

FX6 CINE EI

CORE OPERATOR STANDARD

Entry-Level Companion to the V7 Handbook

PURPOSE

A short, field-first operating standard for starting, exposing, focusing, recording audio, routing LUTs, controlling media, handling common scenarios, and shutting down safely. It does not replace the full V7 Handbook, the FX6 Audio Field Setup Guide, or the camera-verified menu reference.

Control Item	Standard
Camera / firmware	Sony FX6 - firmware V5.02
Primary mode	Cine EI
Capture color	S-Gamut3.Cine / S-Log3
Normal project baseline	23.98p, 1/48 shutter, XAVC-I 4K when the production plan calls for the established cinematic baseline
Monitoring look	s709 or approved viewing LUT
Audio baseline	RØDE Wireless GO II split-track workflow; FX6 CH1/CH2 as the primary two-channel camera record
Canon treatment	Separate derivative. Canonized source documents remain unchanged.

MASTER FIELD RULE

EXPOSE CLEANLY. FOCUS DELIBERATELY. MONITOR ACCURATELY. RECORD CLEAN DIALOGUE. PRESERVE THE MEDIA.

Create mood with lighting, blocking, color, production design, and grade - not by starving S-Log3 or ignoring technical checks.

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STARTUP STATE

The First 60 Seconds on Set

Do the same sequence every time. The objective is not speed alone; it is to prevent one forgotten setting from ruining an otherwise usable take.

1. Load or confirm the approved ALL File. Treat it as a starting point, not proof that every physical control is correct.
2. Confirm physical switches, lens, monitor, cables, battery, card, RØDE receiver, and transmitters.
3. Confirm project frame rate, recording format, resolution, and Cine EI mode.
4. Choose Base ISO and EI deliberately for the actual light.
5. Set and lock white balance under the real key light. Avoid ATW for controlled coverage.
6. Set shutter for motion, then aperture for depth of field and lens character.
7. Set ND for brightness after shutter and aperture are chosen.
8. Confirm the LUT route and verify Internal Rec MLUT status.
9. Turn on waveform and zebras. Confirm the face and important highlights.
10. Choose and verify the focus method. Recheck after any reframing or lens change.
11. Run the audio verification for one-person or two-person operation.
12. Confirm project, reel/card, and clip identity.
13. Record a 10-second test and play it back.
14. Only then record the first serious take.

10-SECOND TEST MUST PROVE FIVE THINGS

Picture framing and exposure; critical focus; audio channel separation and noise; correct LUT/recording behavior; correct card/reel/clip identity.

Physical-state stop test

- [] INPUT1 and INPUT2 switches match the audio source. For the RØDE receiver, use MIC - not LINE and not MIC+48V.
- [] ND position is intentional; ND is not accidentally On in a dark interior.
- [] White balance switch/memory is the one you intend to use.
- [] Lens is in the intended focus/iris/zoom control state.
- [] External monitor is receiving the intended LUT-applied or log signal.
- [] Recording media and the separate FX6 SETTINGS card are not confused.

STARTUP STATE

Startup Baseline

Use this as the normal V5.02 Cine EI starting point. Change it only because the project or scene requires a documented deviation.

Area	Baseline	Field meaning
Project	23.98p; 4K/UHD; XAVC-I when using the established cinematic workflow	Keep frame rate and codec consistent with post.
Shutter	1/48 (or 180 degrees at 24p)	Motion setting. Do not use it as the normal brightness control.
Color / gamma	S-Gamut3.Cine / S-Log3	Record a gradeable log negative.
Cine EI Base ISO	800 normally; 12800 only for genuine low-light need	Choose the base for lighting reality, not monitor mood.
EI	Deliberate rating/monitoring decision	Lower EI favors cleaner shadows; higher EI protects highlight-heavy scenes but can thin the subject.
White balance	Manual memory or preset chosen for actual light	Lock it for matching coverage. Avoid drifting ATW.
ND	Clear in normal/dark interiors; Variable ND for bright scenes/exterior	Use ND to hold the selected aperture.
LUT monitoring	s709 viewing look; SDI/HDMI MLUT On as needed; Internal Rec MLUT Off	Record log. Monitor LUT.
Exposure tools	Waveform primary; Zebra 1 at 62% / 6% aperture and Zebra 2 at 95% as the project quick checks	Use tools, not LCD brightness alone.
Focus aids	Peaking High; Focus Magnifier available; Face/Eye Priority AF when chosen	Aids do not replace deliberate focus confirmation.
Audio	RØDE receiver 0 dB; split routing to FX6 CH1/CH2; MIC; phantom Off; -30 dB references	Verify each person independently and listen in headphones.
Media	Known card ID and reel ID; sufficient time remaining; log ready	Identity begins before the first take.

