

CINEMA EOS

# THE ULTIMATE SYSTEM FOR FILMMAKERS



CINEMA EOS  
SYSTEM

Canon





# CINEMA EOS: EMPOWERING FILMMAKERS

## The First Truly Integrated Cinema System

When it comes to choosing equipment to help creative filmmakers tell their greatest stories, Canon offers a complete solution of innovative and versatile products. From a large family of professional large-sensor cinema cameras to suit every size of project and a wide range of lenses and monitors that all work flawlessly together, Canon's Cinema EOS System has the power to deliver amazing results on time, every time.

Productions across the world, from Hollywood and Bollywood blockbusters, major international TV shows to music videos with the world's biggest stars, high-profile commercials and even an Oscar-winning documentary have come to rely on the unique and very special Canon system.

## Canon Cinema EOS System – The Ultimate Choice

From full frame cinema cameras outputting richly-detailed HDR RAW footage for the ultimate in quality and grading flexibility ideal for large-scale productions, VR or VFX, to Super35mm 4K cameras perfect for fast-paced documentaries or even high-resolution ultra-compact and modular cinema cameras. Only Canon has the range of revolutionary motion picture cameras to suit your needs and grow with you as your skills and ambitions increase. With unrivalled technical heritage in lens and digital camera design and manufacture, Canon's Cinema EOS system is the pinnacle of high performance for the fast-changing needs of the film and TV industry, as well as the booming independent documentary and commercial filmmaking market.

Using large Super35mm or full frame sensors for great low-light performance as well as a cinematic shallow depth of field, Canon's range of Cinema EOS cameras are compatible with a variety of lens mount configurations including EF, PL and RF-mount lenses.

With resolutions up to 8K, easy HDR workflows, wide dynamic range thanks to Canon Log gamma, 12-bit Cinema RAW Light video capture as well as professional industry-standard recording formats, the Cinema EOS system is ideal for all production budgets where quality is paramount. And its integration as a complete camera, lens and monitor system offers total versatility and huge potential for growth.

Incredibly advanced Dual Pixel CMOS AF brings not just the world's first truly reliable autofocus system for filmmakers, but the revolutionary on-screen Focus Guide functionality for manual focusing, critical for such high-resolution and detailed footage.

A choice of modular accessories and camera designs allow certain Cinema EOS cameras to be mounted on drones or gimbals, bringing high-quality production values to all sizes of projects. They are ergonomically designed to be used handheld for fast-paced work, with a wealth of functionality from 5-axis image stabilisation to Eye Detection AF (depending on model) helping filmmakers to get it right every time, even under pressure. And they can be fully rigged up as a broadcast and motion picture production camera for the most high-profile film work of all.

The huge choice of lenses available, from compact and versatile PL, EF and RF-mount lenses to highly precise Cinema Primes, Zooms and Cine Servos, the way you use a Cinema EOS system is up to you and your vision. The technology is designed to simplify every shoot, increase your options, enhance your creativity, amplify quality and ultimately allow you to shoot consistent high quality imagery.







# EOS C500 MARK II

## A Full Frame Modular Powerhouse

Featuring a 5.9K full-frame CMOS sensor, diverse connectivity and a modular compact body, the EOS C500 Mark II is the ultimate choice for professionals. Canon's own large sensor produces breath-taking results with a cinematic look and thanks to the famed Canon colour science, faithful colour reproduction and natural skin-tones.

With a sensor that provides more than 15 stops latitude, ideal for High Dynamic Range productions, the incredible quality and flexibility of 12-bit Cinema RAW Light or XF-AVC recording in 4K 4:2:2 10-bit, the C500 Mark II is a camera built without compromises.


