

Catalyst Prepare ver.3.0 or later

Catalyst Prepare (hereinafter referred to as “this software”) is software for performing pre-editing tasks such as managing, reviewing, selecting, correcting, and exporting recorded clips.

In addition to checking metadata recorded during shooting, the software supports efficient searching during the pre-editing phase by assigning flags (OK/Keep/NG (no good)) and mark points.

Furthermore, the software provides video correction functions such as image stabilization and color adjustment, as well as transcoding to a wide range of formats and various export functions.

About paid features

The basic functions are available free of charge, but you can access more advanced adjustment functions and convenient batch export functions, etc. by subscribing to a paid plan. Refer to this page for details.

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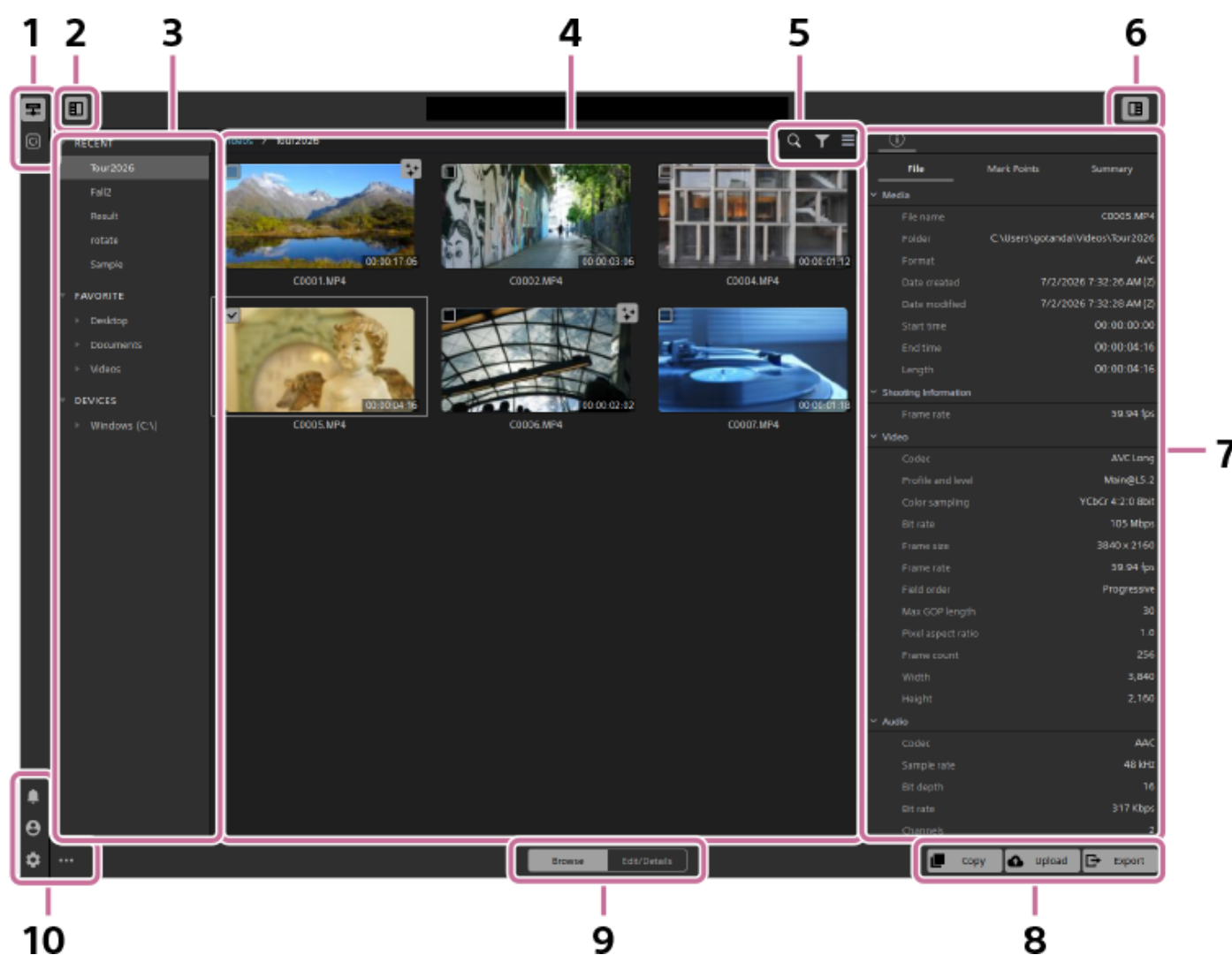
Application screens

This software allows you to manage clips stored on storage media such as media cards, external memory, or HDDs. You can download clips stored in Ci Media Cloud storage to your computer and manage them. Manage and work with clips mainly by switching between the following two screens.

- [Browse] screen
- [Edit/Details] screen

This section explains the panels and buttons displayed on each screen.

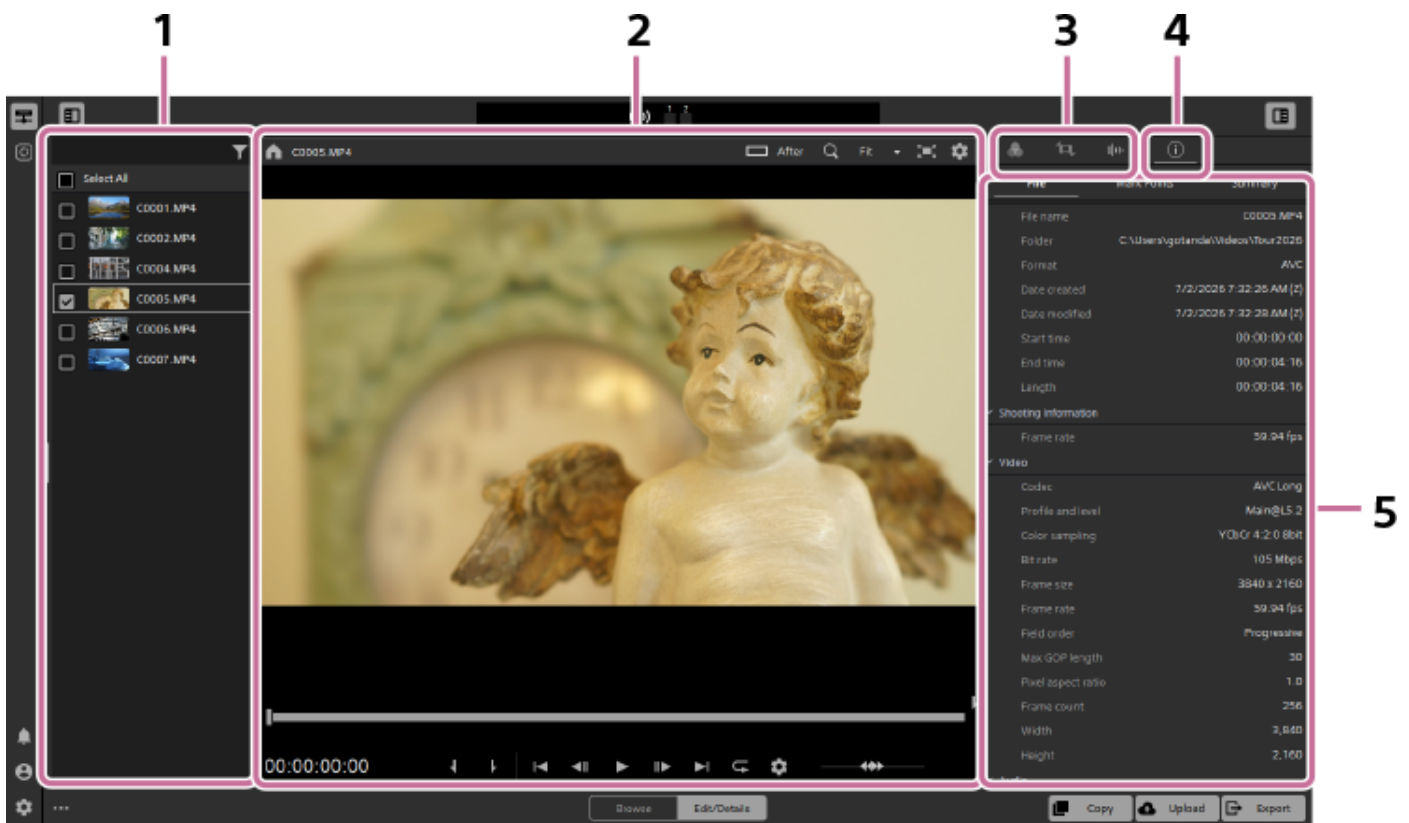
[Browse] screen



Number	Classification	Button	Description
1	Storage		Click this button to display local/LAN storage.
			Click this button to display the storage of Ci Media Cloud.

Number	Classification	Button	Description
2	Left panel display switch		Click this button to toggle the display of the left-hand panel on the screen.
3	Folder tree	—	The panel shows the folder hierarchy within the storage.
4	Thumbnail/List panel	—	Clips are displayed as thumbnails or in a list.
5	Search/Filter/Field/Toggle view		Click this button to search for clips by file name, etc.
			Click this button to set conditions to filter the clips you want to display.
			Click this button to set the items to display and rearrange their order (only in the list view).
			Click these buttons to switch between the thumbnail view and list view.
6	Right panel display switch		Click this button to toggle the display of the right-hand panel on the screen.
7	Metadata panel	—	Metadata for the selected clip will be displayed.
8	Copy/Upload/Export	 Copy	Click this button to copy the selected clip to the specified folder.
		 Upload	Click this button to log into Ci Media Cloud to upload the file.
		 Export	Click this button to export the clip after making corrections and other adjustments.
9	Mode selector	—	Switch between the following two screens. [Browse] screen / [Edit/Details] screen
10	Notifications/Account/Settings/More options		Click this button to display notifications such as software update information.
			Click this button to display account information.
			Click this button to display software settings.
			Click this button to display detailed features.

[Edit/Details] screen



Number	Classification	Button	Description
1	Clip list	—	The clips in the selected folder will be displayed in a list.
2	Preview	—	The clip's preview settings, preview, trackbar, and transport controls will be displayed. Refer to the following page for details. Preview screen operations
3	Adjustment buttons		Click this button to adjust exposure values and perform color correction, etc. in the color adjustment panel.
			Click this button to adjust image stabilization and perform other corrections in the clip adjustment panel.
			Click this button to configure the sound separation settings in the sound separation panel.
4	[Metadata] button		Click this button to switch to the metadata display while adjusting the clip.
5	Adjustment panels	—	Click the adjustment buttons to display settings for clip adjustment, color adjustment, or sound separation. Click the [Metadata] button to display the metadata. The screen above is an example when metadata is displayed.

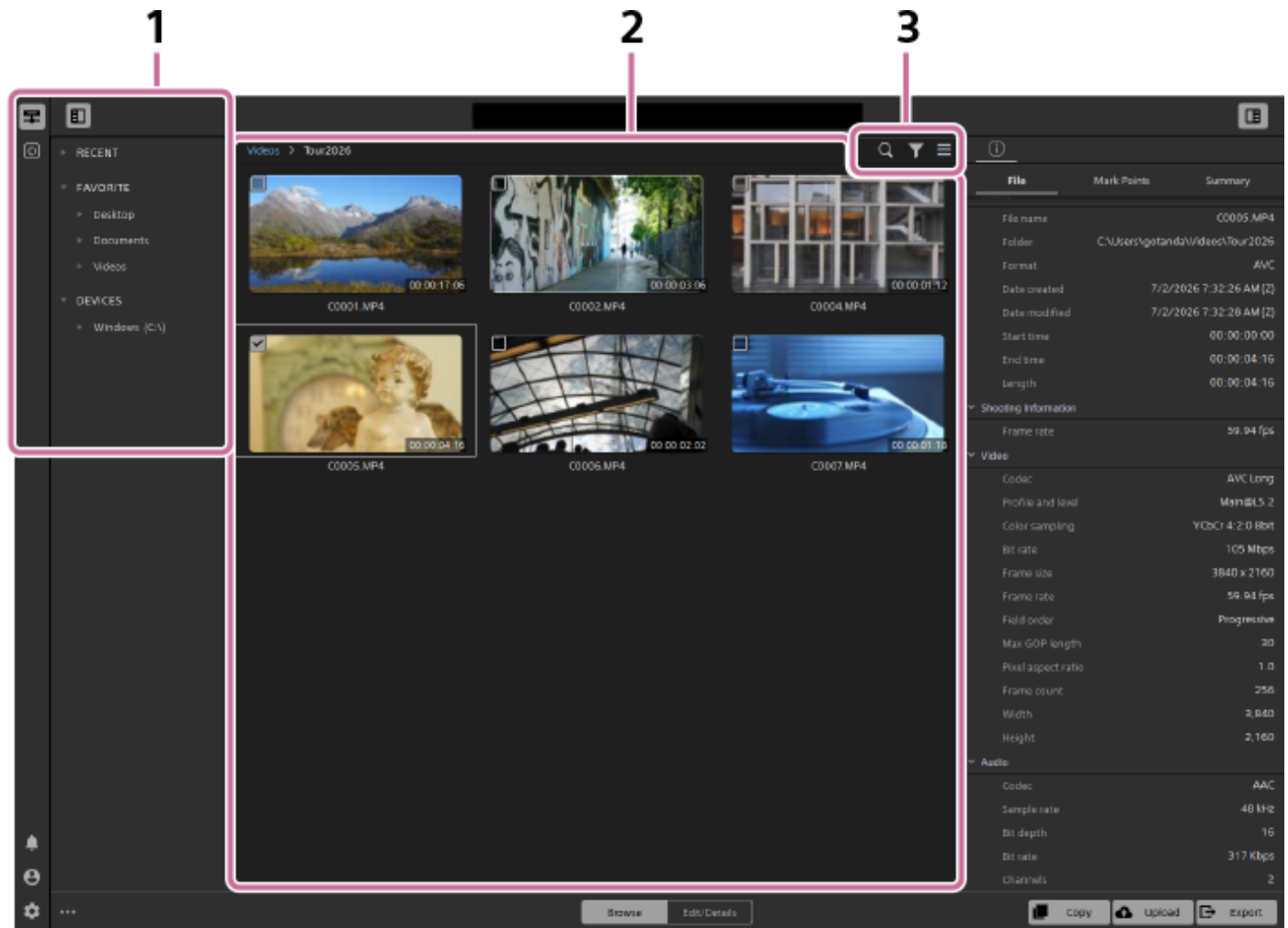
Related Topic

- [Preview screen operations](#)

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Managing clips

On the [Browse] screen, you can select, search, filter, and switch between the thumbnail/list view for clips.



Number	Classification	Button/Icon	Description
1	Storage/Folders	—	Select a storage or folder to load clips.

Number	Classification	Button/Icon	Description
2	Thumbnail/List panel	—	You can view the clips in the selected storage or folder. The buttons and icons displayed on the thumbnails provide various types of information on each clip.
			This icon indicates that the clip is selected.
			This button indicates whether the clip contains metadata for correction. Click this button to check the type of correction metadata.
			Click this button to turn the preview of the corrected clip on or off. Refer to the following section for details. Preview screen operations > About applying correction effects
			These icons indicate that one of the three flags is set on the clip.
			This icon indicates that an error has been detected in the clip.
3	Search/Filter/Field/Toggle view		Click this button to search for clips by file name, etc.
			Click this button to set conditions to filter the clips you want to display.
			Click this button to set the items to display and rearrange their order (only in the list view).
			Click these buttons to switch between the thumbnail view and list view.

Loading clips

Select a storage or folder to load clips. (Media cards/External memory/HDDs/Cloud storage)

Selecting clips

Clicking a clip in the thumbnail or list view displays its metadata. In addition, when you hover over a clip in the thumbnail view, a preview of several frames appears.

When you select a clip, a check mark appears in the upper left of the thumbnail. You can also select multiple clips at the same time.

Double-clicking a clip switches to the [Edit/Details] screen, where you can preview and edit the clip.

Search

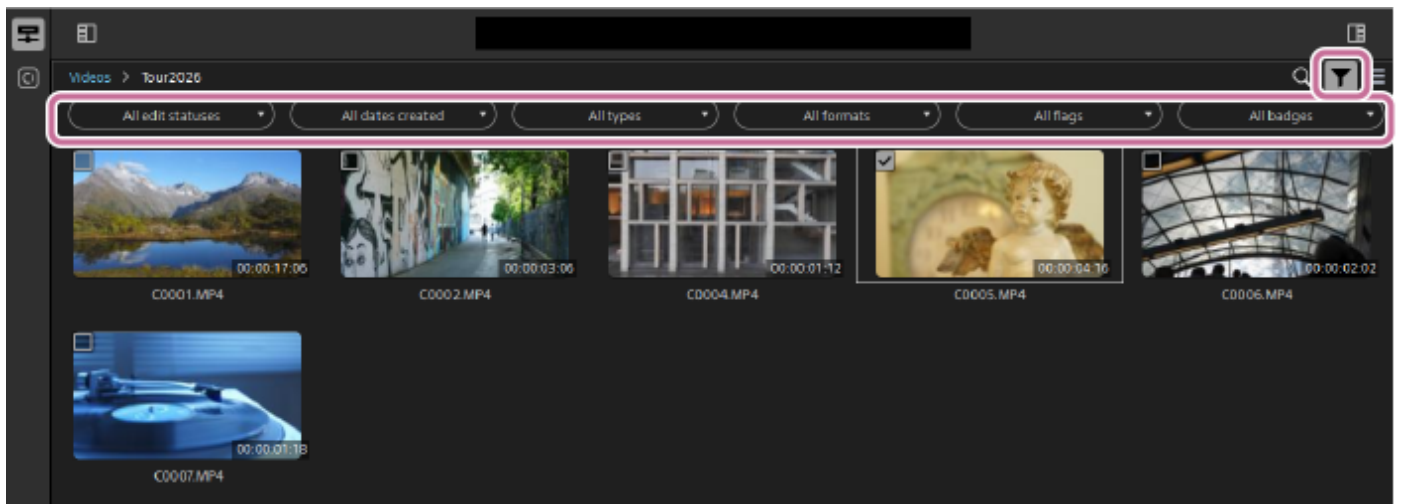
Select a folder in the left panel and click the [Search clips with text] button, and then enter search text. You can search text in filenames and metadata summaries.

: [Search clips with text] button

Filtering

Clicking the [Filter clips] button displays a drop-down list at the top of the panel to set filtering conditions. When you set filtering conditions, only the clips that meet those conditions will be displayed.

: [Filter clips] button



- The filtering conditions you can set are as follows.

Edit status: You can filter clips by whether correction is applied

Creation date: You can filter by specifying the period in which the clips were saved.

Type: You can filter by container format, such as MP4 or MOV.

Format: You can filter by video format such as XAVC S or Sony RAW.

Flag: You can filter by the flags (OK/Keep/NG (no good)).

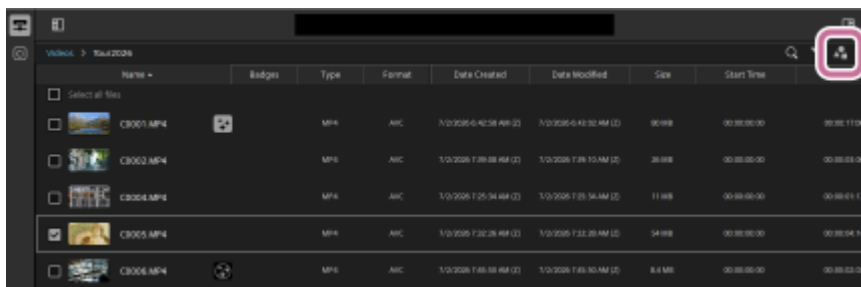
Badge: You can filter by the type of correction metadata, such as image stabilization.

Others: This options will be displayed when the window size is reduced. When the window size is increased, all filtering conditions will be displayed.

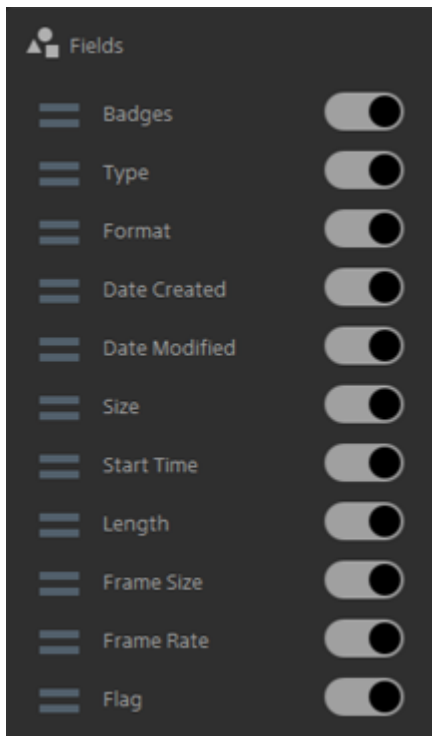
Field

In the list view, the [Customize fields] button is displayed.

 [Customize fields] button



Clicking the [Customize fields] button displays the following panel. You can then toggle the display of items on and off and rearrange their order by dragging them up or down.



Thumbnail/List

Each time you click the following button, the view switches between the thumbnail view and list view.

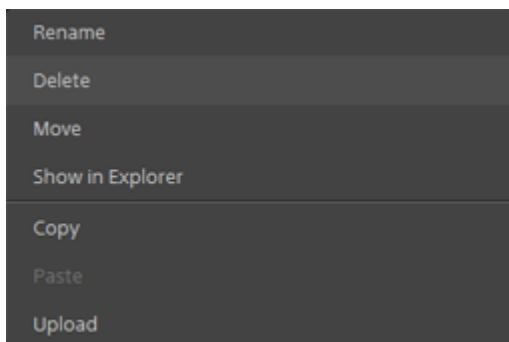
 Thumbnail view

 List view

Other file management

Context menu

You can copy, delete, or rename clips, etc. from the context menu that appears when you right-click on a clip.



Add to favorites

You can add a folder containing frequently used clips to Favorites.

With the folder selected, click the following button in the lower left of the screen, and then select [Add to Favorites].

: [More options] button

Hint

- You can also copy clips from the dialog that opens when you click the [Copy] button in the lower right of the screen. In this case, you can set various copying conditions.

 Copy: [Copy] button

Related Topic

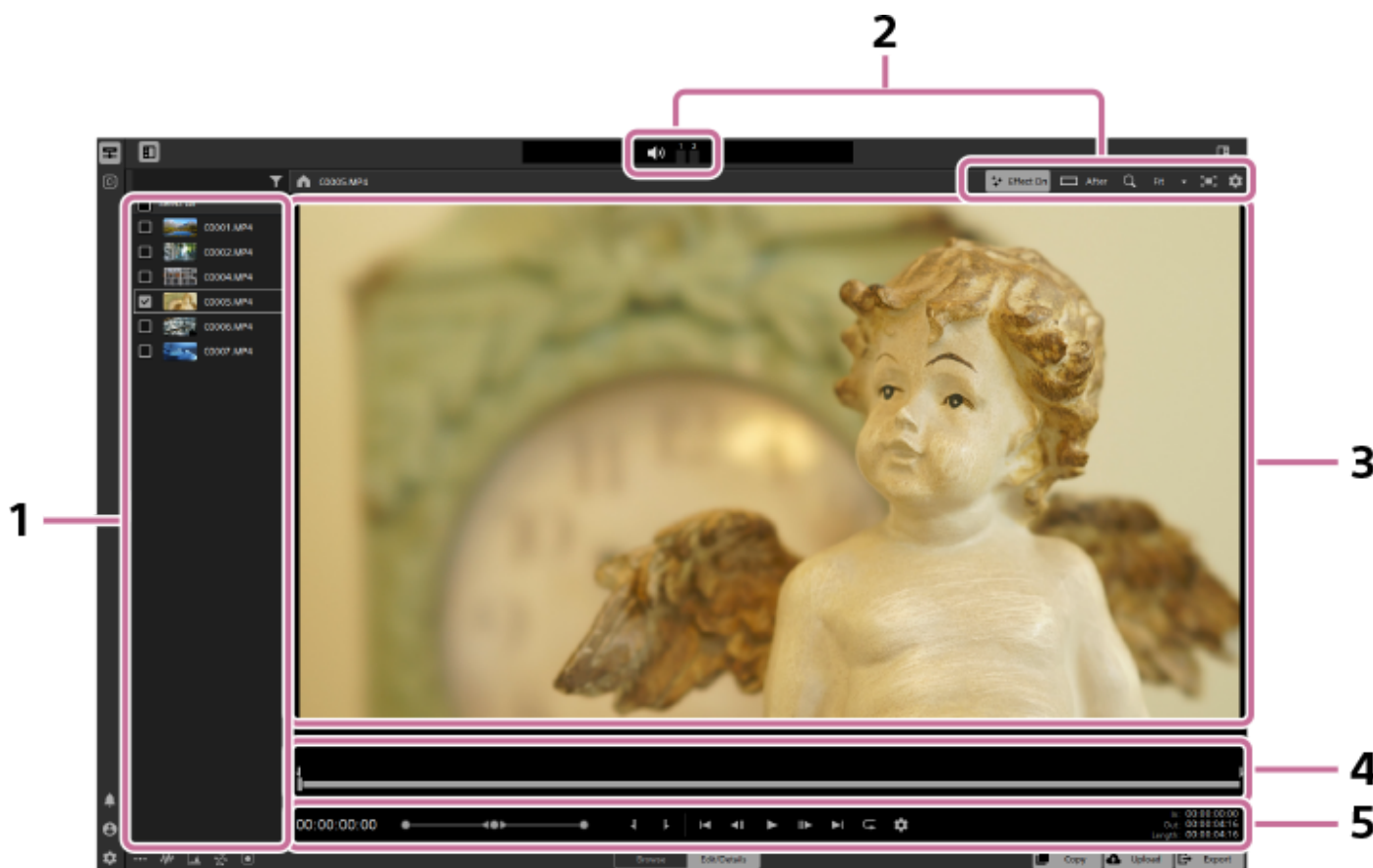
- [Viewing and editing metadata](#)
- [Copying clips](#)

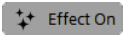
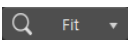
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Preview screen operations

On the [Edit/Details] screen, you can perform various preview operations on the selected clip.

