Original Camera Files (OCF)
in Adobe Premiere Pro

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Version History

| Version	Author	Change Note
2022-09-05	Simon Duschl	First creation
2022-09-06	Simon Duschl	Added Adobe Premiere Pro screenshots
2023-10-19	Simon Duschl	Official Release Adobe Premiere Pro v 24.0
2024-11-25	Simon Duschl	Adobe Premiere Pro v 25.0	"Lumetri Color" Panel

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Introduction

This document is a short workflow guideline and shows how to import and edit footage in Adobe Premiere Pro Hereafter the name "Adobe Premiere Pro" refers to the latest version of "Adobe Premiere Pro" This version supports our latest ARRI Image SDK, which includes support for footage captured in ARRI LogC4/AWG4. Currently our SK

Please also note that there's currently no offical ARRI LogC4 LUT package included in Adobe Premiere Pro. Therefore please check to get and download the latest available ARRI LogC4 LUT package, which is available on our website for download. Since Version 23.0 Adobe has now offically implemented GPU acceleration, which offers faster workflows, playback and render speeds. Since Version 25.0 Adobe now offers additional and more professional color adjustments with regard to color tranfsformation and color rendering. Adobe is currently working on further improvements in future releases.

1 How to download Adobe Premiere Pro

Please install the "Adobe Creative Cloud" installer and login with your offical Adobe credentials. To install Premiere Pro CC, use the 'Video' app section of Creative Cloud Desktop. Note that Creative Cloud beta apps are designed to run safely on a computer with the released apps installed – there is no problem with having both the release apps and beta apps installed on the same computer. (More information about Adobe's beta program is here).
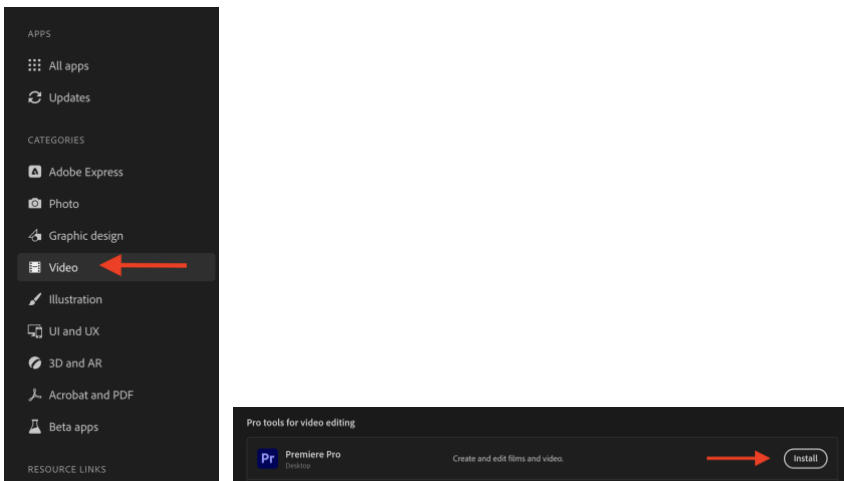

The installation process should only take a short time and depends on your internet connection speed.

2 How to import Original Camera Footage (OCF) into Adobe Premiere Pro

Importing ARRI Original Camera Footage (OCF) is easy in Adobe Premiere Pro. There two ways to do this.

2.1 Import with drag & drop

To import OCF files, just use the macOS Finder or Windows Explorer to navigate to the folder containing the files and drag & drop the parent folder, single or multiple MXF/ARRIRAW or MXF/Apple ProRes into your Adobe Premiere Pro project.
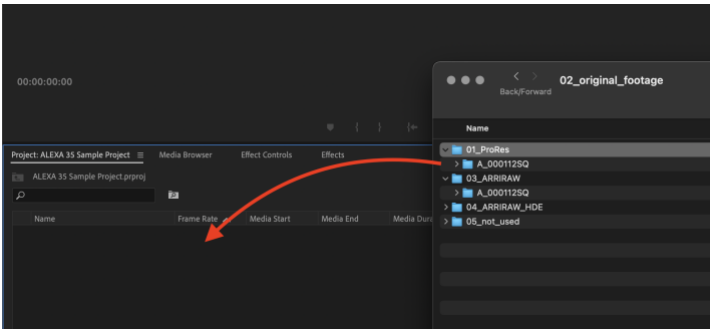
The import process can take some time and depends on the duration and file sizes of your files.