**5.9K**
**Cinema RAW  
Light**
**Dual Pixel  
CMOS AF**
**XF-AVC**
**HDR**  
High Dynamic Range

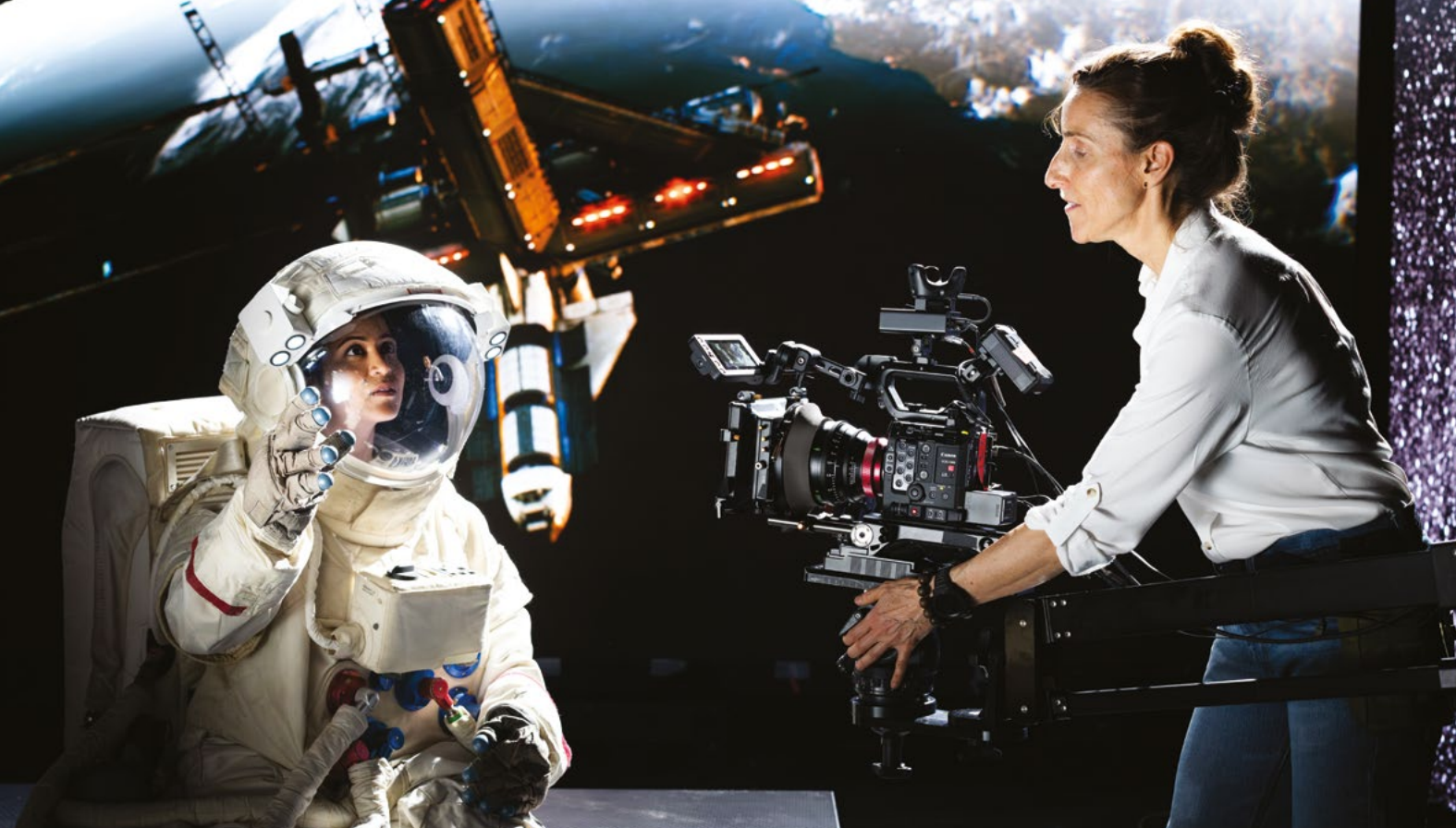
**CF  
express  
B**
**DiGiC  
DV7**
**12G-SDI**

## Benefits

- 5.9K Full Frame 35mm CMOS Sensor
- 15+ Stops of Dynamic Range
- 12-bit Cinema RAW Light Recording / 4:2:2 10-bit XF-AVC
- Canon Log 2 / 3 Gamma and PQ / HLG HDR support
- 4.3-inch Touchscreen LCD Monitor
- Modular design with support for optional Expansion Units
- Dual Pixel CMOS Auto Focus with Face Detection AF
- High Frame Rates up to 120P in 2K crop mode
- Advanced 5-Axis Electronic Image Stabilisation
- Support for Custom User LUTs for viewing and internal recording
- Interchangeable lens mount supporting EF, EF-Cinema Lock and PL-mount







# EOS C400

## Redefining Versatility

The Canon EOS C400 is the ultimate professional RF mount cinema camera with uncompromised connectivity.

Packing in a mighty full frame 6K BSI sensor with triple base ISO, 16 stops of dynamic range and organic colour reproduction. Updated Dual Pixel CMOS AF II with EOS iTR AF X delivers faster pin-sharp and ultra-responsive face, eye, head, body, and animal tracking that covers the full sensor.

The Canon EOS C400 redefines versatility – designed to excel in cinematic shooting, live broadcast, and virtual production.



## Benefits

- 6K Full Frame Stacked BSI CMOS Sensor
- Triple Base ISO
- 16 Stops of Dynamic Range
- Revolutionary RF-Mount Technology
- 12-bit Cinema RAW Light LT / ST / HQ Recording
- Dual Pixel CMOS AF II with EOS iTR AF X
- 4:2:2 10-bit XF-AVC / XF-AVC S / XF-HEVC S
- High Frame Rate Recording (6K 60 / 4K 120)
- Uncompromised Connectivity
- 3.5-inch Touchscreen LCD Monitor with Direct Touch UI
- Built-in ND Filters and mini-XLR terminals
- Advanced 5-Axis Electronic Image Stabilisation
- Adaptable to EF and PL Mount







# EOS C300 MARK III

## A Super35 Modular Powerhouse

Taking over from the incredibly popular C300 Mark II, the Mark III model uses a whole new body design, Super 35mm sensor and the very latest hardware and software technology. It incorporates Canon's outstanding 4K DGO sensor, with 4K/120P for astonishing slow motion capture, and can record in Cinema RAW Light for unsurpassed quality.