ALL FILE LIMITATION

An ALL File can restore many camera settings, but it does not prove the position of external switches, cable routing, RØDE settings, monitor LUT state, lens controls, or the identity of the inserted card. Verify those manually.

EXPOSURE

Exposure Standard

Cine EI is stable when every control keeps its assigned job. Problems begin when shutter, EI, monitor brightness, or underexposure are used as substitutes for ND, lighting, or deliberate exposure decisions.

Correct control order

1. Set frame rate.
2. Set shutter for the desired motion rendering.
3. Choose aperture for depth of field, face reliability, and lens character.
4. Set and lock white balance.
5. Choose Base ISO for the lighting reality.
6. Use ND to place exposure while preserving shutter and aperture.
7. Use EI deliberately to bias the exposure/monitoring decision.
8. Confirm with waveform and zebras.
9. Record and review a test before important work.

Tool / reference	Use	Do not do
Waveform	Primary exposure truth for face, gray/white references, and highlights	Do not replace it with monitor brightness.
Zebras	Fast warning/target checks; project quick settings 62% and 95%	Do not assume a zebra proves the whole frame is safe.
18% gray	Approximately 41 IRE in S-Log3	Do not evaluate only through a display LUT.
90% white	Approximately 61 IRE in S-Log3	Do not confuse reference white with clipping.
Skin	Keep clean, readable, and technically usable	Do not sacrifice eyes and face merely to make the image look moody.
Highlights	Protect important highlights while preserving the subject	Do not save a window or sky by starving the face without a story reason.

LOW-LIGHT DECISION PATH

Confirm ND is Clear. Confirm shutter. Open aperture only as far as focus and story allow. Add or redirect light. Use Base ISO 12800 only when truly needed. Then verify the result on waveform.

EXTERIOR DECISION PATH

Keep normal shutter. Choose aperture. Use Variable ND. Prefer shade, negative fill, diffusion, or a controlled sun angle before fighting uncontrolled light. Protect highlights without abandoning the face.

FOCUS

Focus Standard

Focus is an attention decision. The default critical target for close performance work is the near eye. Choose the focus method before rolling; do not allow the method to change accidentally during an emotional beat.

Method	Best use	Required check
Manual focus	Controlled actor reels, repeated marks, feature dialogue, rack focus, tripod work	Magnify, focus near eye/required plane, exit magnifier, reframe, and test.
Face/Eye AF	Solo operation, interviews, modest movement, walk-and-talk, bright exteriors	Test in the actual scene and confirm the camera selects the intended person.
Push AF	Quick acquisition before rolling or small subject reposition	Use as an assist, then verify or hold focus.
Focus Hold	Prevent an established focus point from being lost	Confirm the assigned control and release behavior before the take.
Peaking	Fast visual aid, especially in bright conditions	Use High project setting, but do not treat colored edges as proof of exact eye focus.
Focus Magnifier	Critical close-ups, shallow depth, long lenses, interviews	Use before rolling; do not forget to return to the intended framing.

Near-eye procedure

1. Set aperture first. Depth of field determines how forgiving focus will be.
2. Place the subject at the real mark and in the real light.
3. Magnify the eye or required focus plane.
4. Focus the near eye for close performance work.
5. Exit magnification and restore final framing.
6. Rehearse movement and check whether AF changes subjects or manual focus loses the mark.
7. Record a short test when the take matters.

RECHECK FOCUS AFTER

Zooming; changing focal length; changing aperture; moving the camera; moving the subject; changing camera distance; adding a filter; changing the focus mode; or reframing a close-up.