2.2 Import with Import browser

It's also easily possible to import OCF files by using File > Import. Select the parent folder, a single or multiple MXF/ARRIRAW or MXF/Apple ProRes and click the "Import" button.
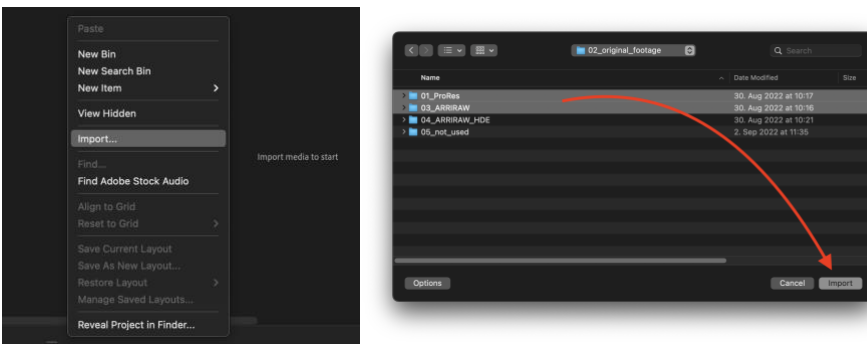
The import process can take some time and depends on the duration and file sizes of your files.

3 Working with ARRI Original Camera Footage (OCF) in Adobe Premiere Pro

3.1 Using the ARRI LogC4 LUT package or Adobe Premiere Pro color management

Please download our latest and offical [ARRI LUT package for ARRI LogC4](#) here, as the offical ARRI LogC4 LUT package is not included in Adobe Premiere Pro. For using the offical conversion from LogC4/AWG4 to e.g. Rec. 709, we strongly recommend to use our offical LUT package. The LUT itself can be set for each clip by using the new "Lumetri Color" panel. In addition you can also use the internal Adobe Premiere Pro color management, but please note that this will result in a different image/conversion compared to our LogC4 LUT package, since the used color conversions are based on the current implementation from Adobe.

Please note: In case you are working with ARRI LogC3 files, please use LUT files from our legacy ARRI LogC3 LUT package.

3.2 Setting up the "Lumetri Color" Panel in Adobe Premiere Pro

To create a new sequence, simply drag one or more clips into Premiere Pro timeline window. This will automatically create a sequence with the correct settings, using information from your clips. If you need to adjust the settings (e.g., your footage is 4K but you want to use an HD sequence), got to "Sequence Settings" in the "Sequence" menu and change the parameters accordingly (e.g. for HD = Frame Size: 1920 horizontal | 1080 vertical 16:9)

With introduction of Adobe Premiere Pro's new professional color features within the "Lumetri Color" panel, it's now possible to set the color settings in a more professional way for each clip and sequences.
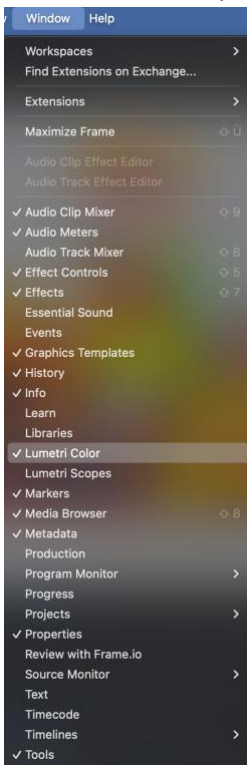
3.3 The new "Lumetri Color" panel

Adobe has changed the color workflow and now all settings about color can be found in the "Lumetri Color" panel. We would like to show you some of the different possibilities here. In a nutshell we distinguish between:

- ARRI Color Management (by using our official ARRI LUT files for LogC4 or LogC3)
- Adobe Color Management (by using the built in color conversions)

#### 3.3.1 Using our official LogC4 LUT files in the "Lumetri Color" panel

The ARRI LogC4 LUT can be applied by using the "Lumetri Color". If the panel is not visible, you can activate it in the top menu under "Window" > "Lumetri Color".


