed to the Wells Fargo Championship, so crews were dispatched to the tournament site to cover and shoot a segment for the show. "Anything important that's happening within the bank gets worked into the show," Dickerson said.

Presently, the show is distributed to employees' desktops on a limited basis, or they can receive it via satellite. By the end of 2010, the company plans to have about 6,500 downlink sites, covering large office



towers in a head-end type of situation, or smaller offices, which will have receivers in employee break areas. By end of the year, the roll-out of desktop delivery will be complete as well. In the areas where it is now implemented, the programming is available for viewing as soon as employees log onto their desktops.

Using the new technology has resulted in increased image quality and a more efficient tapeless workflow, saving the team a significant amount of time when shooting content and editing footage.

"Acquisition is now faster and much more efficient," Dickerson said. "In the past, we would have had to go through and actually log ins and outs on tapes, then digitize the footage real-time, which can add hours to a production cycle. That's not something we can really afford, especially with our tight turnaround times. Now, we take the XDCAM discs from the field; ingest only the footage we need directly into our editing systems, and when the editor arrives, all the clips are there and ready to go. It literally saves two or three hours every time we cut a show."

Wells Fargo is also using its HD production equipment to generate training and orientation videos, as well as business segments about the bank that air on their four internal channels.

The daily show is still being produced in SD, and the company's east coast locations are also not fully HD, but like the overall company integration, the HD conversion is a work in progress.

"We're still in the first phase of our conversion to HD," Dickerson said. "The first step was upgrading our field acquisition. Our next goal is to convert the editing suites and by year's end we plan to have all the studio operations fully HD."

He added that "the main priority was to find an HD solution that was cost effective and worked on all of our platforms, allowing content to be shared and distributed to as much of our employee base as easily as possible. The XDCAM system's ability to function seamlessly between the HD and SD worlds was ideal for mixing archive footage with newly shot content."

Also in the plans are remote studios around the U.S., and standardizing each location on the same video platform. For now, the west coast is still capturing the majority of its work on HDV™, for example.

Overall, the benefits have been obvious and easy to quantify.

"The image quality is significantly better, and we're able to better communicate among locations to employees both in the U.S., and internationally," Dickerson said. "Making the transition to HD was a huge move for us – and we needed to make sure we did it right. We wanted to put in place systems that we knew would last and stay state-of-the-art as long as possible."