Equipped with a cutting-edge DGO sensor and fast-paced DIGIC DV7 image processor, the EOS C300 Mark III delivers exceptional dynamic range with 16+ stops of latitude and impressive low light capability. It also shares the same modular body and accessories as the EOS C500 Mark II.



Cinema RAW  
Light

XF-AVC

Dual Pixel  
CMOS AF

12G-SDI

## Benefits

- 4K Super 35mm Dual Gain Output (DGO) CMOS Sensor
- 16+ Stops of Dynamic Range
- 12-bit Cinema RAW Light Recording / 4:2:2 10-bit XF-AVC
- Canon Log 2 / 3 Gamma and PQ / HLG HDR support
- 4.3-inch Touchscreen LCD Monitor
- Modular design with support for optional Expansion Units
- Dual Pixel CMOS Auto Focus with Face Detection AF
- High Frame Rates up to 120fps in 4K and 180fps in 2K
- Advanced 5-Axis Electronic Image Stabilisation
- Support for Custom User LUTs for viewing and internal recording
- Interchangeable lens mount supporting EF, EF-Cinema Lock and PL-mount







# EOS C80

## Elevate Your Creativity

Designed to excel in professional video and live productions, where cinematic high quality, compact, familiar design and flexible ergonomics are key to single operator or small team productions..

The EOS C80 is a compact powerhouse with a full frame 6K BSI sensor, triple base ISO, and 13 customisable buttons in a familiar, robust body. Building on Canon's colour science to deliver warm skin tones and a naturally pleasing image. With professional connectivity, the EOS C80 is your partner for video and live productions.



### Benefits

- 6K Full Frame Stacked BSI CMOS Sensor
- Triple Base ISO
- 16 Stops of Dynamic Range
- Revolutionary RF-Mount Technology
- 12-bit Cinema RAW Light Recording
- Dual Pixel CMOS AF II with EOS iTR AF X
- 4:2:2 10-bit XF-AVC / XF-AVC S / XF-HEVC S
- High Frame Rate Recording (6K 30 / 4K 120)
- 3.5-inch Touchscreen LCD Monitor with Direct Touch UI
- Built-in ND Filters and mini-XLR terminals
- Advanced 5-Axis Electronic Image Stabilisation
- Compact and Lightweight Design
- Adaptable to EF and PL Mount







# EOS C70

## Welcome to a New Age

The EOS C70 is the first Cinema EOS camera to utilise Canon's cutting-edge RF-mount Technology and features a 4K Super 35mm DGO sensor capable of delivering over 16+ stops of dynamic range.

Compact yet powerful, the EOS C70 provides professional filmmaking capabilities such as Cinema RAW Light recording, built-in ND Filters / mini-XLR terminals and exceptional image quality in a lightweight design.



## Benefits

- 4K Super 35mm Dual Gain Output (DGO) CMOS Sensor
- 16+ Stops of Dynamic Range
- Revolutionary RF-mount Technology
- 12-bit Cinema RAW Light Recording / 4:2:2 10-bit XF-AVC
- Canon Log 2 / 3 Gamma and PQ / HLG HDR support
- 3.5-inch Touchscreen LCD Monitor with Direct Touch UI
- Built-in ND Filters and mini-XLR terminals
- Dual Pixel CMOS Auto Focus with Face Detection AF
- High Frame Rates up to 120fps in 4K
- Advanced 5-Axis Electronic Image Stabilisation
- Compact and Lightweight Design

4K

DGO  
Dual Gain Output

MP4

SD  
XC

RF LENS

XF-AVC

Eye Detection  
AF

HDR





# EOS C50

## Open a World of Cinematic Possibilities

A professional video hybrid system that combines both Cinema EOS and EOS R systems, offering greater levels of versatility.

The Canon EOS C50 is built for creators that work under pressure, engineered for professionals who do it all, whether solo or within a lean crew. From interviews to socials, weddings to independent film making, this camera earns its place on every job. This is Canon's smallest and lightest professional cinema camera yet, opening a world of cinematic possibilities.



## Benefits

- 7K Full Frame CMOS Sensor
- 3:2 Open Gate Internal 12-bit RAW Recording
- 32MP Still Image Capture up to 40fps
- 15+ Stops DR with Dual Base ISO (800 / 6400)
- RF Mount System (Adaptable to PL / EF Mount)
- Dual Pixel CMOS AF II with EOS iTR AF X
- 7K 60P / 4K 120P / 2K 180P
- 4:2:2 10-bit XF-HEVC S, XF-AVC S, and XF-AVC
- 5-Axis Electronic Image Stabilisation
- CFexpress Type B & UHS II SD card slots
- Professional I/O Incl. Timecode, 2x XLR
- Ultra-Compact with Detachable Top Handle



Cinema RAW  
Light



XF-HEVC S  
XF-AVC S  
XF-AVC

Dual Pixel  
CMOS AF II

HDR

RF

IN-BODY  
IMAGE  
STABILIZER

OPTICAL  
IMAGE  
STABILIZER





# EOS R5 C

## Ready for Anything

A professional video hybrid system that combines both Cinema EOS and EOS R systems, offering new levels of versatility.