AF risk triggers

- Multiple faces; foreground objects; reflections or glass; low light; backlight/silhouette; a subject turning away; crossing behind objects; fast approach toward camera.

AUDIO

Audio Standard - Camera Primary

The permanent operating baseline is the two-input split-track setup. It supports a one-person shoot by powering only TX1, and a two-person shoot by powering TX1 and TX2. The FX6 records only two primary isolated camera channels in this configuration.

Item	Required state
RØDE receiver mode	Split mode
RØDE receiver output	0 dB
Cable routing	RED XLR -> FX6 INPUT1 / CH1; BLUE XLR -> FX6 INPUT2 / CH2
Physical input switches	INPUT1 MIC; INPUT2 MIC
Phantom power	Off for both RØDE inputs; never MIC+48V
FX6 channel routing	CH1 Input Select = INPUT1; CH2 Input Select = INPUT2
MIC reference	INPUT1 = -30 dB; INPUT2 = -30 dB
Level mode	CH1 and CH2 manual
Starting dials	About 7 on each channel; adjust for the actual speaker
Global audio input level	Project tested state 50
Normal speech target	Approximately -20 to -12 dB in the tested setup; maintain headroom
Clipping limit	Never allow red/0 dB peaks
Headphones	Required for test, noise check, and playback confirmation

ONE-PERSON OPERATION

Power the receiver and TX1 only. CH1 should carry the person. CH2 should remain silent in the permanent split configuration. A second moving indicator on the RØDE receiver does not by itself prove that FX6 CH2 is recording.

TWO-PERSON OPERATION

Power TX1 and TX2. Test TX1 alone and confirm FX6 CH1 only. Test TX2 alone and confirm FX6 CH2 only. Then test both. Do not begin until each speaker is isolated to the intended FX6 channel.

AUDIO

Audio Verification and Backup

Five-second test procedure

1. Place each lav approximately 6-8 inches below the chin, protected from clothing rub.
2. Listen before adjusting levels. Identify HVAC, computer fan, TV bleed, jewelry, fabric, breathing, and room noise.
3. Have Person 1 speak at performance level. Confirm CH1 only.
4. Have Person 2 speak at performance level. Confirm CH2 only.
5. Have both speak. Confirm useful separation and adequate headroom.
6. Record at least five seconds and play it back through headphones.
7. Confirm the RØDE transmitters are recording internally when that backup mode is required.
8. Record room tone after the setup is quiet and final.

Symptom	First response
No meter movement	Check receiver power, cable seating, MIC switch, channel source, transmitter pairing, and mute state.
Both FX6 channels move with one person	Recheck split mode, red/blue XLR destinations, and CH1/CH2 input-select assignments.
Thin or very low audio	Check MIC vs LINE, receiver output 0 dB, -30 dB MIC reference, and manual channel dials.
Harsh/distorted audio	Reduce the appropriate channel level; confirm no stage is clipping.
Noise is louder in headphones	Headphone volume changes listening only, not recorded level. Find the source; do not hide it by making dialogue too low.
Lav unusable on a critical line	Use the transmitter internal recording or the separately recorded boom/Tascam backup when available.
Only one person today	Leave permanent split setup; use TX1 only and treat CH2 as silent.

NON-NEGOTIABLE AUDIO WARNINGS

Do not use LINE for the RØDE receiver. Do not use MIC+48V. Do not trust meters without headphones. Do not assume the receiver display proves FX6 channel separation. Do not erase transmitter recordings until the project audio is verified and backed up.

OPTIONAL BOOM BACKUP

When used, the RØDE NTG5 and Tascam DR-60D are a backup system, not the primary camera record. The boom operator monitors the recorder path and follows the separate Audio Field Setup Guide.

LUT ROUTING

LUT Routing Standard

Keep capture, camera output, and external-monitor processing separate. The camera should normally record clean S-Log3 while the operator and client see a useful normalized preview.

