

CAMERA PRODUCTION GUIDE | SONY VENICE

Settings and best-practices for capture with the SONY VENICE on Netflix 4K Originals. Current Ops Manual: [HERE](#)

CAPTURE SETTINGS | RAW

Preferred SELECTION setting shown in **YELLOW** - All RAW modes require Sony AXS-R7 recorder

SETTING	MENU NAVIGATION	SELECTION
IMAGER MODE	MENU → Project → Imager Mode →	3.8K 16:9 (S35) 4K 4:3* (S35 Anamorphic) 4K 17:9 (S35) 4K 6:5* (S35 Anamorphic) 6K 3:2 (Full Frame) 5.7K 16:9 (S35) 6K 17:9 (Full Frame) 6K 2.39:1 (Full Frame) 6K 1.85:1 (Full Frame)
COLOR SPACE	MENU → Project → Input Color Space →	S-Gamut3.Cine / SLog3 S-Gamut3 / SLog3
RAW FORMAT**	MENU → Project → AXS Rec Format →	RAW SQ** X-OCN XT XOCN ST X-OCN LT

* X-OCN must be used for Anamorphic capture. See note on last page.

** RAW SQ is limited to 4K resolution. X-OCN RAW is more compressed and supports all resolutions.



Production Technology Support

CAPTURE SETTINGS | 4K XAVC

SETTING	MENU	SELECTION
IMAGER MODE	MENU → Project → Imager Mode →	4K 17:9 (S35) 3.8K 16:9 (S35)
COLOR SPACE	MENU → Project → Input Color Space →	S-Gamut3.Cine / SLog3 S-Gamut3 / SLog3
CODEC	MENU → Project → SxS Rec Format →	XAVC Class 300 XAVC Class 480

HIGH SPEED | RAW / X-OCN

RAW RECORDER	MAX FPS	MAX RESOLUTION
AXS-R7	110fps	4K 17:9 (S35)
AXS-R7	120fps	4K 2.39:1 (S35)
AXS-R7	75fps	4K 4:3 (S35 Anamorphic)
AXS-R7	60fps	6K 3:2 (Full Frame)

HIGH SPEED | 4K XAVC

INTERNAL SxS FORMAT	MAX FPS	MAX RESOLUTION
XAVC Class 300	60fps	4096 x 2160*

* 4K high-speed only available with XAVC Class 300 codec.

OPTIMIZING PERFORMANCE | MAINTENANCE PROCEDURES

SETTING	MENU	STANDARD OPERATING PROCEDURE
BLACK BALANCE	N/A	Not required. Black Balance is automatic.
AUTO PIXEL RESTORATION (APR)	Press and hold MENU Button → Technical → APR → Execute	Perform at start of day once camera has reached operating temperature.

ANAMORPHIC CAPTURE|RAW REQUIREMENT

- When the camera is set to one of the anamorphic capture modes and XAVC is selected as the format, the resulting file is recorded with a desqueeze applied and fit within a 4K or UHD container. Because of this pre-processing, Netflix is mandating any anamorphic capture on Venice must be in the **X-OCN XT**, **X-OCN ST** or **X-OCN LT** formats. This ensures that any adjustments of image geometry and sizing can be flexible and performed in post-production.

LUT CONSIDERATIONS

- Although 33x33x33 LUTs can be imported in the camera, the internal LUT processing is limited to 17x17x17.

RECORD FORMAT CONSIDERATIONS

- Post production software should be tested to ensure support of the new X-OCN formats such as X-OCN XT as well as the latest resolutions (5.7K 16:9 and 6K 2.39:1), which were added in V3.0.

MONITORING CONSIDERATIONS

- For proper SLog3 monitoring of EI settings other than base 500 or 2500, SDI 3 or SDI 4 outputs must be used. SDI 1 and SDI 2 are locked to SLog3 at base EI (500 or 2500).