The EOS R5 C brings a new design with an active cooling fan to deliver long duration 8K 30P RAW internally and even 8K 60p (with LP-E6P battery or external power), while maintaining the 45 megapixel stills performance of the EOS R5 for a truly hybrid performance. With three new Cinema RAW Light modes, simultaneous recording of different formats, and video assist tools such as false colour, you have everything a professional needs.



## Benefits

- 8K Full Frame CMOS Sensor
- 45MP Still Image Capture up to 20fps
- Revolutionary RF-mount Technology
- 12-bit Cinema RAW Light LT / ST / HQ Recording
- 4:2:2 10-bit XF-AVC and HEVC Recording
- Canon Log 3 and PQ / HLG HDR support
- 3.2-inch Touchscreen LCD Monitor
- 0.5-inch 5.76 million dot EVF
- Dual Pixel CMOS Auto Focus with Face Detection AF
- High Frame Rates up to 120fps in 4K
- Advanced 5-Axis Electronic Image Stabilisation
- Ultra-Compact and Lightweight Design



8K

45 MEGA  
PIXELS  
CMOS

Dual Pixel  
CMOS AF



HDR  
High Dynamic Range

XF-AVC  
MP4

Cinema RAW  
Light

680g  
APPROX.



# DUAL PIXEL CMOS AF, IMAGE STABILISATION & HDR

## Dual Pixel CMOS AF: The Focusing Revolution

There's been a revolution in autofocus for video, led by Canon's unique Dual Pixel CMOS AF. Traditionalists may want to look away now, but the era of speedy, accurate and customisable autofocus is here thanks to a sensor-based, phase-detection AF technology with compatible RF and EF lenses.

Tracking fast-moving subjects at wide apertures has long been a dream of many cinematographers, but it's now a reality thanks to the Dual Pixel CMOS AF which gives Canon users a unique edge and creative tool to use in their projects.

The system also brings the unique Focus Guide technology which uses the Dual Pixel CMOS AF to give a visual guide for fast and precise manual focusing. With the combination of high resolution, large-sensor cameras and fast lenses giving shallow depth-of-field, the time is right to understand the benefits Dual Pixel CMOS AF technology can bring to your work. The Dual Pixel CMOS AF system features an array of pixels on the CMOS sensor that each feature two separate photodiodes. By continuously comparing their outputs during AF Mode, phase-difference autofocus helps to ensure sharp images and smooth focus transitions even when the subject or camera is moving.

To further fine tune AF performance, the Cinema EOS range offers the ability to set the AF tracking speed and response, and using Canon Face Detection technology, Dual Pixel CMOS AF is excellent at automatically recognising a face, focusing on it and following it while the subject moves. It allows a filmmaker to concentrate on the framing and story-telling, rather than having to worry about keeping the subject in sharp focus.

Canon's auto focus system continues to evolve with the recent introduction of Dual Pixel CMOS AF II & EOS iTR AF X in the EOS C50, EOS C80 and EOS C400. This cutting-edge technology now utilises the entire sensor for accurate head, face, eye, body and even animal tracking.

## Advanced 5-Axis Electronic Image Stabilisation: Smooth, Steady, Cinematic

Shaky footage can pull an audience out of the moment – that's why Canon Cinema EOS cameras feature advanced 5-axis Electronic Image Stabilisation (IS). Working in harmony with Canon's optical IS in supported lenses, the system compensates for 2 axes of movement via the lens and 3 axes via the camera for optimised, stable results.

Even lenses without optical stabilisation or electronic communication benefit from Electronic IS – perfect for using vintage or specialty glass with confidence.

And for filmmakers chasing the ultimate cinematic look, Electronic IS is fully compatible with anamorphic lenses, delivering stable, immersive imagery.



## HDR Ready: Wide Dynamic Range Shooting

To replicate the extremely wide dynamic range of 35mm film for that true cinema look and to be ready for the next wave of HDR-ready TVs, all Cinema EOS digital cameras include built-in Canon Log Gamma for a fast, easy and reliable workflow. With many high-end broadcast networks now demanding HDR content, with Canon you are ready to shoot and support these latest technologies.

Canon Log Gamma uses a more efficient logarithmic curve to record data from the sensor. This delivers neutral image quality and excellent tonal reproduction within both highlight and low light areas of a digital image. The result is a detailed image featuring wide dynamic range and extensive colour information to maximise freedom in post-production.

Different Canon Cinema EOS cameras support different Canon Log gamma profiles. Canon Log 3 is the latest evolution of Canon Log, providing up to 14 stops of dynamic range with reduced noise in shadow detail and excellent grading flexibility, while Canon Log 2 can provide more than 16 stops of dynamic range when paired with the DGO sensor found in the EOS C300 Mark III and EOS C70.

For accurate on-set monitoring, Canon takes the guesswork out of using Log thanks to full support for Look-Up Tables (LUT). These transform the look of a Log signal to convert this neutral image into a desired colour space for instant approval by an on-set director or client.

Typical of a professional motion picture workflow, LUTs can be used for monitoring on set, or during the colour grading process, to ensure perfect colours.

