Canon

GUIDE

GETTING STARTED WITH THE EOS R5 C

EOS R5 C
QUICK-START GUIDE: VIDEO

For more info:

pro.usa.canon.com

Table of Contents

Introduction to the R5 C Video System

By switching the Power Toggle Switch to “Video,” you are now ready to explore the full extent of the Canon Cinema EOS video system inside of the R5 C. This mode mirrors the menu systems and nomenclature used in the C300 Mark III, C500 Mark II and all other Cinema EOS cameras. Despite its small form factor, nothing in the operation of this camera has been cut down or simplified from the larger Cinema EOS systems.

It is the motivation of this guide to provide a simple and easy-to-access reference for using the necessary functions of the R5 C when in Video mode. It also offers a suggested pathway for setting up your camera quickly to get out and start capturing images right out of the box.

Main Menu Navigation

Pressing the “Menu” button on the rear of the camera will open the camera’s Main Menu. Here you have access to every aspect of the camera’s video system. You can navigate the Main Menu in multiple ways:

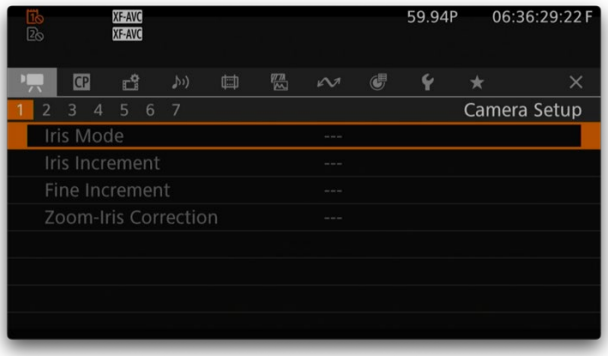
1. Three Dials on the camera body (Select Dial, Rear Control Dial, Front Control Dial)
2. An articulating LCD touchscreen (just tap the desired menu item)
3. Joystick control. Freely move it around the menus and press it in to select your chosen item.

Dial navigation:

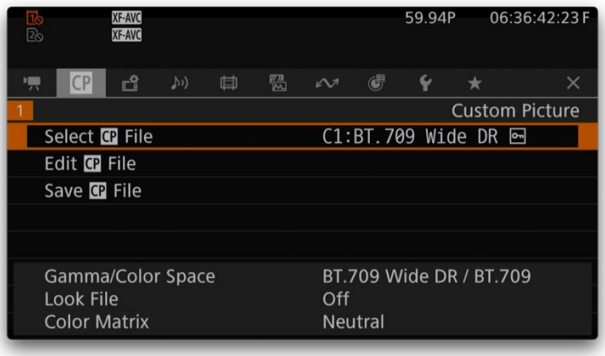
1. Rotating the Select Dial scrolls up and down through each menu item. Press the [Set] button to select the item.
2. The Front Control Dial switches between each sub-menu numbered page.
3. The Rear Control Dial changes between each sub-menu heading.

Main Menu Introduction

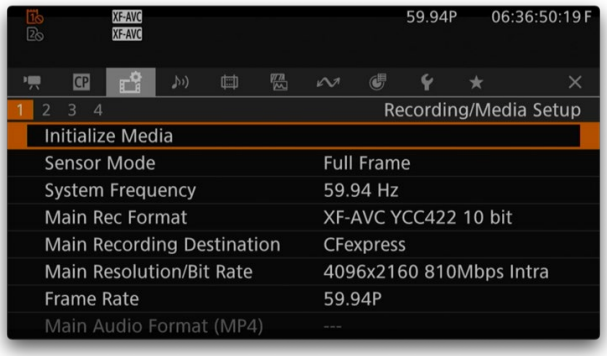
1. Main Menu > Camera Setup



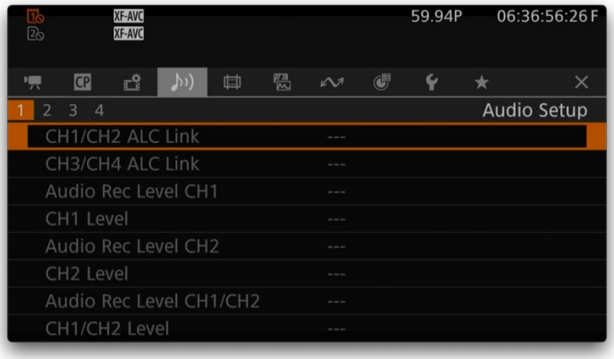
2. Main Menu > Custom Picture



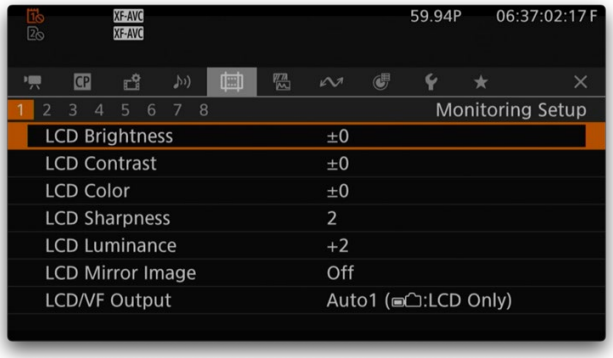
3. Main Menu > Recording/Media Setup



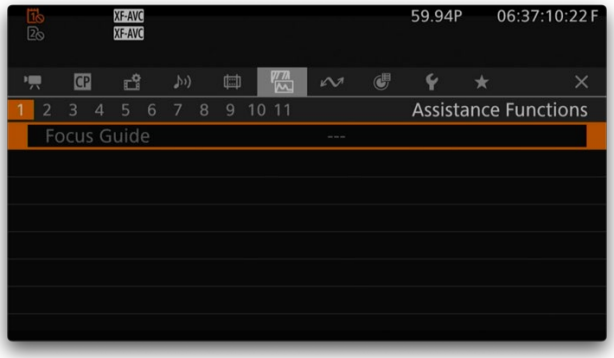
4. Main Menu > Audio



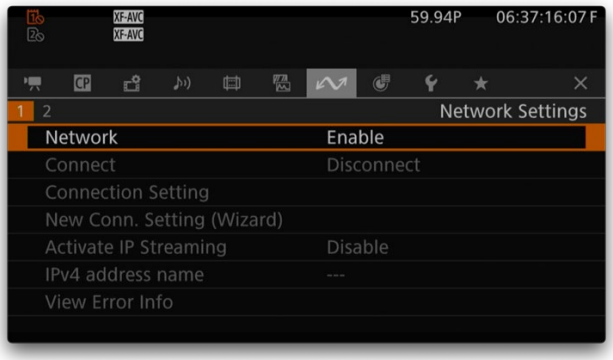
5. Main Menu > Monitoring



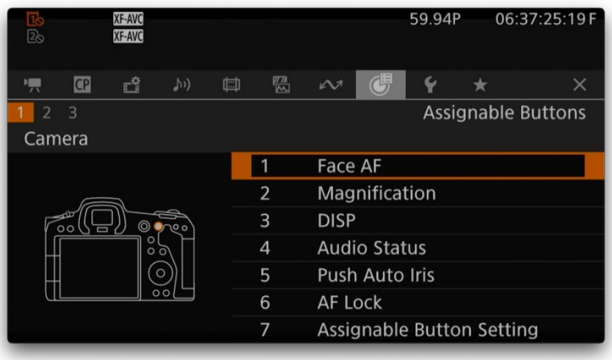
6. Main Menu > Assistance Functions



7. Main Menu > Network Settings

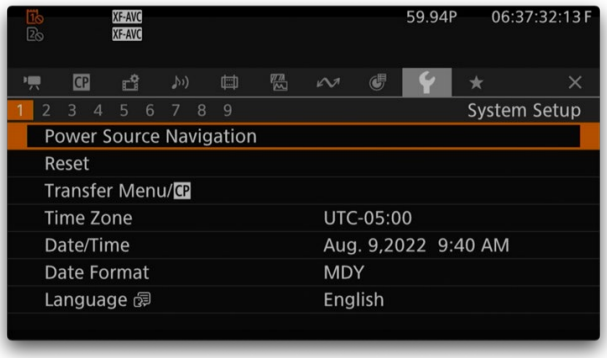


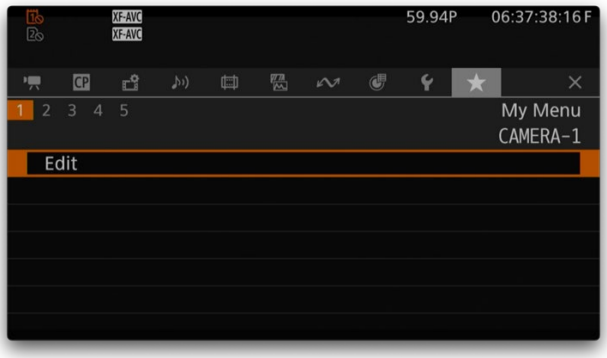
8. Main Menu > Assignable Buttons



9. Main Menu > System Setup

10. Main Menu > My Menu





Direct Touch Menu

Another great option for navigating the R5 C's settings is the Direct Touch Menu. It is an easy and fast way to change the most important settings for video in the R5 C directly from the LCD Touchscreen using just your fingers! With this menu, you can potentially bypass the need to access the Main Menu of the camera.

1. Press the Direct Touch Menu icon on the lower left of the LCD Screen

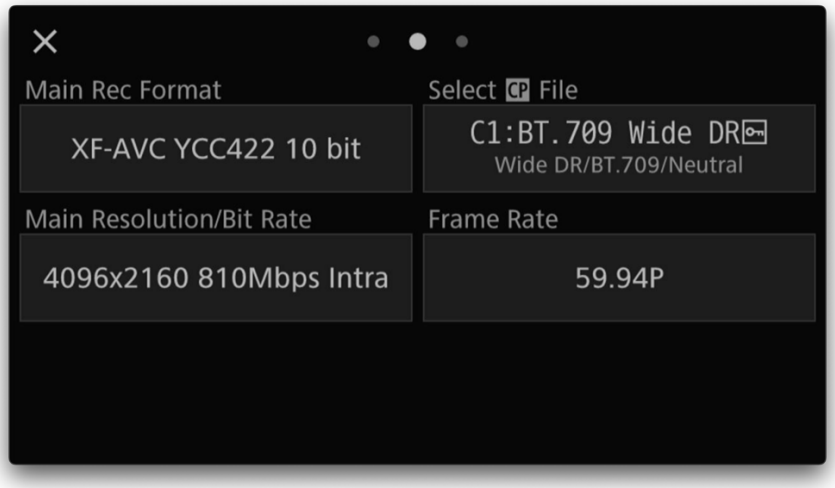
2. This activates the menu. Along the bottom of the screen, you now have access to quickly change the White Balance, Iris, ISO/Gain, and Shutter. Press the icon in the lower right-hand corner to access the Assist Functions screen.

3. The Assist Function Screen allows you to toggle on/off various filming assist items: Focus Guide, Peaking, Waveform Monitor/Vector Scope, Zebras, False Color, Markers, and the View Assist LUT are available.

