



Corus Acceptable Camera List Specifications for Original Productions

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PURPOSE

The purpose of the acceptable camera list is to guide productions with the selection of appropriate cameras. The cameras listed herein meet the requirements as specified in the Corus Technical Specifications document. Use of the cameras alone does not guarantee success. Producers should always specify broadcast grade lenses, use only experienced camera operators and conform the show using high-quality, acceptable editing codecs (please refer to page 8 for a list of acceptable editing codec options).

How to use this guide:

- This list contains the make and model number of appropriate broadcast cameras.
- The format listed is the media that the particular camera records to. The presence of a “format” on this list does not necessarily mean that any camera that uses that format is acceptable; only acceptable cameras are listed. Master submission to Corus must be on the format specified in the program license agreement and Corus Technical Specifications document.
- The rating system is a means of communicating the relative quality of the cameras listed and works in the following way:
 - One star denotes that the camera meets the minimum level of acceptability only, and is appropriate for “reality” and “news magazine” genres.
 - Two stars denote a high quality EFP camera that is best for genres that require fidelity in colour reproduction or involve high-contrast scenes. “Design” shows, “food” shows and documentaries suit this class of camera. Most original productions should be shot on a two star camera.
 - Three stars are very expensive production cameras meant for dramas, nature photography and docudramas.
- This list is intended for EFP production using single body camcorders. For studio, remote and dock-able applications please contact your Production Executive for further discussion.
- All original productions are to be produced and delivered in 16:9 high definition.

MINIMUM HD CAMERA REQUIREMENTS

BROADCAST CAMCORDERS

Preferred Minimum Technical Specifications:

- 1920 x 1080i (interlaced)
- 3x 2/3" CCD sensor
- 50 Mbit/s
- 4:2:2 Chroma Subsampling
- Supports LTC time code
- Minimum 2 audio channels

STILL CAMERAS and CINEMATOGRAPHY CAMERAS

Preferred Minimum Requirements:

- 1 inch (25.4 mm) sensor
- 4:2:2 Chroma Subsampling
- 50 Mbit/s

* Should be accompanied by slate for syncing.

* Footage should be recorded on external data recorder - See Data Recorder Specs

DATA RECORDERS

Preferred Minimum Requirements:

- Pro Res
- 4:2:2 Chroma Subsampling
- 100 Mbit/s
- Supports LTC time code
- Supports a minimum of 2 audio inputs

HDV, PROSUMER & MINITURE FORMATS

A maximum of 30% of the final acquisition may be from material originating from cameras not meeting the minimum specs of Corus Acceptable Camera list.

Please contact the [Corus Technology – SpecialtyOpsTeam](#) for cameras and data recorders not listed or meeting the minimum requirements. Material not acquired in one of the acceptable formats should be approved prior to the commencement of production.

Quay Media Services has studios, audio, video and lighting equipment available to assist with productions and all of our acquisition partners. For more information please contact [Production Management](#).

HIGH DEFINITION CAMERAS

a) **Category One Cameras** (*ONE STAR*) conditional approval (Not Encouraged)

Cameras in this category may only be used with prior written consent of the commissioning Production Executive. Cameras in this category are of entry level HD quality and acceptable for B-reel acquisition. Typical productions which will be approved for this category include second unit cameras, productions primarily destined for standard definition broadcast and productions with a short broadcast life. All HD cameras must be used in conjunction with a broadcast grade HD lens. It is recommended that a professional Data Management Technician always be on-site.

Manu. /model#	Format	Notes
Canon ME20F-SH	Compact Flash	Records Data
Canon XF205	MPEG-2	Records Data
Canon XF300	MPEG-2	Records Data
Canon XF305	MPEG-2	Records Data
Canon XF705	HEVC 2K-4K	Records Data
Sony A7S	XAVC 2K	Records Data
Sony FDR-AX100	XAVC 2K-4K	Records Data
Sony FDR-AX700	XAVC 2K-4K	Records Data
Sony HXR-NX5R	XAVC 2K	Records Data
Sony HXR-NX80	XAVC 2K-4K	Records Data
Sony PXW-X70	XDCam HD	Records Data
Sony PXW-X320	XDCam HD	Records Data
Sony PXW-X400	XDCam HD	Records Data
Sony PXW-X500	XDCam HD	Records Data

Note: Nanoflash technology is an acceptable recording option when used in conjunction with cameras in this category.

Category One cameras should only be used after obtaining permission from a Production Executive prior to principal shooting beginning.

b) Category Two Cameras (TWO STARS)

Cameras in this category are approved for all factual and lifestyle programs. Programs destined for international sale should use category two cameras. All HD cameras must be used in conjunction with a broadcast grade HD lens. It is recommended that a professional Data Management Technician always be on-site.