Within the "Lumetri Color" panel you can now adjust the color settings for the used source clips and sequences. You can use the internal Adobe color management for the conversion, or you can use external LUT files e.g. from our LogC4 LUT package.
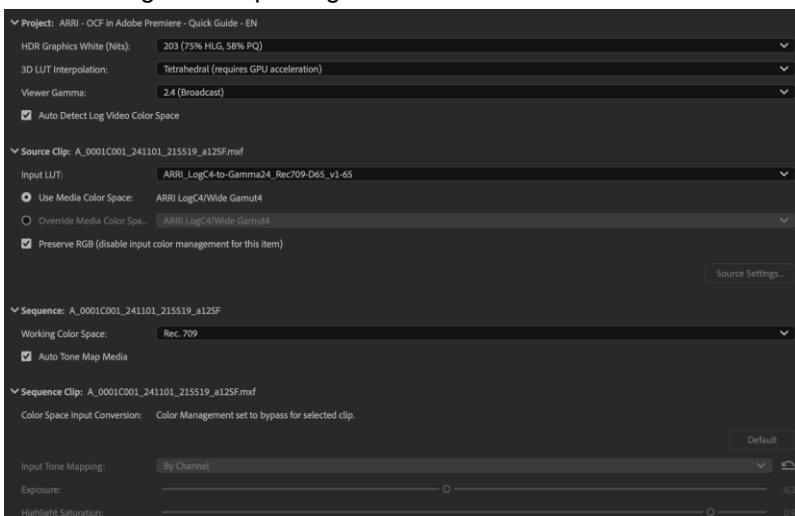
After importing the Original Camera Files (OCF) you can mark one or multiple clips in the "Projects" panel.
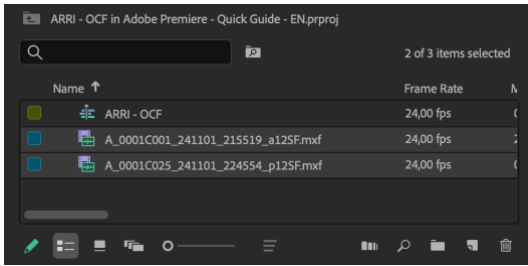
Afterwards you can switch over to the "Lumetri Color" panel and make changes to one or multiple source clips here. It's possible to activate "disable input color management for this item" for one or multiple source clips. This would result in an LogC image without any further conversion applied. In case you want to use one of our LogC4 LUTs from our LogC4 LUT package e.g. LogC4 to Rec.709 (SDR) or LogC4 to ST.2084/PQ (HDR), this must be turned on, otherwise this would result in a double LUTed image.
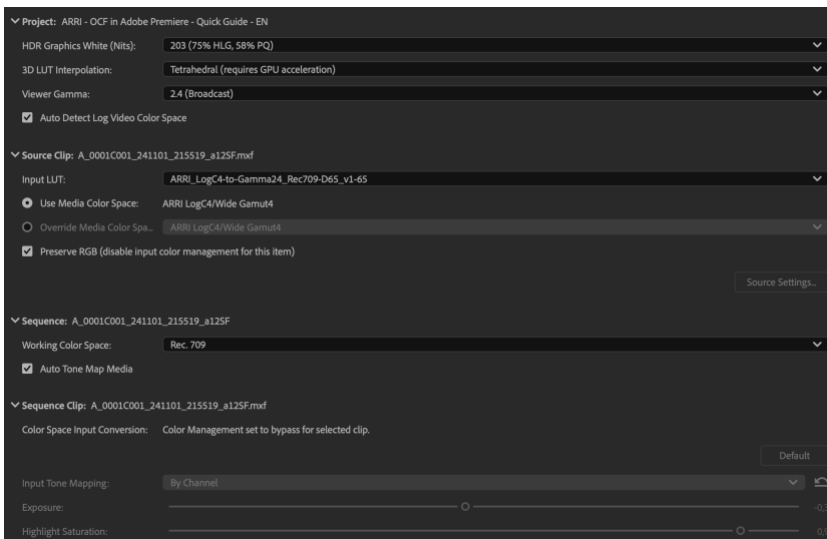
In our example above, this will result in an image converted from LogC4 to Rec. 709 by using our official Display Render Transform "ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube"
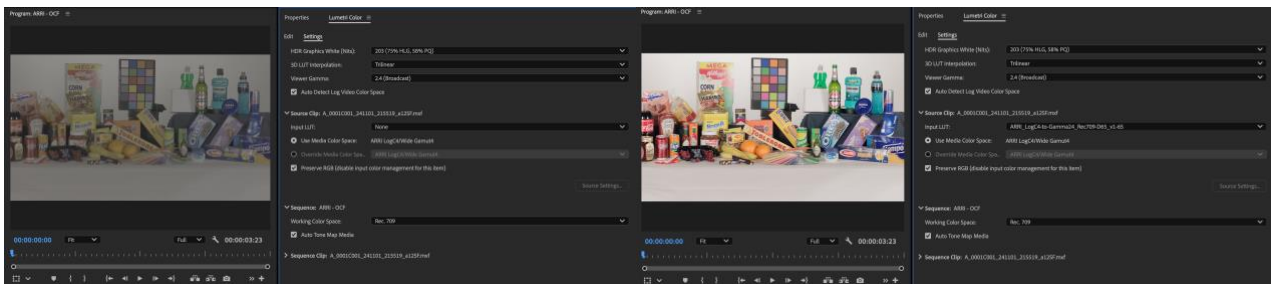