With up to 12-bit recording and such a wide dynamic range / colour gamut available on all Canon Cinema EOS cameras, it makes them ready for the latest HDR workflow requirements from the filmmaking and broadcast industry.

But for fast turnaround productions, Canon's WideDR setting provides a robust file with an extended dynamic range to retain shadow and highlight detail, for use right out of the camera. It's a fast and easy way to retain maximum detail with minimum post processing. All bases are covered for wide dynamic range shooting.



# ADVANCED SENSOR TECHNOLOGY

## RAW Power for the Ultimate Performance

Canon's Cinema EOS cameras offer a wide range of very robust recording formats with high bitrates and a choice of colour spaces for top-quality results and lots of flexibility in post production, and to give a filmmaker and colourist many options to create the look they want.

But when nothing but the widest dynamic range will do, using the RAW signal from the sensor itself is the only way to guarantee every bit of resolution and colour information is captured. RAW files allow maximum highlight and shadow detail to be recovered, white balance to be accurately changed, noise reduction and sharpening to be totally controlled and colours to be graded to extremes. And they are ideal for large productions using VFX, for example.

But RAW files are very large and take up more storage and processing power. For the largest productions with lots of time and resources to play with, that's not a problem. Quality is all.

To make the gloriously detailed RAW files more useable for the majority of filmmakers, Canon has pioneered a new format called Cinema RAW Light which offers all the benefits of RAW processing but with files that are between a third and a fifth the size. That means they can be recorded to media cards rather than external recording units, yet still provide all the benefits of this stunning format.

12-bit Cinema RAW Light internal recording is available in all current Cinema EOS cameras, with scalable data rate options of LT, ST and HQ for even further workflow flexibility.

## Dual Gain Output Sensor for Even More Impact

The EOS C300 Mk III features a DGO sensor which is also found on the EOS C70 – a newly-developed imaging system that offers exceptionally clean low light picture quality as well as superb HDR acquisition capabilities. With this incredible new technology, professionals can capture stunning HDR content like never before.

Each pixel on the sensor is read out with two different amplification levels – one high and one low – which is then combined to make a single image. The higher amplification read out is optimised to capture clean details in darker areas, while the lower amplification read out is optimised to capture details in brighter areas.

When combined, at pixel-level accuracy, the details and the qualities on the highlight and low light areas of the image are maintained and enhanced – enabling impressive dynamic range of over 16 stops. What's more, the DGO sensor is also compatible with Dual Pixel CMOS AF giving professionals greater creative freedom to achieve the image they desire.

## And Now to 8K!

Putting technology first is part of Canon's DNA which has accelerated the development of breathtaking 8K technology. Canon is one of the few manufacturers in the world that can develop lenses, cameras, and displays covering 8K video production.

From optical technology to the immense data generated in recording 8K video, Canon is leveraging its proprietary optical and image-processing technologies to develop a full line-up of 8K equipment. The EOS R5 C is the pioneering first Cinema EOS camera that uses a Canon-developed 8K image sensor with an ultra-high resolution of 8192 x 4320 pixels – that's 16-times that of 2K – with high-precision HDR and wide colour gamut capabilities.

The Canon EOS R5 C, EOS R5 and EOS R5 Mark II set a new standard for mirrorless camera filmmaking, combining full-frame 8K internal RAW recording with high frame-rate 4K capture. In addition, the full-frame 8K sensor also benefits productions shooting in 4K and Full HD with internal oversampling to increase sharpness, colour accuracy and reduce noise.

Recording in 8K is the future. In fact, it's here now with the The EOS R5 C, EOS R5 and the EOS R5 Mark II: Canon continues to lead the way.

## BSI Stacked Sensor with Triple Base ISO

Canon's cutting-edge backside illuminated (BSI) stacked sensor features an improved architectural design that places stacked circuitry underneath the sensor plane. This allows for more efficient light capture, improved dynamic range, more accurate auto focus performance and even faster rolling shutter.

Full Frame BSI Sensors found in the EOS C80 and EOS C400 also feature a Triple Base ISO System that significantly improves low-light performance. The EOS C80 and EOS C400 feature Base ISO options of 800, 3200 and 12,800 when shooting in Canon Log 2/3 or RAW, with each amplification delivering exceptional signal-to-noise performance in a variety of lighting conditions.

## Open Gate: Capture It All

Open Gate recording uses the entire area of your camera's image sensor, instead of cropping full-frame lenses to standard formats like 16:9 or 17:9. By taking advantage of the full sensor height and width – often in 3:2 or 4:3 – you maximise resolution and image data.

For example, a full-frame sensor might record a 7K image at 6960x4640 in Open Gate, compared to 6960x3672 when restricted to a 17:9 DCI frame.

The result? Creative flexibility. Open Gate gives you extra space in post for reframing, stabilisation, and delivering in multiple aspect ratios from a single capture—perfect for projects spanning cinema screens, social feeds, and everything in between.

It also shines in anamorphic workflows, using the full sensor height to capture an even more immersive, cinematic field of view.