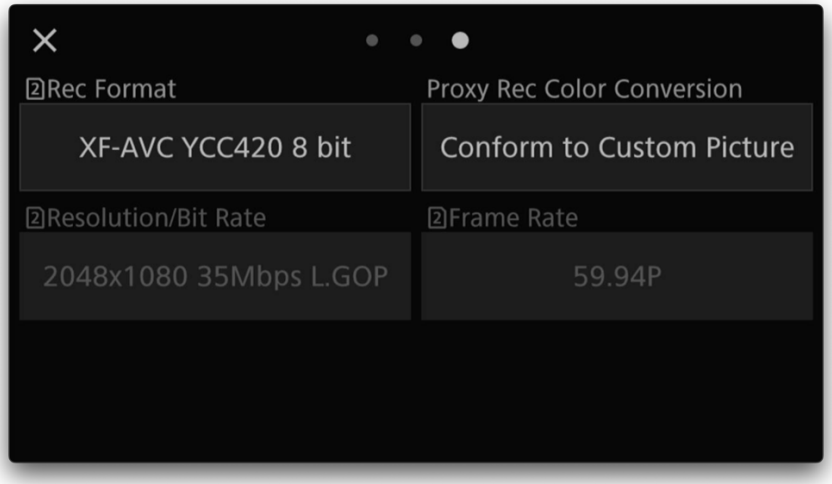
4. Returning to the main screen. Press the Film/Gear Icon in the upper left-hand corner to access the Recording/Media Setup Touch Menu.

5. Page 1 – Sensor Mode, 2nd Card Record On/Off, Recording Media Option, Recording Mode Selection.

6. Page 2 – Codec, Custom Picture Preset, Resolution, and Project Frame Rate Options.



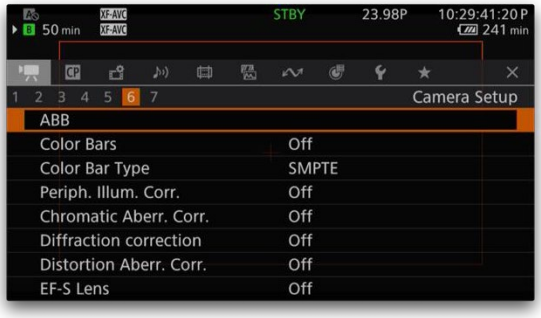
7. Page 3 – Sub-recording/ Proxy Options



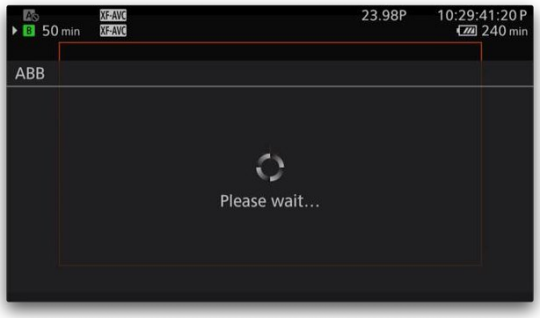
Auto-Black Balance (ABB)

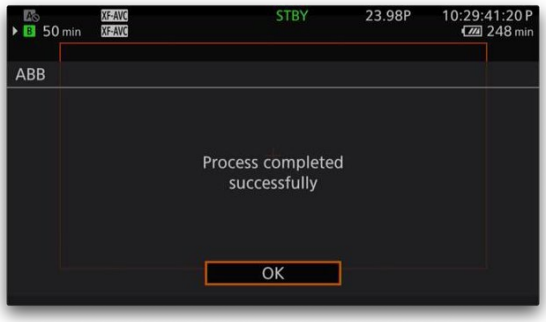
Main Menu > Camera Setup > Page 6

ABB is an essential process to help ensure proper pixel performance in all CMOS capture devices. For best results, it is advised to allow the camera to reach the ambient temperature of the shooting environment before performing ABB.



Do not perform with a Lens attached. Ensure that a Body Cap is secured in the Lens Mount.





It takes approximately 40 seconds for the ABB process to be complete. DO NOT POWER CYCLE THE CAMERA or REMOVE ITS POWER SOURCE DURING THE PROCESS.

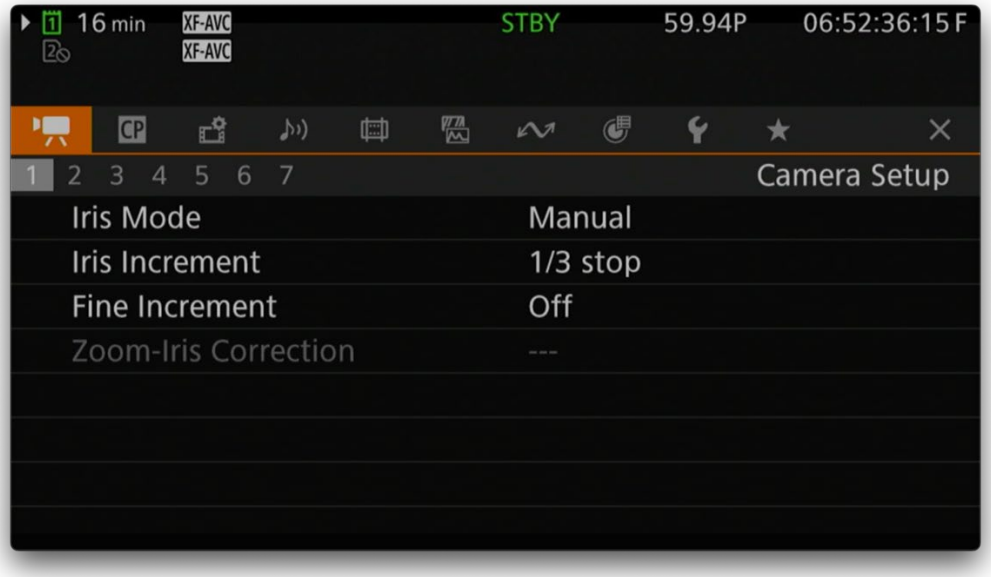
It is suggested that ABB be performed at regular intervals throughout your day.

Please refer to the camera's Advanced Video Guide for additional information about ABB. You can find the guide here.

Iris Settings

Main Menu > Camera Setup > Page 1

Here you can setup the properties of the camera's electronic Iris control, dependent on the lens you are using. Canon RF Lenses offer the greatest range of electronic options in this situation and therefore it's important to make certain your Iris is operating in the way you prefer.



Iris Mode – [Manual or Automatic] – Depending on the lens, you can have the Iris automatically adjust to maintain proper exposure. Remember that as the Iris automatically adjusts, your Depth-of-Field will change, so please use some caution when choosing Automatic Iris Mode.

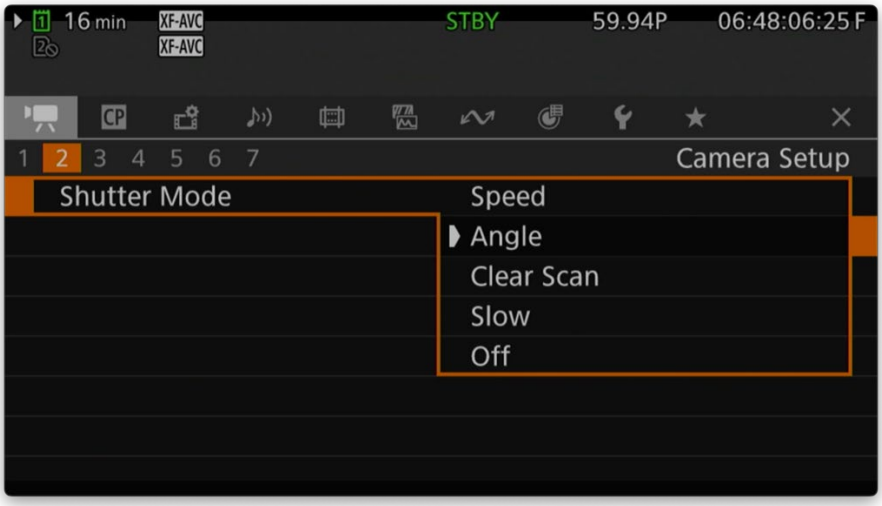
Iris Increment – Choose between [1/3 or 1/2 Stop] increments for every time you change the iris.

Fine Increment – [On or Off] Depending on the lens you are using, you can choose to have 1/32 increments between stops when you change the Iris. This creates very smooth Iris changes.

Shutter Settings

Main Menu > Camera Setup > Page 3 > Shutter Mode

This menu page allows you to choose how to display and control your camera's electronic shutter. These settings will be based largely on your background in imaging and certain situations that may require finer control, like removing "roll bars" from your image when filming against an LED Wall or Projection Screen.



1. **Shutter Speed** – a value of "1/X of a second" dependent on the selected FPS of the camera. Familiar to those with still photography and broadcast video backgrounds.
2. **Shutter Angle** – A number in Degrees correlating to the angle of the opening of a rotating mirror shutter from Motion Picture Film cameras. Familiar to those with Motion Picture backgrounds. 180° is the standard shutter for normal motion blur while filming.
3. **Clear Scan** – Ability to make minute adjustments in the frequency of the sensor in Hz. Used mainly to sync the sensor of the camera to an external video playback device, such as an LED Wall, CRT Monitor, a Projector, or some LED-Light sources. This will help alleviate the "roll bars" artifact seen often while attempting to film in such conditions.
4. **Slow Shutter** – Allows the shutter speed to be extremely slow, thus increasing the exposure time of each frame. Introduces heavy motion blur artifacts but allows for a significant increase in exposure. Useable only in a very few cases.
5. **Off** – The shutter speed will default to 1/(2x the frame rate) and cannot be changed.

To think about shutter angle in terms of shutter speed, a simple equation can be used:

180° Shutter Angle = 1/(2 x the frame rate)

For example, if you're filming at 24fps and using a 180° shutter angle, your shutter speed is 1/48 of a second.

ISO/Gain Settings

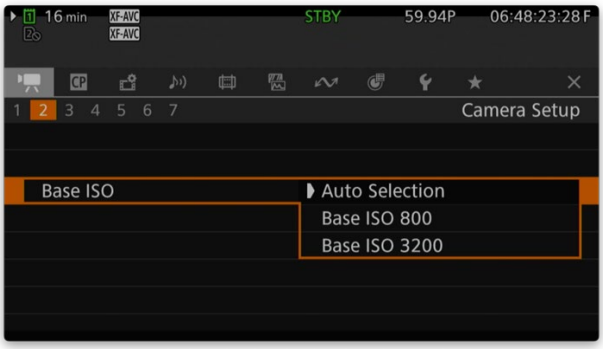
Main Menu > Camera Setup > Page 2

Here you change the display of your camera's sensitivity value between ISO Speeds or Gain dB measurement. ISO will appeal to those with Film/Photo backgrounds, while Gain will be more familiar to those in the broadcast industry. The decision to use either comes down purely to your preference.

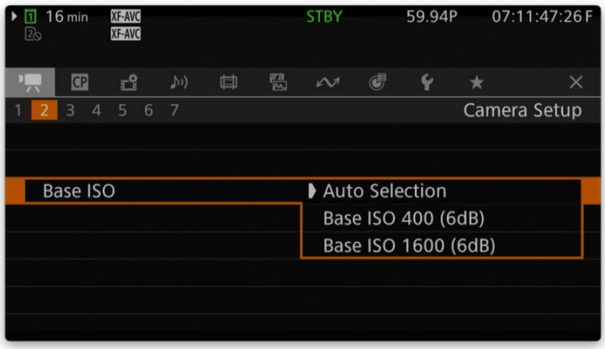
1. **ISO/Gain** – Choose between ISO or Gain as your system's sensitivity measurement.
2. **ISO/Gain Mode** – Manual or Automatic. Note: Automatic will not go below the Base ISO of whichever Gamma you have selected.
3. **ISO/Gain Extended Range** – Increases the total range of the options for ISO or Gain, allowing you to select values below each Gamma's Base ISO as well as higher levels of sensitivity which come with increased noise. Default is OFF.
4. **ISO/Gain Increment** – Choose the increment of change when changing the ISO/Gain value

Base ISO Setting

Changing the Base ISO allows you to maintain Dynamic Range performance across a wide range of ISO settings. If set to Automatic, the Base ISO will shift automatically when you change your ISO setting across the ISO range. The options for the two base settings are determined by your Preset/Gamma setting in the Custom Picture Menu. If you are in GAIN mode, the equivalent dB will be shown next to the ISO option.