Please note: Please do not use the default ARRI LUTs that are included in Adobe Premiere Pro. This LUT package is not used anymore and should especially not be used for a LogC4 image.

Please note: In case you are working with ARRI LogC3 files, please use LUT files from our legacy ARRI LogC3 LUT package.
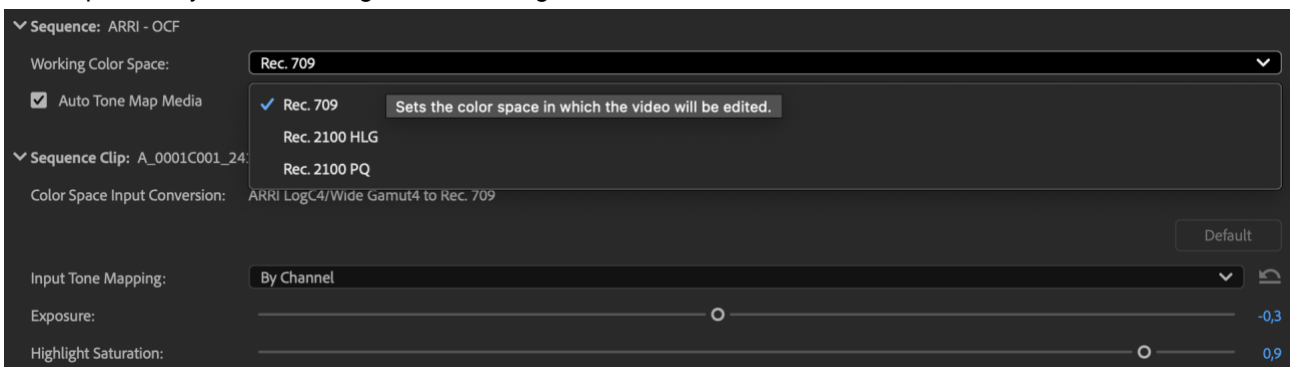
3.3.2 Using Adobe Premiere Pro's internal color management in the "Lumetri Color" panel

In case you want to use the Adobe Premiere Pro internal color management and color conversions, please make sure to deactivate "disable input color management for this item" again. Now you can make your color settings accordingly. In case the ARRI OCF are not being tagged correctly with ARRI LogC4/Wide Gamut 4, you can do this manually here.

Please note: There is currently a bug, where some clips are not tagged correctly by using our metadata from the file headers. Please check if it needs to be changed manually.
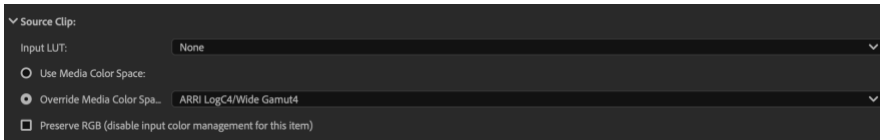
Now mark your currently used sequence in your "Project" panel and switch back to the "Lumetri Color" panel. You can now set the color settings for your currently selected "Sequence". You have different options here, that depend on your monitoring and mastering workflow.