Signal stage	Standard	Purpose
Internal recording	S-Gamut3.Cine / S-Log3	Preserve the gradeable negative.
Internal Rec MLUT	Off by default	Avoid accidentally baking the viewing LUT.
Selected look	s709 as the safe primary viewing look	Restrained contrast and a useful monitoring reference.
VF / Proxy / Stream MLUT	On if useful	Give the camera-side viewer a normalized preview.
SDI / HDMI MLUT	On when the external monitor should see the LUT	Let the FX6 apply the viewing transform before output.
External monitor LUT	Off when FX6 SDI/HDMI MLUT is On	Prevent double-LUT processing.
Exposure judgment	FX6 waveform and zebras	Monitor appearance is not exposure truth.

FIELD PHRASE: RECORDING LOG. MONITORING LUT.

Double-LUT stop test

- [] Is the FX6 sending SDI/HDMI MLUT?
- [] Is the external monitor also applying a LUT? If yes, choose only one LUT location.
- [] Is Internal Rec MLUT Off unless a baked look is deliberately authorized?
- [] Does playback confirm the recorded file is clean S-Log3 when expected?
- [] Did anyone change monitor picture controls and mistake the display change for a camera exposure change?

FLAT IMAGE

First check whether the intended FX6 output MLUT is On. A flat monitor does not automatically mean the recording is wrong.

OVERCOOKED IMAGE

Check for an external-monitor LUT on top of the FX6 output LUT, and check whether Internal Rec MLUT was accidentally enabled.

MONITOR AUTHORITY

Use the monitor to see composition and the viewing look. Use camera exposure tools to verify. Use post-production color management and grading to finish.

MEDIA

Media Standard

Media identity begins before recording. The camera filename alone is not a sufficient production identity because names can repeat across cards, days, or projects.

Identity element	Use
Project code	Connects camera, audio, post, logs, and archive.
Shoot date	Separates production days and supports archive search.
Reel ID	Identifies each camera-original offload folder, such as A001.
Physical card ID	Identifies the actual card; it is not the same as the reel ID.
Camera clip name	Preserve as original metadata/filename.
Unique human clip ID	Use reel + clip reference in logs, for example A001_C0001.
Audio routing code	Records one-person split, two-person split, boom backup, or other channel plan.
Take notes	Mark focus, audio, playback, noise, select, or problem status while memory is fresh.

Before recording

- [] Correct production card inserted; the FX6 SETTINGS card is separate and protected from formatting.
- [] Card has enough remaining time for the planned block.
- [] Reel ID and physical card ID are written in the log.
- [] First clip/test is logged before the day becomes busy.
- [] Camera originals will remain inside their original card folder structure.

On set

- Log problems when they occur. Memory is not a media-management system.
- Mark playback-reviewed takes and any audio-routing changes.
- Do not rename, trim, flatten, or reorganize camera originals on the card.
- Do not mix the contents of different cards into one flat folder.
- When a card is full, close the reel, label it, and begin the next reel intentionally.

FORMAT STOP TEST

Can you identify the physical card and reel? Are there two complete independent copies? Is the full card structure preserved? Do representative clips play? Are RØDE/Tascam originals accounted for? Is backup status logged? If any answer is no, do not format.

CRITICAL WARNINGS

Critical Warnings

These are stop-work items. Correct them before continuing; do not merely note them for later.

Stop condition	Required action
RØDE input switch on LINE	Move to MIC and retest levels.
RØDE input switch on MIC+48V	Turn phantom power off; use MIC; verify the receiver and retest.
Image looks dark because the LUT/monitor is dark	Check waveform, ND, aperture, Base ISO, EI, lighting, and LUT path. Do not expose by screen brightness.
S-Log3 intentionally underexposed to create mood	Restore technically clean exposure; create mood with lighting ratio, negative fill, set color, composition, and grade.
Exterior brightness corrected by raising shutter	Return to the motion-appropriate shutter and use ND unless a different motion effect is deliberate.
White balance drifting during matching coverage	Disable ATW for controlled work and lock a manual value/memory.
External monitor and FX6 both applying LUT	Turn one LUT location off; verify with playback.
Internal Rec MLUT on unintentionally	Turn it off and record a new test before continuing.
Critical close-up not magnified or tested	Stop and verify the near eye/required plane.
Audio channels not isolated	Stop. Test each transmitter alone. Correct routing before the take.
Camera original being renamed, flattened, or partially copied	Stop. Preserve full card structure and original names.
Card requested for format without two verified copies	Do not format.
Firmware/menu path does not match this guide	This standard is for the canonized V5.02 system. Use the correct firmware-specific reference before changing settings.