Base ISO: ISO Mode



Base ISO: Gain Mode

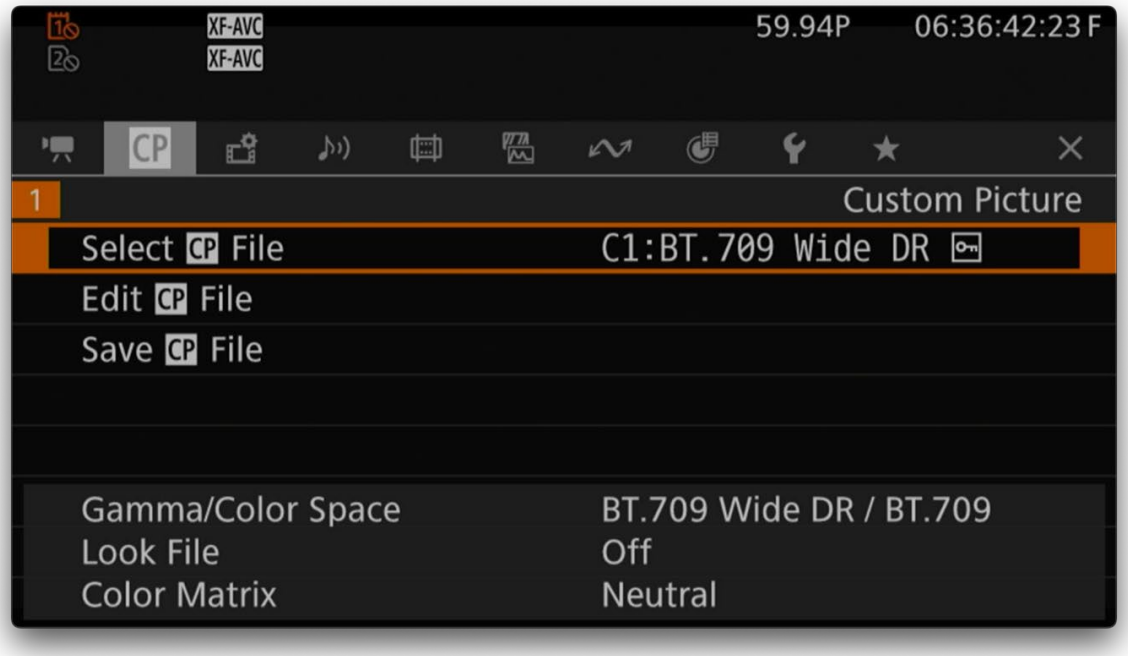
Base ISO Options:

1. **Automatic Selection** – Automatically shifts the Base ISO when you change the ISO above/below the dual bases as determined by your Gamma selection. Best choice for Dynamic Range stability. This is the Default setting.

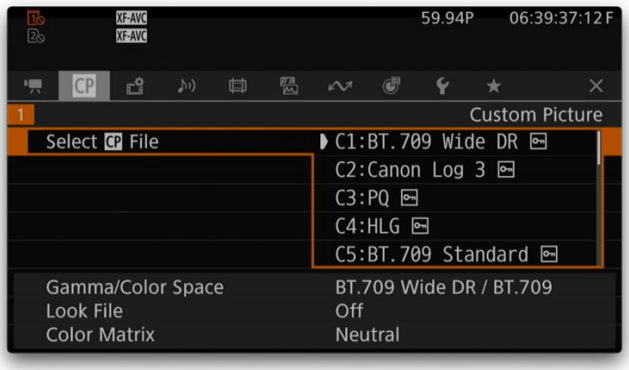
2. **Base ISO (LOW)** – Depending on your Gamma selection, this setting will maintain the lower ISO as the Base ISO, no matter how high you set your ISO. This will result in a Dynamic Range Shift at higher ISOs.
3. **Base ISO (HIGH)** – Depending on your Gamma selection, this setting will set the higher ISO as the Base ISO, meaning your lower ISOs see your dynamic range shift further into shadow protection and you will lose highlight protection.

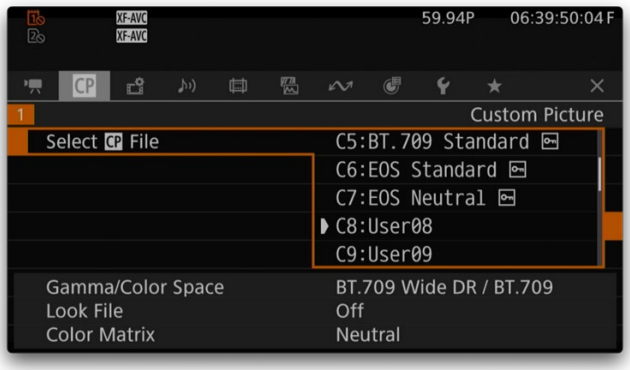
Custom Picture Profile Presets and Settings

Main Menu > Custom Picture



The Custom Picture Menu allows you to choose your Gamma and Color Gamut for your project. There are 7 Preset options designed by Canon engineers that offer an easy way to start filming with minimal setup. There are also 13 User slots for you to create your own Gamma and Gamut profile within the camera's image control environment. In the end, you have nearly unlimited options for how you want to control the look of the images captured by the camera.





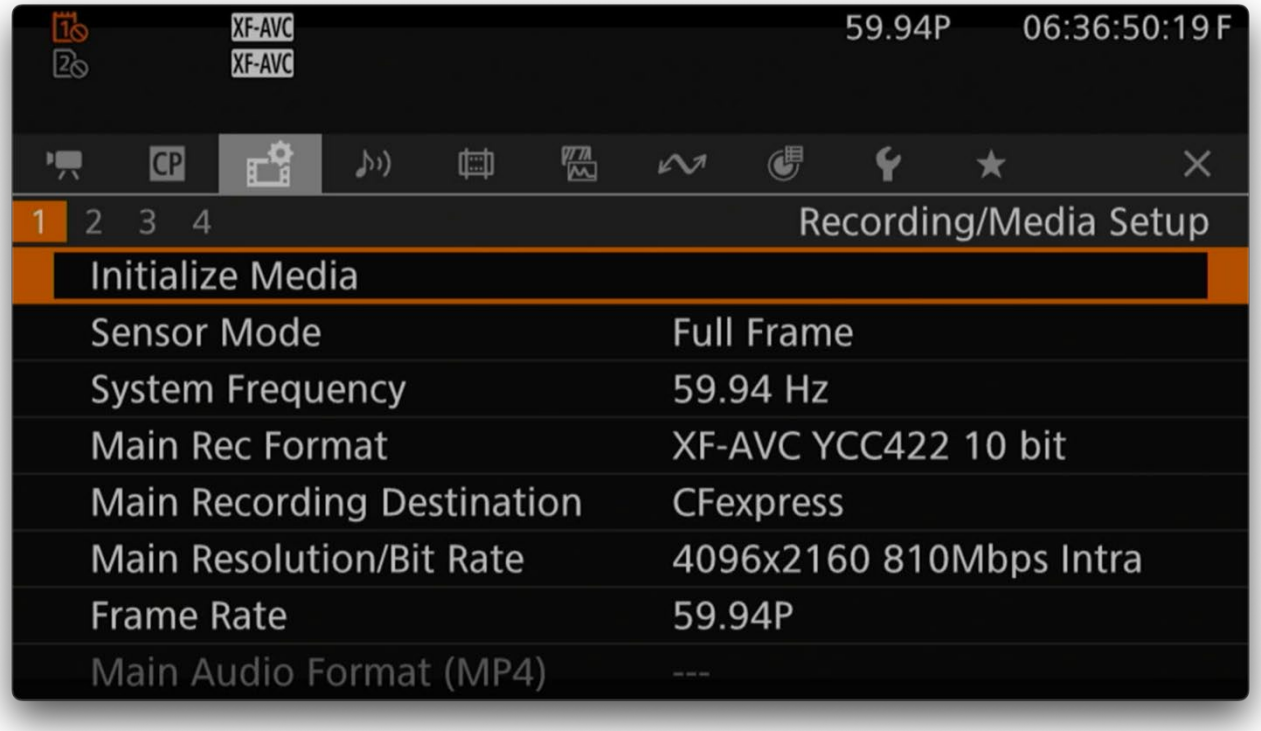
The 7 Preset Profiles are:

1. **BT. 709/Wide DR** – A standard Gamma that is easy to use, make exposure decisions based on your monitor.
2. **Canon Log 3** – Log encoding allows access to more of the dynamic range that is captured by the camera's sensor. Results in a very low contrast image that requires exposure assistance tools for proper exposure monitoring and color correction done in post-production.
3. **PQ** – HDR Standard created by Dolby. Requires a Dolby PQ compliant Monitor for proper on-set exposure and color determinations.
4. **HLG** – HDR Standard for television broadcast applications.
5. **BT.709 Standard** – Standard BT.709 for compliant BT.709 monitors.
6. **EOS Standard** – A look file made to match the Standard Picture Style of EOS cameras.
7. **EOS Neutral** - A look file made to match the Neutral Picture Style of EOS cameras.

Below is a list of the available Gammas and their Base ISO settings. Exposing for 18% Grey properly at the Base ISO for each Gamma will maximize your Dynamic Range between Highlight Protection and Shadow Detail. Remember, Base ISO is not necessarily the cleanest noise levels for each Gamma, so use your judgment to determine if you want to prioritize noise levels over Dynamic Range distribution.