In our example above, this will result in an image converted from LogC4 to Rec. 709 or other color space by using Adobe Premiere Pro's internal conversions.
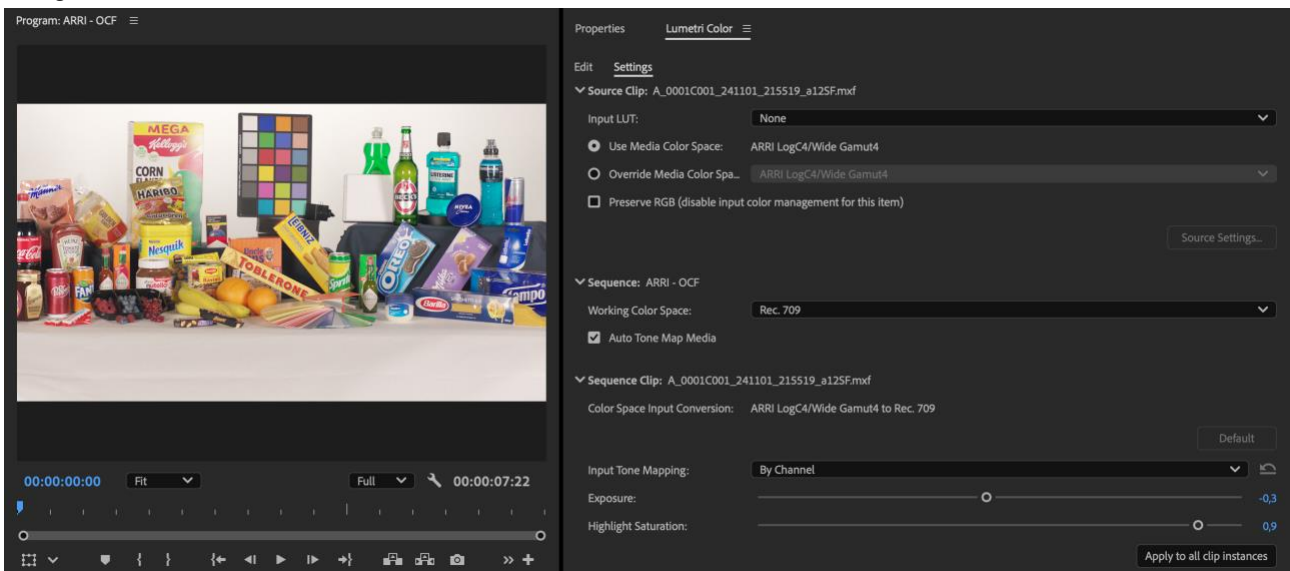

Please note: You will not get the same images, compared to an image that has been converted by our official LUT files.


3.3.3 Adding the ARRI LogC4 LUT with "Lumetri Color" effect by using an adjustment layer

Another possibility to use ARRI LogC4 LUTs in Adobe Premiere Pro is by using an adjustment layer, which can contain the "Lumetri Color" effect with a 3D-LUT.

Switch to the Color workspace via the drop-down menu in the top right corner of the application window: Workspaces > Color
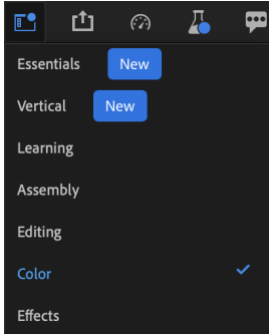
Create an adjustment layer in your project and bring that into your timeline, placing it on a track above the clip or clips you want to apply the LUT to.
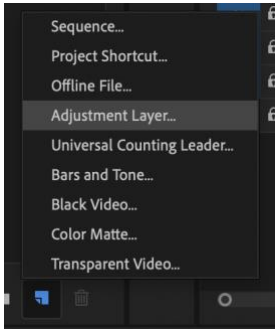