Manu. /model#	Format	Notes
Arri Amira	ProRes HD/Cine 2K-4K	Records Data
Blackmagic URSA Broadcast	ProRes HD/Cine 2K-4K	Records Data
Canon C300	MPEG-2	Records Data
Canon C500	MPEG-2	Records Data
Panasonic AJ-HPX2700	DVCPRO HD/P2	Records Data
Panasonic AJ-HPX3100	DVCPRO HD/P2	Records Data
Panasonic AU-EVA1	Cine 2K-4K	Records Data
Red Raven	ProRes HD/Cine 2K-4.5K	Records Data
Red Scarlet-W	ProRes HD/Cine 3K-5K	Records Data
Sony PMW-500	XDCam HD	Records Data
Sony PMW-F3	XDCam HD	Records Data
Sony PMW-F5	XDCam HD	Records Data
Sony PMW-F55	XAVC 2K-4K	Records Data
Sony FS5 II	XAVC 2K-4K	Records Data
Sony PXW-F55	XDCam HD	Records Data
Sony PXW-FS7	XDCam HD	Records Data
Sony PXW-Z90	XDCam HD	Records Data
Sony PXW-Z450	XAVC 2K-4K	Records Data

Note: Nanoflash technology is an acceptable recording option when used in conjunction with some cameras in this category.

c) **Category Three Cameras** (*THREE STARS*)

Cameras in this category are approved for all programs, but intended for high budget dramas and international co-productions. These are high quality cinematic cameras. Productions using a tapeless workflow should submit their workflow ahead of time to the Production Executive for approval. It is recommended that a professional Data Management Technician always be on-site.

Manu. /model#	Format	Notes
Arri Alexa	ProRes HD/Cine 2K	Records Data
Arri Alexa LF	ProRes HD/Cine 2K-4.5K	Records Data
Arri Alexa Mini	ProRes HD/Cine 2K-3K	Records Data
Arri Alexa SXT	ProRes HD/Cine 2K-4K	Records Data
Blackmagic Design URSA Mini	ProRes HD/Cine 2K-4.6K	Records Data
Canon C700	ProRes HD/Cine 2K-4K	Records Data
Canon C700 FF	ProRes HD/Cine 2K-5.9K	Records Data
Panasonic Varicam 35	ProRes HD/Cine 2K-4K	Records Data
Panasonic Varicam HS	ProRes HD/Cine 2K	Records Data
Panasonic Varicam LT	ProRes HD/Cine 2K-4K	Records Data
Panasonic Varicam Pure	ProRes HD/Cine 2K-4K	Records Data
Panavision DXL2 8K	ProRes HD/Cine 2K-8K	Records Data
Red Gemini 5K	ProRes HD/Cine 2K-5K	Records Data
Red Helium 8K	ProRes HD/Cine 2K-8K	Records Data
Red Monstro 8K	ProRes HD/Cine 2K-8K	Records Data
Sony F65	Cine 4K-8K	Records Data
Sony HDC-4300	Cine 2K-4K	Records Data
Sony Venice	XAVC 2K-4K	Records Data
Vision Research Phantom Flex 4K	ProRes HD/Cine 2K-4K	Records Data

Note: Nanoflash technology is an acceptable recording option when used in conjunction with some cameras in this category.



ACCEPTABLE HIGH DEFINITION EDITING CODECS

The following are considered high-quality, high definition editing codecs:

Apple ProRes 422 or higher (8bit and 10bit)
AVC-Intra 100
Avid DNxHD 145 or higher (8bit and 10bit)
DVCPro HD
Sony HDCam
Sony XDCam HD
Uncompressed SMPTE 292M

FORMATS AND CAMERAS NOT INCLUDED

This list includes all cameras generally used in EFP production that comply with the Corus requirements for general production. For principal photography, the list specifically excludes:

- cameras that do not meet the HD requirements outlined in the Corus Technical Specifications document
- cameras of higher recording bit rates (ie) Panasonic AG-HVX200)
- Canon cameras using DSLR codecs

On occasion, productions may apply for exemption from the requirements of this camera list. Exemption is rare and is only granted when producers can demonstrate that the use of a broadcast camera will likely result in severe damage to the camera, or there is risk of peril to an individual operating the camera or someone in close proximity to the device. Please speak with your Production Executive regarding the camera exemption process a minimum of six weeks prior to starting principal photography. Budget is not a viable rationale for exemption from the Acceptable Camera List.