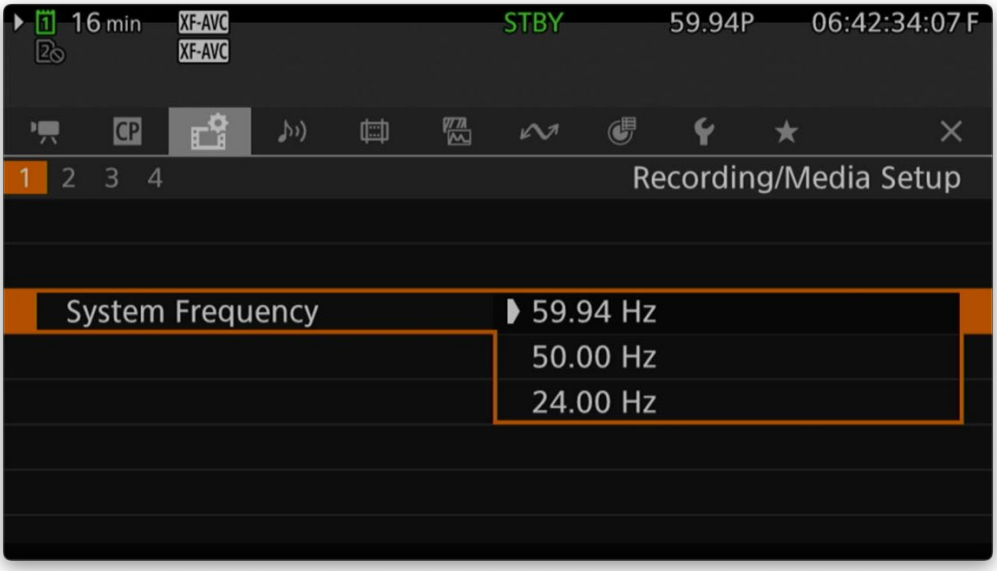
1. BT709 – WideDR – ISO400
2. Canon Log 3 – ISO 800
3. PQ – ISO 800
4. HLG – ISO 400
5. BT709 – Normal – ISO160
6. BT 709 – Standard – ISO160

Recording/Media Setup Main Menu



Set Your System Frequency

Main Menu > Recording/Media Setup> Page 1 > System Frequency



It is important to choose the correct System Frequency for your project based upon the electrical system in the territory for which you are creating videos. Your selection also determines the overall available framerate options as well as the base frame rates of the camera. The options break down as such:

59.94Hz (NTSC) – The video standard for North America, Central America, Japan, and other countries. Project framerates: 23.98, 29.97, 59.94

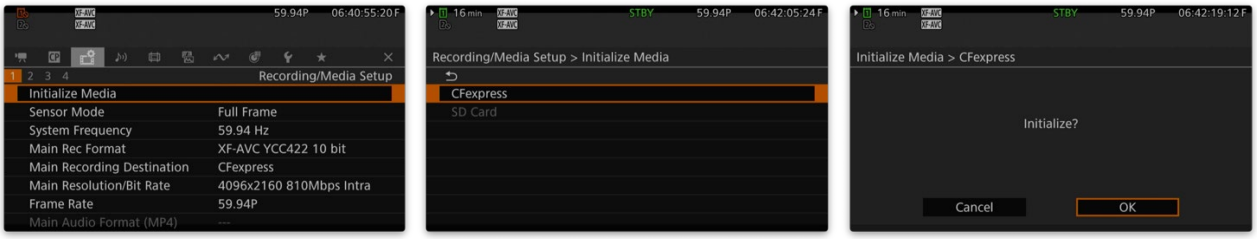
50.00Hz (PAL) – Video standard for Europe, Australia, and much of Africa, Central Asia, and South America. Project framerates: 25.00, 50.00

24.00Hz (Motion Picture Film) – The exact frequency that matches with Motion Picture Film capture. Used expressly if your project is to be scanned directly to film stock for theatrical distribution on film. Project framerate: 24.0

Initializing your Media

Main Menu > Recording Setup/Media > Page 1 > Initialize Media

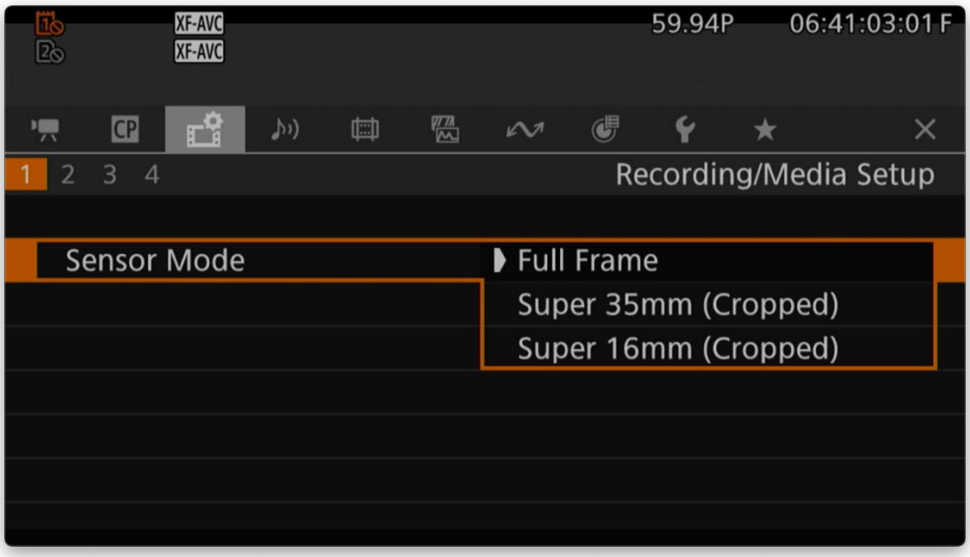
All media inserted into the R5 C must be formatted within the camera to setup the proper file structure for the media. Luckily, this is an easy process that can be accessed from the Main Menu or assigned to an assignable button.



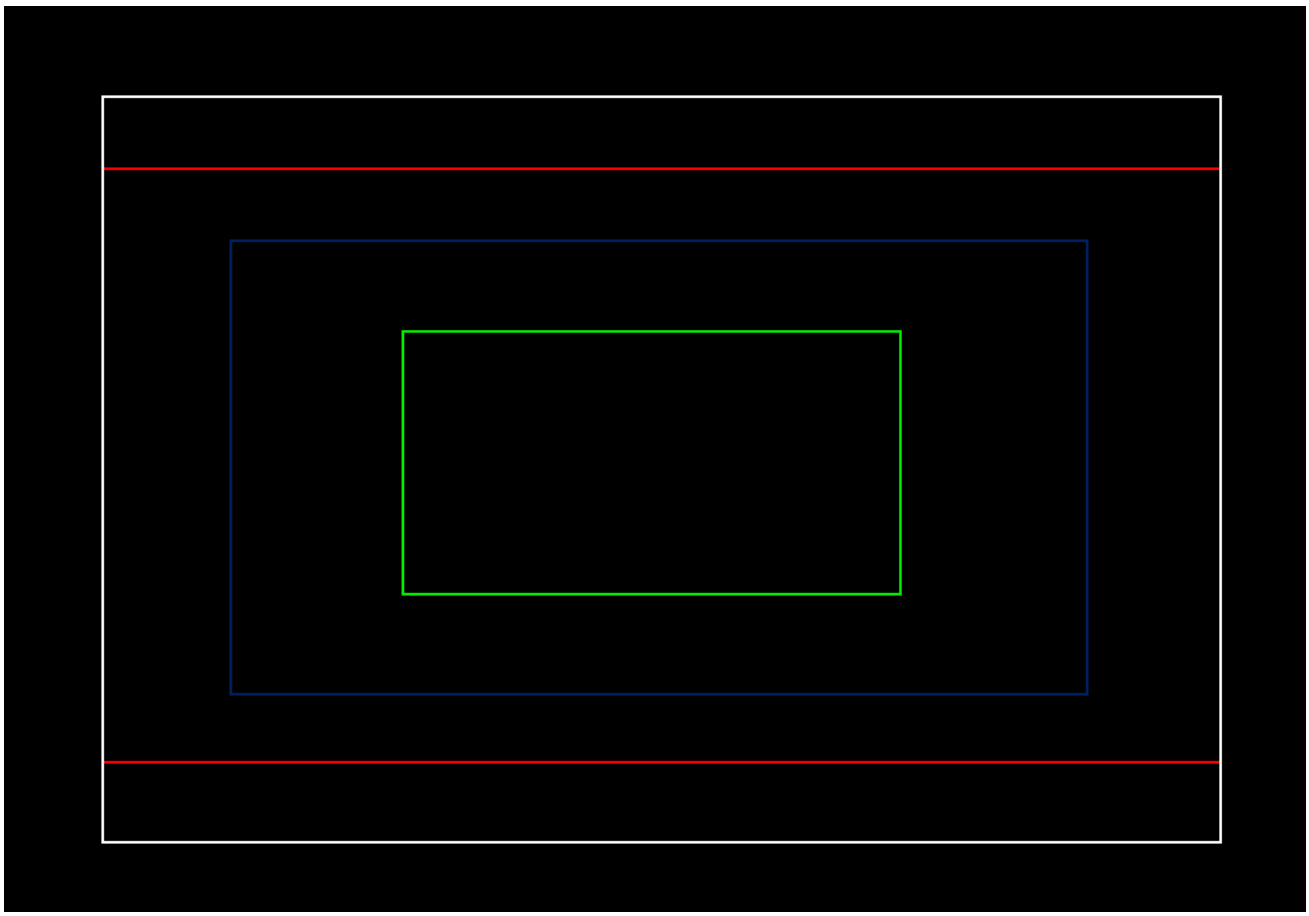
Choose your Sensor Mode

Main Menu > Recording Setup/Media > Page 1> Sensor Mode

This lets you choose the crop size of the sensor based upon film industry standards. The capture resolution of your images will be determined by this selection



1. **Full-Frame** – Utilizing the entire width of the sensor for image capture and the mode you need to be in for 8K Video capture.
2. **Super 35mm** – 1.46x Crop of the Full Frame. Capable of up to 5.9K capture.
3. **Super 16mm** – 2.92x Crop of the Full Frame. Capable of up to 2.9K capture.



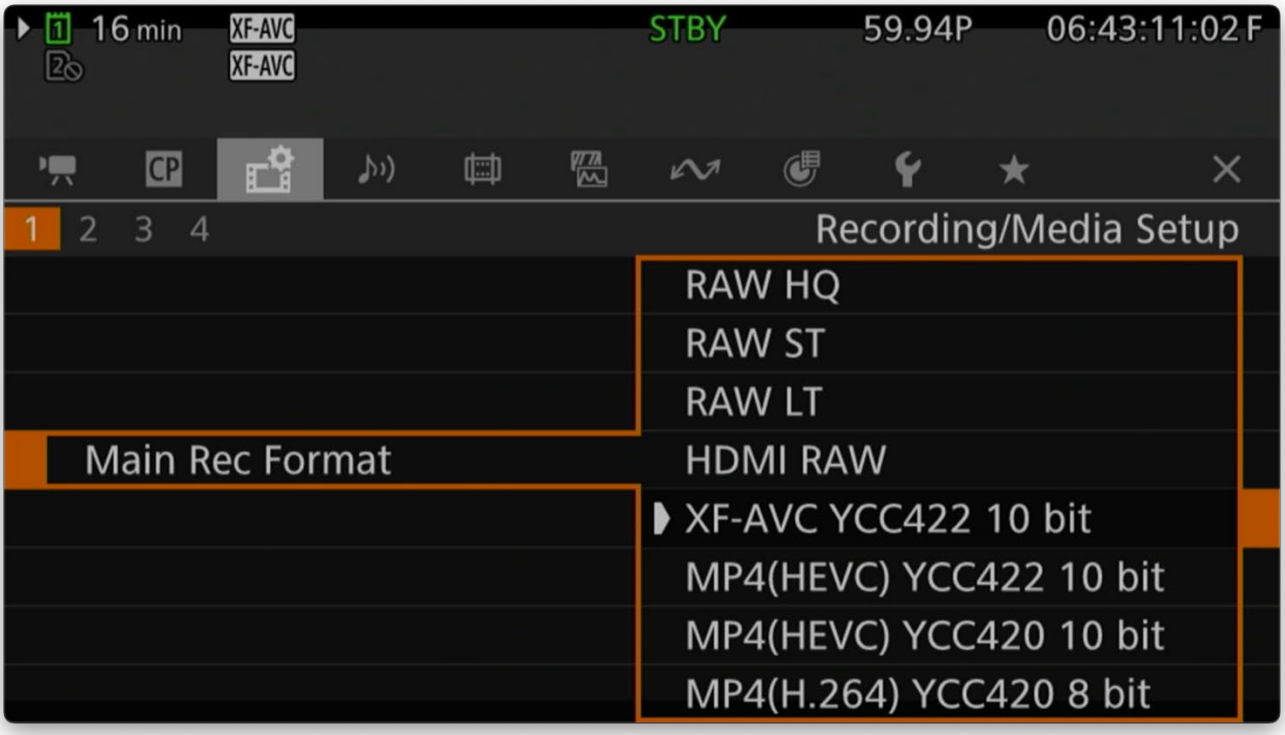
The sensor modes mapped in relation to each other.

