

## School of Cinematic Arts Formatting Guidelines

### General Principals

#### Shooting

**Frame Rate:** Projects should be shot at 23.976 fps. True 24fps is not recommended.

**Resolution:** 1920 x 1080 (HD) resolution with progressive scan. 4K and other large formats are only recommended for visual effects or other specific uses where extra resolution is necessary and outweighs post-production challenges.

**Color:** Log color profiles should be used whenever possible. LUTs should be applied for on-set monitoring and for color management in post-production. RAW color encoding is only recommended for visual effects or projects with specific color grading needs beyond Log.

#### Editing

**Editing Formats:** Apple ProRes 422 (Proxy) for Mac. DNxHD 36 for PC.

**Color:** LUTs should be applied for monitoring in the editing application. Final color grading should be applied on the original footage by colorist or VFX artists.

**Codecs and Transcoding:** H.264 is not supported by ProTools and is not recommended for editing. Transcode H.264 to Apple ProRes 422 (Proxy) for Mac, or DNxHD 36 for PC.

#### Finishing

##### **DCP:**

Image: DPX, TIFF, JPEG2000, or Quicktime sequences can be used as input files  
*(8, 10, 12, and 16 bit sequences can be used - 10bit / 12bit is recommended)*

Audio: 48kHz or 96kHz, 24 bit, mono, uncompressed WAV  
*(Sample rates other than 48kHz or 96kHz will be converted. Bit depths other than 24 will be up-converted to 24-bit)*

**Color Timing:** 10-bit .dpx sequence.

##### **Visual Effects:**

CG Intermediates: .exr sequence

Editorial: 10-bit .dpx sequence.

## Camera Setting Recommendations -

<b>Camera Model</b>	<b>Codec</b>	<b>Color Space</b>
ARRI Alexa	ProRes 4444 for theatrical distribution. ProRes 422 for documentary and web distribution. ArriRaw is only recommended for VFX.	Log C
ARRI Amira	ProRes 4444 for theatrical distribution. ProRes 422 for documentary and web distribution. ArriRaw is only recommended for VFX.	Log C
Canon 5D mk III	MPEG-4 AVC Raw only for VFX if needed	SRGB Picture Style Neutral
Canon 7D	MPEG4 AVC (MOV Format)	SRGB Picture Style Neutral
Canon C100	Mark 1 - AVCHD at 24Mbps (LPCM) Mark 2 - AVCHD at 28Mbps	Wide DR, Log not recommended Wide DR, Log not recommended
Canon C300 mk I	MXF at 50Mbps	Canon Log - RGB 422
Canon C300 mk II	MXF - MPEG-4 AVC	Canon Log - HD RGB 444 12-bit
Canon XF100/105	MXF - MPEG-2 422 at 50Mbps	Custom Picture not recommended
GoPro	MP4 H.264	Protune
Red Epic Helium	ProRes 4444 Raw only for VFX if needed	RedLogFilm
Red Weapon	ProRes 4444 Raw only for VFX if needed	RedLogFilm
Sony FS5	XAVC-L 50 mbs	S-Log3
Sony FS7	XAVC-I QFHD for theatrical distribution. XAVC-L HD50 for documentary and web distribution.	S-Log3