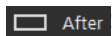


Number	Classification	Button	Description
1	Clip list	—	The list shows the clips in the folder that contains the currently selected clip.
2	Preview settings		Click this button to adjust the volume level of the clip. You can also select the audio channels to play. Refer to the following section for details. Master volume
			Click this button to toggle the preview between before and after adjustments. Refer to the following section for details. About applying correction effects
			Click this button to select the preview options during adjustments, such as the split view or 2-up view. Refer to the following section for details. Switching the preview display
			Click this button to set the preview magnification during adjustments.
			Click this button to switch the preview to the full-screen view.
			Click this button to set the display direction, aspect ratio, and display range of clips.

Number	Classification	Button	Description
3	Preview area	—	The clip preview will be displayed.
4	Trackbar	—	The preview position and mark points, etc. are displayed on the timeline.
5	Transport controls	—	Use these controls to perform playback operations on the clip.

Switching the preview display

Repeatedly clicking the preview display switch button at the top of the preview allows you to select options for displaying the preview before and after adjustments.

 **After**: Preview display switch button

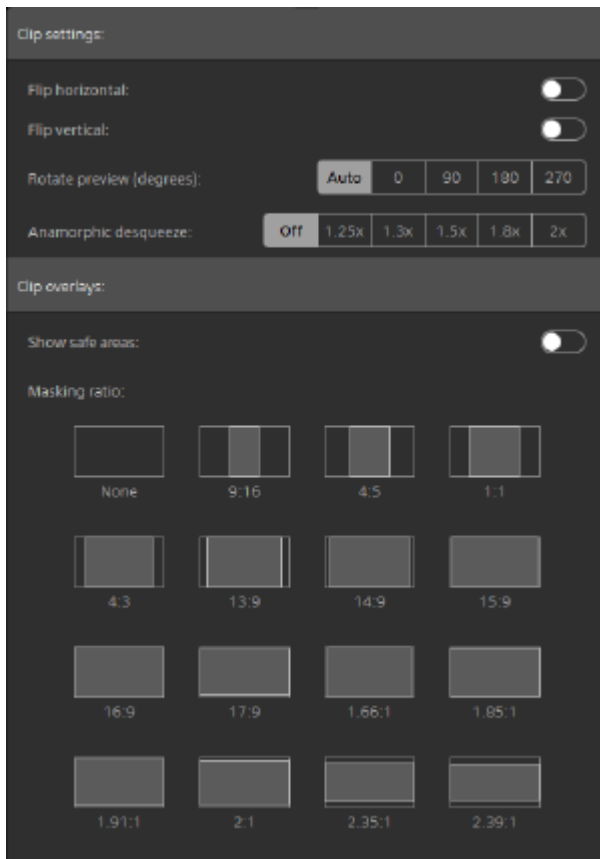
- The display options are as follows.

Option	Description
 After	After : Select this option to display the preview after applying color and clip adjustments.
 Split	Split : Select this option to display a preview that is vertically split before and after applying color adjustments and clip adjustments. The left side displays the preview before adjustments, and the right side displays the preview after adjustments. You can adjust the split position by dragging the handles at the top and bottom of the preview.
 2 Up	2 Up : Select this option to display the previews before and after color and clip adjustments side by side. The left side displays the preview before adjustments, and the right side displays the preview after adjustments.
 Before	Before : Select this option to display the preview before applying color and clip adjustments.

Clip settings/Overlay settings

Clicking the [Clip settings] button at the top of the preview allows you to set the display direction and rotation direction of clips.

 **[Clip settings]** button

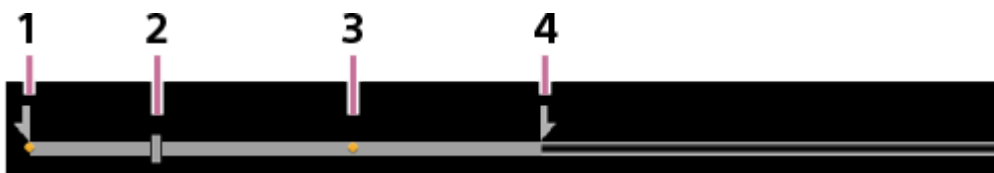


- The setting options are as follows.

Option	Description
Flip horizontal	Select this option to flip the clip horizontally.
Flip vertical	Select this option to flip the clip vertically.
Rotate preview (degrees)	Select this option to set the rotation angle in 90-degree increments.
Anamorphic desqueeze	Select this option to set the correction ratio for clips shot with an anamorphic lens.
Show safe areas	Select this option to display 90% (Action safe area), 80% (Title safe area), and the center point of the frame.
Masking ratio	Select an aspect ratio to apply masking.

Trackbar

Clip playback events, etc. are displayed on the timeline.



1. Mark-in point: You can drag the mark-in point to move the playback start position.
2. Current playback position
3. Mark point location
4. Mark-out point: You can drag the mark-out point to move the playback end position.

Transport controls

Use these controls to perform playback operations on the clip.

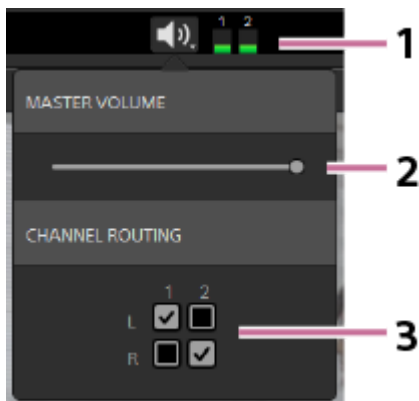


1. The timecode will be displayed.
2. Drag the shuttle control to quickly move to the editing point you want to edit.
3. Click the button to set the mark-in point or mark-out point at the current playback position.
4. Click the button to return the playback position to the mark-in point. Clicking the button again returns to the beginning of the selected clip.
5. Click the button to move the playback position one frame or one field to the left.
6. Click the button to start playback. When you select multiple clips, only the first clip will play.
7. Click the button to move the playback position one frame or one field to the right.
8. Click the button to move the playback position to the mark-out point. Clicking the button again moves to the end of the selected clip.
9. Click the button to set loop playback between the mark-in and mark-out points.
10. The [PLAYBACK SETTINGS] dialog will appear, and you can configure the following settings.
 - Priority for decoding speed and quality
 - Priority for real-time playback and frame rate
11. You can quickly set mark-in and mark-out points by clicking and directly entering timecode. This feature is not available for MXF proxy clips with embedded timecode.

Master volume

Click the following button at the top of the screen to display the control panel.

: [MASTER VOLUME] button



1. Volume meter: You can visually monitor the volume level during preview.
2. Volume slider: You can adjust the volume level.
3. CHANNEL ROUTING: Select the audio channels to play. In this example, the first channel will play from the left speaker, and the second channel will play from the right speaker.

Note

- This software only supports stereo output devices.

About applying correction effects

The following [Effect On] button will be displayed for clips for which you have configured correction settings.

In the preview mode:  Effect On

In the thumbnail/list view: 

Each time you click the button, the preview toggles between before and after applying the correction.

Note

- Be sure to set the button to [Effect On] if you want to export a clip with corrections applied.
If you export the clip when the button is set to [Effect Off] as follows, the correction will not be applied to the exported clip.
In the preview mode:  Effect Off
In the thumbnail/list view: 

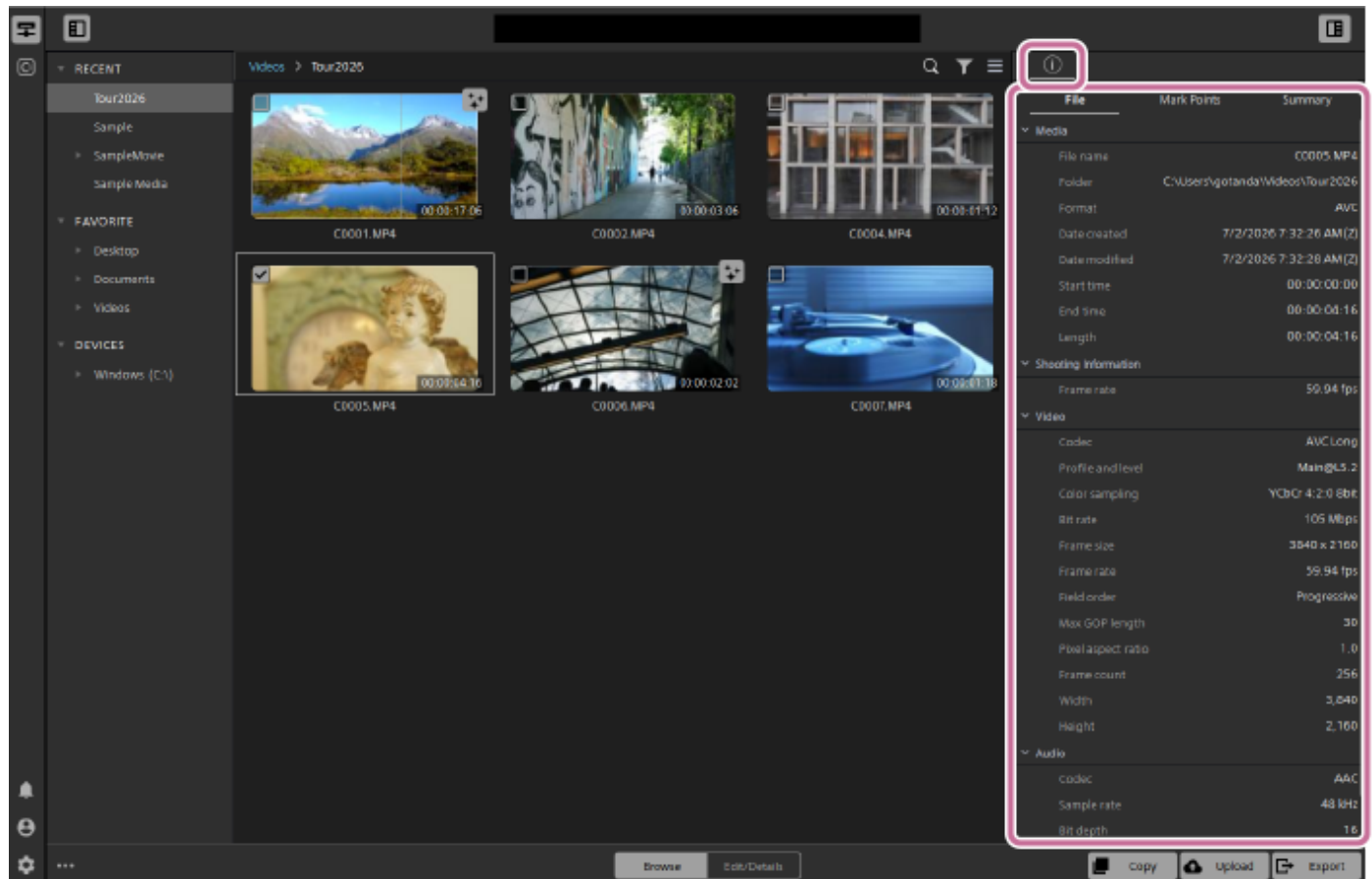
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Viewing and editing metadata

You can view and edit the metadata content if the selected clip contains metadata.



1 Click the following button in the upper right of the screen to open the metadata panel.

: [Metadata] button

2 Select the tab you want to view or edit from the following tabs at the top of the metadata panel.

- [File] tab
- [Mark Points] tab
- [Summary] tab

[File] tab

Displays the following metadata. You cannot edit the metadata itself.

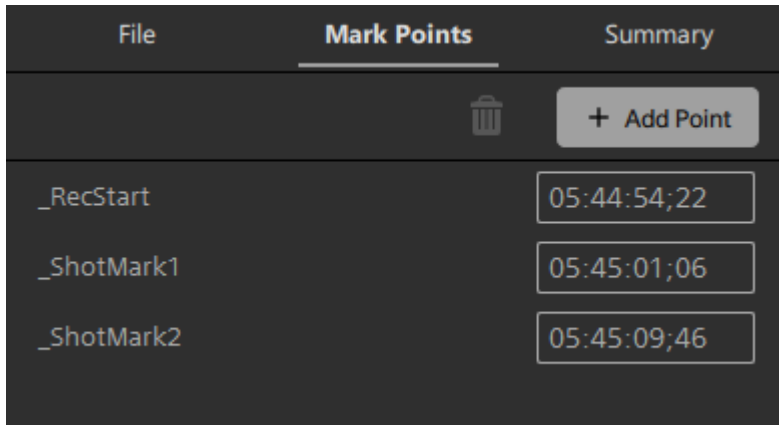
- Media information
- Shooting information
- Video information
- Audio information
- Device information
- Acquisition metadata

Hint

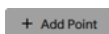
- You can pin an item to the top of the item list by clicking the pin symbol that appears to the left of the item.

[Mark Points] tab

You can add, edit, and delete mark points.



- To add a mark point, use the trackbar to select the position where you want to add the mark point, and then click the [Add Point] button. You can also add points with the keyboard shortcut key [E].

: [Add Point] button

- You can directly edit mark point names and timecode values by clicking on them.
- To delete a mark point, select the mark point, and then click the following button.

: Delete button

[Summary] tab

You can view or edit the following items.

- Mark-in/mark-out timecode
- Flag information (OK/Keep/NG (no good)), clip title, creator, etc.
- Audio channel assignment

File

Mark Points

Summary

Mark in: 00:27:31;40

Mark out: 00:27:58;10

Logging

Flag: None

Title:

Creator:

Description:

Channel Assignment 


1
Mono


2
Mono


3
Mono


4
Mono

- You can set the flag information for clips using the [Flag] drop-down list.
- You can switch between mono and stereo audio by clicking the following button under [Channel Assignment].
[Mono] / [Stereo]
- You can save and load channel assignment settings, copy assignment settings to other clips, etc. from the menu that appears when you click the [Channel Tools] button.
: [Channel Tools] button

Note

- Some clip formats may not support all metadata.

Related Topic

- [Preview screen operations](#)

TP1002508889

Creating snapshots

You can create a snapshot of the current frame during preview.



Copying a snapshot to the clipboard

1. Select a clip in the thumbnail/list panel, and then set the mode selector to [Edit/Details].
2. Use the transport controls or trackbar to display the frame for which you want to create a snapshot.
3. Click the following button in the lower left of the screen to select the [Others] tab.
⋮: [More options] button
4. Select [Copy snapshot to clipboard].
A snapshot of the current frame will be copied to the clipboard.

- You can also copy snapshots using the following keyboard shortcuts.
Windows: Ctrl+C
macOS: ⌘+C

Creating snapshots

1. Select a clip in the thumbnail/list panel, and then set the mode selector to [Edit/Details].
2. Use the transport controls or trackbar to display the frame for which you want to create a snapshot.
3. Click the following button in the lower left of the screen to select the [Others] tab.
⋮: [More options] button

4. Select [Save snapshot].

A snapshot of the current frame will be saved.

- You can also save snapshots using the following keyboard shortcuts.
Windows: Shift+S
macOS: Shift+S
- Snapshots are saved in the following folders by default.
Windows: C:\Users\<Username>\Pictures\Catalyst Prepare
macOS: /Users/<Username>/Pictures/Catalyst Prepare

Hint

- You can change the destination folder and file format for snapshots in the following settings.
[Others] > [Snapshot options]

Related Topic

- [Preview screen operations](#)
- [Account and settings](#)

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Merging relay clips

You can merge AVCHD-format clips that were continuously recorded across multiple media cards into a single clip. This operation can be performed from any of the following screens.

- [Browse] screen
- [Edit/Details] screen

- 1 Copy the clips you want to merge into a single folder.**
 - Refer to the following page for details on copying the clips.
[Copying clips](#)
- 2 Select the clips you want to merge.**
- 3 Click the following button in the lower left of the screen to select the [Tools] tab.**
: [More options] button
- 4 Select [Combine Relay Clips].**
- 5 Enter the name of the merged clip, and then click the [OK] button.**

Note

- To merge relay clips, the clips must meet the following conditions.
 - Clips recorded with the same shooting settings
 - Clips with consecutive timecodes

Related Topic

- [Copying clips](#)

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Synchronizing multicamera clips

You can synchronize clips from a multicamera shoot based on the audio.

1 Select clips to be synchronized.

2 Click the following button in the lower left of the screen to select the [Tools] tab.

: [More options] button

3 Select [Synchronize multicam clips].

The selected clips will be analyzed and synchronized. The progress will be displayed while the clips are being analyzed and synchronized.

Hint

- When synchronizing, the mark-in points of the selected clips are adjusted.

Related Topic

- [Application screens](#)

TP1002508891

Rotating clips

You can select whether to rotate the clip thumbnail or video preview if the clip contains rotation metadata.

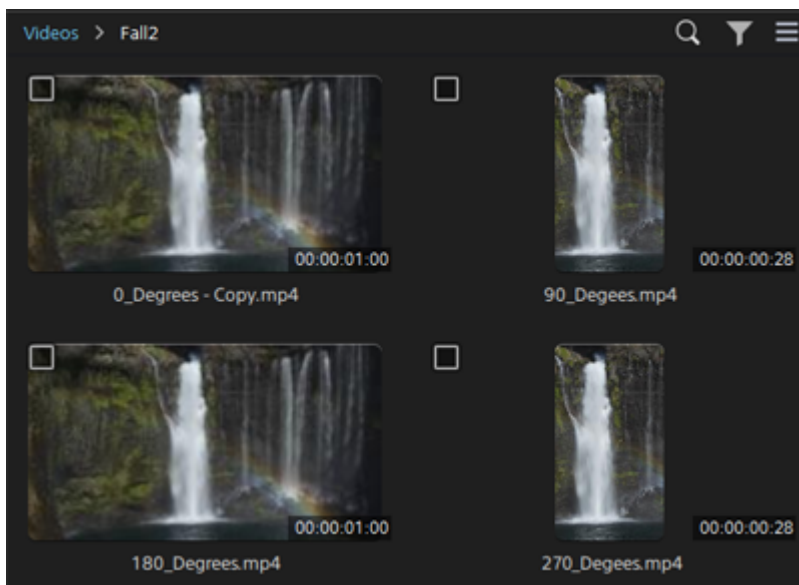
Rotating thumbnails

1. Click the following button in the lower left of the screen to select [Preview & thumbnails].

: [Settings] button

2. Turn on the [Automatically rotate thumbnails] switch.

- This software detects the rotation metadata of clips and adjusts the display angle of the thumbnails on the Browse screen.



- The rotation metadata is ignored if the switch is turned off.



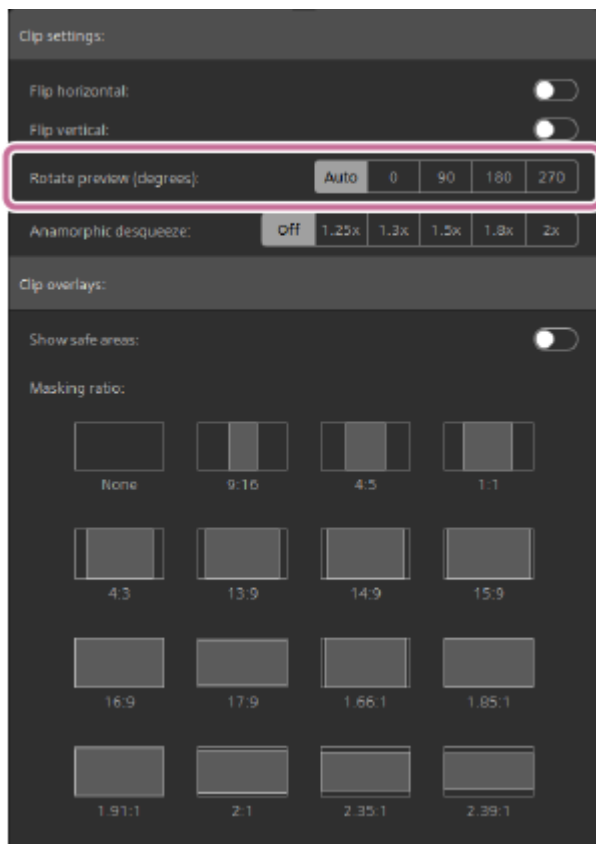
Rotating video previews

1. Select a clip, and then set the mode selector to [Edit/Details].
A preview of the selected clip will be displayed.

2. Click the following button at the top of the preview.

: [Clip settings] button

The [Clip settings] panel will open.



3. Select the rotation angle of the preview from the following options.

Rotate preview (degrees): Auto / 0 / 90 / 180 / 270

- When you select [Auto], the preview display angle will be adjusted based on the rotation metadata of the clip.

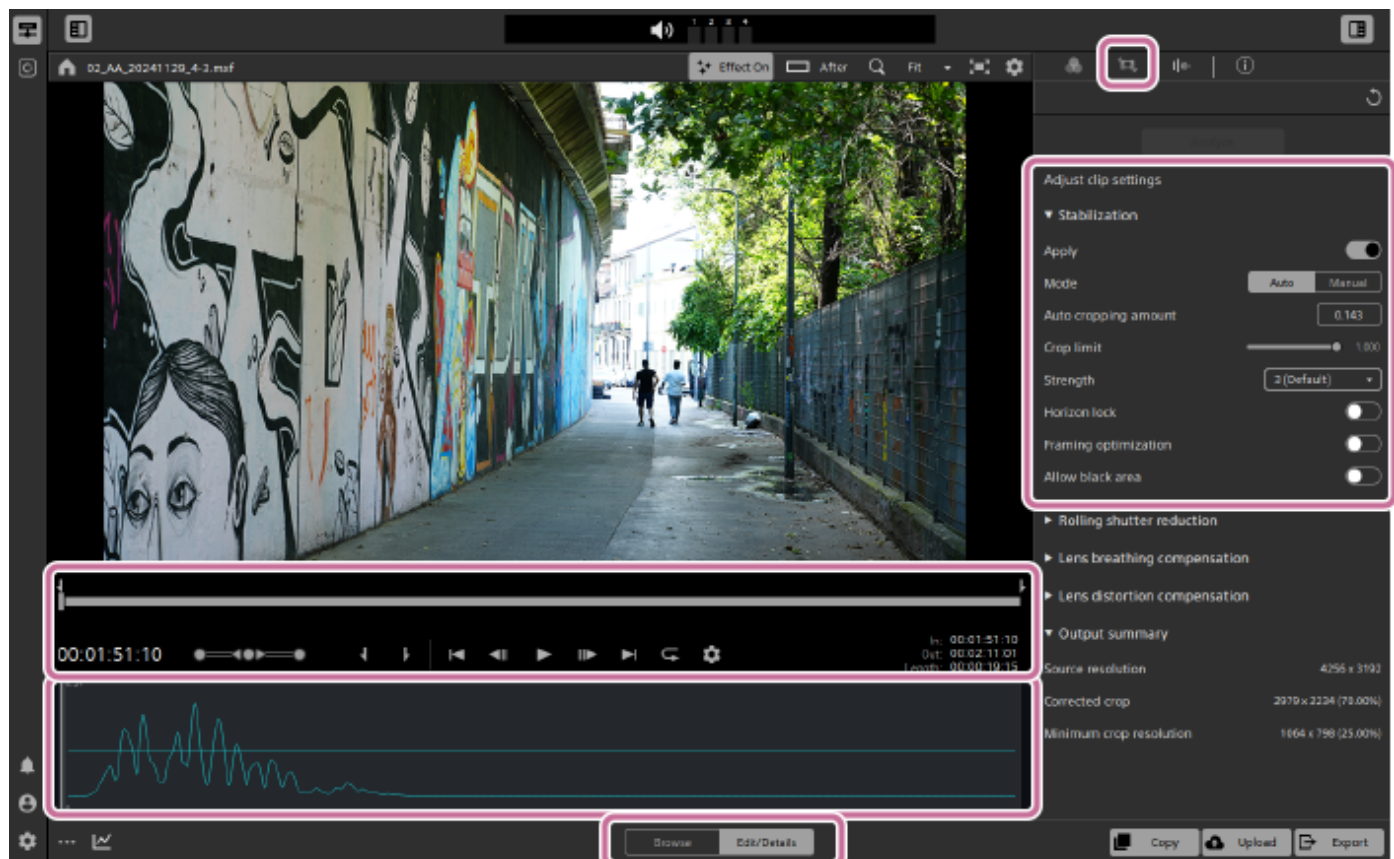
Related Topic

- [Preview screen operations](#)

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Stabilization

This feature applies image stabilization effects to clips that include image stabilization metadata.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

- Clips that include correction metadata will display the following button in the thumbnail/list panel.



[CONTAINS METADATA FOR] button

If clicking the [CONTAINS METADATA FOR] button displays the following icon, the clip includes image stabilization metadata.



[Stabilization] icon

Note

- Clips that do not contain correction metadata cannot be corrected.

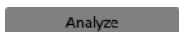
2 Click the [CLIP ADJUSTMENTS] button in the upper right of the screen.



[CLIP ADJUSTMENTS] button

The [Adjust clip settings] panel will be displayed.