White Box – The Full Frame of the sensor in **Photo Mode**. Resolution: 8192 x 5464. Physical Size: 36mm x 24mm
Red – Full Frame in **Video Mode**. Resolution: 8192 x 4320. Physical Size:36mm x 19mm
Blue Box – Super 35mm Sensor Size. Resolution: 5952 x 3140. Physical Size: 24.7mm x 13mm
Green Box – Super 16mm Sensor Size. Resolution: 2976 x 1570. Physical Size: 12.3mm x 8.2mm

Main Recording Format Settings (Codecs)

Main Menu > Recording Setup/Media > Page 1> Main Rec Format

This is where you select your recording format from RAW, XF-AVC, or MP4. Within those options there is a lot to choose from, so this decision is certainly one of the most important when getting ready for you production. Ultimately, it comes down to the needs of your production such as heavy post effects and color correction versus quick turnaround and having to be conscious of storage space.
The codec options change depending on [Sensor Mode] selection.



RAW HQ: 12-bit Internal Recording
RAW ST: 12-bit Internal Recording
RAW LT: 12-bit Internal Recording
HDMI RAW: 10-bit External Recording
XF-AVC: 10-bit 4:2:2
MP4 (HEVC): 10-bit 4:2:2
MP4 (HEVC): 10-bit 4:2:0
MP4 (H.264): 8-bit 4:2:0

Cinema RAW Light

Cinema RAW Light gives you the most amount of information to manipulate in post because the debayering of the sensor information is done in postproduction, outside of the camera. Therefore, when using Cinema RAW Light, you must transform the image, in either Canon Raw Developer or one of many approved NLE Systems, to your working Gamma and Color Gamut of choice. One big advantage of Cinema Raw Light is that you can choose to debayer it into Canon Log 2 and thus have access to the full dynamic range available in the sensor, which is not available when using XF-AVC or MP4.

RAW HQ
Super 35mm – 5952x3140 up to 30 fps
Super 16mm – 2976x1570 up to 120 fps

RAW ST
Full Frame – 8192x4320 up to 30fps
Super 35mm – 5952x3140 up to 60fps
Super 16mm - 2976x1570 up to 120fps

RAW LT
Full Frame – 8192x4320 up to 60fps
Super 35mm – 5952x3140 up to 60fps
Super 16mm - 2976x1570 up to 120fps

HDMI RAW

Selecting HDMI RAW outputs pure sensor data over the HDMI output to be recorded and delayered by an external source. Like with Cinema RAW Light, the resolution is determined by the Sensor Mode selection:

Full Frame – 8192x4320 – up to 30fps
Super 35mm – 5952x3140 up to 60fps
Super 16mm - 2976x1570 up to 60fps

XF-AVC

XF-AVC is Canon's formulation of the H.264 AVC Codec. Introduced in the C300 Mark II, it has become a widely accepted and standardized codec that fits easily into any post-production workflow. Unlike Cinema RAW Light, XF-AVC's Gamma and Color Gamut is determined by the Custom Picture settings you have selected in the Custom Picture Menu.
XF-AVC can be recorded using either Intra recording or Long GOP recording, giving you a plethora of resolution and compression options from which to choose.
All Resolutions of XF-AVC are recorded in 10-bit 4:2:2.

Your [Sensor Mode] selection determines the resolution options in XF-AVC:

<u>Full Frame:</u>
4096x2160 Intra
4096x2160 Long GOP
3840x2160 Intra
3840x2160 Long GOP
2048x1080 Intra
2048x1080 Long GOP
1920x1080 Intra
1920x1080 Long GOP

Up to 120fps

1280x720 Long GOP – 59.94P only.

<u>Super 35mm:</u>
4096x2160 Intra
4096x2160 Long GOP.
3840x2160 Intra
3840x2160 Long GOP.

Up to 60fps

2048x1080 Intra
2048x1080 Long GOP
1920x1080 Intra
1920x1080 Long GOP

Up to 120fps

1280x720 Long GOP – 59.94P only.

<u>Super 16mm:</u>
2048x1080 Intra
2048x1080 Long GOP
1920x1080 Intra
1920x1080 Long GOP

Up to 120fps

1280x720 Long GOP – 59.94P only.

MP4

There are three flavors of the tried-and-true MP4 codec available in the R5 C, two of which are based on the new High Efficiency Video Codec (HEVC) or H.265. HEVC offers greatly reduced data rates with virtually no visual loss in image quality compared to H.264 compression. The various options of MP4 span Bit Depth and Color Sub-sampling ranging from 10-bit 4:2:2 to 8-bit 4:2:0.

Like XF-AVC, your [Sensor Mode] dictates the resolution options:

MP4 (HEVC) 10-bit 4:2:2

Full Frame	Super 35mm	Super 16mm
8192x4320 – Up to 30fps 7680x4320 – Up to 30fps		
4096x2160 3840x2160 Up to 120fps 2048x1080 1980x1080	4096x2160 3840x2160 Up to 60fps 2048x1080 Up to 120fps 1980x1080	2048x1080. Up to 120fps 1980x1080
1280x720 – 59.94P only.	1280x720 – 59.94P only.	1280x720 – 59.94P only.

MP4 (HEVC) 10-bit 4:2:0

Full Frame	Super 35mm	Super 16mm
8192x4320 – Up to 30fps 7680x4320 – Up to 30fps		
4096x2160 3840x2160 Up to 120fps 2048x1080 1980x1080	4096x2160 3840x2160 Up to 60fps 2048x1080 Up to 120fps 1980x1080	2048x1080 Up to 120fps 1980x1080
1280x720 – 59.94P only.	1280x720 – 59.94P only.	1280x720 – 59.94P only.

MP4 (H.264) 8-bit 4:2:0

Full Frame	Super 35mm	Super 16mm
8192x4320 – Up to 30fps 7680x4320 – Up to 30fps		
4096x2160 3840x2160. Up to 120fps 2048x1080 1980x1080	4096x2160 3840x2160. Up to 60fps 2048x1080 Up to 120fps 1980x1080	2048x1080 Up to 120fps 1980x1080
1280x720 – 59.94P only.	1280x720 – 59.94P only.	1280x720 – 59.94P only.

Project Frame Rate

Main Menu > Recording / Media Setup > Page 1 > Frame Rate

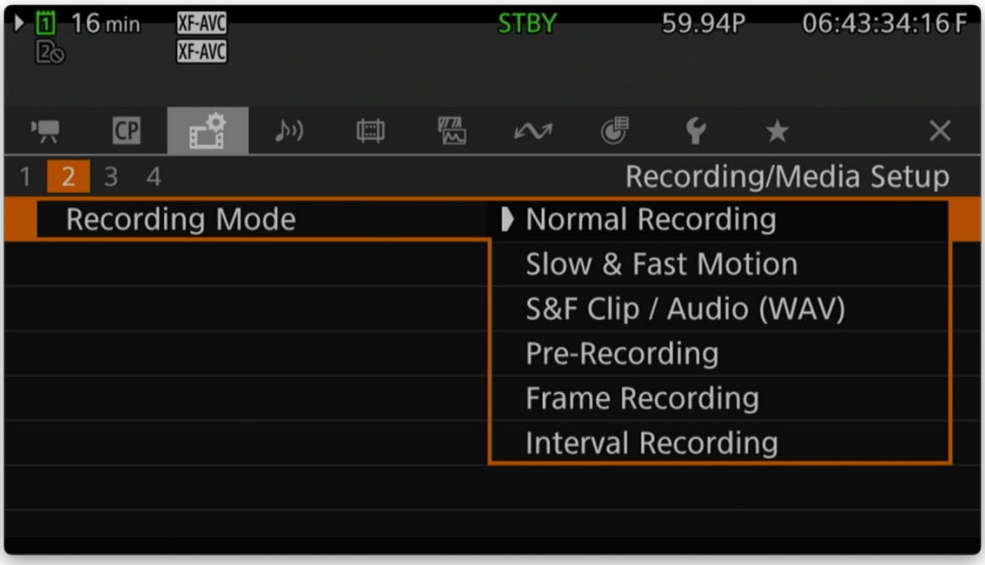
Sets the base frame rate for your project. Any clips recorded at this frame rate will be played back at this frame rate either in camera or in post-production.

The selectable frame rates are determined by your [Sensor Mode], [Main Recording Format], and [System Frequency] choices:

1. **59.94P** – Video will be recorded at 59.94 Progressive FPS. [Slow and Fast Motion] framerates will be played back at 59.94P.
2. **29.97P** – Video will be recorded at 29.97 Progressive FPS. [Slow and Fast Motion] framerates will be played back at 29.97P.
3. **23.98P** – Video will be recorded at 23.98 Progressive FPS. [Slow and Fast Motion] framerates will be played back at 23.98P.
4. **59.94i** – Available only in XF-AVC in 1920x1080 Resolution.

Recording Modes

Main Menu > Recording Setup/Media > Page 2 > Recording Mode



1. **Normal Recording** – Records at the project frame rate set on the first page of the Recording/Media Setup Menu. Both Video and Audio is recorded to the same card in this mode.

2. **Slow & Fast Motion** – Your off-speed or over/under crank mode. Records a selected frame rate that plays back at the project frame rate. Ex: 60/23.98 = 60fps recorded that will be played back at 23.98fps. Audio is not recorded in this mode.

3. **S&F Clip/ Audio (WAV)** – During normal Slow and Fast Motion, audio is not recorded. This mode allows you to record audio to the second media card in .wav format while recording in Slow and Fast Motion.

4. **Pre-Recording –** A continuous buffer of 3 seconds of video before the record button is pressed.

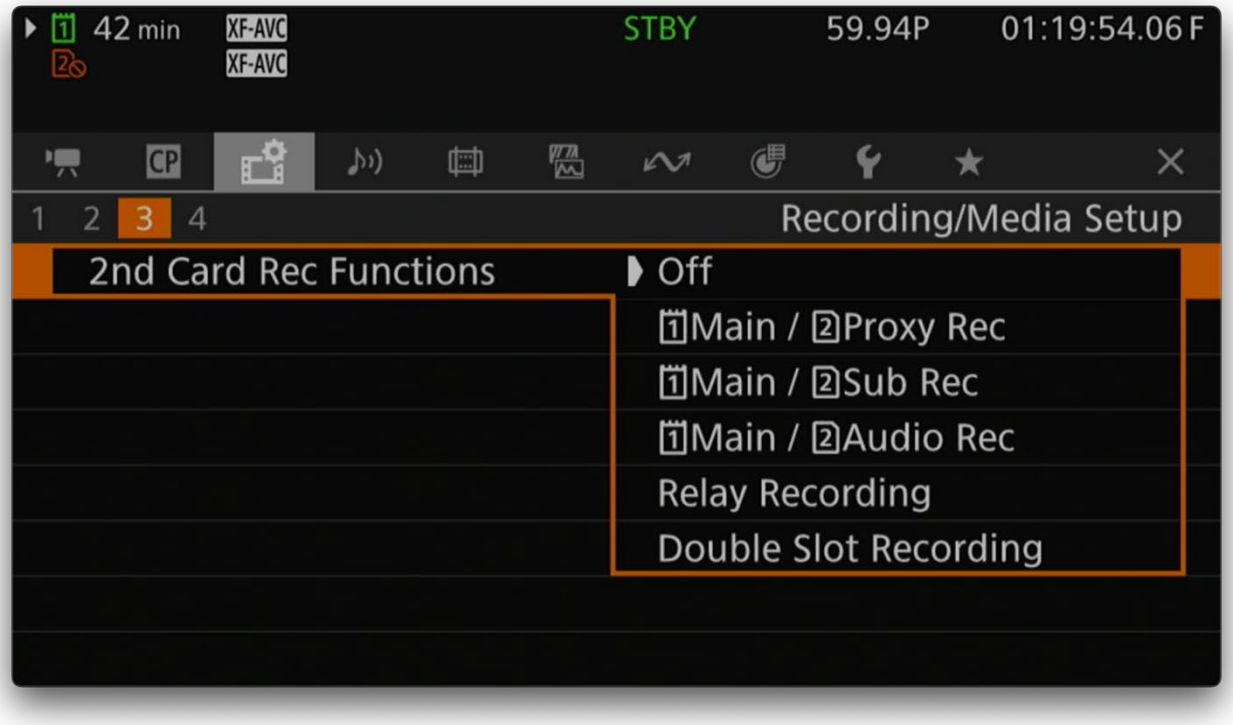
5. **A Main / B Continuous** - Card Slot 1 records as normal while, concurrently, Card Slot 2 records continuously even if the Start/Stop button is pressed.

