This workflow is based on menu settings that can be seen either through the eyepiece or a monitor connected via SDI.

You will not see these menu settings on the LCD on the side of the camera.

Connect the Monitor to SDI out #3 on the camera.

Turn on the Sony F5 using the on switch.
<table>
<thead>
<tr>
<th>Click on Menu Button</th>
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<tbody>
<tr>
<td>Use the knob to Navigate through the menus and press the knob to select the menu item</td>
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<tr>
<td>Go to System Menu</td>
</tr>
</tbody>
</table>
Reset the camera to defaults

Go to System>Scroll down to All Reset press the knob and choose Reset >All Reset>Reset

Press Reset again

Reset>Execute

Yep Execute again
Turn the camera off and on

Power off the camera wait about 30 seconds and power on the camera

If this menu comes up: It's a maintenance self check that the camera does every 5 days or so.
It's best to let the camera do APR whenever it reminds you.

Press Menu to set up some more settings

Go back to System > System Setting and make sure the Frequency is set to 23.98
Go to System > Record Format > HD

Choose SxS Format > XAVC 4K Class480

Confirm the Change Select Execute

Class 480 is the 480Mb/s version of 4K XAVC. This gives a bit rate of... drum roll... 480Mb/s at 24/25/30fps. At 50 and 60fps it runs at a whopping 960Mb/s, this is the top limit for XAVC in its current form.

Sony’s PMW-F5/F55 and the FS7 currently record XAVC using Class 300 which is up to 300Mb/s at 24/25/30fps or 600Mb/s at 50/60p. So as you can see Class 480 has the potential to improve the compressed image quality from these cameras still further should it ever make it into a camera.

Change to the 4K settings
Next we will show you how to set the camera to Slog 3 for recording Slog.

Go to >User Menu

Base Settings

shooting mode - change to Cine EI

Execute
Go to Color Space and choose which slog to use

SLog3 extends dynamic range about 1.5 stops.

So it might be best for very high contrast (high dynamic range) scenes, and SLLog2 might be best for low contrast “flat” scenes.

Here is what SONY states about the difference between S-Gamut3 and S-Gamut3.Cine:

**S-Gamut3:**
- Camera native color space, wider than REC-2020
- Very good for archiving.
- In camera Look Profiles and 3DLUT’s are not designed for S-Gamut3
- For experienced Color grading only
- You need two 3DLUT’s to grade effectively:
  1) SLLog3SG3toSG3Cine.cube (Sony LUTs provided in the next column)
  2) Either Sony provided Look Profile or 3DLUT (Sony LUTs provided in the next column)

**S-Gamut3.Cine:**
- Very natural color reproduction, wide color space
- Very easy grading
- Slightly wider than DCI-P3, and much wider than REC-709
- Look Profiles, and 709 3DLUT’s provided by Sony are designed specifically for S-Gamut3.Cine

NOTE Use these Sony SXS Pro +

64 gig will hold 21 min of footage
Put the card in the SD Card slot in the camera and format it.

Go to >Media>

Format Media>
Media A or B

Execute to format

Format Media(A) Now?

Cancel  Execute

Now set to record press record on the Sony F5 camera and it will begin recording
BACK UP THE FILES YOU RECORDED ON THE SXS CARDS IN THE EXACT FORMAT THAT WAS ON THE CARD

MAKE SEPARATE FOLDERS FOR EVERY CARD

Open Adobe Premiere and select the location to save your media and your project
Click OK to create the project
Title your project
Next select the "Scratch Disks" tab and choose from the drop down to set all the parameters to the same as project or a custom destination. If you choose same as project the media and other data will be stored with the project on the location you choose for your project. Then click OK to apply the settings.
Go to >Window>Media Browser

Navigate to the folder you backed up your card data and click on the folder

Right click on the folder and choose Import
You will get a generic error but click OK

The files should open in the "Project" window

Format should be 4096x2160/23.976 frame rate

We recommend you make Proxies Now using this workflow:

Adobe Premiere Pro - Make and work with Proxies in Premiere

You can choose to edit with the files as is but depending on the processor of the computer you will most likely have to adjust your resolution to 1/16 under your source window to play the clips without stuttering. Also the project will load MUCH Slower using the 4K files.