- When opening a clip that contains correction metadata, you will first be prompted to analyze the clip. Click the following button at the top of the panel.



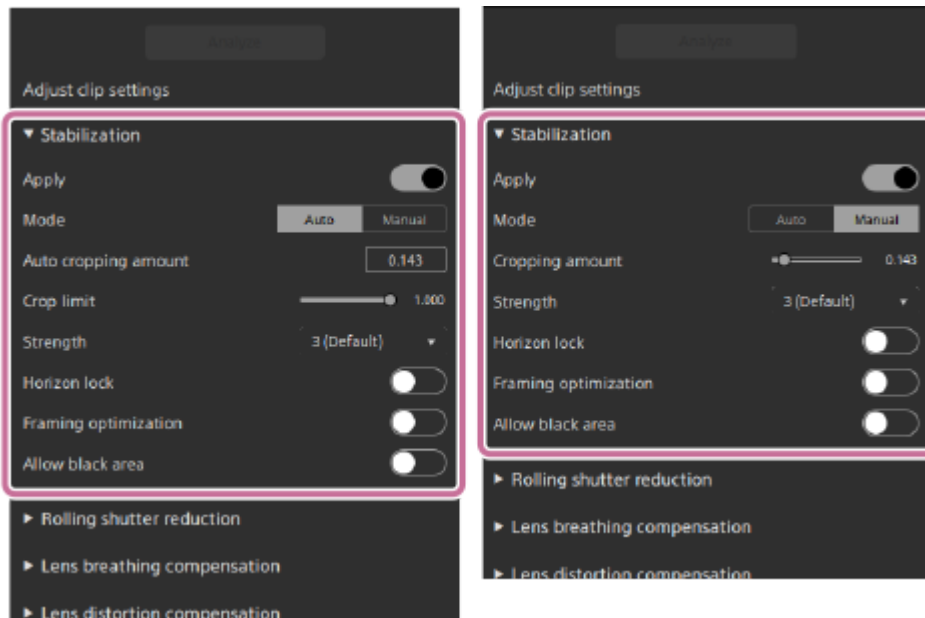
[Analyze] button

3 Specify the range to apply correction by setting mark-in and mark-out points on the trackbar.

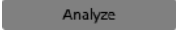
- Refer to the following page for details on using the trackbar.
[Preview screen operations](#)

4 Turn on the [Apply] switch.

Settings related to image stabilization will be displayed. Refer to the following section for details on the settings.
[Image stabilization settings](#)



5 Click the following button at the top of the panel.

: [Analyze] button

- If you have already performed analysis, the [Analyze] button may not be displayed.

6 Adjust the settings while checking the clip in the preview.

- While checking the preview after applying the correction, repeatedly adjust the settings and analyze the clip until you get the desired result.
Information regarding the correction output will be displayed. Refer to the following section for details.
[Output summary items](#)
- Once the analysis is complete, a timeline-based image stabilization graph will be displayed. This graph can be used as a guide when you manually set the cropping amount. Refer to the following section for details.
[Image stabilization graph view](#)

Note

- Depending on your operating environment, the image after correction may appear as a black screen.

7 Click the following button in the lower right of the screen to open the dialog, and then adjust the transcoding settings.

: [Export] button

Note

- Refer to the following page for details on transcoding.
[Transcoding clips](#)

8 Click [Export].

The results of the clip adjustments will be rendered to the specified clip.

Image stabilization settings

Mode:

You can select between automatic and manual. When you select automatic, [Auto cropping amount] will be locked to the value of the part of the clip with the most significant blur. When you select manual, you can use the [Cropping amount] slider to set the cropping amount as you like.

Crop limit:

Drag the slider to set the cropping amount that can be applied to correct the clip.

- If the result of the automatic clip adjustment exceeds the set value, the crop limit will be used.
- If the result of the automatic clip adjustment is smaller than the set value, the automatic adjustment result will be used.

Strength:

You can select the strength of image stabilization between 1 and 5. The higher the strength, the greater the amount of image cropping.

Horizon lock:

This setting corrects horizontal tilt. You can also manually adjust the roll angle using the adjustment slider.

- If you click the [CONTAINS METADATA FOR] button in the thumbnail/list panel, and the following icon appears, the clip contains horizontal lock metadata.

 [CONTAINS METADATA FOR] button

 [Horizon lock] icon

- The preview will update in real time while you adjust the roll angle. Operate the slider while ensuring the image is horizontal.
- When the [Horizon lock] switch is turned off, the adjustment slider will not be displayed. In this case, the roll angle will be 0 degrees.
- Setting a low cropping amount may reduce the effectiveness of horizontal lock.

Framing optimization:

This setting suppresses the phenomenon where the cropping amount increases and the angle of view narrows due to camera movement, maintaining a wide angle of view while preserving correction performance.

Allow black area:

This setting removes the limit on the cropping amount for image stabilization and increases the image stabilization effect. However, a black border may appear around the image.

Output summary items

Source resolution:

The frame size of the source data before cropping will be displayed.

Corrected crop:

The size of the corrected frame after cropping will be displayed.

Minimum crop resolution:

When the cropping mode is set to automatic, the minimum size of the corrected frame will be displayed according to the [Crop limit] setting.

Image stabilization graph view

You can adjust the image stabilization settings while visually checking the amount of camera shake within the clip.



1. This line indicates the cropping amount of the image. When [Mode] is set to automatic, it will be displayed as a solid line. When set to manual, it will be displayed as a dashed line.
2. This line indicates the amount of image stabilization obtained from clip analysis.

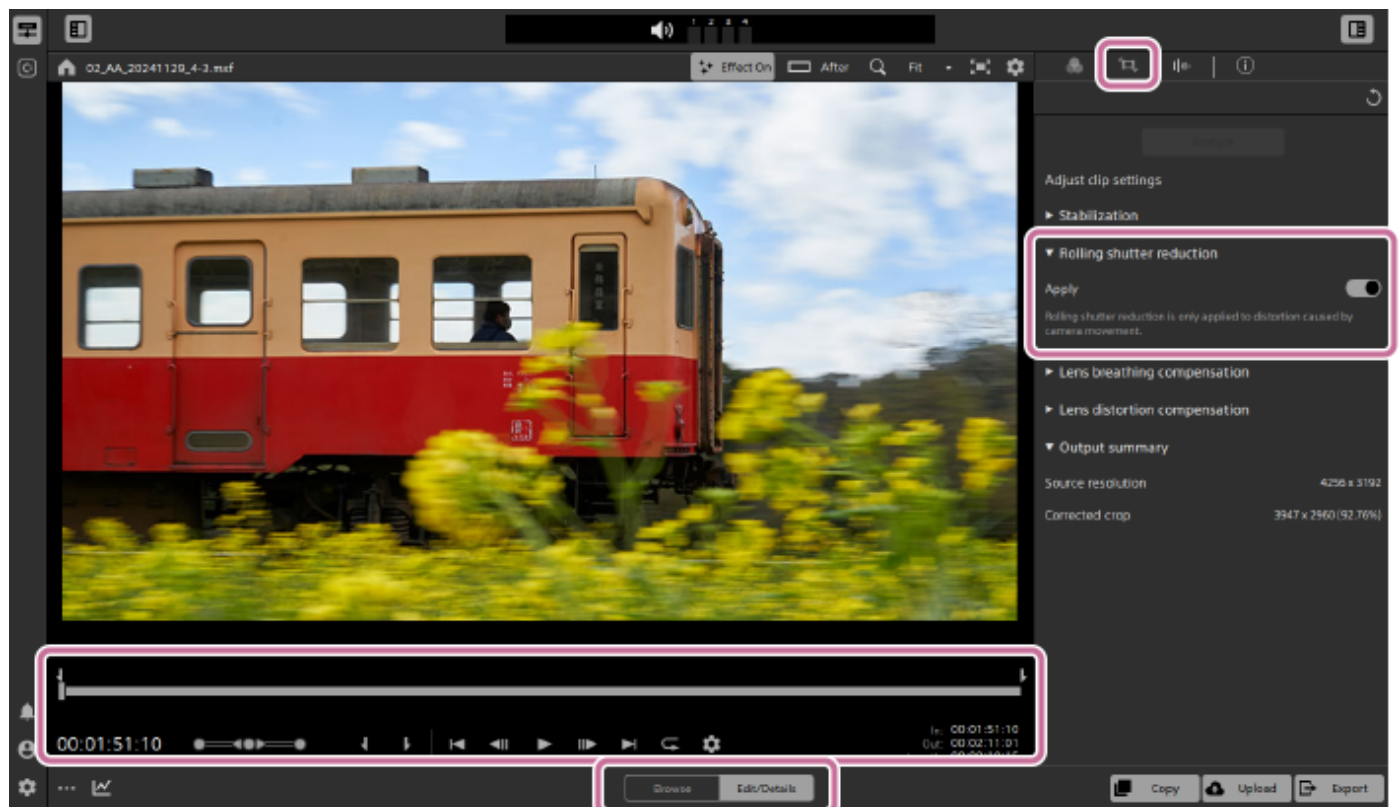
Related Topic

- [Preview screen operations](#)
- [Transcoding clips](#)

TP1002508899

Rolling shutter reduction

This feature allows you to reduce rolling shutter distortion in clips that include rolling shutter correction metadata. Rolling shutter distortion refers to the phenomenon where unique distortions occur in captured images when photographing or filming moving subjects.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

- Clips that include correction metadata will display the following button in the thumbnail/list panel.

: [CONTAINS METADATA FOR] button

If clicking the [CONTAINS METADATA FOR] button displays the following icon, the clip includes rolling shutter correction metadata.

: [Rolling shutter reduction] icon

Note

- Clips that do not contain correction metadata cannot be corrected.

2 Click the [CLIP ADJUSTMENTS] button in the upper right of the screen.

: [CLIP ADJUSTMENTS] button

The [Adjust clip settings] panel will be displayed.

- When opening a clip that contains correction metadata, you will first be prompted to analyze the clip. Click the following button at the top of the panel.

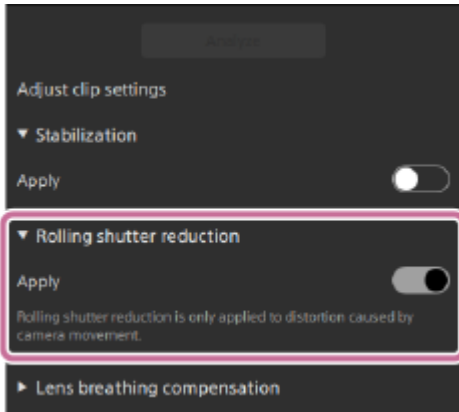
: [Analyze] button

3 Specify the range to apply correction by setting mark-in and mark-out points on the trackbar.

- Refer to the following page for details on using the trackbar.
[Preview screen operations](#)

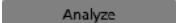
4 Click [Rolling shutter reduction].

The switch for applying correction will be displayed.



5 Turn on the [Apply] switch.

6 Click the following button at the top of the panel.

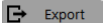
 : [Analyze] button

- If you have already performed analysis, the [Analyze] button may not be displayed.
- Check the preview screen after applying the correction.

Note

- Depending on your operating environment, the image after correction may appear as a black screen.

7 Click the following button in the lower right of the screen to open the dialog, and then adjust the transcoding settings.

 : [Export] button

Note

- Refer to the following page for details on transcoding.
[Transcoding clips](#)

8 Click [Export].

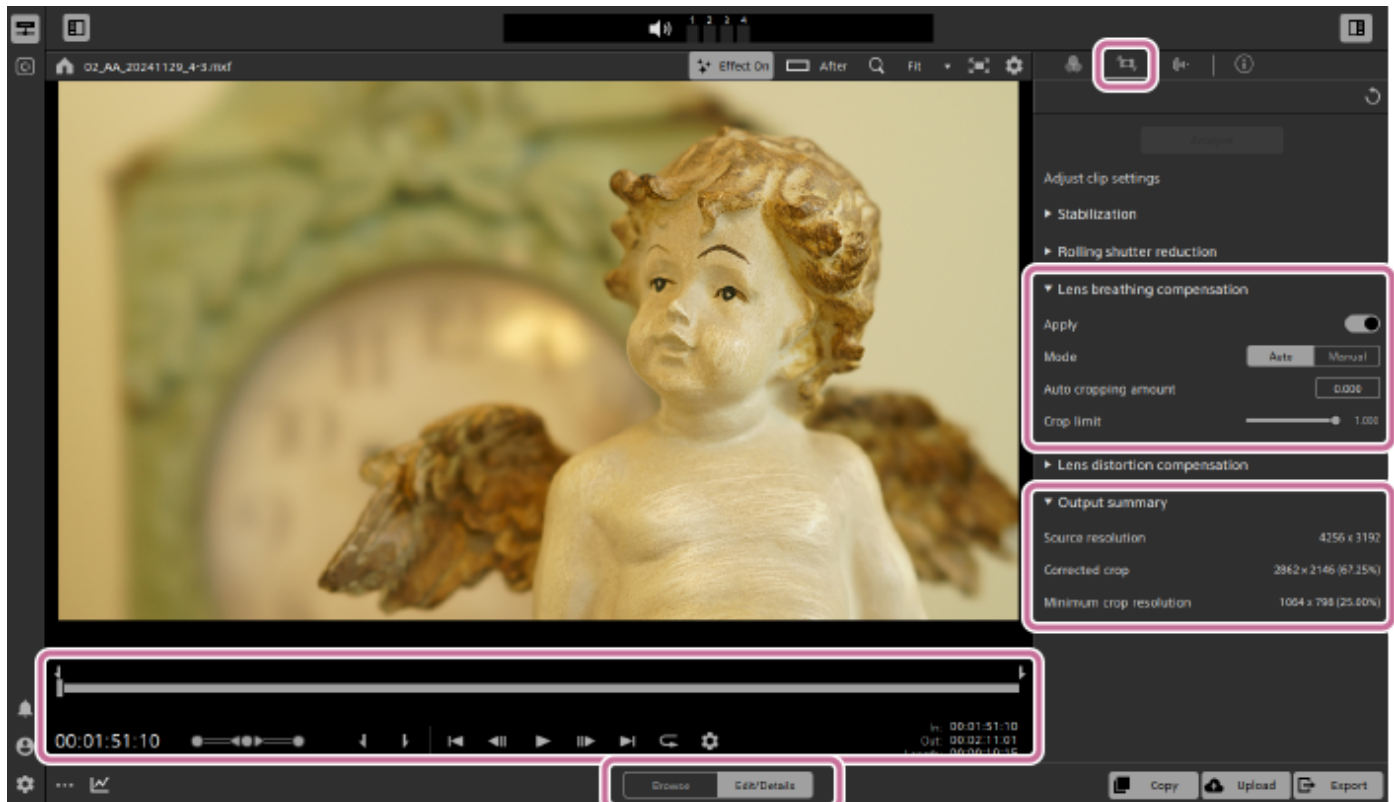
The results of the clip adjustments will be rendered to the specified clip.

Related Topic

- [Stabilization](#)
- [Preview screen operations](#)
- [Transcoding clips](#)

Lens breathing compensation

This feature allows you to correct the effects of lens breathing for clips that contain lens breathing correction metadata. Lens breathing refers to the phenomenon where the angle of view changes during focus drive while shooting video.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

- Clips that include correction metadata will display the following button in the thumbnail/list panel.

[CONTAINS METADATA FOR] button

If clicking the [CONTAINS METADATA FOR] button displays the following icon, the clip includes lens breathing compensation metadata.

[Lens breathing compensation] icon

Note

- Clips that do not contain correction metadata cannot be corrected.

2 Click the [CLIP ADJUSTMENTS] button in the upper right of the screen.

[CLIP ADJUSTMENTS] button

The [Adjust clip settings] panel will be displayed.

- When opening a clip that contains correction metadata, you will first be prompted to analyze the clip. Click the following button at the top of the panel.

[Analyze] button

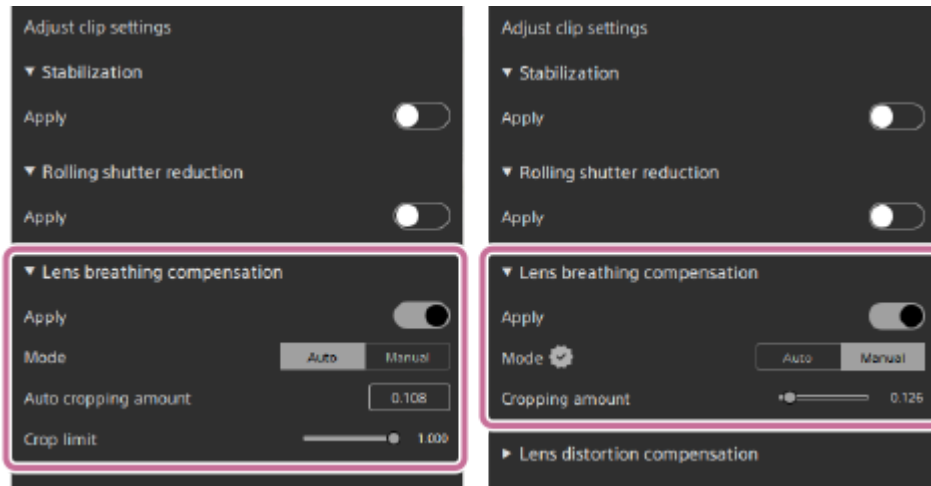
3 Specify the range to apply correction by setting mark-in and mark-out points on the trackbar.

- Refer to the following page for details on using the trackbar.
[Preview screen operations](#)

4 Click [Lens breathing compensation].

Settings related to correction will be displayed.

- Refer to the following section for details on the settings.
[Lens breathing compensation settings](#)



5 Turn on the [Apply] switch.

6 Click the following button at the top of the panel.

Analyze : [Analyze] button

- If you have already performed analysis, the [Analyze] button may not be displayed.

7 Adjust the settings while checking the clip in the preview.

- While checking the preview after applying the correction, repeatedly adjust the settings until you get the desired result.
Information regarding the correction output will be displayed. Refer to the following section for details.
[Output summary items](#)

Note

- Depending on your operating environment, the image after correction may appear as a black screen.

8 Click the following button in the lower right of the screen to open the dialog, and then adjust the transcoding settings.

Export : [Export] button

Note

- Refer to the following page for details on transcoding.
[Transcoding clips](#)

9 Click [Export].

The results of the clip adjustments will be rendered to the specified clip.

Lens breathing compensation settings

Mode:

You can select between automatic and manual. When you select automatic, [Auto cropping amount] will be locked to the value of the part of the clip that is most affected by lens breathing. When you select manual, you can use the [Cropping amount] slider to set the cropping amount as you like.

Crop limit:

Drag the slider to set the cropping amount that can be applied to correct the clip.

- If the result of the automatic clip adjustment exceeds the set value, the crop limit will be used.
- If the result of the automatic clip adjustment is smaller than the set value, the automatic adjustment result will be used.

Output summary items

Source resolution:

The frame size of the source data before cropping will be displayed.

Corrected crop:

The size of the corrected frame after cropping will be displayed.

Minimum crop resolution:

When the cropping mode is set to automatic, the minimum size of the corrected frame will be displayed according to the [Crop limit] setting.

Hint

- If source clips captured with the Active image stabilization mode exhibit blurring when you select automatic, select manual and decrease the [Cropping amount] setting.
- When both lens breathing correction and image stabilization are enabled, the effect of lens breathing correction by this software may be weaker compared to the correction function on the camera. Review the original and corrected clips on the preview screen, and before exporting the clip correction results, turn off one of the following [Apply] switches as needed. [Stabilization]/[Lens breathing compensation]

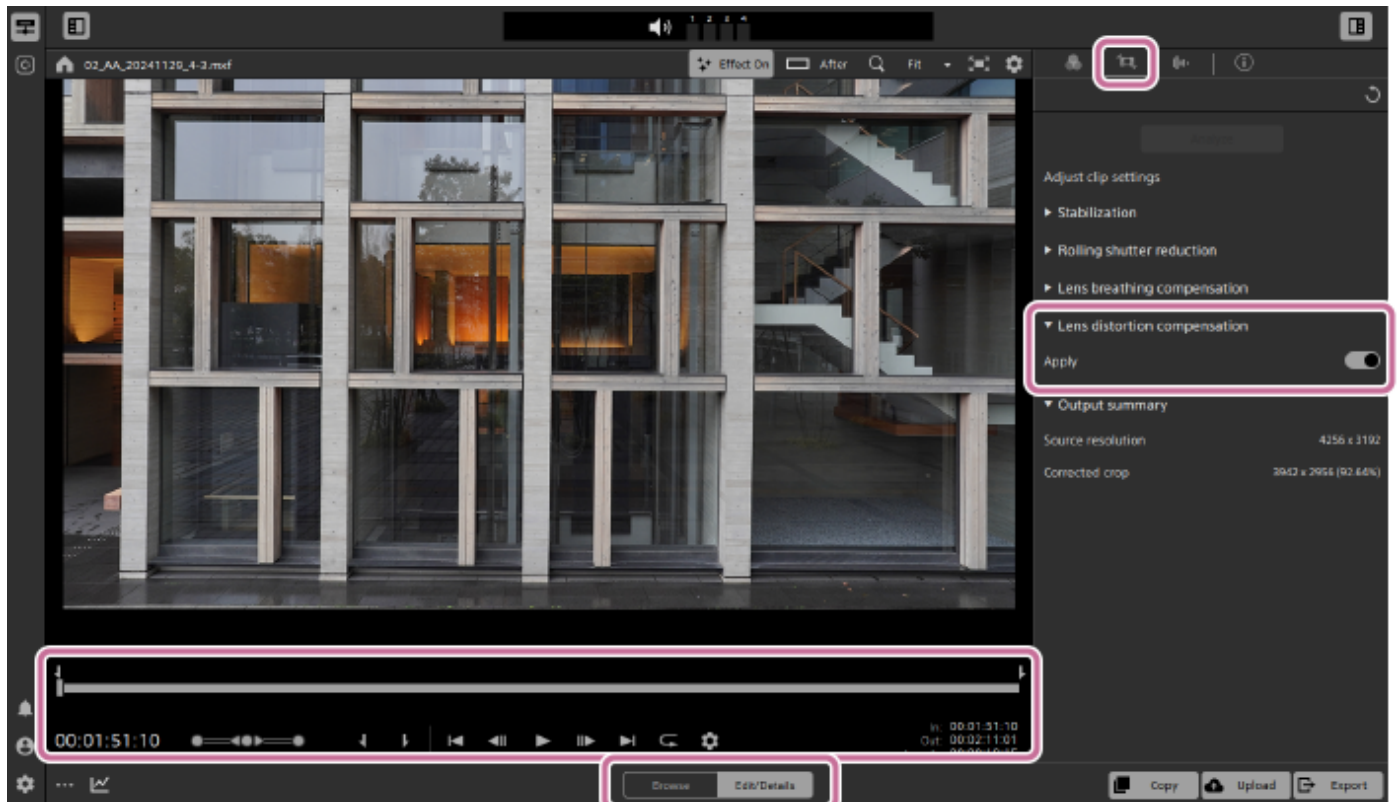
Related Topic

- [Stabilization](#)
- [Preview screen operations](#)
- [Transcoding clips](#)

TP1002508901

Lens distortion compensation

This feature allows you to correct distortion caused by the lens for clips shot in the X-OCN format that contain lens distortion correction metadata.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

- Clips that include correction metadata will display the following button in the thumbnail/list panel.
 [CONTAINS METADATA FOR] button
- If clicking the [CONTAINS METADATA FOR] button displays the following icon, the clip includes lens distortion correction metadata.
 [Lens distortion compensation] icon
- The lens distortion compensation icon is not displayed on clips in the following volumes or devices.
 - FTP device
 - Volume of the CIFS-mediated XDCAM Station
 - XDCAM deck
 - XDCAM drive unit
 - Optical Disc Archive volume

Note

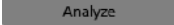
- Clips that do not contain correction metadata cannot be corrected.

2 Click the [CLIP ADJUSTMENTS] button in the upper right of the screen.

: [CLIP ADJUSTMENTS] button

The [Adjust clip settings] panel will be displayed.

- When opening a clip that contains correction metadata, you will first be prompted to analyze the clip. Click the following button at the top of the panel.

: [Analyze] button

3 Specify the range to apply correction by setting mark-in and mark-out points on the trackbar.

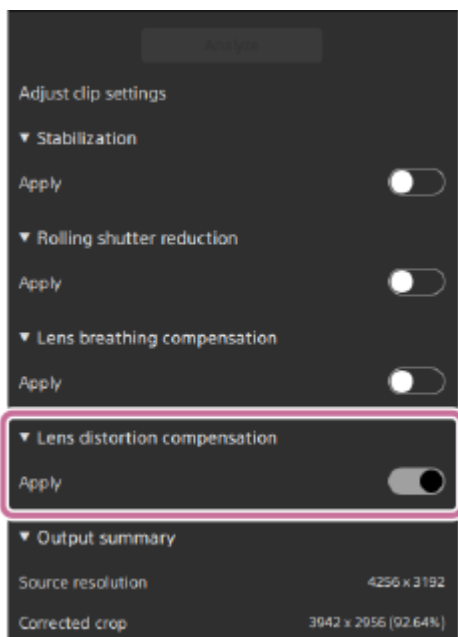
- Refer to the following page for details on using the trackbar.

[Preview screen operations](#)

4 Click [Lens distortion compensation].

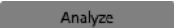
The switch for applying correction will be displayed.

- To turn [Lens distortion compensation] on or off, you must turn off other corrections first.



5 Turn on the [Apply] switch.

6 Click the following button at the top of the panel.

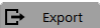
: [Analyze] button

- If you have already performed analysis, the [Analyze] button may not be displayed.