6. **Frame Recording** - [1, 3, 6, or 9 frames] are recorded with each press of the Start/Stop Button**.** Great option for doing stop-motion work. No audio is recorded in this mode.

7. **Interval Recording** - Time Lapse mode. Select the number of frames to be recorded over the length of time in between recordings. No audio is recorded in this mode.
    a. Interval Rec: Time Interval – [1 sec, 2 sec, 3 sec, 5 sec, 10 sec, 15 sec, 30 sec, 1 min] The amount of time between each recording.
    b. Interval Rec: Frame Rate – [1, 3, 6, 9] Number of frames recorded at each interval.

2nd Card Record Functions

Main Menu > Recording Setup/Media > Page 3 > 2nd Card Rec Functions



1. **Off –** No recording will be made to the 2nd card slot.
2. **1 Main/ 2 Proxy Rec** – Records a small (8-bit 4:2:0) Proxy in either XF-AVC or MP4.
3. **1 Main/2 Sub Rec** – Records a secondary recording allowing selection of the Rec Format and Resolution/Bitrate.
4. **1 Main/ 2 Audio Rec** – Card 1 is recording the parameters set for main recording while a .WAV audio file is recorded to the 2nd Card.
5. **Relay Record** – Upon filling up one of the cards, the recording will automatically continue to the card in the 2nd Slot.
6. **Double Slot** – A duplicate recording is made in the 2nd Card Slot giving an immediate back-up.

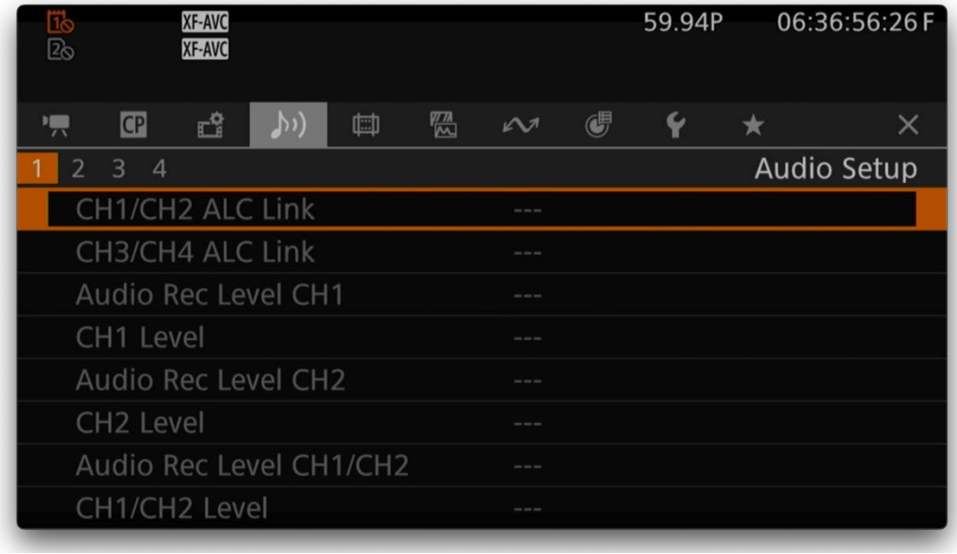
Audio

The R5 C can record 4-channels of audio that can be utilized in various configurations.
By default, the internal scratch microphone is always active and recording to 2-channels. You do not have any control over the levels or attenuation of this internal microphone.
An 1/8” stereo microphone can be used in the Mic input for 2 more channels.
Additionally, you can use the Tascam CA-XLR2d-C module sold separately to add two full-size XLR inputs via the Multi-function Shoe on top of the camera.

Audio Menu

Main Menu > Audio Setup

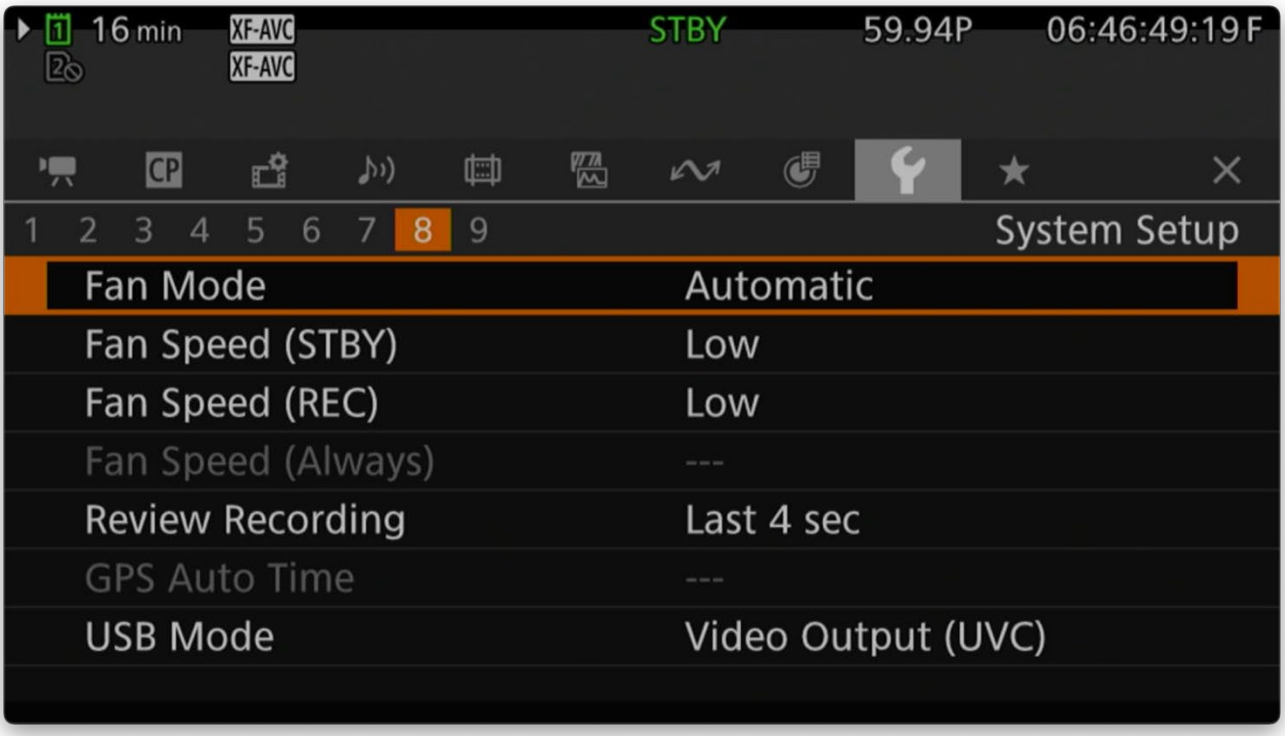
The Audio menu will be “greyed out” until you utilize a microphone through the 1/8” Mic port or through the Multi-function Shoe. Here is where you can have manual control over your audio levels, channel splits, and attenuation.



Cooling Fan Options

Main Menu > System Menu > Page 8

The R5 C has an active cooling system to ensure consistent and prolonged functionality. However, in certain modes this fan may be audible enough to be recorded as ambient audio. You can change the operation of the fan to mitigate this. Conversely, you can set the fan to a high speed to provide maximum cooling in the harshest of climates.



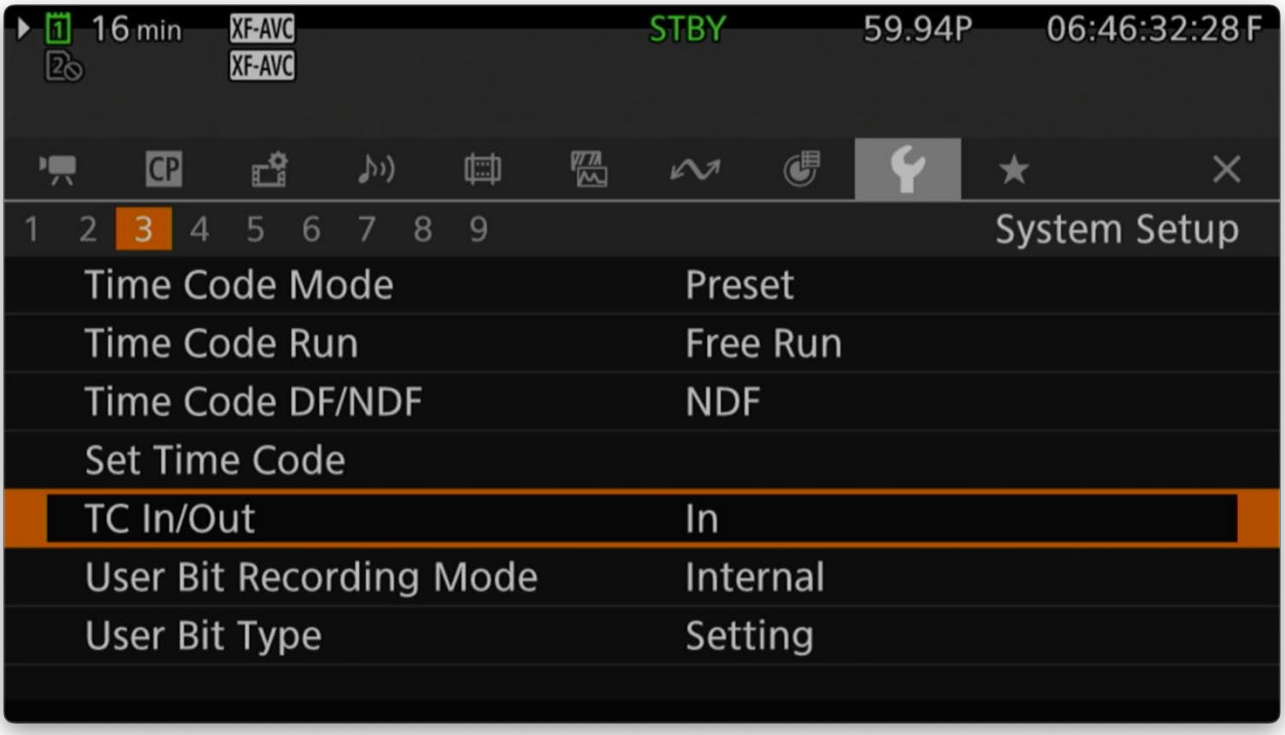
1. **Fan Mode** – [Automatic or Always On] [Automatic] mode will silence the fan operation upon pressing the Record button and keep the fan from operating until you press the Record button again. This will ensure near silent operation from the R5 C body.
   [Always On] will maintain fan operation no matter if Recording is activated or not.