# THE RF MOUNT: POWERING THE NEXT GENERATION OF FILMMAKING

Today's high-performance cameras demand a mount built for modern filmmaking. Canon's RF mount delivers brighter glass for bolder shots, with its wide diameter enabling faster lenses and stunning low-light performance. The short flange distance allows for more compact, agile lens designs – perfect for run-and-gun shooting or rigged cinema setups where every gram matters.

High-speed, 12-pin communication between lens and camera ensures seamless control for video: precise autofocus, smooth iris pulls, real-time lens corrections, and optimized performance for both in-body and lens-based stabilisation – keeping your footage rock-steady in any situation.

The RF mount's breakthrough design enables exceptional cinematic clarity: edge-to-edge sharpness, minimal distortion, and beautiful colour rendition that stands up to the most demanding productions. And with Canon's adapters, it works seamlessly with PL and EF lenses, protecting your investment and keeping your existing kit relevant.

For Virtual Production and VFX, the RF mount excels with real-time metadata capture, outputting essential details like focal length, iris, and distortion for flawless integration into post-production workflows.

Built from over 30 years of EOS innovation, the RF mount is more than a connection – it's a platform designed to evolve with next-generation optics and video technology, giving filmmakers the creative freedom and technical performance to stay ahead of the curve.





CINEMA  
EOS RANGE

Discover new dimensions  
in filmmaking with the  
Canon Cinema EOS System.