EMERGENCY PRIORITY ORDER

Protect people and equipment first. Then protect recorded media. Then restore audio. Then restore exposure and focus. A beautiful image cannot rescue missing media or unusable dialogue.

SCENARIO DEVIATIONS

Scenario Deviations - Controlled Work

The baseline remains the same; only the scene-dependent controls change. Document any major deviation so matching coverage and post-production remain predictable.

Scenario	Deviation from baseline	Do not compromise
One-person actor reel, indoor	TX1 only; CH1 active and CH2 silent. Base ISO 800. ND Clear unless bright windows/lights require it. Aperture about f/2.8-f/4 if focus is reliable. Manual or tested Face/Eye AF.	Near eye, readable skin/eyes, clean dialogue, controlled background, performance priority.
Two-person dialogue / interview	TX1 -> CH1 and TX2 -> CH2. Use more depth, often f/4-f/5.6. Set both people inside a reliable focus strategy. Match WB, exposure, lens, and contrast across coverage.	Channel isolation, both faces usable, repeatable coverage, no lighting drift.
Feature-style interior	Use motivated key direction, negative fill, practical control, and palette continuity. Base ISO 800 unless real low light requires 12800. Manual focus is preferred when marks repeat.	Do not underexpose for mood; preserve continuity and a clean negative.
Documentary sit-down	Fast but controlled setup. Clean face, simple background, locked WB, tested Face/Eye AF or manual focus, two-channel audio test, room tone.	Credibility, intelligibility, and a complete test before the interview begins.

ACTOR-REEL PRIORITY

The camera system must support the performance, not overpower it. Keep the face alive, the near eye sharp, the dialogue clean, and the visual style restrained enough that casting can judge the actor.

TWO-PERSON APERTURE WARNING

A very shallow aperture may make one person sharp and the other unusable. Choose depth based on blocking, lens, distance, and whether focus can be repeated through every angle.

SCENARIO DEVIATIONS

Scenario Deviations - Exterior and Fast Work

Scenario	Deviation from baseline	Verification
Exterior muted-cinematic dialogue	Base ISO 800 normally. Keep 1/48. Choose aperture for look/focus, then use Variable ND. Prefer shade or controlled sun. Use wind protection and test both audio channels.	Face and highlights on waveform; focus after every reframe; monitor/LUT not double-applied.
Bright window interior	Keep WB locked. Choose face exposure first, then control the window with placement, ND, diffusion, flagging, or added interior light.	Do not save the window by losing the actor. Confirm no accidental ND state change between angles.
Genuine low light	Confirm ND Clear. Use Base ISO 12800 only when needed. Open aperture within focus tolerance. Add practical or shaped light. Consider manual focus if AF hunts.	Waveform, skin/eyes, highlight sources, focus, and noise in playback.
Documentary walk-and-talk	Use Face/Eye AF only after testing. Use Auto ND only when changing light makes manual ND impractical. Recheck WB/exposure/focus repeatedly.	Audio wind/noise plan; subject remains selected; no sudden ND or WB shift that destroys continuity.
Action / wider movement	Consider f/5.6-f/8 for focus reliability. Preserve normal shutter unless a deliberate sharper-motion effect is planned. Rehearse camera and subject paths.	Movement rendering, focus throughout the path, safe highlights, and enough media/battery.
Quick one-person pickup	Do not rebuild the two-person audio menu. Power TX1 only; CH1 records and CH2 remains silent. Run the same five-second playback test.	Correct person on CH1, no hidden noise, correct card/reel/clip identity.

Deviation log

- Record changes to Base ISO, EI, frame rate, shutter, WB, LUT route, audio routing, or recording format.
- Restore the approved baseline after the special shot or clearly mark the new continuing state.
- Record a new technical test after a major deviation. Do not assume the earlier test still proves the system.