2. **Fan Speed (STBY)** – [High, Medium, Low] Choose the speed of the fan while the camera is in standby mode.
3. **Fan Speed (REC)** – [High, Medium, Low] Choose the speed of the fan while the camera is recording.

Timecode

Main Menu > System Setup > Page 3

Choose your preferences for your camera's Timecode. Timecode is very important for post-production by keeping various sources of video tied to one master clock source. This helps prevent sync issues in post-production and the laborious process of having to sync audio and video by hand.



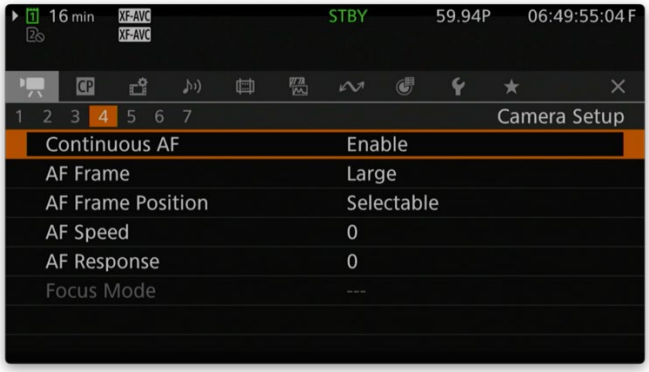
1. **Time Code Mode** – [Preset or Regen]
2. **Time Code Run** – [Rec Run or Free Run]
3. **Time Code DF/NDF** – Choose between Drop Frame[DF] or Non-Drop Frame[NDF]. This option is only available in 59.94Hz System Frequency.
4. **Set Time Code** – Takes you to the screen where you set the Hours: Minutes : Seconds : Frames of your timecode. Only available in [Preset] Time Code Mode.
5. **TC In/Out** – With a 1/2.3 Din Time Code cable connected to the Time Code port on the camera, you can either jam or output timecode. Choose whether the camera will accept an incoming Time Code signal [In] or whether it will be used as the Time Code Generator to jam sync other cameras, TC slates, and sound recorders.

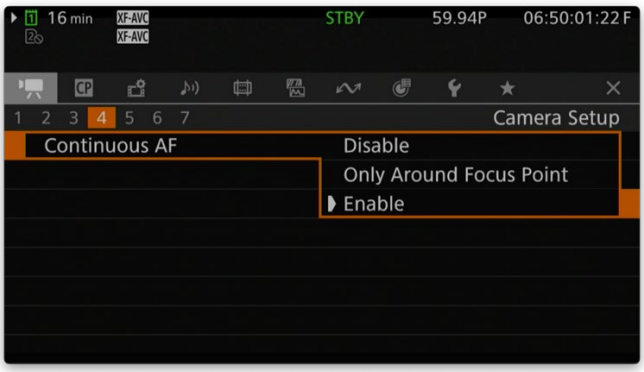
Dual Pixel Autofocus Settings

Main Menu > Camera Setup > Page 4

If you have an interest in using the autofocus capabilities of the R5 C, this is where you will find the controls and options for enabling and tuning your AF experience.

1. Enable Continuous AF (Autofocus)

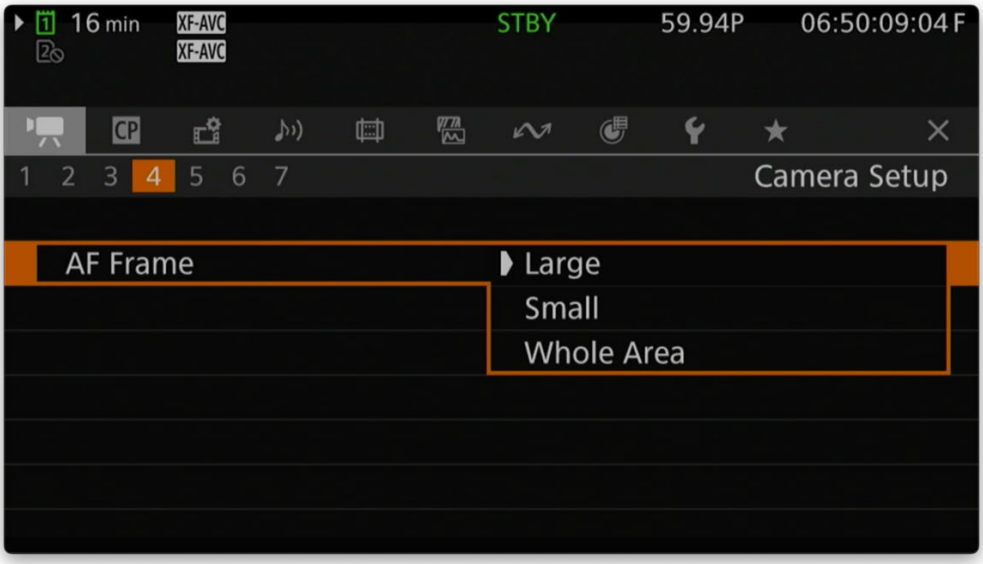




Continuous AF Options:

1. **Disable** – Autofocus is completely disabled, even if the Autofocus switch on the lens is in the “on” position.
2. **Only Around Focus Point** – Focusing is fully manual until you get close to the point of focus, then autofocus will kick in and take over and ensure true focus is achieved. Formerly called “AF Assisted MF” in previous Cinema EOS cameras.
3. **Enable** – Autofocus is fully activated when the Autofocus switch on the lens is in the “on” position.

2. AF Frame – Select the size of the area used for autofocus.

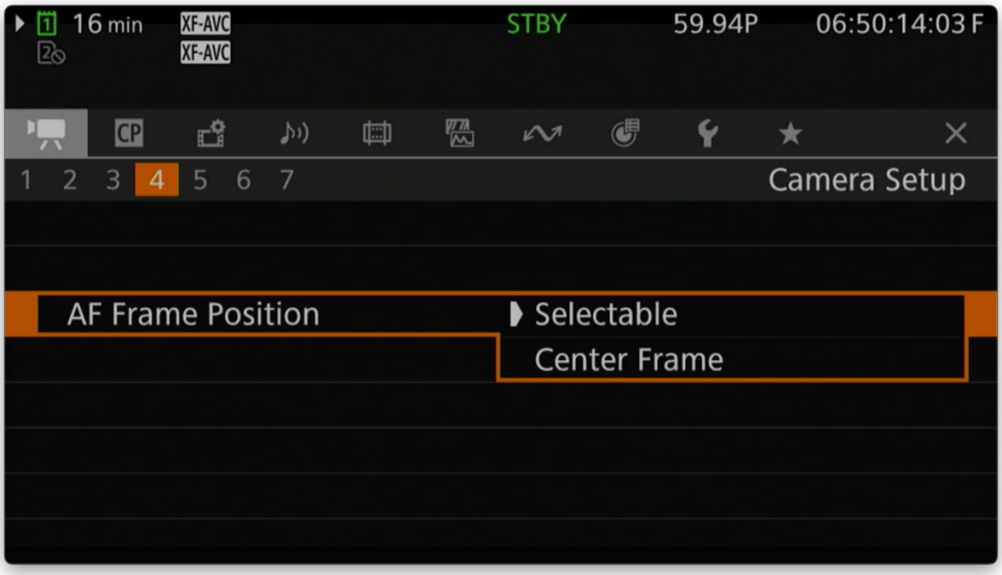


AF Frame Options:

1. **Large** – The standard AF Frame size, accounts for about 20% of the entire AF area.
2. **Small** – A smaller AF Frame size, about 1/3 the size of the standard large frame.

3. **Whole Area** – The entire 80% of the AF area is used for autofocus. Tapping on the LCD screen with activate Object Tracking and allow you to pinpoint an AF point that will be continuously tracked.

3. AF Frame Position -



AF Frame Position Options:

1. **Selectable** – You have control over the position of the AF Frame, either by using the Joystick or by tapping on the touchscreen.
2. **Center Frame** – The AF Frame is locked into the center position and cannot be moved.

4. AF Speed – Sets the speed at which the lens focuses.

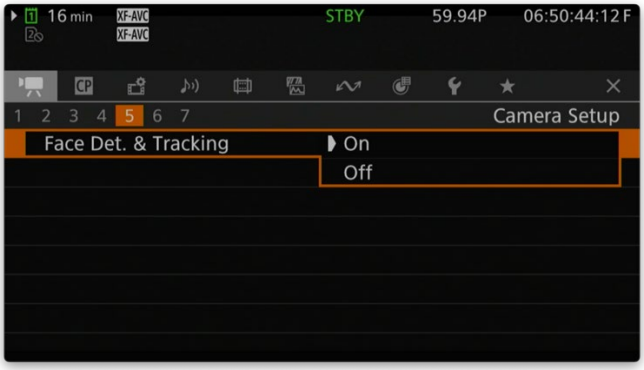
AF Speed Options: [+2, +1, 0, -1, -2, -3, -4, -5, -6, -7]
+2 is the quickest.
-7 is very slow.

5. AF Response – Select the sensitivity of the autofocus, which determines how quickly the AF system activates.

AF Response Options: [+3, +2, +1, 0, -1, -2, -3]
+3 – The AF system engages the quickest.
-3 – The AF system is the most delayed in its engagement.

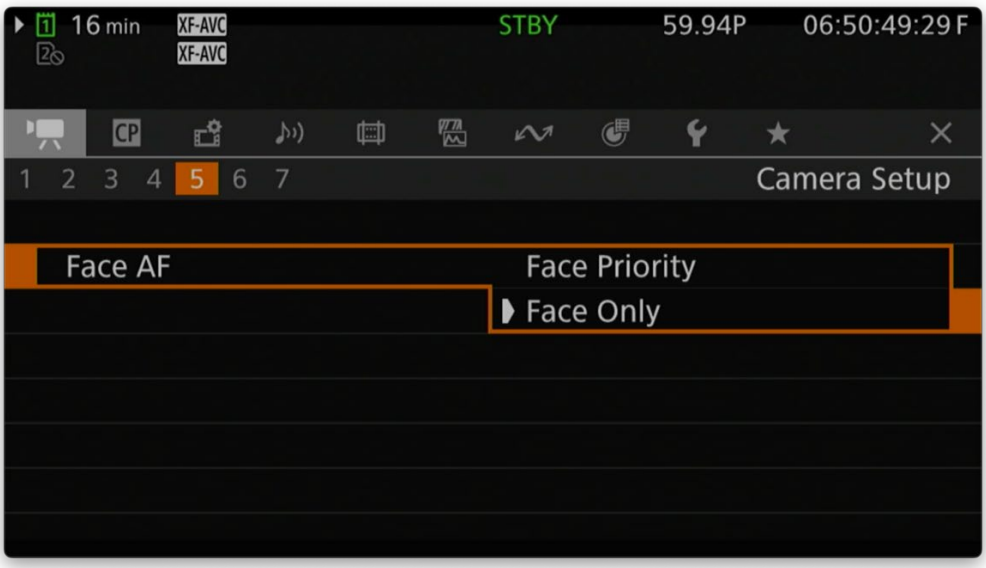
Autofocus Page 2:
Main Menu > Camera Setup > Page 5