Note

- Depending on your operating environment, the image after correction may appear as a black screen.

7 Click the following button in the lower right of the screen to open the dialog, and then adjust the transcoding settings.

: [Export] button

Note

- Refer to the following page for details on transcoding.
[Transcoding clips](#)

8 Click [Export].

The results of the clip adjustments will be rendered to the specified clip.

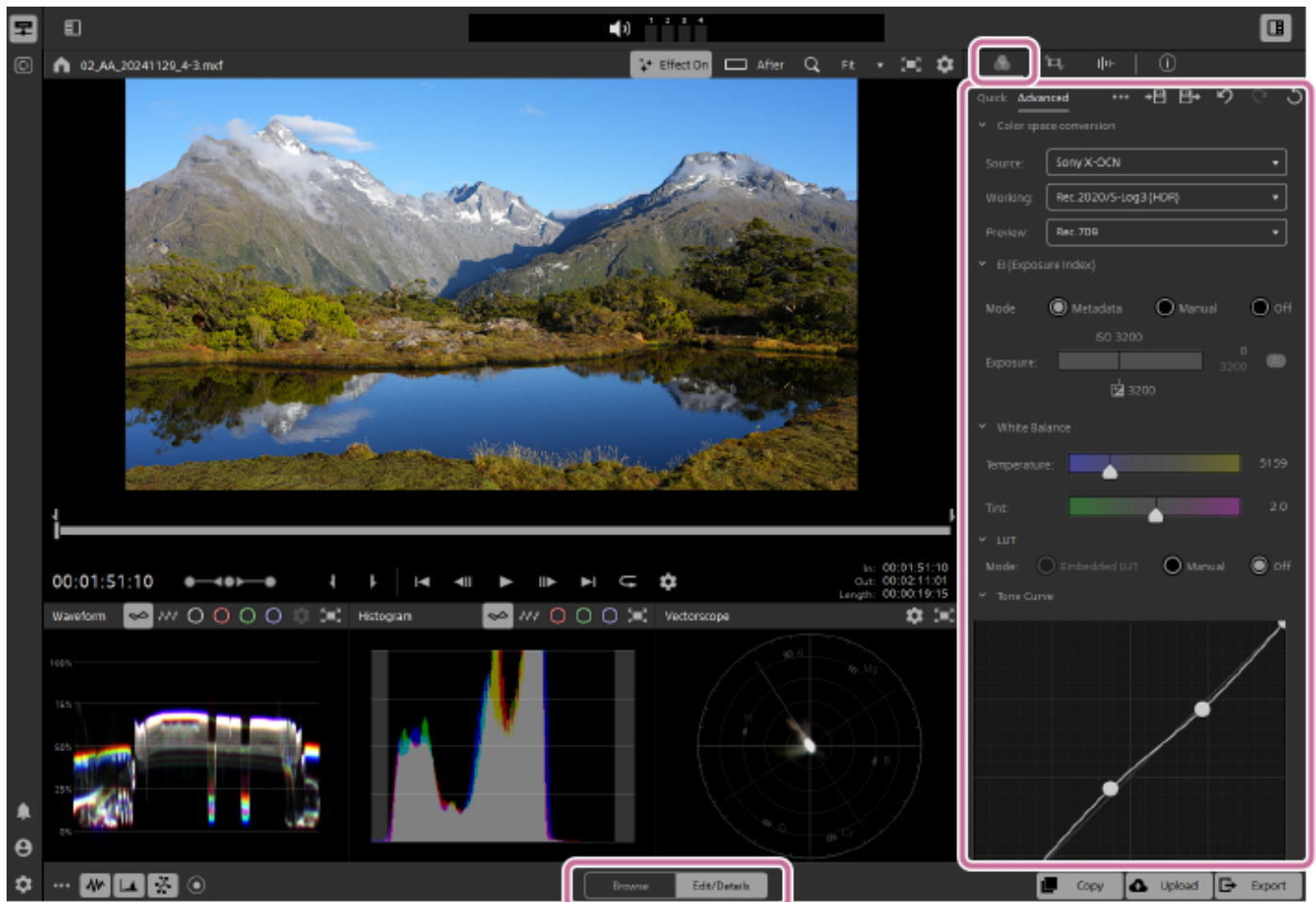
Related Topic

- [Stabilization](#)
- [Preview screen operations](#)
- [Transcoding clips](#)

TP1002508902

Color Adjustments

If multiple cameras are used within a single project, or if the lighting differs from shot to shot, the recorded clips can look noticeably different. You can use the color adjustment function to minimize differences between clips or to convert clips into ones with intentionally altered color tones.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

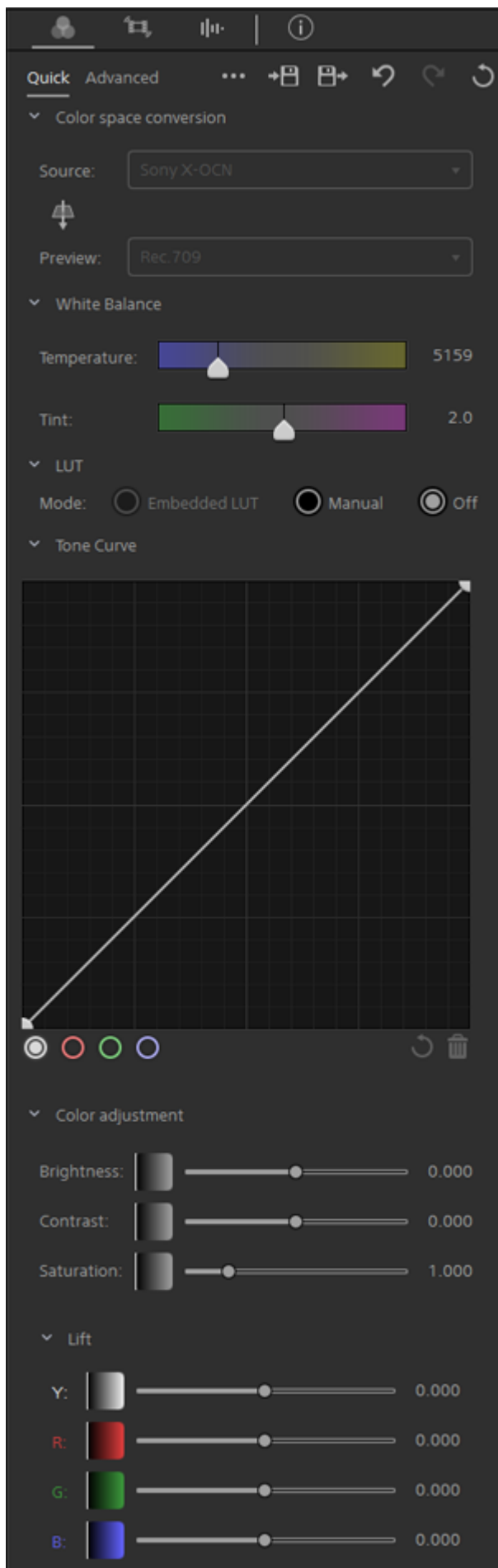
2 Click the [Color Adjustments] button in the upper right of the screen.

: [Color Adjustments] button

The [Color Adjustments] panel will be displayed.

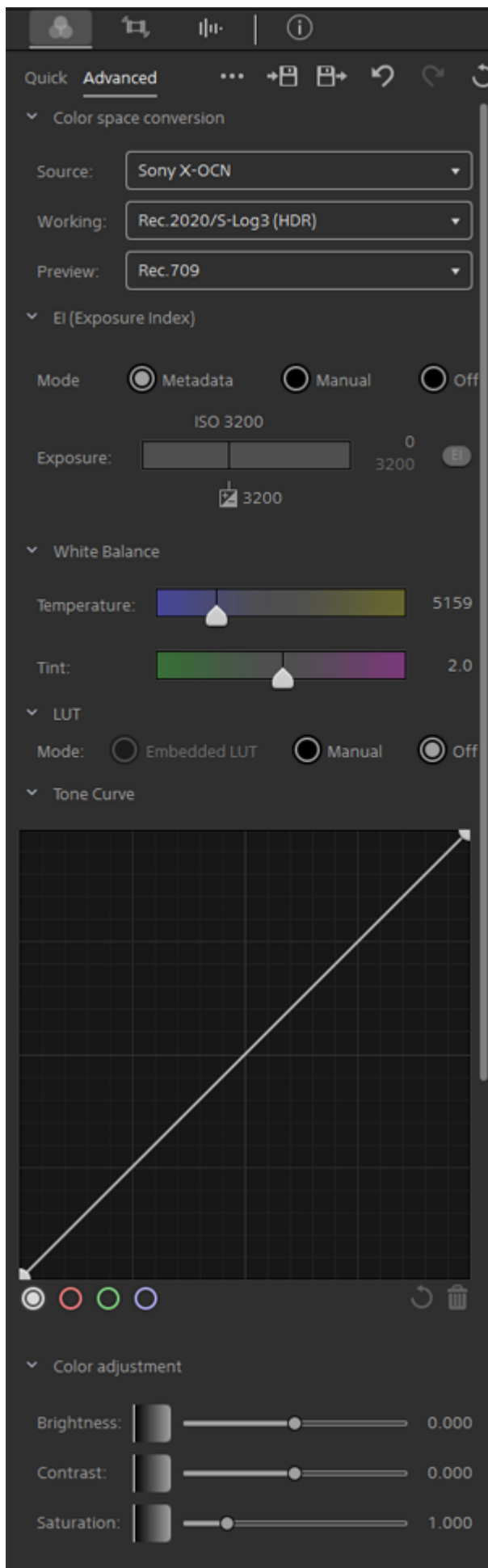
- The [Color Adjustments] panel provides the following two tabs.
[Quick] tab: For basic settings
[Advanced] tab: For advanced settings
- Perform color adjustments while checking the preview screen. Refer to the following section for details.
[Color adjustment settings](#)

[Quick] tab



- This tab displays only basic color setting items. To view all items, select [Advanced] tab.

[Advanced] tab



- 3 Click the following button in the lower right of the screen to open the dialog, and then adjust the transcoding settings.

 **Export** : [Export] button

Note

- Refer to the following page for details on transcoding.
[Transcoding clips](#)
- To export a clip with the color adjustment results applied, set the color space for transcoding to the following:
[Output color space]: [Same as preview]
When set to [Same as source], the color adjustments will not be applied to the clip.

4 Click [Export].

A clip is created with the adjustments rendered.

Color adjustment settings

The setting items vary depending on the selected clip's status and the color space.

Color space conversion:

This item displays the color space settings. To change the settings, select from the drop-down list.

[Source]: The source color space is automatically detected. Normally, there is no need to change this setting.

[Working]: This color space is used for color grading.

[Preview]: This color space is used for the preview.

- You cannot change the source color space in the [Quick] tab.

EI (Exposure Index):

You can use the EI value from the metadata recorded during Log shooting. In addition, you can further adjust the exposure value based on the EI value in the metadata by using the [Exposure] slider.

[Metadata]: Select this option to use the EI value from the metadata.

[Manual]: Select this option to adjust the exposure based on the EI value in the metadata.

[Off]: Exposure adjustment will be turned off. The [Exposure] slider handle and the EI value will no longer be displayed, and the exposure value for Log shooting will be applied.

- You cannot change the EI settings in the [Quick] tab.

White Balance:

You can adjust the color temperature and the color balance between green and red.

[Temperature]: Use the slider to adjust the color temperature. You can also adjust it by entering a numerical value. (2 000 K to 15 000 K)

[Tint]: Use the slider to adjust the color balance between green and red. You can also adjust it by entering a numerical value. (-100.0 to 100.0)

- Adjusting [Temperature] adjusts the red gain and blue gain based on the color temperature stored in the metadata. If no color temperature is stored in the metadata, the default setting of 3 200 K will be used.
- Adjusting [Tint] adjusts the magenta gain and green gain based on the values stored in the metadata.

LUT:

You can set whether to use the LUT (look-up table) from the metadata when a LUT is applied during Log shooting.

[Embedded LUT]: Select this option to use the LUT embedded in the clip.

[Manual]: You can select LUTs from preset groups or import LUTs created in other non-linear editing software.

[Off]: LUTs will not be used.

- LUTs can be managed in groups. You can also create a new group and import LUTs using the following steps.
[Manual] > [Group] > [Create Group]

Tone curve:

You can visually adjust the RGB channels using the tone curve. To adjust a specific channel, select the red, green, or blue button. To adjust all colors simultaneously, select the white button.

- To add a control point, click any point on the coordinate system. You can edit the tone curve by selecting and dragging a control point.

Color Adjustments:

The brightness, contrast, and color of the clip can be adjusted.

Each slider is used to edit the ASC-CDL parameters.

[Brightness]: Use the slider to adjust the overall brightness.

[Contrast]: Use the slider to adjust the overall contrast.

[Saturation]: Use the slider to adjust the overall saturation.

[Lift]: Use the slider to adjust the color of the dark areas.

[Gamma]: Use the slider to adjust the color of the mid-tones.

[Gain]: Use the slider to adjust the color of the light areas.

- Using the RGB sliders, each color can be adjusted individually. The Y (luminance) slider will be adjusted along with the RGB sliders.
- Clicking the [Wheels] button displays a color scope. The color scope is linked to the [Color Adjustments] values, allowing you to intuitively adjust each value or adjust multiple colors in combination.

: [Wheels] button

Hint

- Clicking the following button at the top of the [Color Adjustments] panel allows you to use more detailed color adjustment features. Refer to the following page for details.
[Exporting color adjustment settings](#)
: [More color options] button
- Clicking the [Undo] button will undo color adjustment operations. In addition, clicking the [Redo] button will restore an operation that was previously undone.
: [Undo] button
: [Redo] button
- Clicking the [Reset] button will reset all color adjustment settings.
: [Reset] button
- Double-clicking on a slider will reset the adjusted values.
- Clicking the values next to a slider allows you to directly enter values.
- Dragging a slider while holding down one of the following keyboard keys allows you to fine-tune the value.
Windows: Ctrl
macOS: ⌘

Log shooting

For details on Log shooting, visit the following website.

<https://helpguide.sony.net/di/pp/v1/en/index.html>

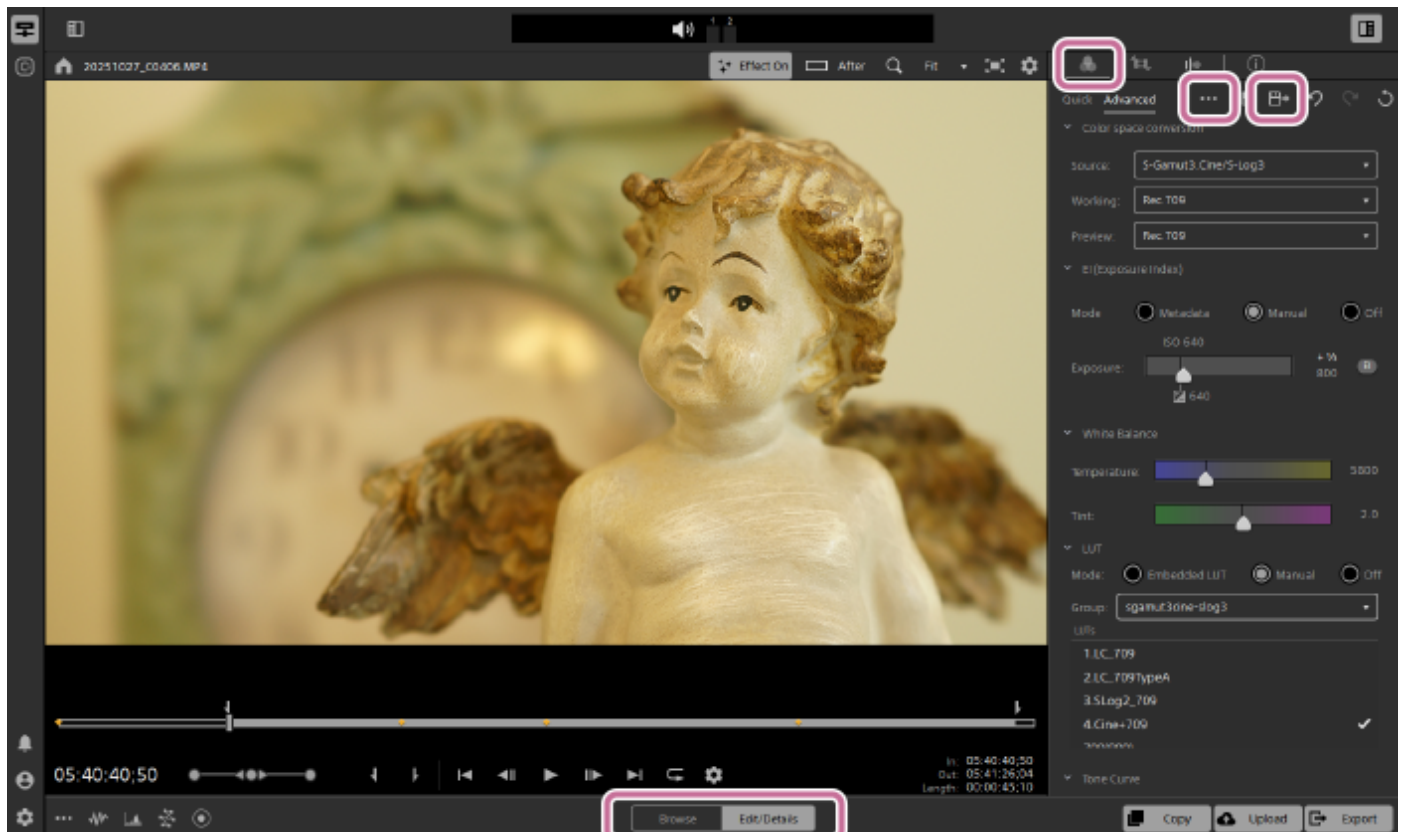
Related Topic

- [Transcoding clips](#)
- [Color grading](#)

Importing color adjustment settings

This section describes the procedure for loading and applying color presets for color grading information exchange or ASC-CDL * files.

* American Society of Cinematographers Color Decision List



Applying color presets

Color presets include the following settings:
Exposure/Temperature/Tint/Look profile/Tone curve/ASC-CDL

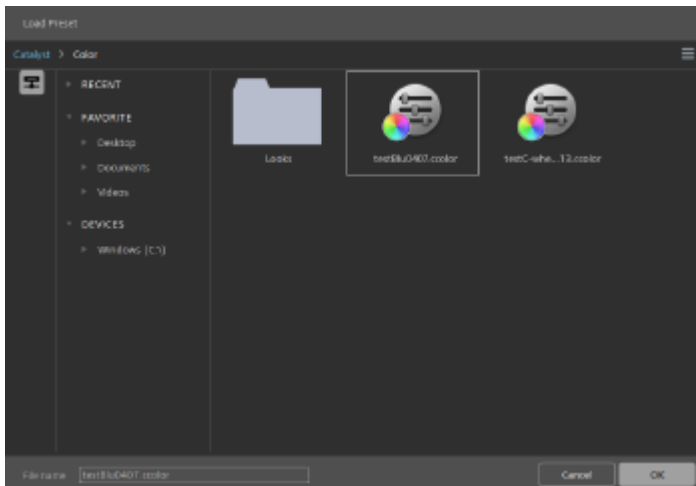
1. Select a clip to which you want to apply the color adjustment settings, and then set the mode selector to [Edit/Details].
 - You can also apply a color preset to multiple clips selected in the clip list.

Note

- If the following icon appears when you select a clip, you cannot apply a color preset to that clip.
 Spanned clip
 This icon indicates that the clip spans multiple files due to file size limitations. This software displays it as a single virtual clip.

2. Click the [Color Adjustments] button in the upper right of the screen.
 [Color Adjustments] button
 The [Color Adjustments] panel will be displayed.
3. Click the following button at the top of the panel.
 [More color options] button

The [Load color preset] dialog will open.



- You can also open this dialog by selecting [Load color preset] from the menu that appears when you click the following button at the top of the panel.

: [More color options] button

4. Select the Catalyst color (.ccolor) file you want to apply.
5. Click the [OK] button.

The color preset will be applied to the specified clip.

Applying an ASC-CDL file

1. Select a clip to which you want to apply the color adjustment settings, and then set the mode selector to [Edit/Details].

- You can also apply an ASC-CDL file to multiple clips selected in the clip list.

Note

- If the following icon appears when you select a clip, you cannot apply an ASC-CDL file to that clip.
: Spanned clip
This icon indicates that the clip spans multiple files due to file size limitations. This software displays it as a single virtual clip.

2. Click the [Color Adjustments] button in the upper right of the screen.

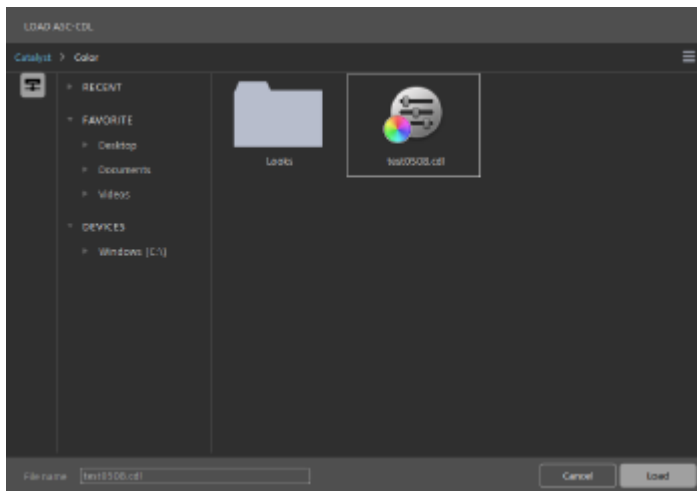
: [Color Adjustments] button

The [Color Adjustments] panel will be displayed.

3. Click the following button at the top of the panel to select [Load ASC-CDL].

: [More color options] button

The [Load ASC-CDL] dialog will open.



4. Select the ASC-CDL (.cdl) file you want to apply.
5. Click the [Load] button.
The selected color settings will be applied to the specified clip.

Related Topic

- [Monitor display and color wheel](#)
- [Exporting color adjustment settings](#)

TP1002509285

Catalyst Prepare ver.3.0 or later

Monitor display and color wheel

You can use the waveform monitor, histogram monitor, and vectorscope monitor to visually check the results of color value changes while performing color adjustments. You can perform color adjustments while displaying the monitors in a separate window.

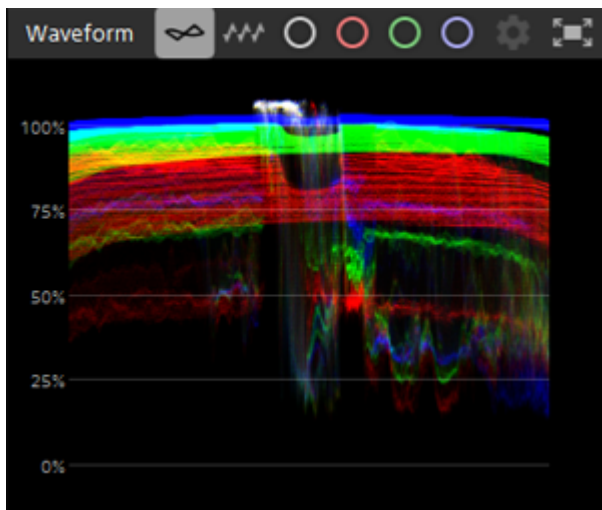
Additionally, you can intuitively adjust colors using the color wheel. The color wheel is used to edit ASC-CDL parameters.

You can toggle the display of each monitor and color wheel by using the following buttons in the lower left of the screen.

- : [Waveform] button
- : [Histogram] button
- : [Vectorscope] button
- : [Wheels] button

Waveform monitor

The waveform monitor displays the luminance value (brightness or Y component) of the video signal. The monitor plots luminance values on the vertical axis and the width of the frame on the horizontal axis.



Use the following buttons to switch the waveform monitor display.

- : Click this button to display the overlaid waveform.
- : Click this button to display separate RGB waveforms.
- : Click this button to display the Y component.
- : Click this button to display the R component.
- : Click this button to display the G component.
- : Click this button to display the B component.
- : Click this button to display the monitor in a new window.

You can adjust the waveform monitor display by clicking the following button.

