



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 XF100	Compact Flash	Records Data
Canon XF105	Compact Flash	Records Data
Canon XF205	Compact Flash	Records Data
Canon XF300	Compact Flash	Records Data
Canon XF305	Compact Flash	Records Data
Iconix HD-RH1	HDTV/DV Cam	Mini Camera
Panasonic AG-HPX170	DVCPPro HD/P2	Records Tape/Data
Panasonic AG-HPX500	DVCPPro HD/P2	Records Tape/Data
Panasonic AJ-HDX900	DVCPPro HD	720p Camera (can up-convert to 1080i and record 50i)
Sony A7S	AVC HD/MP4	Records Data
Sony FDR-AX100	AVC HD	Records Data
Sony HDC-P1	HDCam	
Sony PDW-F330	XDCam HD	Important: see conditions below
Sony PDW-F335	XDCam HD	
Sony PDW-F350	XDCam HD	Important: see conditions below
Sony PDW-F355	XDCam HD	
Sony PMW-10MD	XDCam HD	Records Data
Sony PMW-200	XDCam HD	Records Data
Sony PMW-300	XDCam HD	Records Data
Sony PMW-350	XDCam HD	Records Data
Sony PMW-EX1	XDCam HD	Records Data
Sony PMW-EX1R	XDCam HD	Records Data
Sony PMW-EX3	XDCam HD	Records Data
Sony PXW-X70	XDCam HD	Records Data
Sony PXW-X160	XDCam HD	Records Data
Sony PXW-X180	XDCam HD	Records Data

Note: Older model XDCam HD cameras (ie. PDW-F330 & PDW-F350) when used, must record in 35Mbps VBR, and have firmware version AT:150, package 1.56 or later.

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
Canon C300	Compact Flash	Records Data
Canon EOS C300	Compact Flash	Records Data
Panasonic AJ-HDC27F	DVCPPro HD	Varicam - 24FPS
Panasonic AJ-HDC27H	DVCPPro HD	Varicam - 24FPS
Panasonic AJ-HPX2000	DVCPPro HD/P2	Records Tape/Data
Panasonic AJ-HPX2700	DVCPPro HD/P2	Records Tape/Data
Panasonic AJ-HPX3000	DVCPPro HD/P2	Records Tape/Data
Panasonic AJ-HPX3100	DVCPPro HD/P2	Records Tape/Data
Panasonic AJ-HPX3700	DVCPPro HD/P2	Records Tape/Data
Panasonic SI-2K	Cine 2K	Records Data
Panavision HD-900F	HDCam	Modified Sony F900
Red One	Cine 2K-4K	Records Data
Sony HDW-700A**	HDCam	
Sony HDW-730	HDCam	
Sony HDW-750	HDCam	
Sony HDW-790	HDCam	
Sony HDW-F900	HDCam	
Sony HDW-F900R	HDCam	
Sony PDW-700	XDCam HD	
Sony PDW-F800	XDCam HD	
Sony PMW-500	XDCam HD	Records Data
Sony PMW-F3	XDCam HD	Records Data
Sony PMW-F5	XDCam HD	Records Data
Sony PMW-F55	XDCam HD	Records Data
Sony PXW-FS5	XDCam HD	Records Data
Sony PXW-FS7	XDCam HD	Records Data
Sony PXW-X200	XDCam HD	Records Data
Sony PXW-Z450	XDCam HD	Records Data

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

Note: **denotes older model cameras used in the past that are no longer readily available.

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 Mini	ProRes HD/Cine 2K-3K	Records Data
Arri Alexa SXT	ProRes HD/Cine 2K-4K	Records Data
Arri Alexa SXT Plus	ProRes HD/Cine 2K-4K	Records Data
Arri Alexa XT	ProRes HD/Cine 2K	Records Data
Arri Amira	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
Arriflex D-20**	HDCam SR	
Arriflex D-21**	HDCam SR/Cine 2K	Records Tape/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
Panasonic Varicam 35	ProRes HD/Cine 2K-4K	Records Data
Panavision Genesis	HDCam SR	
Phantom Flex	ProRes HD/Cine 2k	Records Data
Phantom Flex4k	Cine 2K/4K	Records Data
Phantom HD	HDCam SR/Cine 2K	Records Tape/Data
Phantom HD Gold	HDCam SR/Cine 2K	Records Tape/Data
Red Epic Dragon	Cine 2K-6K	Records Data
Red Epic Mysterium-X	Cine 2K-5K	Records Data
Red Epic-W	Cine 2K-8K	Records Data
Red Scarlet	Cine 3K-5K	Records Data
Red Weapon	Cine 2K-8K	Records Data
Sony F23**	HDCam SR	
Sony F35	HDCam SR	
Sony F65	Cine 4K/8K/SR	Records Data
Sony HDC-F950	HDCam SR	
Sony HDC-1500	HDCam SR	
Sony HDC-1500R	HDCam SR	
Sony HDC-1550	HD Cam	
Sony HDC-4300	HDCam SR/Cine 4K	Records Tape/Data
Sony SRW-9000**	HDCam SR	
Sony SRW-9000PL**	HDCam SR	
Thomson Viper FilmStream**	HDCam SR/FilmStream	Records Tape/Data

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

Note: **denotes older model cameras used in the past that are no longer readily available.



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.