6. Face Detection and Tracking -



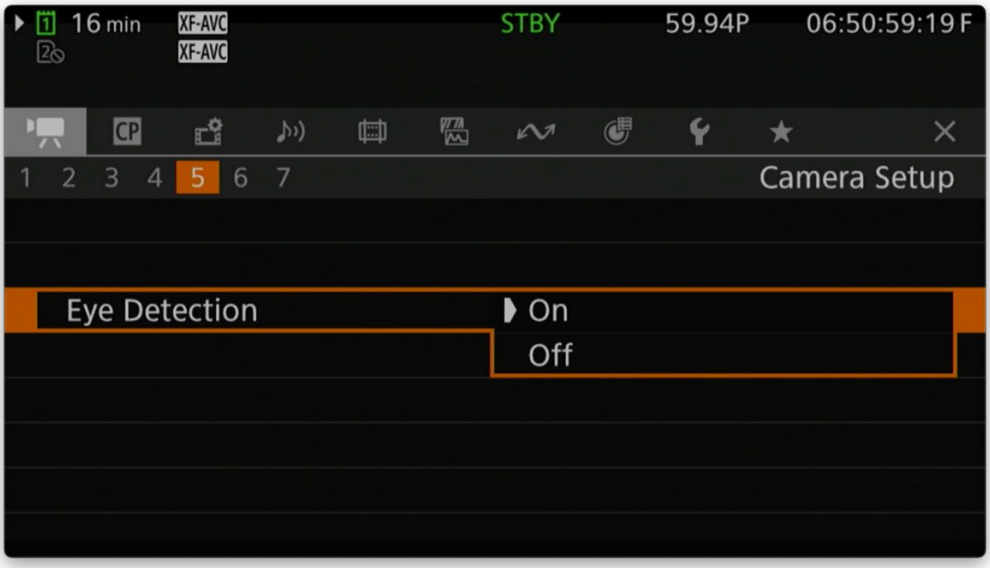
When Face Detection and Tracking is enabled the AF will actively seek out human faces and, upon detection, will place a frame around the face, replacing the main AF Continuous frame. As long as the face is visible, DPAF will track and focus on it. If multiple faces appear on-screen, multiple AF frames will appear, and the active frame can be switched by using the Joystick or by tapping the LCD screen.

7. Face AF – Choose your type of Face Detection to use.



1. **Face Priority** – When a face is detected, the AF system will prioritize tracking that face. However, if the face is lost, then the AF System will default to the normal Continuous AF settings until another face is detected.
2. **Face Only** – The AF System will only be active when a face is detected. When the face is lost, the AF System will automatically revert to fully manual focus.

8. **Eye Detection** – Like Face Detection, DPAF will see out a human eye on-screen to anchor the active AF frame. The AF Frame will default to standard Face Detection if the eye is no longer detected.



Digital Image Stabilization

Main Menu > Camera Setup > Page 7

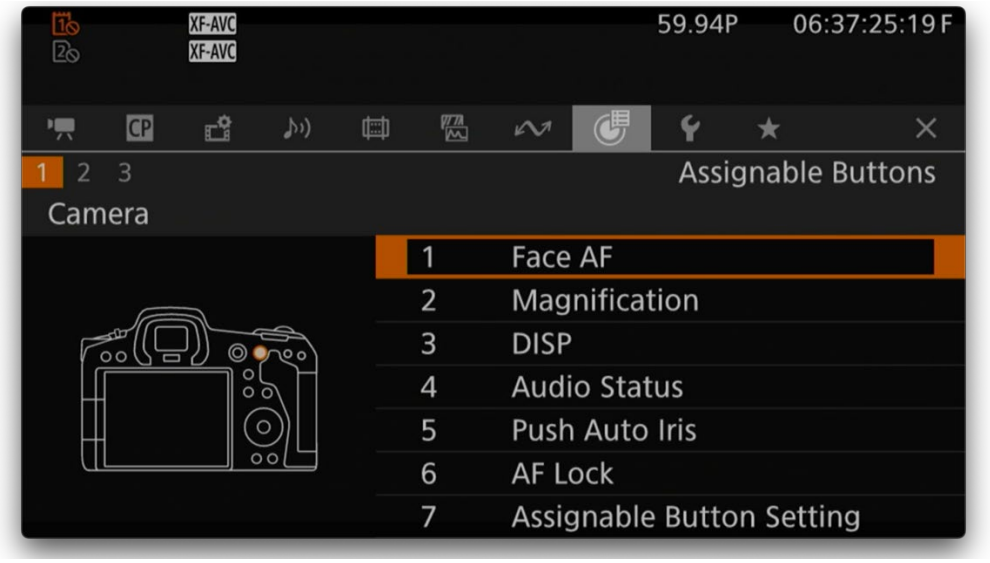
Digital Image Stabilization assists in reducing some of the shakiness introduced through normal handheld or telephoto lens video capture by utilizing a small, cropped area of the image. The degree of stabilization accuracy also increases depending on the lenses used (with Canon RF-mount lenses offering the greatest stabilization control due to advanced communication between lens and camera.) If you are not using lenses that have electronic communication through the lens mount, such as a fully manual cinema lens, you can manually enter the focal length of the lens and an internal algorithm will determine the best stabilization process for said focal length.

1. **Digital IS** – [On or Off]
2. **Digital IS Mode** – [High or Standard] Two levels of image stabilization. [High] introduces a 1.4x crop to the image with the trade-off being a very high degree of image stabilization. [Standard] is a 1.1x crop and is useful for smoothing out static handheld shots.

Assignable Buttons

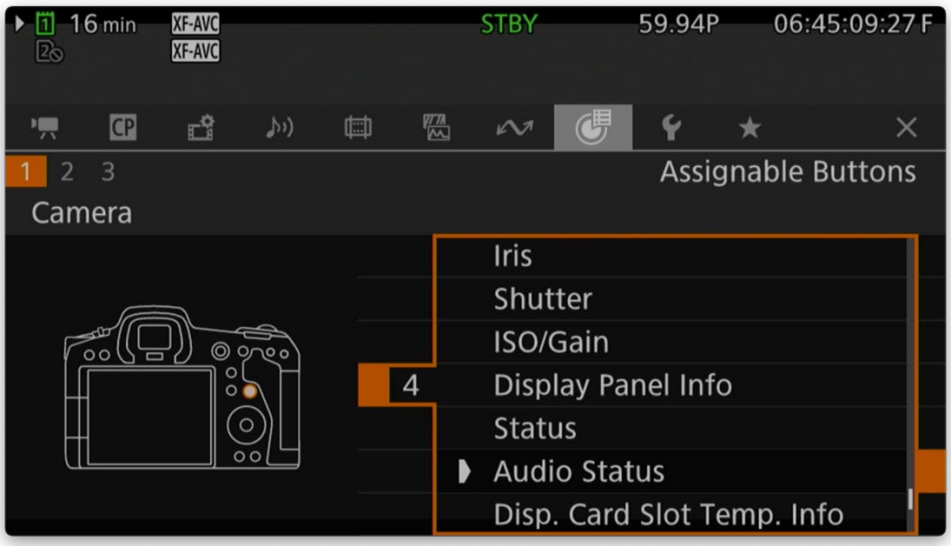
Main Menu > Assignable Buttons

There are 13 assignable buttons on the R5 C, to which you can assign 100 different functions, this allows you to truly customize your camera to your liking. You can access all the buttons in the Main Menu by way of the Assignable Buttons Menu.



Quick Tip: You can quickly change your buttons by:

1. Pressing and holding the [Menu] button.
2. Pressing the assignable button you would like to reassign.
3. You are automatically taken to the menu for that button.

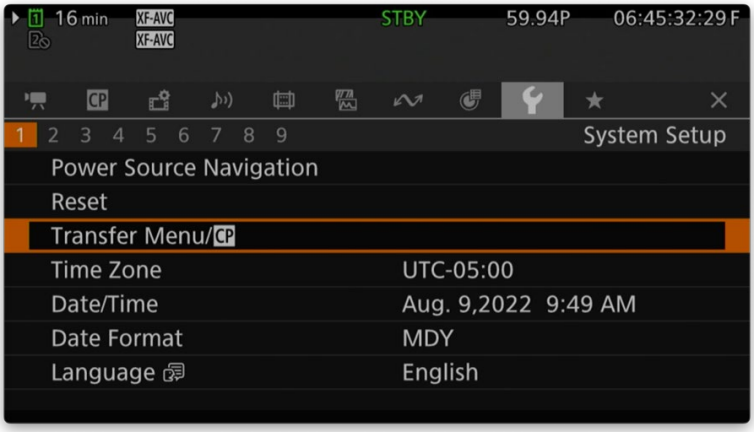


Saving your Menu and System Configuration

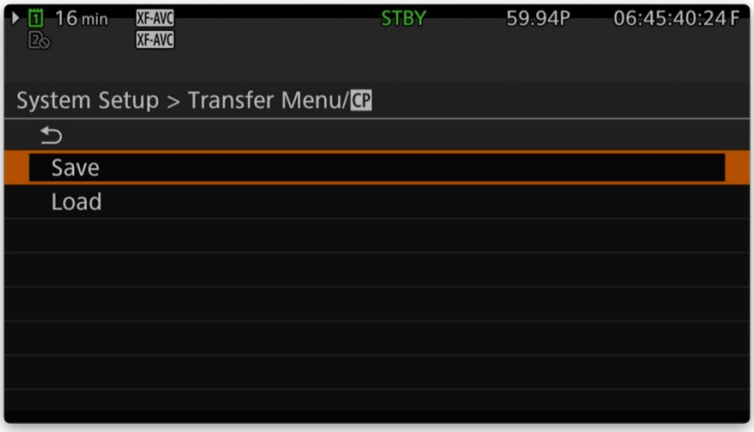
Main Menu > System Setup > Page 1 > Transfer Menu/CP

You've spent a lot of time configuring your camera's menu and buttons to exactly how you wanted them to be. Now, you can save all those settings to both 1-slot of internal memory or to an SD-Card. Saving to an SD-Card allows you to load your settings onto any R5 C in the world, ensuring that every camera will be setup the way you want it to be.

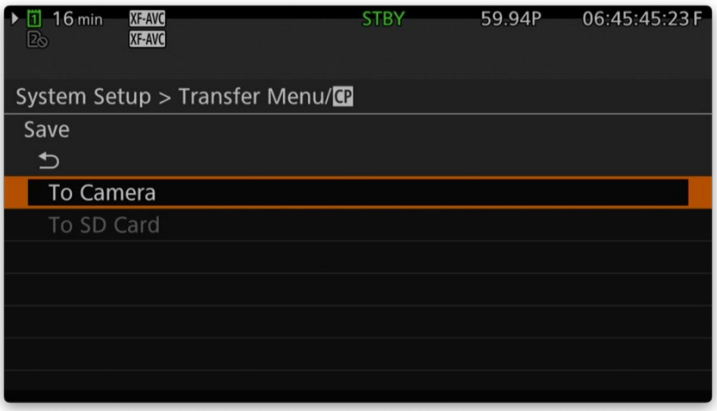
1. Select [Transfer Menu/CP] from the menu.



2. Chose whether to [Save] your settings or [Load] them.



3. Choose your destination: [To Camera] Saves/Loads the settings to the open memory slot in the camera. This is helpful if you need to revert at anytime to previously saved setting. Note: You can only have 1 state of settings saved in the camera memory at a time.



4. [To SD Card]: Saves/Loads the settings to an SD Card, now you can take them with you wherever you go!