- : [WAVEFORM SETTINGS] button

The following items can be adjusted:

- Scaling of the waveform monitor
- Changing the units displayed on the waveform (% or Nits)
- Toggling AIR* Matching on/off when grading HDR clips

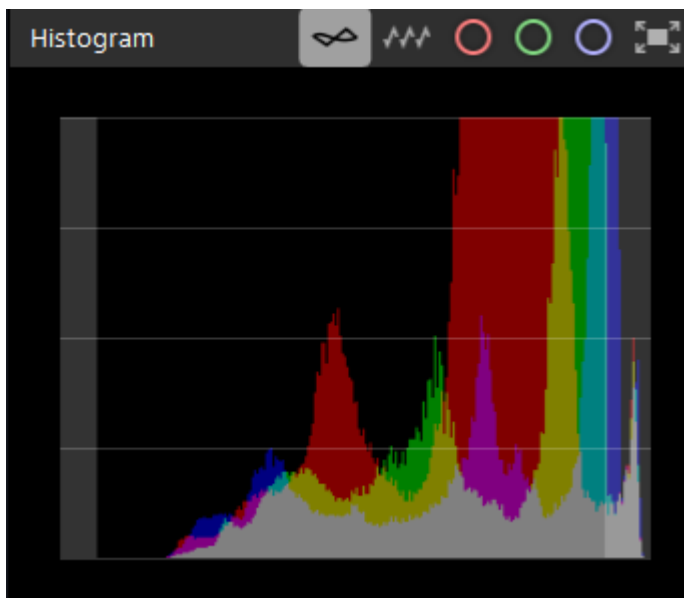
* Artistic Intent Rendering

Note

- The [WAVEFORM SETTINGS] button can only be used if both of the following two conditions are met.
 - ① The working color space is set to [Rec.2020/S-Log3 (HDR)].
 - ② The preview color space is set to one of the following:
 - [Rec.2020/S-Log3]
 - [Rec.2020/HLG]
 - [Rec.2020/HLG AIR Matching (Live)]
 - [Rec.2020/HLG AIR Matching (Mild)]
 - [Rec.2020/HLG (bypass OOTF)]
 - [Rec.2020/PQ]
 - [Rec.2020/PQ AIR Matching (Live)]
 - [Rec.2020/PQ AIR Matching (Mild)]
 - [Rec.2020/PQ (bypass OOTF)]
 - If [Preview color space] is set to any of the following, the Nits value will be calculated for a peak luminance of 1 000 cd/m².
 - [Rec.2020/HLG]
 - [Rec.2020/HLG AIR Matching (Live)]
 - [Rec.2020/HLG AIR Matching (Mild)]
 - [Rec.2020/HLG (bypass OOTF)]
 - You can use AIR Matching with the [AIR Matching] switch in the following cases:
[Preview color space] > [Rec.2020/S-Log3]
Turning on the [AIR Matching] switch allows you to match the appearance of Rec.2020/S-Log3 based grading with the image displayed on a configured HLG^{*1} or PQ^{*2} monitor.
- ^{*1} Hybrid Log-Gamma
^{*2} Perceptual Quantizer

Histogram monitor

The histogram monitor displays the number of pixels that exist for each color intensity. The monitor plots the number of pixels on the vertical axis and the RGB color range from 0 to 255 on the horizontal axis.

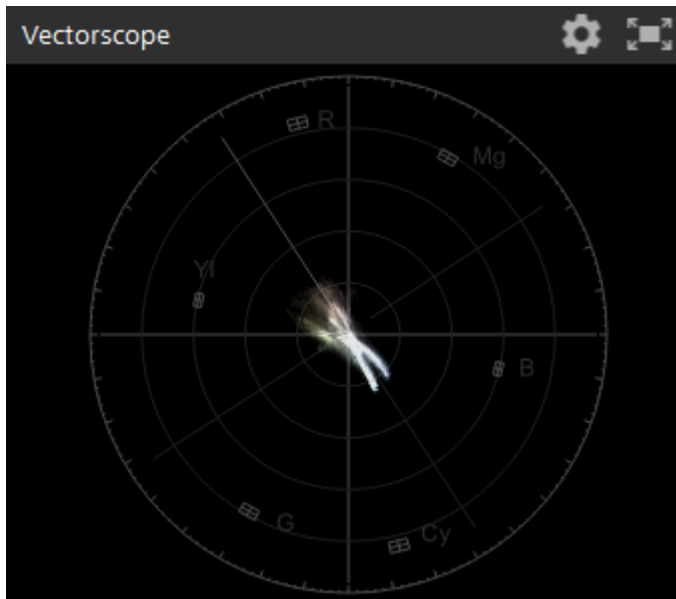


Use the following buttons to switch the histogram monitor display.

- : Click this button to display the overlaid waveform.
- : Click this button to display separate RGB waveforms.
- : Click this button to display the R component.
- : Click this button to display the G component.
- : Click this button to display the B component.
- : Click this button to display the monitor in a new window.

Vectorscope monitor

A vectorscope can be used to monitor the chroma values (color content) in the video signal. The monitor plots hue and saturation on a color wheel.



The vectorscope displays saturation targets for red (R), magenta (Mg), blue (B), cyan (Cy), green (G), and yellow (Yl) defined by broadcast standards. The individual colors in the video signal are displayed as dots in the vectorscope. The distance from the center of the scope to the dots represents the saturation, and the angle of the line from the dots to the center of the scope represents the hue.

For example, if an image has a blue cast, the distribution of dots in the vectorscope will be concentrated toward the blue portion of the color wheel. If the image contains blue values that are outside the range, the vectorscope display will extend beyond the blue target.

You can adjust the vectorscope monitor by clicking the following button.

: [VECTORSCOPE SETTINGS] button

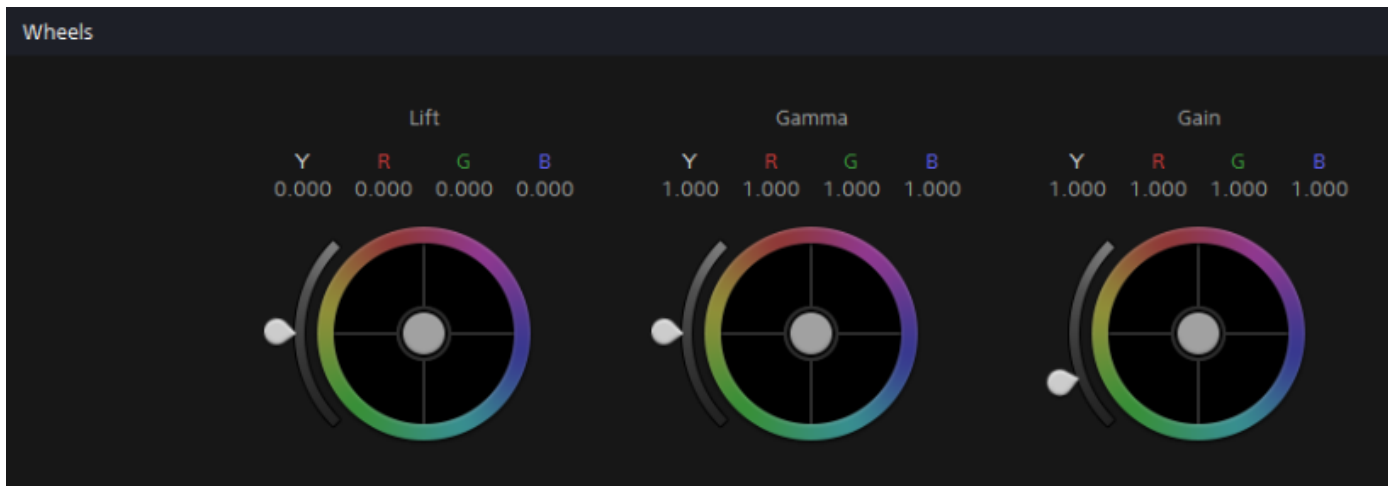
: Click this button to display the monitor in a new window.

The following items can be adjusted using the settings button:

- Changing the scale of the scope
- Switching the scope to monochrome display
- Adjusting the brightness of the colors displayed in the scope
- Adjusting the brightness of the scope guide line (graticule)

Color wheel

The software provides color wheels for Lift, Gamma, and Gain. The current levels are visually displayed so that you can intuitively adjust the colors. Since the display on each monitor and the clip preview will update during adjustment, you can check color changes in real time.



To adjust the hue and saturation, drag the center point of the color wheel. Additionally, to increase the luminance of all RGB components simultaneously, drag the slider handle next to the color wheel. To reset the color wheel, double-click the center point to which you moved. To reset the luminance, double-click the slider handle.

Hint

- You can use the vectorscope to adjust the colors between scenes. Without adjustment, the color tones between scenes shot with multiple cameras may differ noticeably.
- You can also use Tangent Control to adjust the color wheel.
- To move the center point of the color wheel or the slider handles in larger increments, drag while holding down the [Shift] key on your keyboard.
- To fine-tune the center point of the color wheel or the position of a slider handle, drag while pressing the following key on your keyboard.
Windows: Ctrl
macOS: ⌘

Related Topic

- [Color Adjustments](#)
- [Using Tangent Control](#)

TP1002508894

Catalyst Prepare ver.3.0 or later

Using Tangent Control

You can use the following Tangent Controls to adjust the color correction parameters.

- Tangent Element Tk
- Tangent Element Kb
- Tangent Element Bt
- Tangent Element Mf
- Tangent Element-Vs
- Tangent Wave

Hint

- For instructions on configuring and using Tangent hardware and software, refer to the manual included with your Tangent product.
- For information on Tangent Control mappings, check the display on each Tangent Control or use the Tangent Mapper application.

Note

- To use Tangent Control, you must install Tangent Hub on your computer beforehand.
- The Tangent Element must be connected via a USB cable.
- To use Tangent Element-Vs, you must be connected to the same domain network as the computer running this software.

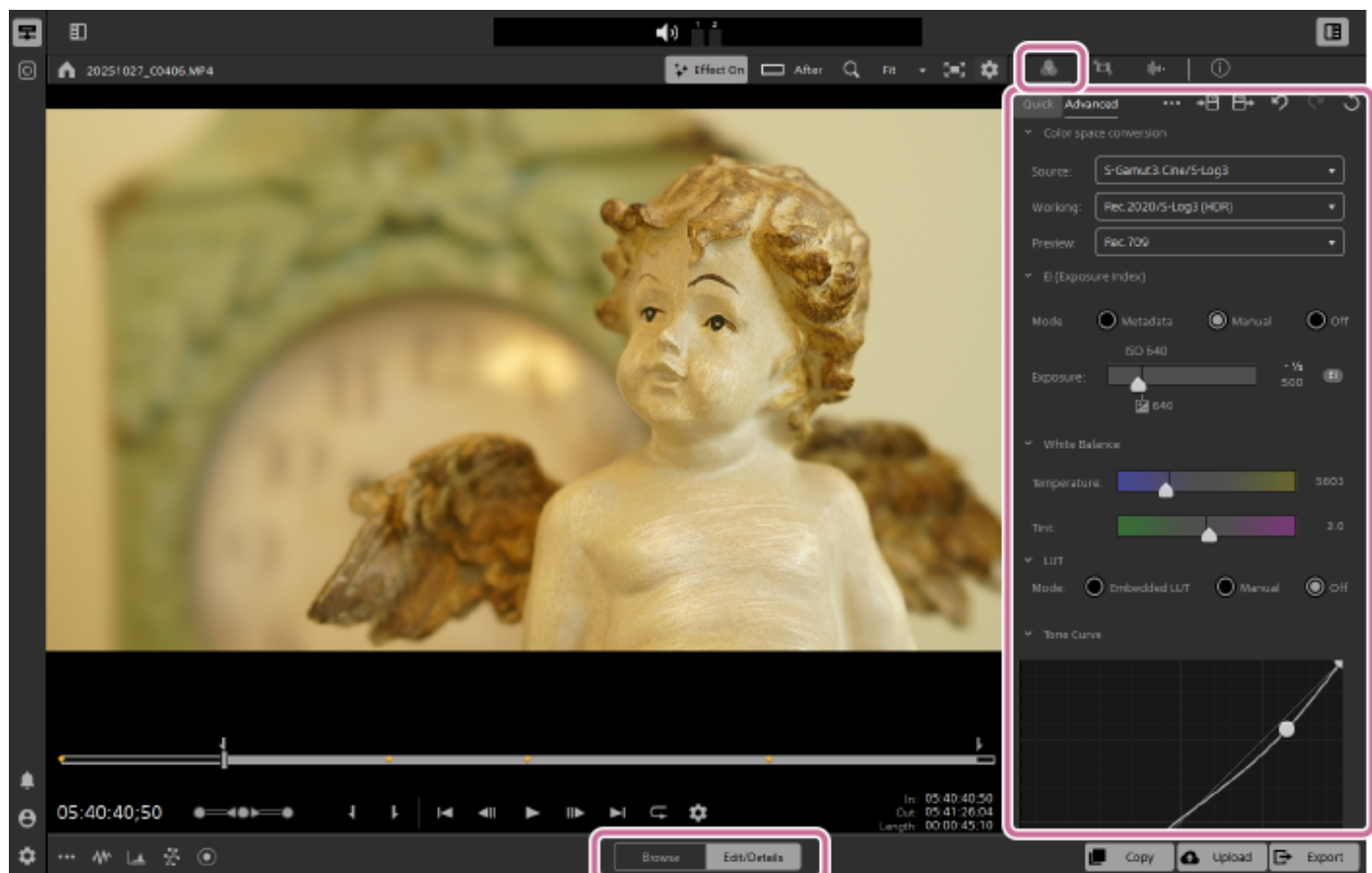
TP1002508895

Catalyst Prepare ver.3.0 or later

Color grading

This software allows you to set the color space for color grading.

- **Rec.709:**
This color space is suitable for output to computers, smartphones, and typical high-definition televisions.
- **Log:**
This color space has a special gamma curve, such as S-Log, and can express a wide dynamic range and gradation.
- **Rec.2020/S-Log3 (HDR):**
This color space has a color gamut suitable for ultra-high-definition televisions such as 4K/8K TVs (Rec.2020). Furthermore, it is a color space with a wide dynamic range and brightness (HDR).
- **ACES:**
This color space has a wide color gamut and dynamic range, enabling consistent output across different devices and standards.



1 Select a clip in the thumbnail/list panel and set the mode selector to [Edit/Details].

2 Click the [Color Adjustments] button in the upper right of the screen.

: [Color Adjustments] button

3 Select the [Advanced] tab.

- If you select the [Quick] tab, the color space will be locked to the setting used when recording the clip.

4 Set the color space.

- Refer to the following section for details.
[Color space conversion settings](#)

5 Adjust the exposure, correct the colors, and perform other adjustments while checking the clip in the preview.

Color space conversion settings

Source:

The color space setting used during clip recording is displayed. The source color space is automatically detected. Normally, there is no need to change this setting.

Working:

Set the color space to be used for color grading.

Preview:

Set the color space for the preview.

Configurable values

Source

- sRGB
- Rec.709
- Rec.2020
- S-Log1
- S-Gamut/S-Log2 ^{*1}
- S-Gamut3.Cine/S-Log3 ^{*1}
- S-Gamut3/S-Log3 ^{*1}
- Rec.2020/S-Log3 ^{*1}
- Rec.2020/HLG ^{*1}
- Rec.2020/PQ ^{*1}
- Rec.709/HLG

Working

- Rec.709 ^{*2}
- Log
- Rec.2020/S-Log3 (HDR)
- ACES

Preview

- Rec.709
- Rec.2020
- Rec.2020/S-Log3 ^{*3}
- Rec.2020/HLG AIR Matching (Live) ^{*3}
- Rec.2020/HLG AIR Matching (Mild) ^{*3}
- Rec.2020/HLG (bypass OOTF) ^{*3}
- Rec.2020/PQ AIR Matching (Live) ^{*3}
- Rec.2020/PQ AIR Matching (Mild) ^{*3}
- Rec.2020/PQ (bypass OOTF) ^{*3}

- *1 The exposure can be adjusted using [EI (Exposure Index)]. Additionally, the color temperature and color balance can be adjusted using [White Balance].
- *2 When grading to hypergamma, set the color space to [Rec.709].
- *3 This value is available only when [Working] is set as follows:
Rec.2020/S-Log3 (HDR)

Related Topic

- [Color Adjustments](#)

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Exporting color adjustment settings

You can save color adjustment settings as color presets. You can also export the settings as ASC-CDL files.

Using color presets or ASC-CDL files, you can apply the same settings to other clips within this software.

Additionally, ASC-CDL files can be loaded into and used with on-set monitoring cameras and non-linear editing software* for color grading.

* Blackmagic Design DaVinci Resolve, Adobe Premiere, etc.

Saving color presets

Color presets include the following settings:

Exposure/Temperature/Tint/Look profile/Tone curve/ASC-CDL

1. Open the clip whose color adjustment settings you want to save, and click the following button at the top of the color adjustment panel.

: [Export color settings] button

2. Type a filename to identify your Catalyst color (.ccolor) file in the [Save Preset] dialog.
3. Click the [Save] button.

Exporting to an ASC-CDL file

1. Open the clip whose color adjustment settings you want to save, and click the following button at the top of the color adjustment panel.

: [More color options] button

2. Click [Export ASC-CDL].
3. Specify the following in the [Export ASC-CDL] dialog.
File name/Destination/Format

- Select [ASC-CDL] as the file format.

4. Click the [Export] button.

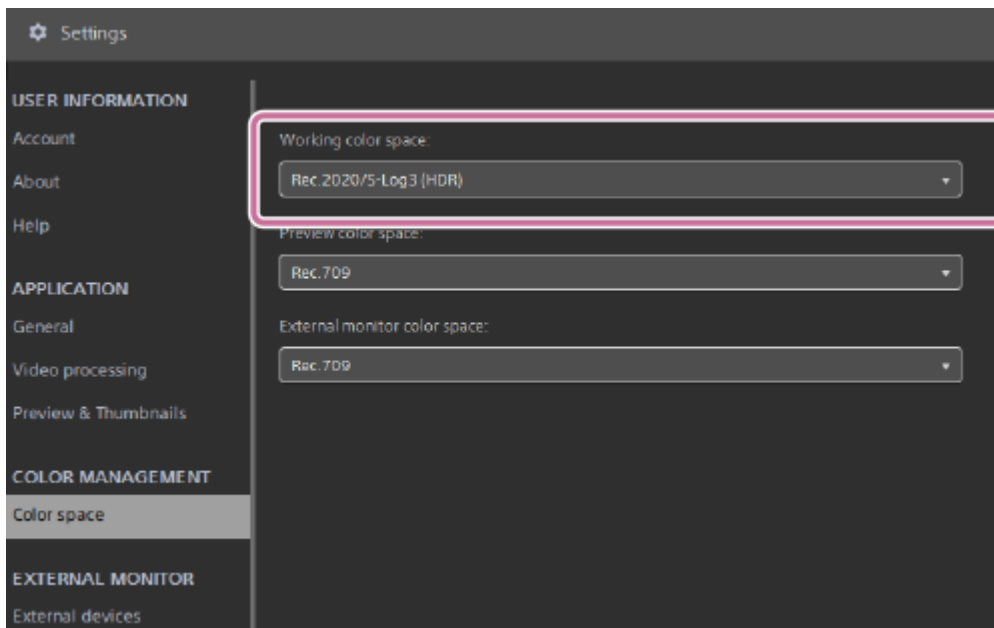
Note

- The ASC-CDL parameter does not correspond to some of the settings in this software. The items that are saved and those that are not saved when exporting an ASC-CDL file are as follows.
Items that are saved: The following items configured using [Color Adjustments] sliders or color wheels.
[Saturation]/[Lift]/[Gamma]/[Gain]
Items that are not saved: [Tone curve]
- The following items configured in this software are converted to ASC-CDL parameters and saved when exporting an ASC-CDL file.
[Brightness]/[Contrast]
Therefore, when the exported ASC-CDL file is loaded into this software, these settings will be reset to 0. To retain this software's settings, save the color preset via [Save Preset] instead of exporting to an ASC-CDL file.

Exporting to a 3D LUT

By exporting a 3D LUT, you can save color settings and apply them to non-linear editing software or hardware LUT boxes.

3D LUT export is possible when the working color space is set as follows:



 (Settings) > [Color space] > [Working color space] > [Rec.2020/S-Log3 (HDR)]

1. Open the clip whose color adjustment settings you want to save, and click the following button at the top of the color adjustment panel.

: [More color options] button

2. Click [Output LUT].
3. Specify the following in the [Output LUT] dialog.
File name/Destination/[3D LUT export settings](#)
4. Click the [Export] button.

3D LUT export settings

Format:

Select the LUT format. (3D LUT (NLE .cube) / 3D LUT (SDI/SMPTE .cube))

- Select [3D LUT (NLE .cube)] to use the 3D LUT with a non-linear editing software.
- Select [3D LUT (SDI/SMPTE .cube)] to use the 3D LUT with a hardware LUT box.

Extended S-Log input range:

This option is available when the input color space is S-Log2 or S-Log3 and the following settings are applied.

[Format] > [3D LUT (NLE .cube)]

- ① Check the [Extended S-Log input range] checkbox.
- ② Select a setting in [Type]. (IRIDAS/Adobe / DaVinci Resolve)

- Select [IRIDAS/Adobe] to create a 3D LUT to be used with Adobe Premiere.
- Select [DaVinci Resolve] to create a 3D LUT to be used with DaVinci Resolve.

Input color space:

Select the color space that will be used as the input of the LUT.

Output color space:

Select the color space that will be used as the output of the LUT.

[Output color space] is available only with the following setting.

[Color space] > [Working color space] > [Rec.2020/S-Log3 (HDR)]

Precision:

Select one of the following LUTs:

Standard (33x33x33)/High (65x65x65)

Source settings:

Check the checkbox to include settings for exposure, temperature, and tint in the LUT.

Tone curve:

Check the checkbox to include tone curve settings in the LUT.

Color correction:

Check the checkbox to include color adjustment settings in the LUT.

Hint

- The [Extended S-Log input range] checkbox is used for correction when a non-linear editing software treats files that use a full range (such as S-Log3) as the legal range. If the non-linear editing software has a unique input range setting, such as newer versions of DaVinci Resolve, you do not need to select the [Extended S-Log input range] checkbox.

Related Topic

- [Color Adjustments](#)
- [Applying exported 3D LUTs](#)

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Catalyst Prepare ver.3.0 or later

Applying exported 3D LUTs

This section describes the procedure for applying a 3D LUT (NLE .cube) exported using this software to non-linear editing software.

Note

- Refer to the instruction manual for each software for details. Procedures and displayed items may vary depending on the software version.

Applying a 3D LUT (Blackmagic Design DaVinci Resolve)

1. Save the 3D LUT file to the following folder.

Windows: C:\ProgramData\Blackmagic Design\DaVinci Resolve\Support\LUT\Sony

macOS: /macOS/Library/Application Support/Blackmagic Design/DaVinci Resolve/LUT/Sony

Hint

- The destination folder can also be opened using the following steps.
 - ① In DaVinci Resolve, select the menus in the following order.
File > Project Settings
 - ② Open the folder where you want to save the LUT.
Color Management tab > **Open LUT Folder** button
- Set interpolation using a 3D LUT to Trilinear or Tetrahedral in the following dropdown list.
3D Lookup Table Interpolation

2. Ensure your project is set to use the intended output color space^{*1} on the timeline:

- ① In DaVinci Resolve, select the menus in the following order.

File > Project Settings

- ② Select DaVinci YRGB.

Color Management tab > **Color science > DaVinci YRGB**

- ③ From the **Timeline color space** drop-down list, select a Rec.709 color space^{*2}.

- ④ Click **Save**.

3. Right-click the media thumbnail and select as follows from the shortcut menu.

LUT > Sony

4. Select the 3D LUT you want to use.

- If the source media color space uses Legal range^{*3}, the LUT will be applied to the clip.

5. If the source media color space uses Full range^{*4}, follow these steps to disable media range stretching.

- ① Right-click the media thumbnail and select **Clip Attributes**.

- ② Change **Data Levels** to the following.

Full

^{*1} Typically Rec.709

^{*2} Such as Rec.709 (Scene)

^{*3} Such as HLG XAVC

^{*4} Such as S-Log3

Applying a 3D LUT (Adobe Premiere)

1. In Adobe Premiere, ensure the intended output color space^{*5} is set as the working color space for your sequence.
 - ① Select the menus in the following order.
Sequence > Sequence Settings
 - ② Select the following for **Working Color Space**.
Rec.709
 - ③ Click **OK**.
2. Right-click the media in the Adobe Premiere media window and select the following.
Modify
3. Select **Interpret Footage**.
4. In the **Color Management** section, open the following.
Input LUT selector
5. Select the 3D LUT file you want to use:
 - To use an existing 3D LUT: Select it from the selector.
 - To add a new 3D LUT: Select the file from the target folder using the following steps.
 - ① Select **Add LUTs**.
 - ② Go to the target folder, and then select the saved 3D LUT you want to use.
6. Set the **Color Space Override** selector to match the output color space^{*5} of the LUT.

