

## AfterEffects: Video and animation formats

- Animated GIF (GIF)
- CinemaDNG (new in After Effects CS5.5)

*Note: CinemaDNG is a subset of CameraRAW. A subset of CameraRAW settings can be accessed via More Options in the Interpret Footage dialog box. Color management for CinemaDNG includes the same color spaces as After Effects existing CameraRAW: Adobe RGB, sRGB IEC619662.1, ColorMatch RGB, and ProPhoto RGB.*

- DV (in MOV or AVI container, or as containerless DV stream)
- Electric Image (IMG, EI)
- FLV, F4V

*Note: After Effects CS5 can import FLV files with video encoded using the On2 VP6 video codec; After Effects CS5 can't import FLV files with video encoded with the Sorenson Spark video codec. As with any unsupported format, transcode the file to a format that After Effects can import.*

- Media eXchange Format (MXF)

*MXF is a container format. After Effects can only import some kinds of data contained within MXF files. After Effects can import the Op-Atom variety of MXF files used by Panasonic video cameras to record to Panasonic P2 media. After Effects can import video from these MXF files using the AVC-Intra 50, AVC-Intra 100, DV, DVCPRO, DVCPRO50, and DVCPRO HD codecs. After Effects can also import XDCAM HD files in MXF format. After Effects CS5.5 can import the MXF OP1format, which contains MPEG-2 video that complies with the XDCAM HD format.*

- MPEG-1, MPEG-2, and MPEG-4 formats: MPEG, MPE, MPG, M2V, MPA, MP2, M2A, MPV, M2P, M2T, M2TS (AVCHD), AC3, MP4, M4V, M4A

*Note: Some MPEG data formats are stored in container formats with filename extensions that are not recognized by After Effects; examples include .vob and .mod. In some cases, you can import these files into After Effects after changing the filename extension to one of the recognized filename extensions. Because of variations in implementation in these container formats, compatibility is not guaranteed.*

- PSD file with video layer (requires QuickTime)
- QuickTime (MOV; 16 bpc, requires QuickTime)
- RED (R3D)

*Note: R3D files are interpreted as containing 32-bpc colors in a non-linear HDTV (Rec. 709) color space. The RED R3D Source Settings color adjustments don't preserve overbright values. Color adjustments done within After Effects do preserve overbright colors when you work in 32-bpc (bits per channel) color. To avoid clipping, manipulate exposure in After Effects, rather than in the footage interpretation stage in the RED R3D Source Settings dialog box.*

SWF (continuously rasterized)

*Note: SWF files are imported with an alpha channel. Audio is not retained. Interactive content and scripted animation are not retained. Animation defined by keyframes in the main, top-level movie is retained.*

- Video for Windows (AVI, WAV; requires QuickTime on Mac OS)
- Windows Media File (WMV, WMA, ASF; Windows only)
- XDCAM HD and XDCAM EX

*Note: After Effects can import Sony XDCAM HD assets if they were recorded to MXF files. After Effects cannot import XDCAM HD assets in IMX format. After Effects can import Sony XDCAM EX assets stored as essence files with the .mp4 filename extension in a BPAV directory. For information about the XDCAM format, see [this PDF document](#) on the Sony website.*



## Project formats

- Adobe Premiere Pro 1.0, 1.5, 2.0, CS3, CS4, CS5 (PRPROJ; 1.0, 1.5, and 2.0 Windows only)
- Adobe After Effects 6.0 and later binary projects (AEP, AET)
- Adobe After Effects CS4 and later XML projects (AEPX)

For information on importing Apple Motion projects into After Effects, see the [Apple website](#).

Though you can't natively import Final Cut Pro projects directly into After Effects, you can import Final Cut Pro projects into Premiere Pro and then bring that project's components into After Effects.