

IP SHOOTING FORMAT SHEET

As soon as the project's script is approved, the key crew, under the leadership of the producer, must provide all the requested information on this form and email a completed version to each of their key faculty. The crew must then discuss project parameters with these faculty (Cine, VFX, Post and EP) and have each faculty member assess their proposed project on the corresponding faculty feedback form, including their departmental approval. Faculty approval may require updated action, documentation or other information, so crews must initiate the faculty consultation process as soon as possible. Completed forms with all approvals must be emailed by October 3 - late or incomplete submissions are subject to academic penalty and a very high risk of delay or cancellation of the production.

PRODUCTION TITLE:	
Producer:	Director:
DP:	DIT:
POST SUP	ED
VFX SUO	SSE:

Camera Format - Humber provides access to the Canon C500 Mrk II cameras for the 3rd year productions. Crews wishing to augment their projects with additional footage shot on different camera(s) - second unit, crash cam, exotic mounts, high shutter speed, aerials, etc.- must indicate this here; secondary shooting formats are subject to faculty approval. Check the appropriate fields to indicate the camera formats of all other intended live action shooting, the codec, bit depth and pixel resolution of each, and the estimated size in GB and percentage of the overall camera rushes volume.

camera/recorder make and model	codec/bit depth/pixel resolution	gb (est)	% of total (est)

Please note that some formats are not approved for 3rd year productions:

- Projects may be shot only in formats that properly handle 24 or 23.98 fps, except high-speed for slo-mo
- Some camera formats' codec/resolutions are inappropriate for some VFX treatments
- Some camera models are inappropriate for professional-quality video recording
- Resolutions exceeding 4K may be used only in **exceptional circumstances**, by prior faculty approval
- For shoots in camera formats not compatible with/appropriate for grading in DaVinci Resolve, the DIT is required to transcode 10- or 12-bit master fles as well as proxy fles



Do you plan to shoot any material at frame rates other than 24 or 23.98 fps? If so, indicate why and what proportion of your total footage this applies to:

Do any shoots require audio playback (eg music video, staged performance) or live music/ dance performance? If so, describe the setup in detail, including sync, music playback and/or recording, stage lighting, house audio feeds:

For any multi-camera shoots, describe your technical setup in detail, including provision for balancing cameras, slating, syncing, timecode and audio recording:

Do any shoot days require green screen, motion capture, stop-frame photography, or other studio effects? If so indicate why and describe its application in detail:

Detail any CG, animation or VFX required by your project. Indicate the format and how this material will be integrated, including tools used to composite and/or convert material to consolidated DNxHR HQX media:

2D Flash	To be composited in Media Composer
2D After Effects/Fusion/Motion/	To be composited in After Effects, etc.
3D Maya/Max/other	No compositing with live action (all full frame)

DATE:

KEY FACULTY:

Supervising EP of Capstone/PSA/Major Project
Professors of: Post Picture, Advanced Cinematography, Advanced Visual Effects