^{*5} Typically Rec.709

Related Topic

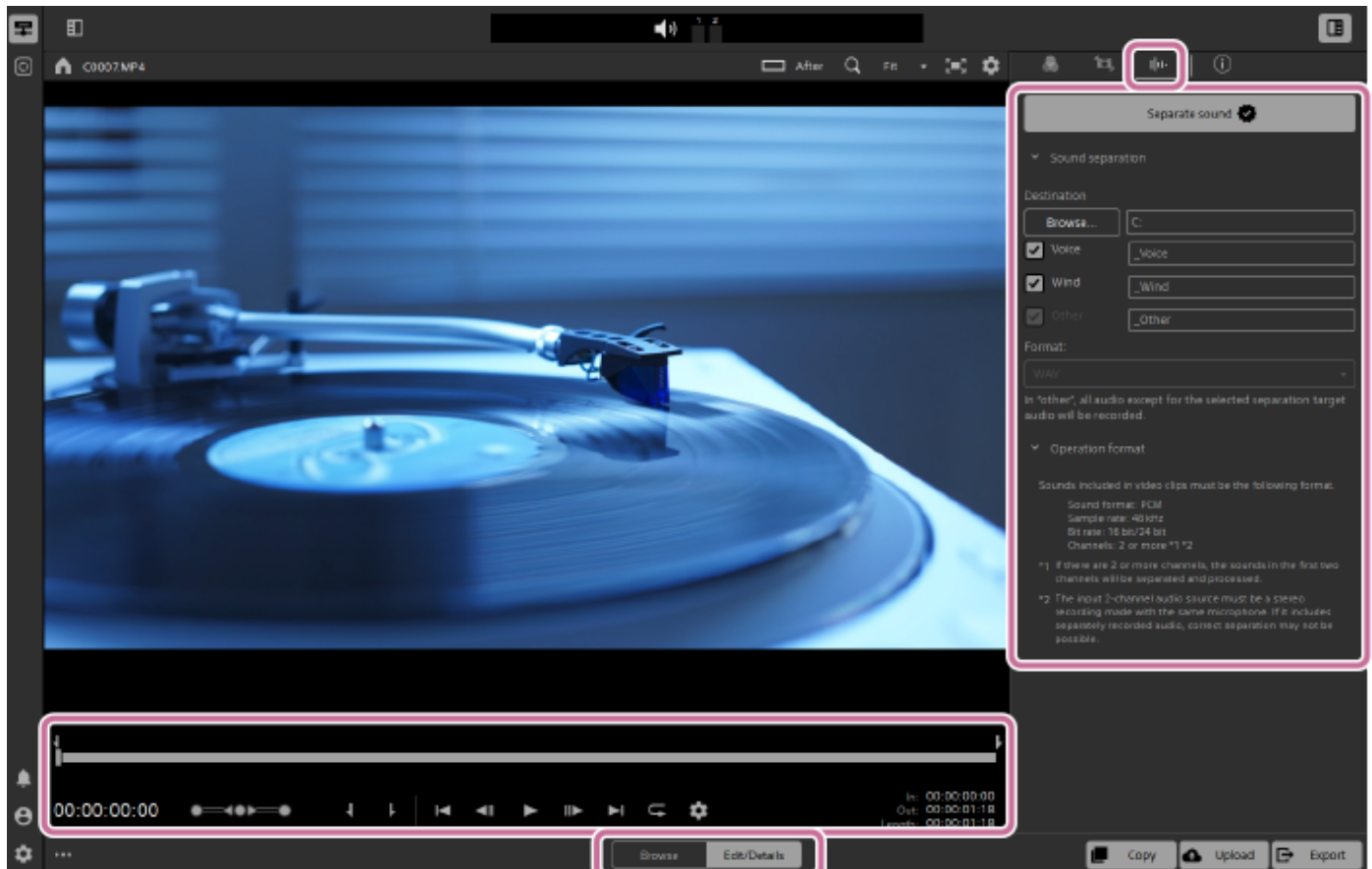
- [Color Adjustments](#)

TP1002508898

Catalyst Prepare ver.3.0 or later

Sound separation

This software allows you to separate speech, wind noise, and ambient sounds from the audio of recorded video clips and create new audio files (in the WAV format). Volume adjustments for created audio files are performed within a project in non-linear editing software, etc.



- 1 Select a clip and set the mode selector to [Edit/Details].
 - You can also select multiple clips in the clip list and perform sound separation.

- 2 Click the [Sound separation] button in the upper right of the screen.

: [Sound separation] button

The [Sound separation] panel will be displayed.

▼ Sound separation

Destination

C:\202606

☒ Voice

☒ Wind

☒ Other

Format:

WAV ▼

In "other", all audio except for the selected separation target audio will be recorded.

▼ Operation format

Sounds included in video clips must be the following format.

Sound format: PCM
Sample rate: 48 kHz
Bit rate: 16 bit/24 bit
Channels: 2 or more *1 *2

*1 If there are 2 or more channels, the sounds in the first two channels will be separated and processed.

*2 The input 2-channel audio source must be a stereo recording made with the same microphone. If it includes separately recorded audio, correct separation may not be possible.

3 Specify the range to separate sounds by setting mark-in and mark-out points on the trackbar.

- Refer to the following page for details on using the trackbar.
[Preview screen operations](#)

4 Specify the destination folder for the audio files.

- The path to the destination folder will be displayed under [Destination].
- To change the destination folder, click the [Browse...] button and select a folder, or directly enter the path.

5 Select the sounds you want to separate.

- Check the checkboxes for the items you want to output.
Voice/Wind
- Any sound other than the selected separation target will be assigned to the [Other] sound.
- Audio files will be output with filenames consisting of the clip name and a suffix.
- You can also directly edit and change [Suffix] for the checked items. (_Voice/_Wind/_Other)

6 Click [Separate sound] at the top of the panel.

- Audio files (in the WAV format) will be created in the specified folder.

Hint

- The progress of the sound separation process is displayed in the top center of the screen. If you select multiple clips, the progress of each clip will be displayed.

Note

- This software does not support WAV files. Use your computer's file explorer or web browser to open and check the output file.
- Sounds included in the video clips must be in the following format:
 - Sound format: PCM
 - Sample rate: 48 kHz
 - Bit rate: 16 bit / 24 bit
 - Channels: 2 or more ^{*1} ^{*2}

^{*1} If there are 2 or more channels, the sounds in the first two channels will be separated and processed.

^{*2} The 2-channel input audio source must be stereo audio recorded with the same microphone. If it includes separately recorded audio, sound separation may not be performed properly.

Related Topic

- [Preview screen operations](#)

TP1002508903

Transcoding clips

You can convert a clip to a different video format and export it as a new clip while keeping the original one. You can also export clips with video correction and color adjustments applied without changing the video format. This operation can be performed from any of the following screens:

- [Browse] screen
- [Edit/Details] screen

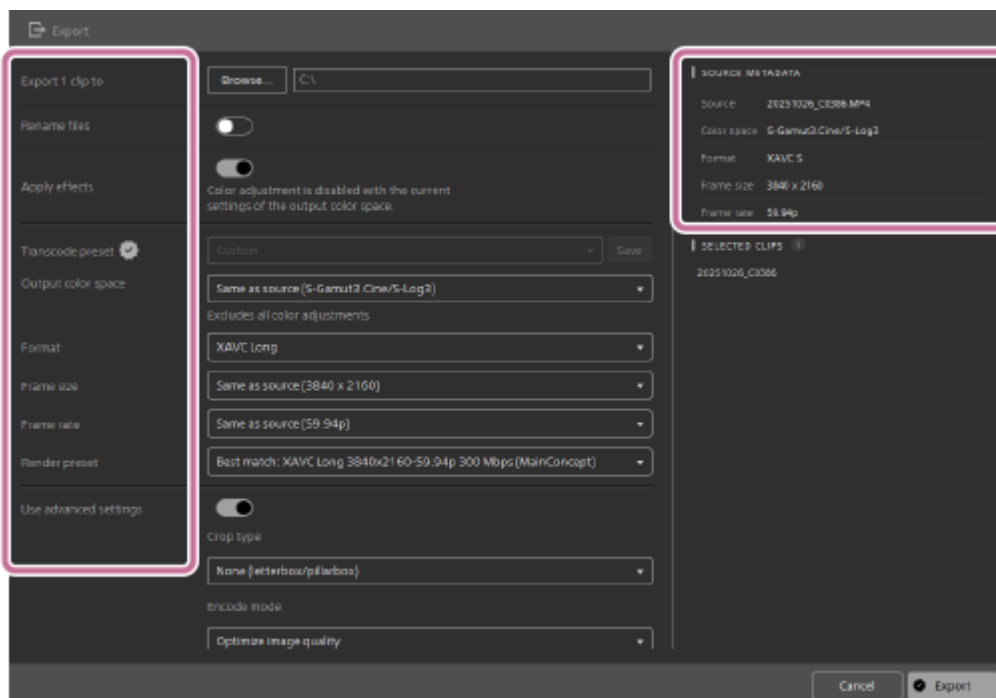
1 Select a clip to transcode.

- You can also select multiple clips and transcode them all at once.

2 Click the following button in the lower right of the screen.

 **Export** : [Export] button

The [Export] dialog will open.



- In the [SOURCE METADATA] section on the right side of the dialog, you can view the following metadata for the selected clip
Source/Color space/Format/Frame Size/Frame Rate

3 Configure the transcoding settings.

- Refer to the following section for details on the settings.
[Transcoding settings](#)
- You can transcode clips including video correction and color adjustments by turning on the [Apply effects] switch. In this case, set [Output color space] as follows.
[Same as preview]

- Turning on the [Rename files] switch allows you to change the name of the converted clip. You can add any string before or after the clip name or change the clip name to a sequential number.

4 Set a new clip name and destination folder, and then click [Export].

A new clip will be rendered with the transcoding settings you have configured. Rendering progress is displayed at the top of the screen.

Transcoding settings

Transcode preset:

You can save transcoding settings as a preset and recall them.

If you want to discard the transcoding settings midway, select [Default].

If you want to delete a saved preset, click the following button next to the preset name.

: [Delete Preset] button

Output color space:

Select the color space to be applied to the converted clip.

If you want the color space and color adjustment of the transcoded clip to match the preview, select [Same as preview].

If an external monitor connection is available, you can match the settings to those of the external monitor by selecting [Same as external monitor].

Format:

Select the file format after conversion.

If you select DPX, you can add a numerical index by entering a value in [Starting frame index].

Frame size:

Select the frame size after conversion.

You can keep the same frame size after conversion by selecting [Same as source].

Frame rate:

Select the frame rate after conversion.

You can keep the same frame rate after conversion by selecting [Same as source].

Render preset:

The preset for optimal rendering will be displayed based on each of the above settings.

You can select your preferred preset.

Advanced transcoding settings

For advanced settings, turn on the [Use advanced settings] switch.

Crop type:

This setting allows you to select display options when the clip frame size does not match before and after conversion.

You can also apply the masking ratio you have selected previously.

None (letterbox/pillarbox) / Center crop (cut edges) / Use masking ratio

Encode mode:

You can select whether to prioritize image quality or speed during encoding.

Audio channels:

Set the audio channel assignment for the converted clip.

Add custom metadata:

Select this option to embed custom metadata during conversion. The embedded metadata is saved as a json file in the same folder as the converted clip. To enable this option, you first need to prepare a configuration file in the default folder

on your computer. Refer to the following page for details.

[Preparing a custom metadata configuration file](#)

Burn in timecode:

Select this option to display a timecode on the converted clip. You can also specify where to display the timecode.

Burn in clip name:

Select this option to display a clip name on the converted clip. You can also specify where to display the clip name.

Allow burn in within letterbox/pillarbox area:

Select this option to display the timecode and clip name within the letterbox/pillarbox area on the converted clip. You need to turn on one or both of the following options beforehand.

[Burn in timecode]/[Burn in clip name]

Add watermark:

Select this option to choose an image on your computer and display it as a watermark on the converted clip. You can also set the opacity and position of the image.

Use flip, rotate, and desqueeze settings:

Select this option to keep the flip, rotation, and desqueeze settings in the converted clip. Refer to the following section for details.

[Preview screen operations](#) > [Clip settings/Overlay settings](#)

Use mark in/out points:

Select this option to convert only the section of the clip specified by the mark-in and mark-out points.

Add padding to clips:

Select this option to add a margin of seconds before and after the converted clip. You need to select [Use mark in/out points] beforehand.

Transcode using proxy source clip:

Select this option to convert a proxy file. You can perform conversion more quickly by using a proxy file instead of a high-resolution clip.

Override start timecode:

Select this option and type a number in the edit box to specify the start timecode of the converted clip. You can use this option to convert MXF-format clips to the following formats.

DNxHD/SStP/XAVC-I/XAVC-L/XDCAM

Hint

- Transcode presets are saved as “.transcode” files in the following folders on your computer. You can also use transcode preset files created on another computer by copying them to the following folders.
Windows: C:\Users\<Username>\Documents\Sony\Catalyst\Transcode Presets\
macOS: /Users/<Username>/Documents/Sony/Catalyst/Transcode Presets/

Note

- When setting watermarks on multiple clips with different frame sizes, using an image that fits the clip with the largest frame size will automatically adjust the image's size and position to fit the clips with smaller frame sizes. If the image size is smaller than the frame size, it will be locked to the position specified in the [Add watermark] setting.
- A clip that shows the following icon when selected is a clip that is displayed as a single virtual clip in this software, even though it spans multiple files due to size limits.
 **Spanned clip**
Clips in the XDCAM EX format that span multiple files can be transcoded directly. For AVCHD-format clips, you first need to create a new folder and copy them into that folder. Once the copy is complete and the icon above disappears, the multiple clips will be merged into a single clip. You can then transcode that clip.

Related Topic

- [Preview screen operations](#)
- [Merging relay clips](#)
- [Preparing a custom metadata configuration file](#)
- [Account and settings](#)

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Preparing a custom metadata configuration file

You can embed custom metadata when exporting clips by preparing a configuration file in advance in the default folder on your computer.

1 Quit the software.

2 Use a text editor to create a configuration file.

- The configuration file must include key-value pairs as follows.

Example:

```
{  
  "Slug": "Election",  
  "Type": "News",  
  "Source": "",  
  "Shot date": ""  
}
```

- Slug/Type/Source/Shot date: Examples of keys.
- Election/News: Examples of values. The values are displayed as the default. If there is no value, the value field becomes blank.

3 Save the file as "customMetadataExport.json" in the following folder.

Windows: C:\Users\<Username>\Documents\Sony\Catalyst\

macOS: /Users/<Username>/Documents/Sony/Catalyst

Related Topic

- [Transcoding clips](#)

TP1002508905

Catalyst Prepare ver.3.0 or later

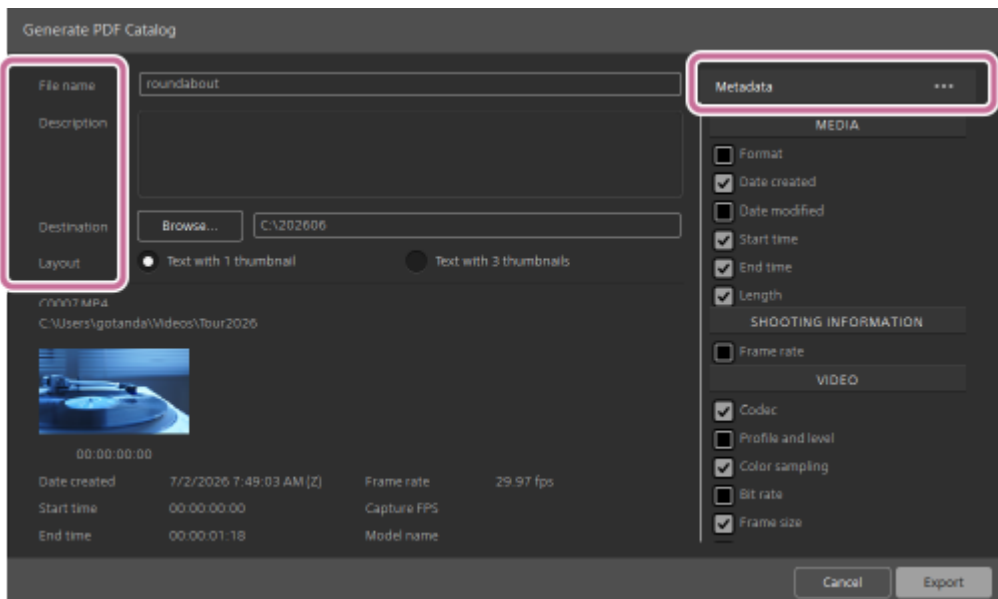
Exporting clip information as a list

You can export clip metadata information, etc. as a PDF catalog or a CSV catalog (comma-separated format). This operation can be performed from any of the following screens.

- [Browse] screen
- [Edit/Details] screen

Creating a PDF Catalog

1. Select a clip you want to export to the catalog.
 - You can also select multiple clips and create a single catalog.
2. Click the following button in the lower left of the screen to select the [Tools] tab.
: [More options] button
3. Select [Generate PDF catalog].
The [Generate PDF catalog] dialog will open.



4. Configure the catalog information.

File name:

This will be the file name of the catalog you create, and it will be displayed at the top of the catalog.

Description:

You can enter any information, including a summary of the clip. The description will be displayed below the title of the catalog.

Destination:

Specify the destination folder to save the catalog.

Layout:

Select how metadata text and thumbnails are displayed.

Metadata:

Select the following metadata values to include in the catalog.

- Media information
- Shooting information

- Video information
- Audio information
- Device information
- Acquisition metadata

You can reset the selected values from the menu that appears by clicking the following button.

⋮: [Metadata Settings] button

5. Click the [Export] button.

The catalog will be created in the destination folder.

Creating a CSV Catalog

1. Select a clip you want to export to the catalog.

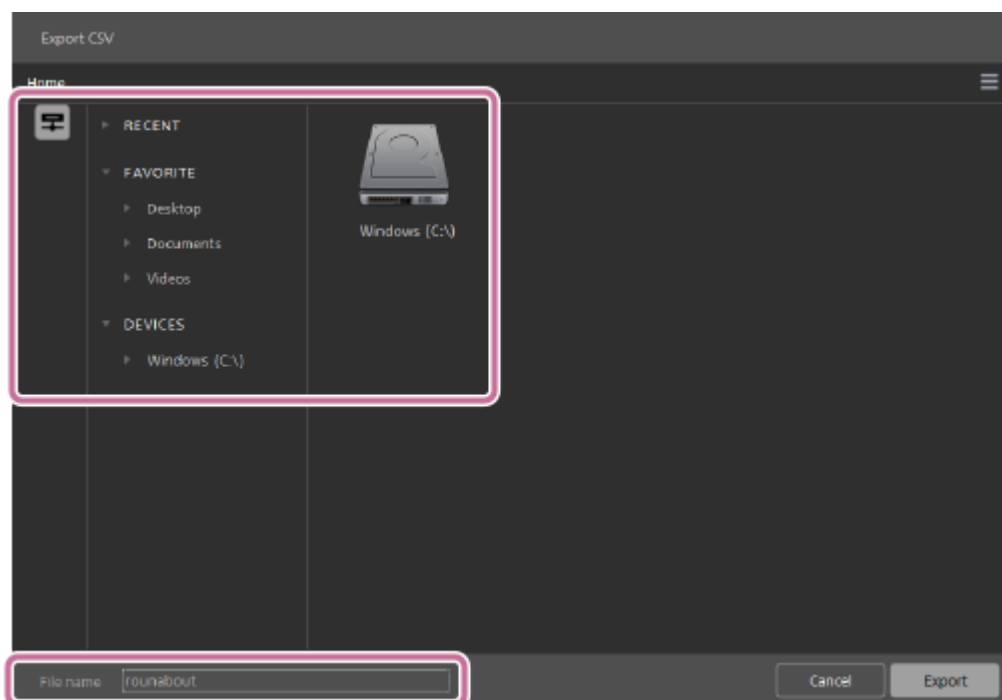
- You can also select multiple clips and create a single catalog.

2. Click the following button in the lower left of the screen to select the [Tools] tab.

⋮: [More options] button

3. Select [Generate CSV catalog].

The [Export CSV] dialog will open.



4. Specify the destination folder to save the catalog, and then enter the catalog name.

5. Click the [Export] button.

The catalog will be created in the destination folder.

Related Topic

- [Application screens](#)

TP1002508906

Catalyst Prepare ver.3.0 or later

Copying clips

You can select a clip and copy it to another folder.

This operation can be performed from any of the following screens.

- [Browse] screen
- [Edit/Details] screen

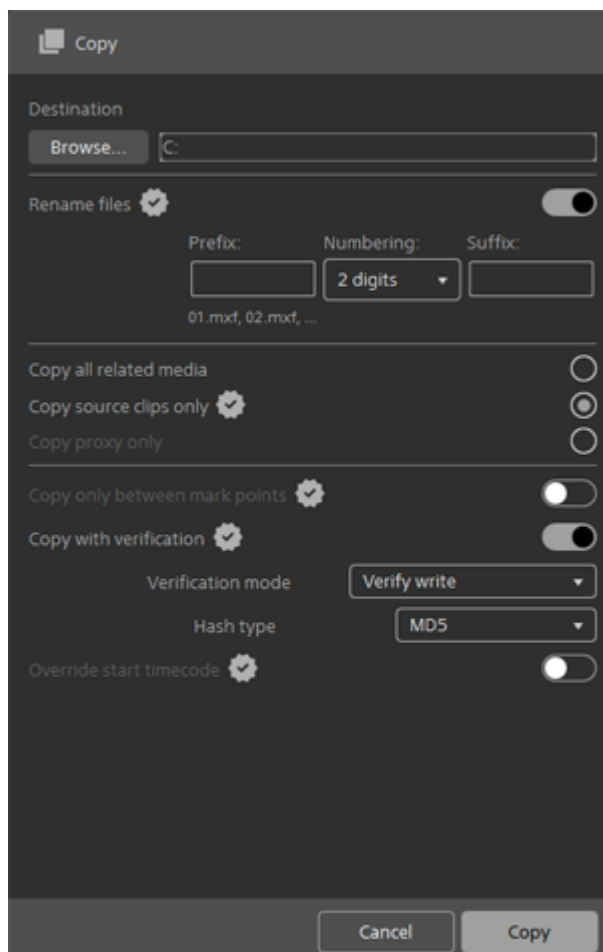
1 Select a clip you want to copy.

- You can also select multiple clips and copy them all at once.

2 Click the following button in the lower right of the screen.

 Copy : [Copy] button

The [Copy] dialog will open.



3 Configure copy settings.

- Refer to the following section for details on the settings.
[Copy settings](#)

- Turning on the [Rename files] switch allows you to change the name of the copied clip. You can add any string before or after the clip name or change the clip name to a sequential number.

4 Specify the destination folder for the copy, and then click the [Copy] button.

The clip will be copied to the destination folder.

- You can also create a new folder from the menu that appears when you right-click in the destination folder.

Copy settings

Copy all related media:

Select this option to copy all media data^{*} associated with the selected clip.

^{*} Metadata, proxy clips, and other files

Copy source clips only:

Select this option to copy a high-resolution clip as is.

Copy proxy only:

Select this option to copy only a proxy clip of the selected clip.

Copy only between mark points:

Turn on this switch to copy only the video between the mark-in and mark-out points of the selected clip.

Copy with verification:

Turn on this switch to verify the integrity of the clip when copying.

Verification mode:

You can select one of the following verification options.

Verify write: Verifies write operations only.

Verify read/write: Verifies both read and write operations.

Hash type:

You can select a hash type for verification from the following options.

MD5/SHA1/CRC32/xxHash64

Override start timecode:

You can specify the start timecode. This switch is available only when copying an MXF-format clip.

Hint

- You can also copy clips by performing the following steps.
 1. Select [Copy] from the menu that appears when you right-click on the clip.
 2. Right-click in the destination folder, and then select [Paste] from the menu that appears.
 3. Configure the copying settings, and then click the [Paste] button.
- You can also drag clips to copy them to another folder. In this case, the clips will be copied without applying transcoding and color adjustment settings, etc.

Note

- The [Copy only between mark points] option may not function properly for some clip formats.

Related Topic

- [Backing up data](#)

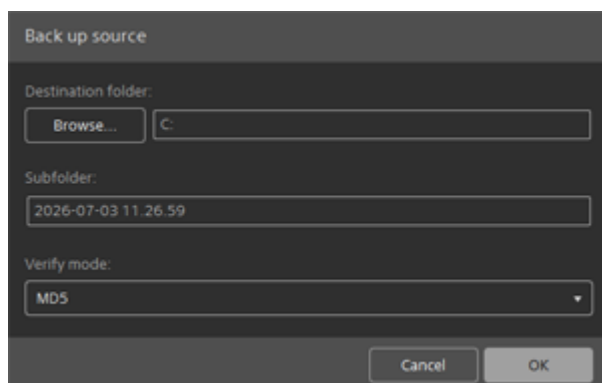
Backing up data

You can back up data with checksum verification to ensure data integrity before and after copying.

- 1 Set the mode selector to **[Browse]**.
- 2 Click the following button in the upper left of the screen to display the folder tree.
: [Toggle left panel] button
- 3 Select the folder you want to back up.
- 4 Click the following button in the lower left of the screen to select the **[Tools]** tab.
: [More options] button

- 5 Select **[Backup source]**.

The [Backup source] dialog will open.



- 6 Configure the following information.

Destination folder:

Specify the path to the backup destination folder.

Subfolder:

Specify the name of the folder to store the backup data.

Verify mode:

Select one of the following hash types for verification.

MD5/SHA1/CRC32/xxHash64

If you want to omit verification, select the following option.

NONE

- 7 Click the **[OK]** button.

Data backup will start.

Related Topic

- [Application screens](#)

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Cloud upload

You can upload clips from your computer to Ci Media Cloud storage.
This operation can be performed from any of the following screens.

- [Browse] screen
- [Edit/Details] screen

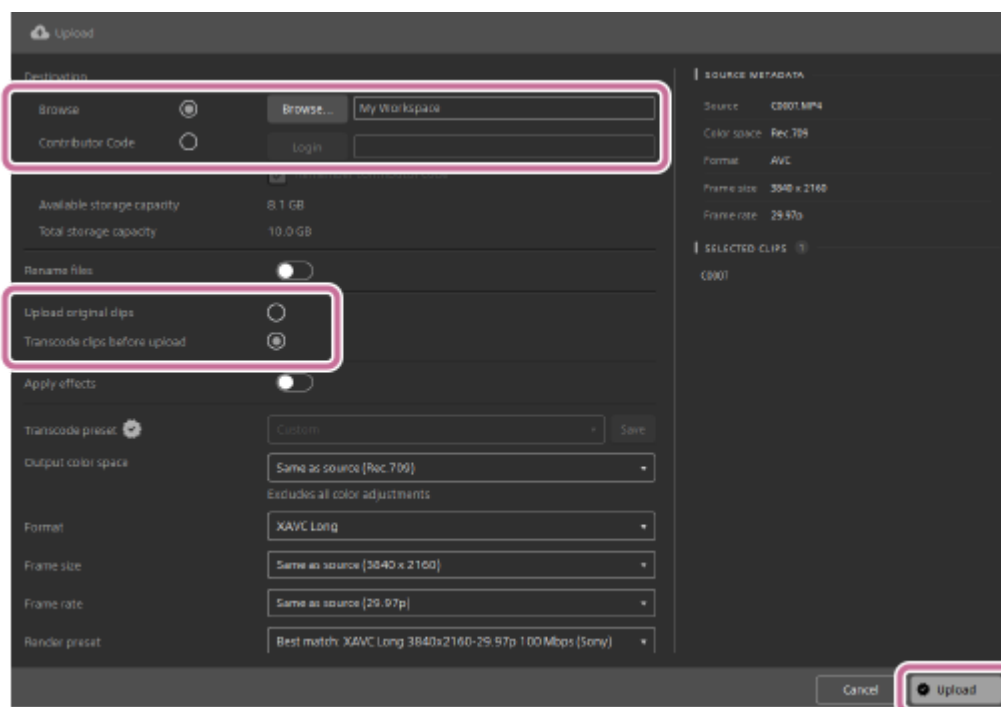
1 Select a clip you want to upload.

