IOV Focus Newsletter

Promoting professionalism in video production

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ABOUT THE IOV

Established in 1984, the Institute of Videography is a not for profit company whose objective is to raise standards and promote professionalism in videography.

WWW.IOV.UK

NOTES FROM THE CHAIR

David Hunter

It seems like everything's changing in the world and the IOV is no exception. Following our successful AGM and last month's Zoom we're on course to steer the IOV in a different direction and head towards an exciting future.

The Institute's been around for almost 40 years and, over that time we've seen many changes in our industry. I'm not sure why, but one of the changes that's not welcome (although perhaps it was always absent) is the professional videographer's lack of status. Those of us who have been around, will know the feeling that we often play second fiddle to photographers at events.

Perhaps that's because they've been around longer and are often more visible than videographers who usually mange to remain in the background, out of sight and sound. Why do some photographers seem to base their choice of cameras on the loudness of the shutter?

Promoting Professionalism in Videography is our objective and, over the past 40 years, we've undoubtedly helped our members to become better videographers.

However, we have much work to do to extoll the virtues of professional videographers to businesses and the general public.

The Executive's primary focus in the next year will be to raise the profile of videographers and educate and inform them on the great work that we do and the skillset that videographers in general, and IOV members in particular have. We're also planning to continue to grow our membership, particularly aiming to increase diversity in age and gender.

We will be continuing with our member's Zoom meetings to keep in touch with you all and our next is on **Tuesday 24th May.** See below for the joining details. Those of you in our Facebook group will be aware of Alvin's excellent coverage of NAB and look out for his coverage of The Media Production and Technology Show.

We're always keen to hear from members so please get in touch if there are particular topics, you'd like us to discuss.

CANON C70 RAW UPDATE
JUST HOW GOOD IS THE RAW UPDATE

Canon recently released firmware 1.3.0.1 which included some new features such as basic timelapse support (a standard for most of their DSLRs) as well as bug fixes. But one of the most highly anticipated features though was the inclusion of RAW recording in-camera.

Canons announcement of RAW support for the C70 was a surprise as they had previously said that the V90 SD cards used by the camera could not support the RAW data rates used in their other cinema cameras such as the C200 and C300.

But it is here. What is RAW? Why does that matter to us videographers and is it a good enough reason to consider the C70 as your next camera?
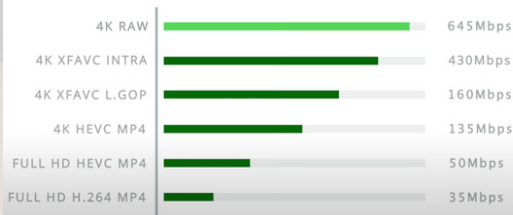
RAW in a nutshell

RAW is the data captured by your camera sensor before any processing or codec compression. This is common in photography but is only a more recent feature of higher end cameras (although both ARRI and RED have had this for years).

The main benefit of RAW is you can capture more information than what is normally held in the processed data. Canon's implementation is 12 bit, whereas XFAVC and MP4 is 10 and 8 bit. The lack of compression also means that RAW capture rates are much higher than rates needed for other codecs (see below) so expect your hard drive to use significantly more space than XFAVC.

CODECS ON CANON C70

4K RAW	645Mbps
4K XFAVC INTRA	430Mbps
4K XFAVC L.GOP	160Mbps
4K HEVC MP4	135Mbps
FULL HD HEVC MP4	50Mbps
FULL HD H.264 MP4	35Mbps

RAW is totally unprocessed so all files created (.CRM) will have to be processed in post which means adding another mandatory stage of processing before you can edit. It adds time and unless you need that extra quality can seem like overkill.

But for some there are some major benefits shooting RAW.

- Because you are capturing sensor information rather you can manipulate this to a far greater extent; when editing in Resolve you can change the ISO, colour temperature, sharpness and the log format, things you would normally configure on the camera.

- Because this is 12bit you have a much greater latitude for colour grading; you can apply much stronger grades without the overall image falling apart

- Although this is subjective, it does look like more information is captured; apply a standard Canon CLog2 LUT and the image looks much richer, a little sharper and more pleasing to my eye than the XFAVC formats.

Am I a RAW convert?

To be honest, initially RAW support wasn't a bit deal for me; I was happy with the 10 bit XAVC format the camera provided as it edited well in AVID, was robust when colouring in DaVinci Resolve. Plus I already had RAW support in my C200 but the file sizes makes it really impractical for normal use on my editing system, everything needed to be proxied and grading was a bit of a pain as the timeline would not play without dropping frames and stuttering.

But this implementation of RAW on the C70 is a game changer. I get around a hour of capture on a 128GB SD card which is plenty, the image quality is stunning and I am able to recover much more detail in post than I could ever do... and still work on my 2019 MacPro in 4k without needing to transcode for single cam projects.

The things I miss when capturing in RAW are things like losing image stabilisation in camera and only being able to capture at 50FPS instead of the 120FPS for slow motion capture. You also loose dual card capture, which is a bit of a pain.

Other than that I will certainly be using RAW for a great deal of my work unless it is really fast turnaround work when I'll probably not even bother with XFAVC and instead record MP4 so I can a just send the files out as is.

In conclusion this is a great update, especially as it is free. It now means that all Canon's current Cinema line cameras can capture RAW is great news and a really good reason to consider the C70.

GARRET WEST

Alvin Burrell is the Director of Communications and Membership for the IOV. He is also a commercial videographer and a broadcast editor.

www.garretwest.com
alvin@garretwest.com

Coming soon...IOV at the Media Production and Technology Show

More news and interviews to come

MAY ZOOM MEETING

MAY MEMBER'S ZOOM MEETING ZOOM MEETING.

TUESDAY MAY 24, 2022
DOORS OPEN 07:30 PM

JOIN ZOOM MEETING
HTTPS://US02WEB.ZOOM.US/J/87046801770?
PWD=RFLVBHHCSHDJSUW3N1NXTKLMUYSYUT09

MEETING ID: 870 4680 1770
PASSCODE: 415049

CONTACT THE IOV

You can contact the Institute Of Videography at WWW.IOV.UK