Then add the "Lumetri Color" effect to your adjustment layer. The adjustment layer itself can be extended or shortened in timeline as you need.
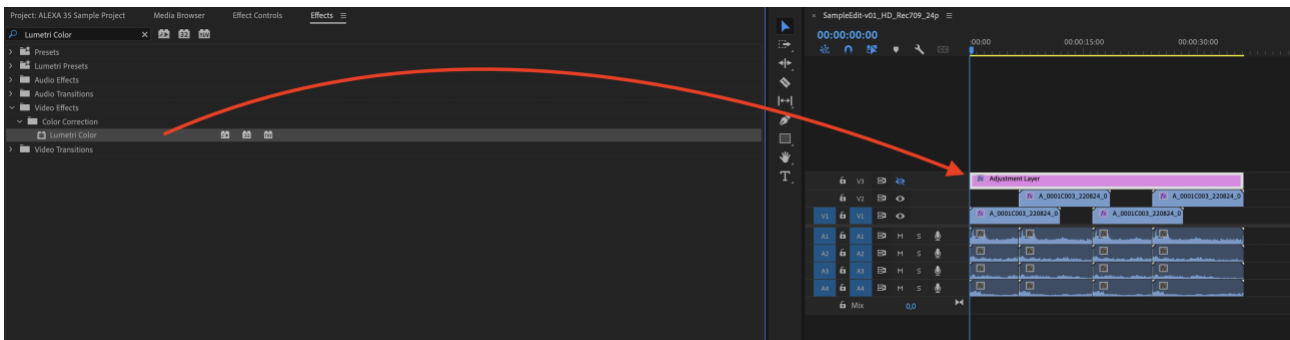
Please note: To speed up things, it's also possible to store your "Lumetri Color" effect incl. the selected "ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube" LUT file as a preset.

To save the "Lumetri Color" effect, including already-selected settings just right-click the effect in the "Effects" panel and select "Save Preset".

Working with ARRI Original Camera Files – in Adobe Premiere Pro
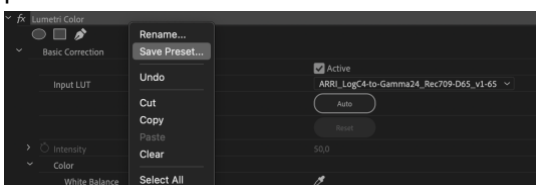
Choose a unique name and hit save.

This preset can now be found in the "Effects" panel under "Presets" and can be used straight away.

Pre-LUT color values can be adjusted on clips that have had a LUT applied via the "Lumetri Color" effect
This is particularly useful to recover highlights that get clipped, or shadows that get crushed, by applying the LUT alone.

For instance, applying the "Arri Log C4 to Gamma 24-D65_v1-65" to an ALEXA 35 clip with a wide tonal range will lead to clipped highlights and crushed shadow details as shown below:
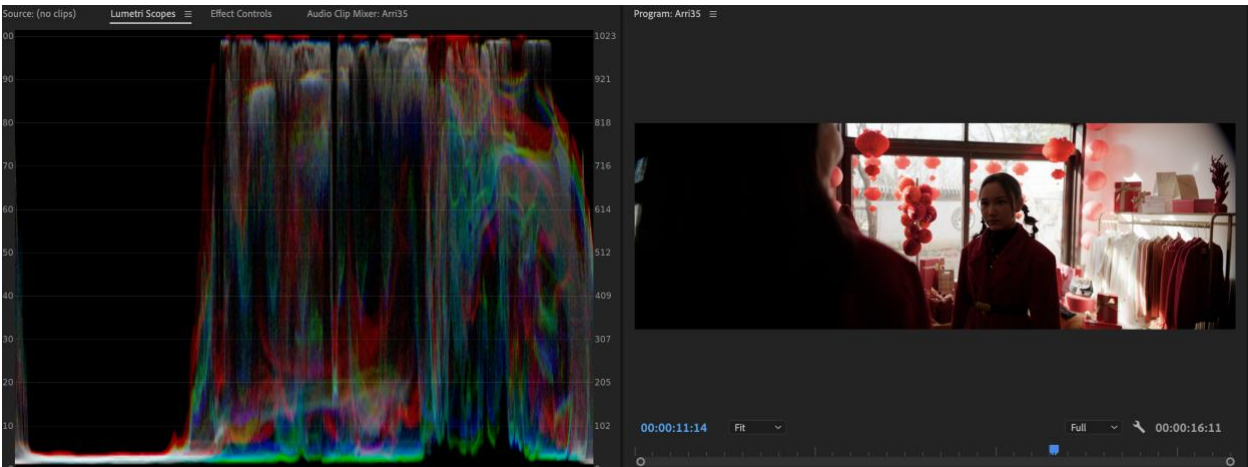