- You can also select multiple clips and upload them all at once.

2 Click the following button in the lower right of the screen.

 Upload : [Upload] button

The [Upload] dialog will open.



- You can also open the dialog by selecting [Upload] from the menu that appears when you right-click on the clip.

3 Click [Browse...] to select the folder in the cloud storage for upload.

- There are two login methods for Ci Media Cloud.
 - Enter the registered username or email address and password.
 - Select [Contributor Code] and enter the code.

If you have a Sony Account, you can also log in using it.

- Turning on the [Rename files] switch allows you to change the name of the uploaded clip. You can add any string before or after the clip name or change the clip name to a sequential number.

4 Select one of the following options to set whether or not to transcode the clip before upload.

[Upload original clips]/[Transcode clips before upload]

- Transcoding settings will be displayed when you select [Transcode clips before upload]. Refer to the following page for details on transcoding.

[Transcoding clips](#)

5 Click the [Upload] button.

The selected clips will be uploaded to the specified cloud storage.

Related Topic

- [Transcoding clips](#)
- [Cloud download](#)

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Catalyst Prepare ver.3.0 or later

Cloud download

You can download clips from Ci Media Cloud storage to your computer.
This operation can be performed from any of the following screens.

- [Browse] screen
- [Edit/Details] screen

1 Select Ci Media Cloud from the button in the upper left of the screen.

: [Ci Media Cloud] button

- There are two login methods for Ci Media Cloud.
 - Enter the registered username or email address and password.
 - Select [Contributor Code] and enter the code.

If you have a Sony Account, you can also log in using it.

- After you log in, the clips and folders stored in the cloud storage will be displayed.
- In this software, you can view thumbnails of clips in cloud storage and check some of their metadata.

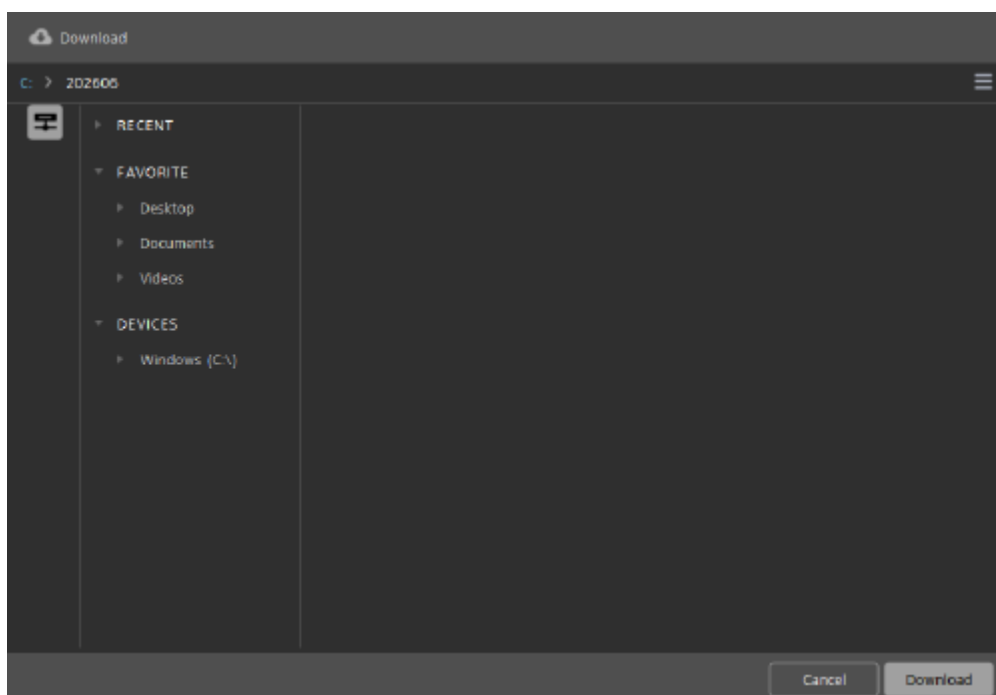
2 Select the clips you want to download.

- You can also select multiple clips and download them all at once.

3 Click the following button in the lower right of the screen.

 Download : [Download] button

The [Download] dialog will open.



- You can also open the dialog by selecting [Download] from the menu that appears when you right-click on the clip.

4 Select the local destination folder from the folder tree.

5 Click the [Download] button.

The selected clips will be downloaded to the local destination folder.

Note

- Previews and some metadata of clips stored in cloud storage cannot be displayed in this software.

Related Topic

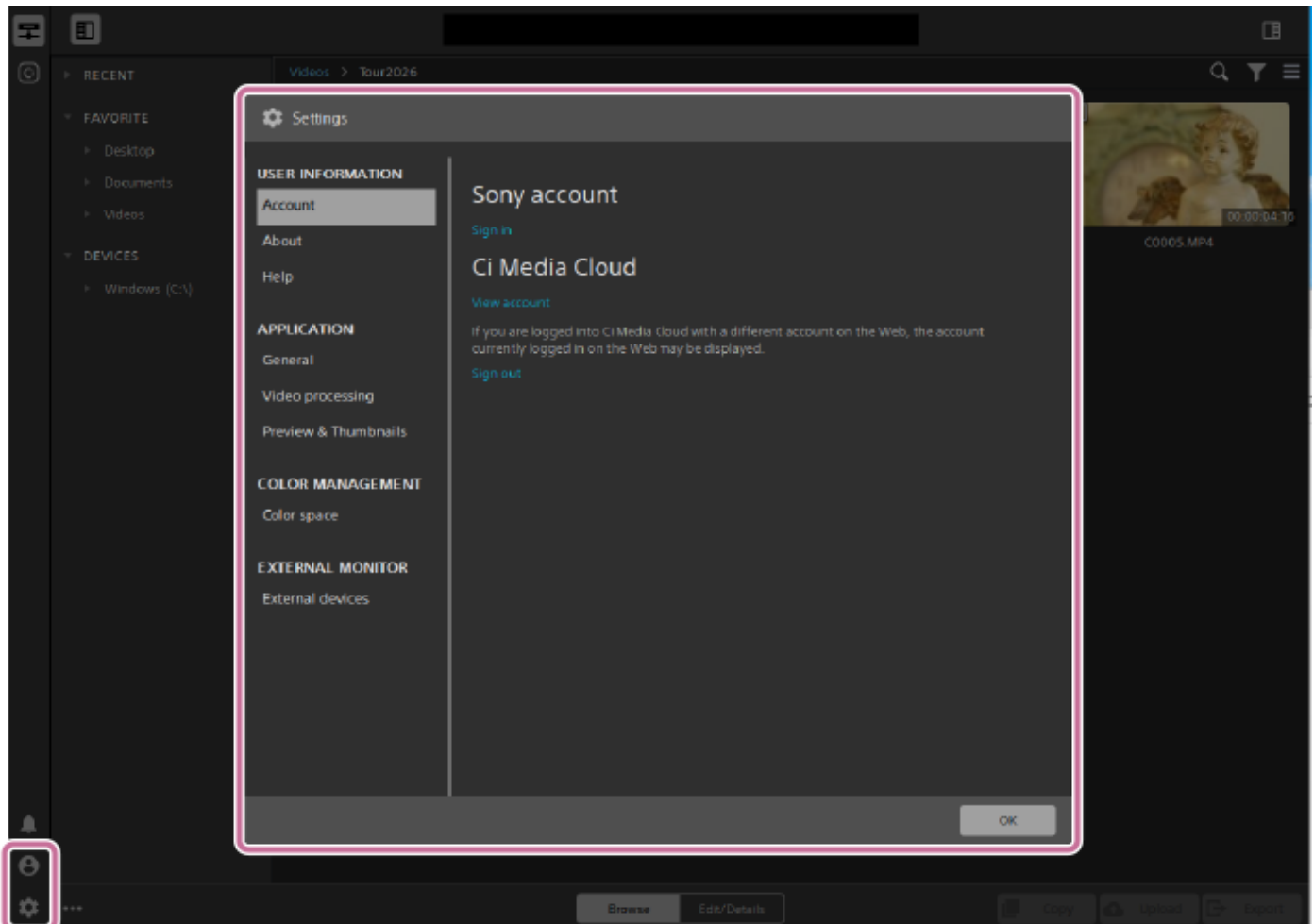
- [Cloud upload](#)

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Catalyst Prepare ver.3.0 or later

Account and settings

You can view user information. Additionally, you can review and change settings related to the entire software, color management, and external monitors.



1 Click the following button.

: [Account] button

: [Settings] button

- The [Settings] screen will open.
- Clicking the [Account] button will display your account information.
- Clicking the [Settings] button will display the application's setting information.
- Click the menu on the left to switch screens.
 - USER INFORMATION
 - APPLICATION
 - COLOR MANAGEMENT
 - EXTERNAL MONITOR

For details on the items that can be set and displayed on each menu screen, refer to the following.

User information setting/display items

Account:

Clicking below will display the sign-in screens for both your Sony account and Ci Media Cloud.

[Sign in]

If you are already signed in, your account name and registered email address will be displayed.

- Click [View account] to access the Creators' Cloud or Ci Media Cloud settings webpage.
- Click [Sign out] to sign out of Creators' Cloud or Ci Media Cloud.

About:

You can find information about using this software. (Version information / License information / Update information / Latest information, etc.)

Help:

You can view links to support information for this software. (Help / Support / Provide feedback)

Application settings

General:

You can check or modify settings that apply to the entire software.

- Default transcode format
- Map service that will be used to display maps when you click GPS links in a clip's metadata
- Where to save snapshots
 - To change the location, click the  (Save snapshots to) button to select a folder, or enter the path directly.
- Snapshot image format
 - You can select from JPG/PNG/BMP.

Video processing:

You can set GPU-accelerated video playback and transcoding.

[Video processing device]: The optimal GPU device is automatically selected.

- Changing this value is intended for advanced users and may be useful for troubleshooting technical problems.
- Select [CPU] if you want to turn off GPU acceleration.
- High-quality deinterlacing is applied to interlaced source media when playback is paused, during transcoding, and during playback when the following setting is selected.
[PLAYBACK SETTINGS] > [Speed/Quality] > [Quality]
- High-quality upscaling is applied during transcoding when you select an HD or UHD render preset.

[OpenCL/OpenGL interoperability (requires restart)]: Toggles OpenCL and OpenGL interoperability on or off.
(Performance/Compatibility)

- Restarting your computer is required to change the settings.
- Select [Performance] to enable OpenCL and OpenGL interoperability. We recommend using [Performance] in most cases for optimum playback performance.
- Select [Compatibility] to turn off interoperability if you notice artifacts or corruption in rendered frames.

Preview & thumbnails:

You can switch between enabling/disabling the display of previews or thumbnails and configure other settings.

[Secondary preview window]: Setting to show the video preview in a secondary window that you can position anywhere on your screen or on a secondary monitor

[Preview using proxy clips]: Setting for playback using proxy clips

- Proxy clips may not be available in all cases.

[50p/60p half-step timecode display]: Setting to display timecodes in the half-step mode during playback of 50p/60p clips

[Show thumbnails]: Setting to display thumbnail images on the [Browse] screen

- Turning the switch off can improve performance on some slower storage devices.

[Number of thumbnail frames]: Setting for the number of frames to show screen transitions with thumbnails (3 to 30)

[Automatically rotate thumbnails]: Setting to automatically rotate the thumbnail frame based on camera rotation metadata on the [Browse] screen

[Clear thumbnail cache]: To delete the cached data for thumbnail display, click the [Clear] button.

Color management settings

Color space:

You can set the working color space, the video preview color space, and the external monitor color space.

[Working color space]: Select the color space that will be used for color grading.

[Preview color space]: Select the color space for the preview screen of this software.

- In most cases, select [Rec.709] for your computer monitor.
- You can also select other color spaces when, for example, checking video using scopes.

[External monitor color space]: Select a color space that matches the EOTF^{*} setting of your external monitor.

^{*} Electro-Optical Transfer Function

External monitor settings

External devices:

Select the settings when displaying a video preview on an external monitor via a Blackmagic Design device. (External monitor device/Monitor resolution)

- When an external monitor connection is detected, the setting options will be displayed.

Refer to the following page for details on sample external monitor settings.

[Sample monitor settings](#)

Related Topic

- [Preview screen operations](#)
- [Color Adjustments](#)

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Sample monitor settings

When using the Sony BVM-X300 version 2.0, use the following monitor settings.

External monitor color space in Catalyst Prepare	Color space	EOTF	Transfer matrix
Rec.709	ITU-R BT.709	i.e. 2.4	ITU-R BT.709
Rec.2020	ITU-R BT.2020	i.e. 2.4	ITU-R BT.2020
Rec.2020/S-Log-3	ITU-R BT.2020	S-Log3 (Live HDR) or S-Log3 (HDR)	ITU-R BT.2020
Rec.2020/HLG, Rec.2020/HLG AIR Matching (Live), Rec.2020/HLG AIR Matching (Mild) or Rec.2020/HLG (bypass OOTF)	ITU-R BT.2020	HLG SG Variable (HDR), HLG System Gamma 1.2	ITU-R BT.2020
Rec.2020/PQ, Rec.2020/PQ AIR Matching (Live), Rec.2020/PQ AIR Matching (Mild) or Rec.2020/PQ (bypass OOTF)	ITU-R BT.2020	SMPTE ST 2084 (HDR)	ITU-R BT.2020

Setting your working color space to the following allows you to use bypass OOTF settings to match the appearance of the external monitor preview with the rendered clip.

Rec.2020/S-Log3 (HDR)

Using bypass OOTF on a monitor using the S-Log3 (HDR) EOTF (sample settings)

Sony BVM-X300 version 2.0 monitor settings:

- Color space: ITU-R BT.2020
- EOTF: S-Log3 (HDR)
- Transfer matrix: ITU-R BT.2020
- Select [Rec.2020/S-Log3] under the following settings in the lower left of the screen.
 (Settings) > [Color space] > [External monitor color space]

Content mastered using these settings and rendered to HLG or PQ with bypass OOTF should have the same look on HLG or PQ monitors or televisions.

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Supported video formats

This software supports reading the following video formats from recording media and as independent clips.

XDCAM (SD format)

Format	Frame size	Frame rate	Field order	Video codec	Bit rate	Audio channels
DV	720x480	59.94i	Lower field	DV	25 CBR	4x16-bit
DV	720x576	50i	Lower field	DV	25 CBR	4x16-bit
MPEG IMX	720x512	59.94i	Upper field	MPEG-2 Intra	30, 40, 50 CBR	4x24-bit / 8x16-bit
MPEG IMX	720x608	50i	Upper field	MPEG-2 Intra	30, 40, 50 CBR	4x24-bit / 8x16-bit
Uncompressed	720x486	59.94i	Upper field	Uncompressed	90 CBR	4x24-bit / 8x16-bit
Uncompressed	720x576	50i	Upper field	Uncompressed	90 CBR	4x24-bit / 8x16-bit

XDCAM (HD format)

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Bit rate
MPEG HD	1280x720	1.0	50p, 59.94p	MPEG-2 Long GOP	25 CBR
MPEG HD	1280x720	1.0	50p, 59.94p	MPEG-2 Long GOP	35 VBR
MPEG HD	1280x720	1.0	50p, 59.94p	MPEG-2 Long GOP	50 CBR
MPEG HD	1440x1080	1.333	23.976p, 25p, 29.97p, 50i, 59.94i	MPEG-2 Long GOP	17.5 CBR
MPEG HD	1440x1080	1.333	23.976p, 25p, 29.97p, 50i, 59.94i	MPEG-2 Long GOP	25 CBR
MPEG HD	1440x1080	1.333	23.976p, 25p, 29.97p, 50i, 59.94i	MPEG-2 Long GOP	35 CBR
MPEG HD	1440x540	0.667	23.976p, 25p, 29.97p, Overcrank	MPEG-2 Long GOP	8.75 CBR
MPEG HD	1440x540	0.667	23.976p, 25p, 29.97p, Overcrank	MPEG-2 Long GOP	12.5 CBR
MPEG HD	1440x540	0.667	23.976p, 25p, 29.97p, Overcrank	MPEG-2 Long GOP	17.5 CBR
MPEG HD422	1920x1080	1.0	23.976p, 25p, 29.97p, 50i, 59.94i	MPEG-2 Long GOP	35 CBR, 50 CBR

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Bit rate
MPEG HD422	1920x540	0.5	23.976p, 25p, 29.97p, Overcrank	MPEG-2 Long GOP	25 CBR

XDCAM EX

Format	Frame size	Pixel aspect ratio	Frame rate	Field order	Video codec	Audio codec	Bit rate
DV	720x480	0.9091	59.94p	Lower field	DV	PCM, 48 kHz, 16-bit	25 CBR
DV	720x576	1.0926	50i	Lower field	DV	PCM, 48 kHz, 16-bit	25 CBR
MPEG HD (EX-HQ)	1280x720	1.0	23.976p, 25p, 29.97p, 50p, 59.94p		MPEG-2 Long GOP	PCM, 48 kHz, 16-bit	35 VBR
MPEG HD (EX-SP)	1440x1080	1.333	50i, 59.94i		MPEG-2 Long GOP	PCM, 48 kHz, 16-bit	25 CBR
MPEG HD (EX-HQ)	1440x1080	1.333	23.976p, 25p, 29.97p, 50i, 59.94i		MPEG-2 Long GOP	PCM, 48 kHz, 16-bit	35 VBR
MPEG HD422 (EX-HQ)	1920x1080	1.0	23.976p, 25p, 29.97p, 50i, 59.94i		MPEG-2 Long GOP	PCM, 48 kHz, 16-bit	35 VBR

XAVC Intra

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio channels (PCM, 48 kHz, 24-bit)	Bit rate
XAVC Intra	1440x1080	1.333	50i, 59.94i, 23.976p, 25p, 29.97p	MPEG-4 AVC Intra	8	CBG 50
XAVC Intra	1920x1080	1.0	50i, 59.94i, 23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8, 16	CBG 100
XAVC Intra	1920x1080	1.0	50i, 59.94i, 23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8	CBG 200
XAVC Intra HFR	1920x1080	1.0	50p, 50i, 59.94p, 59.94i	MPEG-4 AVC Intra	0	CBG 100
XAVC Intra	2048x1080	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8	VBR
XAVC Intra	2048x1080	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8, 16	CBG 100
XAVC Intra	3840x2160	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8	VBR
XAVC Intra	3840x2160	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8, 16	CBG 300

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio channels (PCM, 48 kHz, 24-bit)	Bit rate
XAVC Intra	4096x2160	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8	VBR
XAVC Intra	4096x2160	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Intra	8, 16	CBG 300

XAVC Long-GOP

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio	Bit rate
XAVC Long	1280x720	1.0	50p, 59.94p	MPEG-4 AVC Long, High 422 Profile	4-channel PCM, 48 kHz, 24-bit	80 (maximum)
XAVC Long	1920x1080	1.0	23.976p, 25p, 29.97p, 50p, 50i, 59.94p, 59.94i	MPEG-4 AVC Long, High 422 Profile	4-channel PCM, 48 kHz, 24-bit	80 (maximum)
XAVC Long	3840x2160	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	4-channel PCM, 48 kHz, 24-bit	200 (maximum)
XAVC Long Proxy	480x270	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channels, 48 kHz, 256 kbps / MPEG-4 AAC, 6 (5.1) channels, 48 kHz, 640 kbps	1 or 0.5 Mbps
XAVC Long Proxy	640x360	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channels, 48 kHz, 256 kbps / MPEG-4 AAC, 6 (5.1) channels, 48 kHz, 640 kbps	3 Mbps
XAVC Long Proxy	1280x720	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channels, 48 kHz, 256 kbps / MPEG-4 AAC, 6 (5.1) channels, 48 kHz, 640 kbps	9 Mbps

XAVC S

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio	Bit rate
XAVC Long Proxy	480x270	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	4
XAVC Long Proxy	640x360	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	10

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio	Bit rate
XAVC Long	1280x720	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 4-channel PCM, 48 kHz, 24-bit	40
XAVC Long Proxy	1280x720	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	16
XAVC Long	1280x720	1.0	100p, 119.88p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 4-channel PCM, 48 kHz, 24-bit	80
XAVC Long	1440x1080	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 4-channel PCM, 48 kHz, 24-bit	80
XAVC Long	1920x1080	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	80
XAVC Long	1920x1080	1.0	100p, 119.88p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	150
XAVC Long Proxy	1920x1080	1.0	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	25
XAVC Long	1920x1080	1.0	25p, 30p	AVC S Long 4:2:0, 8-bit, MP4	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	16, 50
XAVC Long	1920x1080	1.0	50p, 60p	AVC S Long 4:2:0, 8-bit, MP4	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	25, 50
XAVC Long	1920x1080	1.0	24p	AVC S Long 4:2:0, 8-bit, MP4	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	50
XAVC Long	1920x1080	1.0	100p, 120p	AVC S Long 4:2:0, 8-bit, MP4	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	60, 100
XAVC Long	1920x1080	1.0	24p, 25p, 30p, 50p, 60p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	50
XAVC Intra	1920x1080	1.0	24p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	89
XAVC Intra	1920x1080	1.0	25p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	93
XAVC Intra	1920x1080	1.0	30p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	111

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio	Bit rate
XAVC Intra	1920x1080	1.0	50p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	185
XAVC Intra	1920x1080	1.0	60p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	222
XAVC Long	3840x2160	1.0	23.976p, 25p, 29.97p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	188
XAVC Long	3840x2160	1.0	50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	200
XAVC Long	3840x2160	1.0	100p, 119.88p	MPEG-4 AVC Long, Main Profile or High Profile	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	200
XAVC Long	3840x2160	1.0	24p, 25p, 30p	XAVC S Long 4:2:0, 8-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	60, 100
XAVC Long	3840x2160	1.0	50p, 60p	XAVC S Long 4:2:0, 8-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	150
XAVC Long	3840x2160	1.0	100p, 120p	XAVC S Long 4:2:0, 8-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	200
XAVC Long	3840x2160	1.0	24p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	100
XAVC Long	3840x2160	1.0	25p, 30p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	140
XAVC Long	3840x2160	1.0	50p, 60p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	200
XAVC Long	3840x2160	1.0	100p, 120p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	280
XAVC Long	3840x2160	1.0	24p	XAVC S Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	100
XAVC Intra	3840x2160	1.0	24p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	240

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio	Bit rate
XAVC Intra	3840x2160	1.0	25p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	250
XAVC Intra	3840x2160	1.0	30p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	300
XAVC Intra	3840x2160	1.0	50p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	500
XAVC Intra	3840x2160	1.0	60p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	600
XAVC Intra	4096x2160	1.0	24p	XAVC S Intra 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit	230

XAVC HS

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Music file	Bit rate
HEVC Proxy	1920x1080	1.0	23.976p, 30p, 50p, 59.94p, 100p, 119.98p	HEVC Long, 10-bit, 4:2:0	2-channel PCM, 48 kHz, 16-bit or 24-bit	16
HEVC	3840x2160	1.0	23.976p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	30
HEVC	3840x2160	1.0	50p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	45
HEVC	3840x2160	1.0	59.94p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	78
HEVC	3840x2160	1.0	100p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	200
HEVC	3840x2160	1.0	119.88p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	200
HEVC	3840x2160	1.0	23.976p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	60
HEVC	3840x2160	1.0	50p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	200
HEVC	3840x2160	1.0	59.94p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	100
HEVC	3840x2160	1.0	100p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	280

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Music file	Bit rate
HEVC	3840x2160	1.0	119.88p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	280
HEVC	3840x2160	1.0	24p	XAVC HS Long 4:2:0, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	30, 50, 100
HEVC	3840x2160	1.0	50p, 60p	XAVC HS Long 4:2:0, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	45, 75, 150
HEVC	3840x2160	1.0	100p, 120p	XAVC HS Long 4:2:0, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	200
HEVC	3840x2160	1.0	24p	XAVC HS Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	50, 100
HEVC	3840x2160	1.0	50p, 60p	XAVC HS Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	100, 200
HEVC	3840x2160	1.0	100p, 120p	XAVC HS Long 4:2:2, 10-bit, MP4	2-channel PCM, 48 kHz, 16-bit / 2/4-channel PCM, 48 kHz, 24-bit	280
HEVC	7680x4320	1.0	23.976p, 25p, 29.97p	HEVC Long, 10-bit, 4:2:0	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	204
HEVC	7680x4320	1.0	23.976p, 25p, 29.97p	HEVC Long, 10-bit, 4:2:2	2/4-channel PCM, 48 kHz, 16-bit or 24-bit	260, 520