EOS C500 Mk II



EOS C400



EOS C300 Mk III



EOS C80



EOS C70



EOS C50



EOS R5 C

	5.9K Full Frame Sensor Modular Cinema Camera Ideal for Professional Cinema & Live Broadcast	6K Full Frame BSI Sensor Versatile Cinema Camera Ideal for Professional Cinema, Live Broadcast & Virtual Production	4K Super 35mm DGO Sensor Modular Cinema Camera Ideal for Professional Cinema & Live Broadcast	6K Full Frame BSI Sensor Compact Cinema Camera Ideal for solo shooters and small crews	4K Super 35mm DGO Sensor Compact Cinema Camera Ideal for solo shooters and small crews	7K / 32MP Full Frame Sensor Hybrid Cinema Camera Ideal for professional filmmaking & photography	8K / 45MP Full Frame Sensor Hybrid Cinema Camera Ideal for professional filmmaking & photography
SENSOR	5.9K Full Frame CMOS	6K Full Frame Back-Side Illuminated (BSI) Stacked CMOS	4K Super 35mm Dual Gain Output (DGO) CMOS	6K Full Frame Back-Side Illuminated (BSI) Stacked CMOS	4K Super 35mm Dual Gain Output (DGO) CMOS	7K Full Frame CMOS	8K Full Frame CMOS
SENSOR MODE / RESOLUTION	FF / 4.3 / 6.5 / S35 / S16 5.9K / 4K / 2K / FHD	Open Gate / FF / S35 / S16 6K / 4K / 4.3K / 2K / FHD	S35 / S16 4K / 2K / FHD	FF / S35 / S16 6K / 4K / 4.3K / 2K / FHD	S35 / S16 4K / 2K / FHD	Open Gate / FF / S35 / S16 7K / 5K / 4K / 2.5K / 2K / FHD	FF / S35 / S16 8K / 5.9K / 4K / 3K / 2K / FHD
STILL IMAGE CAPTURE	No	No	No	No	No	Yes, 32.3MP	Yes, 45MP
MAX DATA RATE (25P)	Cinema RAW Light: 2.1Gbps XF-AVC / MXF: 810Mbps	Cinema RAW Light: 2.1Gbps XF-AVC / MXF: 1.2Gbps XF-AVC S / MP4: 1.2Gbps XF-HEVC S / MP4: 2.25Mbps	Cinema RAW Light: 1Gbps XF-AVC / MXF: 410Mbps	Cinema RAW Light: 576Mbps XF-AVC / MXF: 500Mbps XF-AVC S / MP4: 500Mbps XF-HEVC S / MP4: 2.25Mbps	Cinema RAW Light: 645Mbps XF-AVC / MXF: 600Mbps MP4: 150Mbps MP4: (HEVC): 2.25Mbps	Cinema RAW Light: 2.4Gbps XF-AVC / MXF: 1Gbps XF-AVC S / MP4: 1Gbps XF-HEVC S / MP4: 1.3Gbps	Cinema RAW Light: 2.6Gbps XF-AVC: 810Mbps MP4: 150Mbps MP4: (HEVC) 540Mbps
DYNAMIC RANGE	15+ Stops (CANON LOG2)	16 Stops (CANON LOG2)	16+ Stops (CANON LOG2)	16 Stops (CANON LOG2)	16+ Stops (CANON LOG2)	15+ stops (CANON LOG2)	14 Stops (CANON LOG3)
Base ISO*	800	800 / 3200 / 12800	800	800 / 3200 / 12800	800	800 / 6400	800 / 3200
SAMPLING/BIT DEPTH	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC: 4:2:0 8-bit Long GOP (Proxy)	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC S: 4:2:2 10-bit XF-HEVC S: 4:2:2 / 4:2:0 10-bit Proxy: Long GOP 4:2:0 8-bit	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC: 4:2:0 8-bit Long GOP (Proxy)	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC S: 4:2:2 10-bit XF-HEVC S: 4:2:2 / 4:2:0 10-bit Proxy: Long GOP 4:2:0 8-bit	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC S: 4:2:2 10-bit XF-HEVC S: 4:2:2 / 4:2:0 10-bit MP4: H.265 / HEVC 4:2:2 10-bit MP4: H.264 4:2:0 8-bit	RAW: 12-bit XF-AVC: 4:2:2 10-bit XF-AVC S: 4:2:2 10-bit XF-HEVC S: 4:2:2 / 4:2:0 10-bit Proxy: Long GOP 4:2:0 8-bit	RAW: 12-bit XF-AVC: ALL-I or Long GOP 4:2:2 10-bit MP4: H.265 / HEVC 4:2:2 10-bit MP4: H.264 4:2:0, 8-bit
FRAME RATE (PAL)	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p	50p / 50i / 25p / 24p
MAX FRAME RATE	MAX 60 FPS (5.9K / 4K) MAX 120 FPS (Super 16mm crop 2K / FHD)	MAX 60 FPS (6K) MAX 120 FPS (4K) MAX 180 FPS (Super 16mm crop 2K / FHD)	MAX 120 FPS (4K RAW / 4K) MAX 180 FPS (Super 16mm crop 2K / FHD)	MAX 30 FPS (6K) MAX 120 FPS (4K) MAX 180 FPS (Super 16mm crop 2K / FHD)	MAX 120 FPS (4K) MAX 180 FPS (Super 16mm crop 2K / FHD)	MAX 30 FPS (7K 3.2) MAX 60 FPS (7K) MAX 120 FPS (4K) MAX 180 FPS (2K / FHD)	MAX 60 FPS (8K)* MAX 120 FPS (4K)
RECORDING MEDIA	2x CFexpress 2.0 (Type-B) 1x SD Card	1x CFexpress 2.0 (Type-B) 1x SD Card	2x CFexpress 2.0 (Type-B) 1x SD Card	2x SD Card	2x SD CARD	1x CFexpress 2.0 (Type-B) 1x SD Card	1x CFexpress 2.0 (Type-B) 1x SD Card
VIDEO OUTPUT	1x 12G-SDI 1x 3G-SDI 1x HDMI (Type A)	1x 12G-SDI 1x 3G-SDI 1x HDMI (Type A)	1x 12G-SDI 1x 3G-SDI 1x HDMI (Type A)	1x 12G-SDI 1x HDMI (Type A)	1x HDMI (Type A)	1x HDMI (Type A)	1x HDMI (micro)
TIMECODE IN / OUT	Yes	Yes	Yes	Yes	Yes	Yes	Yes
GENLOCK	Yes (when paired with EU-V1 / EU-V2 expansion unit)	Yes, via DIN1.0 / 2.3 (shared with Sync & Return)	Yes (when paired with EU-V1 / EU-V2 expansion unit)	No	No	No	No
AUDIO	Terminals: 2x XLR Inputs 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels)	Terminals: 2x mini-XLR Inputs 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels) MPEG2-ACC LC (16-bit / 48KHz / 2 Channels)	Terminals: 2x XLR Inputs 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels)	Terminals: 2x mini-XLR Inputs 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels) MPEG2-ACC LC (16-bit / 48KHz / 2 Channels)	Terminals: 2x mini-XLR Inputs 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels) MPEG2-ACC LC (16-bit / 48KHz / 2 Channels)	Terminals: 2x XLR Inputs (Top Handle) 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels) MPEG2-ACC LC (16-bit / 48KHz / 2 Channels)	Terminals: 1x Mic In / 1x Headphone Out Recording: Linear PCM (24-bit / 48 kHz / 4 Channels) MPEG2-ACC LC (16-bit / 48KHz / 2 Channels)
DUAL PIXEL CMOS AF	Yes; Within 80% horizontal and vertical range of sensor area	Yes; approx. 100% horizontal and vertical range of sensor area	Yes; Within 80% horizontal and vertical range of sensor area	Yes; approx. 100% horizontal and vertical range of sensor area	Yes; Within 80% horizontal and vertical range of sensor area	Yes; approx. 100% horizontal and vertical range of sensor area	Yes; Within 80% horizontal and vertical range of sensor area [Video Mode] or up to 100% horizontal and vertical range of sensor area [PhotoMode]
BUILT-IN ND FILTERS	Yes, 2 / 4 / 6 / 8 / 10 Stops	Yes, 2 / 4 / 6 / 8 / 10 Stops	Yes, 2 / 4 / 6 / 8 / 10 Stops	Yes, 2 / 4 / 6 / 8 / 10 Stops	Yes, 2 / 4 / 6 / 8 / 10 Stops	No	No
ANAMORPHIC SUPPORT	Yes, 2.0x / 1.8x / 1.3x	Yes, 2.0x / 1.8x / 1.5x / 1.3x	Yes, 2.0x / 1.8x / 1.3x	Yes, 2.0x / 1.8x / 1.3x	Yes, x2.0 / x1.8 / x1.3	Yes, 2.0x / 1.8x / 1.5x / 1.3x	Yes, x2.0 / x1.8 / x1.3
LENS MOUNT	Canon EF Mount User changeable options: Canon EF Cinema Lock Mount PL Mount (Cooke / i Technology)	Canon RF mount PL mount support via PL-RF Mount Adapter EF mount support via EF-EOS R Mount Adapter	Canon EF Mount User changeable options: Canon EF Cinema Lock Mount PL Mount (Cooke / i Technology)	Canon RF mount PL mount support via PL-RF Mount Adapter EF mount support via EF-EOS R Mount Adapter	Canon RF mount EF mount support via EF-EOS R Mount Adapter	Canon RF mount PL mount support via PL-RF Mount Adapter EF mount support via EF-EOS R Mount Adapter	Canon RF mount EF mount support via EF-EOS R Mount Adapter
DIMENSIONS	Approx 153 x 148 x 168 mm	Approx. 142 x 135 x 135 mm	Approx 153 x 148 x 168 mm	approx. 160 x 138 x 116 mm	160 x 130 x 116 mm	Approx. W 142 x H 88 x D 95 mm	142 x 101 x 111 mm
WEIGHT (BODY ONLY)	Approx. 1750g	Approx. 1540g	Approx. 1750g	Approx. 1310g	Approx. 1190g (with grip belt and measure hook)	Approx. 670 g	Approx. 680g