FAST WORK IS NOT UNVERIFIED WORK

Run-and-gun changes which controls can be automated or simplified; it does not remove the requirement to verify exposure, focus, audio, LUT state, and media identity.

SHUTDOWN AND OFFLOAD

Shutdown and Offload Standard

At camera wrap

1. Confirm recording has stopped before powering anything down.
2. Note the final clip and reel/card status in the log.
3. Protect the production card from accidental reuse or formatting.
4. Stop or manage external audio recorders and preserve RØDE transmitter internal recordings.
5. Power down the camera, monitor, receiver, transmitters, and recorder in a controlled sequence.
6. Collect and label media, settings card, batteries, cables, and audio devices before leaving the location.

Full-card offload

1. Create the dated project/reel destination folder.
2. Confirm source physical card ID and reel ID.
3. Copy the complete card folder structure - not only MXF clips.
4. Do not rename, trim, flatten, or reorganize the camera-original folder.
5. Copy RØDE onboard and Tascam/boom originals into clearly identified audio-original folders.
6. Record the destination, copy time, clip range, audio status, and operator notes.
7. Make a second independent backup.
8. Verify both copies before the card is released for format.

Verification item	Pass condition
Folder structure	Expected card folders are present; copy is not a loose pile of clips.
Clip count / size	Copied contents are plausibly complete against the source card.
Playback sample	Representative beginning, middle, and end clips open and play.
Audio originals	RØDE/Tascam files are present and connected to the correct date/reel.
Backup 1	Primary offload complete.
Backup 2	Independent second copy complete.
Log	Card, reel, clip range, audio, destination, and verification status recorded.
Format decision	Only after all required items pass.

OFFLOAD RULE

COPY FULL CARD. VERIFY. MAKE SECOND BACKUP. LOG. FORMAT ONLY AFTER CONFIRMATION.

FIELD REFERENCE

Core Operator Checklist

Use this final page as the repeatable daily checklist. Any unchecked item is a reason to stop and verify before an important take or before formatting media.

Stage	Checklist
STARTUP	☐ ALL File confirmed ☐ physical switches checked ☐ correct card/reel ☐ 23.98/format confirmed ☐ Cine EI / Base ISO / EI intentional ☐ WB locked ☐ shutter set ☐ aperture chosen ☐ ND set
EXPOSURE	☐ waveform visible ☐ zebras set/understood ☐ face clean ☐ highlights intentional ☐ no mood-by-underexposure ☐ test playback reviewed
FOCUS	☐ method chosen ☐ near eye/required plane checked ☐ magnifier/peaking used as needed ☐ movement rehearsed ☐ rechecked after reframe/zoom/aperture change
AUDIO	☐ RØDE Split / 0 dB ☐ red -> INPUT1 / CH1 ☐ blue -> INPUT2 / CH2 ☐ MIC / phantom Off ☐ -30 dB refs ☐ manual levels ☐ each TX tested alone ☐ headphones/playback ☐ internal backup active
LUT	☐ S-Gamut3.Cine/S-Log3 ☐ s709/approved look selected ☐ SDI/HDMI MLUT intentional ☐ external monitor LUT not doubled ☐ Internal Rec MLUT Off ☐ waveform used for truth
MEDIA	☐ project/date/reel/card identified ☐ clip log begun ☐ settings card protected ☐ originals not renamed or flattened ☐ remaining time sufficient
SCENARIO	☐ deviation recorded ☐ baseline restored or new continuing state marked ☐ new test after major change
SHUTDOWN	☐ last clip logged ☐ RØDE/Tascam originals protected ☐ complete card copied ☐ first copy verified ☐ second copy verified ☐ log complete ☐ only then format

BEFORE THE FIRST SERIOUS TAKE

Picture. Focus. Audio. LUT. Media. Record ten seconds. Play it back.

BEFORE FORMATTING ANY CARD

Two complete verified copies, full folder structure, audio originals accounted for, and backup status logged. If not, do not format.

Deep references: FX6 CINE EI Muted-Color Shooting System Handbook V7.0; FX6 AUDIO FIELD SETUP GUIDE Ver. 1.0; camera-verified FX6 V5.02 Cine EI menu/status reference; Post / Media Safety Guide V1.