XAVC H

Format	Frame size	Bit	Frame rate	Quality
HEVC Long	7680x4320	10	23.976p, 25p, 29.97p	SQ
HEVC Intra	7680x4320	10	23.976p, 25p, 29.97p	SQ, HQ
HEVC Intra	8192x4320	10	23.976p, 24p, 25p, 29.97p	SQ, HQ

XAVC Proxy

Format	Frame size	Frame rate	Video codec	Music file	Bit rate
XAVC Proxy	480x270	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	4
XAVC Proxy	640x360	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	10

Format	Frame size	Frame rate	Video codec	Music file	Bit rate
XAVC Proxy	720x480	59.94i	MPEG-4 AVC Long, Main Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	10
XAVC Proxy	720x576	50i	MPEG-4 AVC Long, Main Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	10
XAVC Proxy	1280x720	23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	28
XAVC Proxy	1920x1080	50i, 59.94i, 23.976p, 25p, 29.97p, 50p, 59.94p	MPEG-4 AVC Long, Main Profile or High Profile	MPEG-4 AAC, 2 channel, 48 kHz, 256 kbps	28

X-OCN

Format	Frame size	Bit	Frame rate	Quality
X-OCN	1920x1080	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	2048x1080	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 240p)	LT, ST, XT
X-OCN	3840x2160	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	LT, ST, XT, C1*, C2*
X-OCN	4096x1716	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	4096x2160	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	LT, ST, XT
X-OCN	4096x3024	16	23.976p, 24p, 25p, 29.97p,	LT, ST, XT
X-OCN	4096x3432	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	4256x3192	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	4992x2632	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, C1, C2
X-OCN	4992x2808	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, C1, C2
X-OCN	4992x3328	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, C1, C2
X-OCN	6048x2534	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	6054x3192	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	5434x3056	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	5480x2296	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	5674x3192	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	5760x3036	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	5760x3240	16	23.976p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	5792x3056	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	5792x4276	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT

Format	Frame size	Bit	Frame rate	Quality
X-OCN	5792x4854	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	5828x4856	16	23.976p, 24p, 25p, 29.97p	LT
X-OCN	6052x3192	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	6052x3404	16	23.976p, 25p, 29.97p, 50p, 59.94p	LT
X-OCN	6054x3272	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	6048x4032	16	23.976p, 24p, 25p	LT, ST, XT
X-OCN	7680x4320	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	8100x4556	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	8192x3432	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	8192x4320	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	LT, ST, XT
X-OCN	8632x4552	16	23.976p, 24p, 25p, 29.97p	LT
X-OCN	8632x4856	16	23.976p, 25p, 29.97p	LT
X-OCN	8640x4556	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT
X-OCN	8640x5760	16	23.976p, 24p, 25p, 29.97p	LT, ST, XT

* Except when the frame rate is HFR

RAW

Format	Frame size	Bit	Frame rate	Compression
F5/F55RAW	2048x1080	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 240p)	SQ
F5/F55RAW	3840x2160	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	SQ
F5/F55RAW	4096x2160	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	SQ
F65RAW	4096x2160	16	23.976p, 24p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	Lite, SQ
FS700RAW	2048x1080	16	23.976p, 25p, 29.97p, 50p, 59.94p, HFR (up to 240p)	SQ
FS700RAW	4096x2160	16	23.976p, 25p, 29.97p, 50p, 59.94p, HFR (up to 120p)	SQ

HDCAM SR (SStP)

Not supported in macOS

Format	Frame size	Bit	Color space	Pixel aspect ratio	Frame rate	Compression (Mbps)
SSTP	1280x720	10	YUV 422	1.0	50p, 59.94p	Lite(220), SQ(440)
SSTP	1920x1080	10	YUV 422	1.0	50i, 59.94i, 23.976p, 24p, 25p, 29.97p, 50p, 59.94p	Lite(220), SQ(440)

Format	Frame size	Bit	Color space	Pixel aspect ratio	Frame rate	Compression (Mbps)
SSTP	1920x1080	10	RGB 444	1.0	50i, 59.94i, 23.976p, 24p, 25p, 29.97p, 50p, 59.94p	SQ(440), HQ(880)
SSTP	1920x1080	12	RGB 444	1.0	50i, 59.94i, 23.976p, 24p, 25p, 29.97p, 50p, 59.94p	HQ(880)
SSTP	2048x1080	10	YUV 422	1.0	50p, 59.94p	Lite(220), SQ(440)
SSTP	2048x1080	10	RGB 444	1.0	50i, 59.94i, 23.976p, 24p, 25p, 29.97p	SQ(440)
SSTP	2048x1080	10	RGB 444	1.0	23.976p, 24p, 25p, 29.97p	HQ(880)
SSTP	2048x1080	12	RGB 444	1.0	50i, 59.94i, 23.976p, 24p, 25p, 29.97p	SQ(440)
SSTP	2048x1080	12	RGB 444	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	HQ(880)
SSTP	2048x1080	12	RGB 444	1.0	23.976p, 24p, 25p, 29.97p	SQ(440)
SSTP	2048x1080	12	RGB 444	1.0	23.976p, 24p, 25p, 29.97p, 50p, 59.94p	HQ(880)
SSTP	2048x1556	10	RGB 444	1.0	23.976p, 24p, 25p	HQ(880)

NXCAM

Format	Frame size	Pixel aspect ratio	Frame rate	Video codec	Audio codec	Bit rate
AVCHD	1920x1080	1.0	59.94p, 50p	H.264/MPEG-4 AVC	Dolby AC-3 or PCM 2-channel, 48 kHz, 16-bit	28 Mbps
AVCHD	1920x1080	1.0	59.94i, 50i, 29.97p, 25p, 23.976p	H.264/MPEG-4 AVC	Dolby AC-3 or PCM 2-channel, 48 kHz, 16-bit	24 or 17 Mbps
AVCHD	1280x720	1.0	59.94p, 50p	H.264/MPEG-4 AVC	Dolby AC-3 or PCM 2-channel, 48 kHz, 16-bit	24 or 17 Mbps
AVCHD	1440x1080	1.333	59.94i, 50i	H.264/MPEG-4 AVC	Dolby AC-3 or PCM 2-channel, 48 kHz, 16-bit	9 or 5 Mbps
MPEG-2 SD*	720x480	0.9091 or 1.2121	23.976p, 29.97p, 59.94i	MPEG-2	Dolby AC-3 2-channel, 48 kHz, 16-bit	9 Mbps
MPEG-2 SD*	720x576	1.0926 or 1.4568	25p, 50i	MPEG-2	Dolby AC-3 2-channel, 48 kHz, 16-bit	9 Mbps

* MPEG-2 SD is not supported on Mac devices with Apple Silicon.

AVC H.264/MPEG-4

Format	Frame size	Frame rate	Video codec	Audio codec
H.264/MPEG-4 AVC	1280x720	50p, 100p, 120p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	1920x1080	24p, 25p, 30p, 48p, 50p, 60p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	1920x1440	24p, 25p, 30p, 48p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	3840x2160	23.97p, 24p, 25p, 29.97p, 50p, 59.94p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	4096x2160	12p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	2704x1524	25p, 30p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	2704x1440	24p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	1280x960	48p, 100p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	848x480	240p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	640x480	25p, 30p	AVC, 8-bit, 4:2:0	Mono, 48 kHz, AAC compression (AGC)
H.264/MPEG-4 AVC	240x180	25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	320x180	25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	320x240	25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	480x270	25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	640x480	25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	1280x720	50p, 60p, 100p, 120p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	1280x960	48p, 100p, 120p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	1920x1080	24p, 25p, 29.97p, 48p, 50p, 60p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	1920x1440	24p, 25p, 29.97p, 48p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	2704x1524	24p, 25p, 29.97p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)

Format	Frame size	Frame rate	Video codec	Audio codec
H.264/MPEG-4 AVC	3840x2160	23.97p, 24p, 25p, 29.97p, 50p, 59.94p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC	4096x2160	12p	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC (HVO)	720x480	59.94i	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)
H.264/MPEG-4 AVC (HVO)	720x576	50i	AVC, 8-bit, 4:2:0	2-channel, 16-bit, AAC compression (AGC)

AS-11 DPP MXF

Format	Frame size	Frame rate	Video codec	Audio codec
IMX-50	720x576	25	MPEG-2 Intra	PCM, 48 kHz, 24-bit
XAVC Intra	1920x1080	25	MPEG-4 AVC Intra	PCM, 48 kHz, 24-bit

Apple ProRes

Container: MOV

Audio codec: PCM

Format	Frame size	Frame rate	Video codec
ProRes	720x486	59.94i, 30p, 29.97p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	720x576	50i, 25p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	960x720	60p, 59.94p, 50p, 30p, 29.97p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	1280x720	60p, 59.94p, 50p, 30p, 29.97p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	1280x1080	59.94i, 30p, 29.97p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	1440x1080	59.94i, 50i, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	1920x1080	60p, 59.94p, 50p, 59.94i, 50i, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	2048x1080	60p, 59.94p, 50p, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	2048x1556	60p, 59.94p, 50p, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	3840x2160	60p, 59.94p, 50p, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)

Format	Frame size	Frame rate	Video codec
ProRes	4096x2160	60p, 59.94p, 50p, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)
ProRes	5120x2160	60p, 59.94p, 50p, 30p, 29.97p, 25p, 24p, 23.976p	422 (proxy), 422 (LT), 422, 422 (HQ), 4444, 4444 XQ (Windows only)

HDV

Container: MPEG-2 Transport Stream (Windows), MOV (macOS)

Audio codec: MPEG-1 Audio Layer-2 (Windows); 2 channels, 48 kHz, 16-bit

Format	Frame size	Pixel aspect ratio	Frame rate	Interlace	Video codec
HDV	1440x1080	1.333	50i, 59.94i	Upper field	MPEG-2 MP@H14

DV

Container: AVI (Windows), MOV (macOS)

Audio codec: PCM, 2 channels, 32 kHz, 16-bit

Format	Frame size	Frame rate	Field order	Video codec	Bit rate	Audio channels
DV (SD)	720x480	59.94i	Lower field	DV	25 CBR	2 channels, 32 kHz, 16-bit
DV (SD)	720x576	50i	Lower field	DV	25 CBR	2 channels, 32 kHz, 16-bit

DPX

Format	Frame size	Frame rate
Image sequence	Any	Any

OpenEXR

Format	Frame size	Frame rate
Image sequence	Any	Any

TP1002508914

Catalyst Prepare ver.3.0 or later

Supported video devices

This software supports the following recording media and recording methods.

Folder structure	Storage media	Root folder	Supported formats
XAVC-XD-Style	SxS memory card (exFAT), XQD memory card	XDROOT	XDCAM HD/HD422/IMX/DVCAM, SStP, XAVC Intra, XAVC Long
XAVC-M4-Style	SxS memory card (exFAT), XQD memory card, SD card	M4ROOT	XAVC S, XAVC HS
XAVC-PX-Style	SD card	PXROOT	XAVC Proxy
AXS-Style	AXS memory card	CINEROOT	F55RAW, F5RAW, FS700RAW, X-OCN
SRM-Style	SR memory card	Media root	F65RAW, SStP
XD-Style	Professional Disc, SxS memory card (UDF)	Media root	XDCAM HD/HD422/IMX/DVCAM, XAVC Intra
BPAV-Style	SxS memory card (FAT32), SD card	BPAV	XDCAM EX (MPEG HD, DVCAM)
AVCHD structure	SD card	AVCHD/BDMV	AVCHD

TP1002508915

Keyboard shortcuts

Using keyboard shortcuts allows you to efficiently manipulate and edit clips. The following are the shortcut keys available for each screen/display in this software.

Global shortcuts

The keyboard shortcuts listed below are available when operating the following screens.

- [Browse] screen
- [Edit/Details] screen

Command	Windows shortcut	macOS shortcut
Enter full-screen preview/playback	F11 or Ctrl+F	⌘+F
Exit full-screen preview/playback	Esc, F11, or Ctrl+F	Esc or ⌘+F
Switch between the [Browse] / [Edit/Details] screen	Shift+1/Shift+2	Shift+1/Shift+2
Show/hide the left panel	Ctrl+B	⌘+B
Show/hide the right panel	Shift+Ctrl+B	Shift+⌘+B
Display [Color Adjustments] in the right panel	Alt+Shift+1	Option+Shift+1
Display [CLIP ADJUSTMENTS] in the right panel	Alt+Shift+2	Option+Shift+2
Display [Sound separation] in the right panel	Alt+Shift+3	Option+Shift+3
Display [Metadata] in the right panel	Alt+Shift+4	Option+Shift+4
Show/hide the secondary window	Alt+V	Option+V
Open the help guide for this software	F1	Fn+F1 (F1 if the [Use all F1, F2, etc. keys as standard function keys] setting is selected)

Browse

The following keyboard shortcuts are available when operating in the list view on the [Browse] screen.

Command	Windows shortcut	macOS shortcut
Navigate files/folders	Up, Down, Left, or Right Arrow	Up, Down, Left, or Right Arrow
Open/close folder in tree view	Left Arrow (open) / Right Arrow (close)	Left Arrow (open) / Right Arrow (close)
Select all files	Ctrl+A	⌘+A

Command	Windows shortcut	macOS shortcut
Deselect all files	Ctrl+D	⌘+D
Delete selected files	Delete	Delete or fn+Delete
Load file and start/pause playback	Space key	Space key
Open selected folder	Enter or Ctrl+Down Arrow	Return or ⌘+Down Arrow
Navigate up one level	Backspace	⌘+Up Arrow
Go to start/end of list	Home/End	Home/End
Move selection up/down one page	Page Up/Page Down	Page Up/Page Down
Rename	F2	Fn+F2 (F2 if the [Use all F1, F2, etc. keys as standard function keys] setting is selected)
Copy files (Copy to the clipboard)	Ctrl+C	⌘+C
Copy files (Open the copy dialog)	Shift+Ctrl+C	Shift+⌘+C
Paste files (Copy from the clipboard)	Ctrl+V	⌘+V
Paste files (Open the paste dialog)	Shift+Ctrl+V	Shift+⌘+V

Edit/Details

The following keyboard shortcuts are available when operating the [Edit/Details] screen.

Command	Windows shortcut	macOS shortcut
Save a snapshot of the current frame to a file	Shift+S	Shift+S
Reset mark-in and mark-out points to the beginning and end of the clip	Shift+R	Shift+R
Switch video preview (Before/After/Split/2 Up)	1/2/3/4	1/2/3/4
Undo color correction	Ctrl+Z	⌘+Z
Redo color correction	Shift+Ctrl+Z Ctrl+Y	Shift+⌘+Z

Playback and preview

The following keyboard shortcuts are available when operating the playback/preview of clips on the [Edit/Details] screen.

Command	Windows shortcut	macOS shortcut
Go to start	Ctrl+Home Ctrl+Up Arrow	⌘+Home ⌘+Up Arrow Fn+Left Arrow
Go to end	Ctrl+End Ctrl+Down Arrow End	⌘+End ⌘+Down Arrow Fn+Right Arrow
Go to previous frame	Left Arrow	Left Arrow
Go to next frame	Right Arrow	Right Arrow
Start/pause playback	Space key	Space key
Start/stop playback	Enter	Return
Shuttle playback	J/K/L Press J or L once for 1x playback. Press J or L twice for 1.5x playback. Press J or L three times for 2x playback. Press J or L four times for 4x playback. Press K to pause playback. Press and hold K while pressing J or L to emulate a shuttle knob mode: press K+J to turn the knob to the left or K+L to turn the knob to the right.	
Toggle looped playback	Q Ctrl+L	Q ⌘+L
Set mark-in point	I	I
Set mark-out point	O	O
Add mark point	E M	E M
Go to mark-in point	Shift+I Home	Shift+I Home
Go to mark-out point	Shift+O End	Shift+O End
Save a snapshot of the current frame to a file	Shift+S	Shift+S
Reset mark-in/out points	Shift+R	Shift+R
Go to previous marker (including mark-in/out)	Ctrl+Left Arrow Shift+Ctrl+M	⌘+Left Arrow Shift+⌘+M
Go to next marker (including mark-in/out)	Ctrl+Right Arrow Shift+M	⌘+Right Arrow Shift+M

Command	Windows shortcut	macOS shortcut
Copy current frame to clipboard	Ctrl+Alt+C	Option+C
Enter full-screen playback	F11 Ctrl+F	⌘+F Control+⌘+F
Show/hide the secondary window	Alt+V	Option+V
Zoom to fit	Ctrl+0	⌘+0
Zoom to 100%	Ctrl+1	⌘+1
Zoom in	Ctrl+"+"	⌘+"+"
Zoom out	Ctrl+"-"	⌘+"-"

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Gestures

When using a touchscreen or trackpad, the following gestures are possible on each screen.

[Browse] screen

Gesture	Result
Tap	A clip will be selected and loaded.
Double-tap	The clip preview will start.
One-finger drag (touchscreen) Two-finger drag (trackpad)	The clip list will scroll vertically.
One-finger flick (touchscreen) Two-finger flick (trackpad)	The clip list will scroll inertially.

[Edit/Details] screen

Gesture	Result
Double-tap	The zoom level will switch. (100%/Fit)
One-finger drag (touchscreen) Two-finger drag (trackpad)	The preview image will be panned.
One-finger flick (touchscreen) Two-finger flick (trackpad)	The preview image will be panned inertially.
Pinch in/Pinch out	The preview image will zoom in or out.

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Important notice

Disclaimers

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HEVC Advance

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<https://patentlist.accessadvance.com/>



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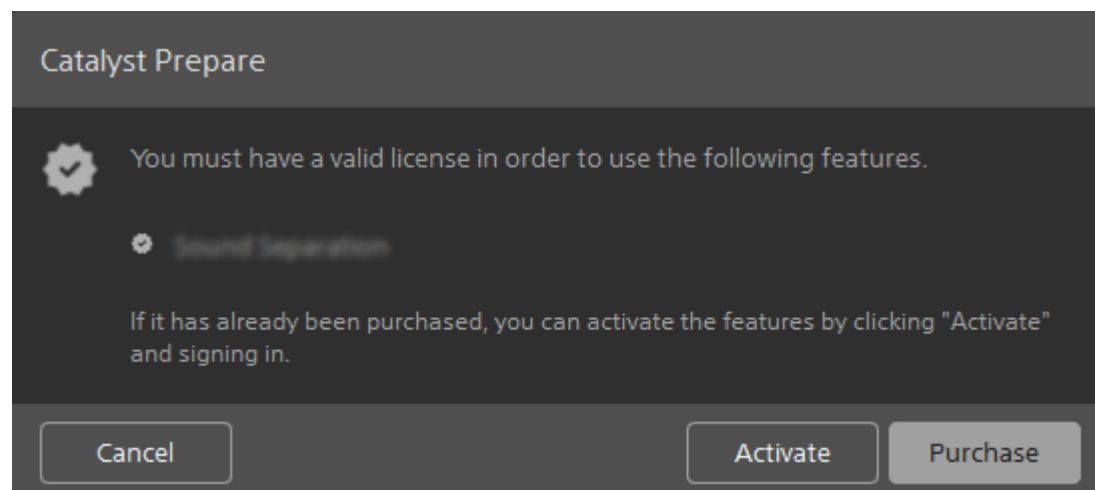
Paid features

Some features are available with a paid plan, although the main functions of this software are free of charge.

If you are not signed in with an account that has a paid license, the following icon will appear next to feature names or buttons for paid features in this software.

: Paid feature icon

Clicking a button with the paid feature icon will display a dialog for license confirmation.



If you already have a license:

- ① Click the [Activate] button.
- ② Click the [OK] button by following the instructions on the screen.

The software will restart, and the license will become available.

If you want to check your license information:

Click the [View account] button to log in to Creators' Cloud. You can check your purchased licenses from the following menu.

[User Information] > [Services with a subscription]

If you do not have any licenses:

- ① Click the [Purchase] button.
- ② Subscribe to a paid plan for Catalyst applications to use the paid features.

Whether usage is free or requires a paid license depends on the file format and features. Details by format and feature are as follows.

Video/audio format

Format/Feature	Free	Paid
XDCAM format	✓	✓
XAVC Intra	✓	✓
XAVC Long GOP	✓	✓
XAVC Long 422, 3840x2160, 200 Mbps export	—	✓
XAVC S Intra and Long 422 10-bit export (MP4)	—	✓

Format/Feature	Free	Paid
XAVC Intra 422 10-bit export (MXF)	✓	✓
XAVC S	✓	✓
X-OCN (read only)	✓	✓
Sony RAW (read only)	✓	✓
SStP (Windows only)	✓	✓
XAVC HS (read only; HEVC activation required)	✓	✓
DPX export	✓	✓
DPX read	—	✓
OpenEXR export	✓	✓
OpenEXR read	—	✓
ProRes (import only in Windows; import and export in macOS)	✓*	✓
H.264	✓	✓
WAV (export only)	—	✓
MP3 (export only)	—	✓

* 4K/QFHD export is not supported in macOS.

Clip browsing features

Feature	Free	Paid
Displaying a list of clips (list view / thumbnail view)	✓	✓
Clip sorting and filtering function	✓	✓
Metadata display	✓	✓
Metadata display pinning feature	✓ (Up to 3 items)	✓
Managing audio channels in multichannel audio files	—	✓
Creating a PDF Catalog	✓ (Up to 3 clips)	✓

Copying features

Feature	Free	Paid
Copying of all related media	✓	✓
Copying only the clip	—	✓
Copying only the proxy	✓	✓
Copying between mark-in and mark-out points	✓ (MXF only)	✓*
Copying between folders using drag and drop	✓	✓

Feature	Free	Paid
Override the start timecode when copying	—	✓
Bulk renaming using prefixes, numbers, and suffixes during copying	—	✓
Copying the clip using checksum verification	—	✓

* For the MP4 format, transcoding is required.

Color grading features

Feature	Free	Paid
Adjusting color for each clip	✓	✓
Controlling the color space for Sony devices (S-Log and S-Gamut)	✓	✓
Supporting import and rendering of HDR color spaces (S-Log3, HLG, and PQ)	✓	✓
Applying ASC-CDL to selected clips	✓	✓
High-quality Sony RAW processing	✓	✓
Three methods of color wheel grading	✓	✓
Curve grading	✓	✓
Importing ASC-CDL (.cdl) color adjustment settings	✓	✓
Exporting color adjustment settings as ASC-CDL (.cdl) or 3D LUT (.3dl or .cube)	✓	✓
Supporting Tangent devices (Tk/Mf/Kb/Wave)	✓	✓

Clip adjustment features

Feature	Free	Paid
Stabilization (automatic/manual)	✓	✓
Stabilization strength adjustment	✓ (Preview only)	✓
Horizon lock	✓ (Preview only)	✓
Framing optimization (Optimization that balances correction effect and field of view)	✓ (Preview only)	✓
Lens breathing compensation (automatic)	✓	✓
Lens breathing compensation (manual)	—	✓
Lens distortion correction	✓	✓
Rolling shutter reduction	✓	✓
Batch analysis of multiple clips	—	✓

Export features

Feature	Free	Paid
Transcoding of clips	✓*	✓

Feature	Free	Paid
Batch transcoding of multiple clips	—	✓
Bulk renaming using prefixes, numbers, and suffixes during export	✓	✓
Transcoding between mark-in points and mark-out points	✓	✓
Exporting with color settings	✓	✓
Export including clip adjustments	✓	✓
Loading, saving, and deleting transcode presets	—	✓
Converting SD and HD sources to modern progressive HD and UHD assets	—	✓
Burning in clip names, timecodes, and watermarks	—	✓
Mapping audio channels during export	—	✓
Transcoding using proxy clips as a source	—	✓
Overriding start timecodes during export	—	✓
Cropping aspect ratios during export	✓	✓
Transcoding DPX to other formats	—	✓
Transcoding OpenEXR to other formats	—	✓
Full-volume backup with checksum verification	—	✓

* Upscaling or frame rate conversion is not possible.

Features related to cloud storage (Ci Media Cloud)

Feature	Free	Paid
Moving folders in the cloud storage and checking file lists	✓	✓
Downloading clips from the cloud storage	✓	✓
Uploading original clips to the cloud storage	✓	✓
Uploading clips to the cloud storage in the transcoded format	✓*	✓
Uploading clips including color settings to the cloud storage	✓	✓
Uploading clips including any applied adjustments to cloud storage	✓	✓

* The limitations on transcoding settings and batch operations for multiple files when using the free version are the same as for regular transcoding.

Other features

Feature	Free	Paid
Sound separation feature	—	✓
Supporting clip rotation metadata	✓	✓
External monitor via Blackmagic Design	✓	✓

Feature	Free	Paid
Merging relay clips	✓	✓
Anamorphic desqueeze	✓	✓
Exporting custom metadata as a sidecar file	—	✓
Adding, removing, and editing essence marks in MXF clips	✓	✓
Importing mark-in and mark-out points from MXF and metadata	✓	✓
Creating NRT metadata for discontinuous timecodes and essence marks when creating new non-realtime (NRT) metadata during MXF copy	✓	✓
Supporting SxS/AXS media	✓	✓
Supporting Professional Disc media	✓	✓
GPS metadata	✓	✓
Displaying a map using GPS metadata	—	✓
Displaying metadata flags (OK / Keep / NG (no good)); sorting and filtering by flags	✓	✓

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Catalyst Prepare ver.3.0 or later

Troubleshooting

If you have any questions during operation, you can access this Help Guide from the [Account] button in the lower left of the screen.

: [Account] button

If you have any problems during operation, refer to the following website. Related information may also be available. You can also access this Help Guide and support information.

- Q&A and contact information
<https://www.sony.net/catalyst/help>

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