Adjusting the clip in the "Basic Corrections" Section of the Lumetri Panel will recover highlight and shadow detail.
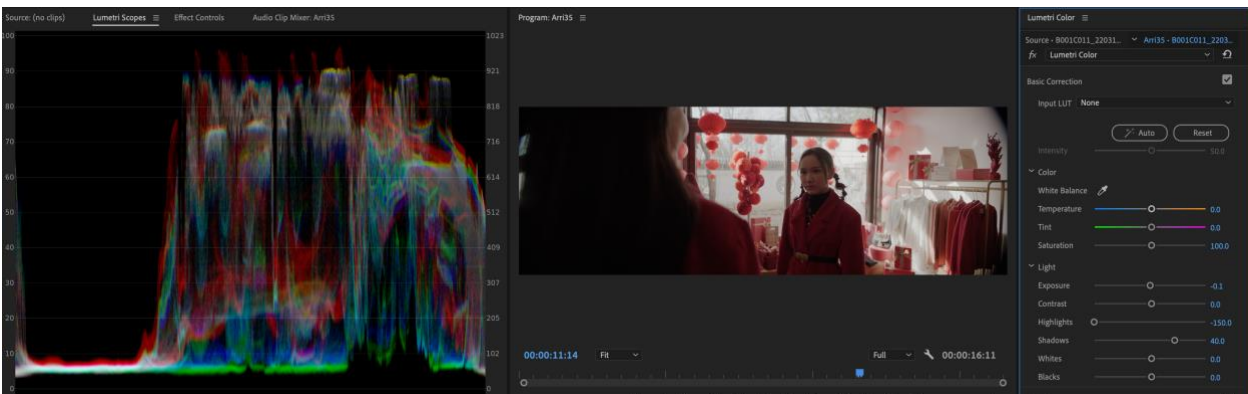
4 Access ARRIRAW settings in Adobe Premiere Pro

Currently it's possible to make changes to some of the ARRIRAW debayer parameters within Adobe Premiere Pro. This is possible by opening the "Source" settings of the clip in the "Effect Controls" panel. Here it's possible to adjust the Color Space, Exposure Index, White Balance, and Tint.
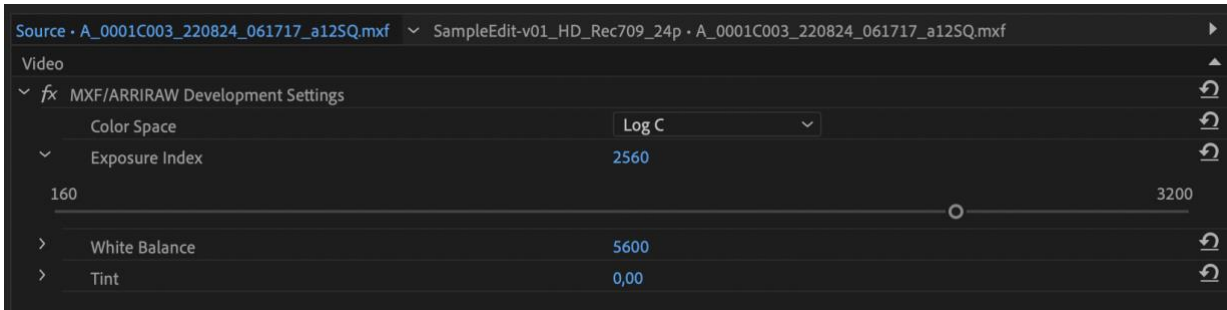
Please note: Switching here from e.g. "LogC4" to "Rec 709" results in the same image to using the correct "ARRI_LogC4-to-Gamma24_Rec709-D65_v1-65.cube" LUT file. Nevertheless, we suggest using the color workflow shown in chapter 3. Here, the term Log C stands for LogC4, when using LogC4 debayered footage, but can also be LogC3, when using LogC3 debayered footage.

Downloads

Here's a collection for all links that were included in this document.

- Adobe Creative Cloud Installer
- Offical ARRI Sample Footage
- ARRI LogC4 LUT package
- ARRI LUT Generator for LogC3 (currently not including ARRI LogC4)

Contact

In case you have questions or recommendations, please contact the Digital Workflow Support within ARRI via email: digitalworkflow@arri.de