NOTES: \* BASE ISO LEVELS WHEN SHOOTING IN RAW OR CANON LOG 2/3



# BUILD THE TOOL THAT YOU NEED

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Build the film-making tool you need and discover the versatility Cinema EOS offers thanks to its large range of compatible accessories, including Expansion Units, Mount Adapters, Batteries, viewfinders, mic holders, and GPS receiver.



**Extension Unit 1 EU-V1**  
This unit adds Genlock/SYNC, REMOTE B (RS-422) and Ethernet support, attaching to the camera's extension terminal.



**Extension Unit 2 EU-V2**  
This unit adds Genlock/SYNC, REMOTE B (RS-422), Ethernet, 2x XLR terminals, a V-mount battery plate, a 12-pin lens terminal and DC OUT 24V-2A support, attaching to the camera's extension terminal.



**Extension Unit 3 EU-V3**  
Built for live multi-cam productions, this EU-V3 Expansion Unit adds Return SDI Signal Input, Tally Signal Support, 12-pin Lens Terminal, Remote B (RS-422), and more.



**OLED Electronic Viewfinder EVF-V50**  
A tiltable 0.46-inch OLED viewfinder with 1.77M dots that attaches to the camera's extension terminal.



**OLED Electronic Viewfinder EVF-V70**  
A high resolution (1920x1080) OLED electronic viewfinder with a wide colour gamut and multiple controls.



**Clamp Base CL-V2**  
Use with the EVF-V70 when attaching to this camera.



**Remote Controller RC-V100**  
The RC-V100 offers cine camera users more freedom. Enjoy remote control of almost any camera function.



**DM-E1D Directional Stereo Microphone**  
For pure, clear digital audio, choose the Multi-function shoe directional stereo microphone DM-E1D for its reliability plus quick access to settings via a compatible camera's LCD screen.



**Wireless File Transmitter WFT-E9**  
Supports the MIMO 802.11ac standard, using both 5 GHz and 2.4 GHz bands for reliable communication over distances of up to 150m and allows connections to secure SFTP servers.



**GPS Receiver GP-E2**  
The GP-E2 features an electronic compass and GPS signal receiver to record time, longitude, latitude and elevation directly into the metadata of every shot.



**Mount Kit CM-V1**  
A user changeable lens mount kit that changes the mount to an EF Cinema Lock Mount.



**Mount Kit PM-V1**  
A user changeable lens mount kit that changes the mount to a PL Mount.



**EF - EOS R**  
Attach EF-S and EF lenses on the EOS C70 and EOS R cameras seamlessly.



**EF - EOS R Control Ring**  
Control ring is customisable for manual control over settings.



**Mount Adapter PL-RF**  
A rugged PL to RF mount adapter to use a broad range of PL lenses on the EOS C400 including Canon's Sumire Primes. Supports Cooke /i Technology™ protocol for real-time lens metadata.



**Mount Adapter EF-EOS R 0.71x**  
EF to RF adapter to use Canon EF lenses on EOS C70 and EOS R5 C cameras.



**EF - EOS R Drop-In Filter**  
Adds the ability to use drop-in ND and Polarising filters.



**Battery Charger CG-A10**  
The CG-A10 is a dual battery charger for BP-A30 and BP-A60 Li-ion batteries.



**Battery Pack BP-A30N / BP-A60N**  
Featuring a built-in power indicator, this high-capacity lithium-ion battery offers long-lasting performance for professional filmmakers.



**Battery Pack BP-A30 (included) / BP-A60**  
The BP-A30 (3100mAh) and high capacity BP-A60 (6200mAh) are dedicated Li-ion battery packs for compatible Canon cameras.





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