



For Immediate Release

Leilani Wright, 02 9539 7862

leilani@neon.black

Neon Black Agency

Sony Australia

PR.sanz@sony.com

Sony Launches the FX5, a Cinema Line Camera with a Newly Developed Image Sensor, Open Gate Recording Formats, Internal RAW Recording and Enhanced Operability

New Dedicated Viewfinder and XLR Handle Unit Also Available



SYDNEY, AUSTRALIA — July 23, 2026 - Sony introduces the [FX5](#), a new full-frame camera in its Cinema Line series. The camera is equipped with a newly developed fully stacked CMOS image sensor and further enhances sensitivity performance¹ through 15+ stops of dynamic range, a Dual Gain Shooting² mode, and three base ISO settings. For the first time in the Cinema Line FX series, it supports Open Gate shooting as well as in-camera recording in X-OCN, Sony's proprietary RAW format. The camera is capable of shooting in

¹ Compared to FX3.

² Gain is limited to the equivalent of 18 dB. This function may not be available depending on shooting settings.

5K at up to 60 frames per second, in 4K up to 120 frames per second and in FHD up to 240 frames per second. These features bring together the Cinema Line look³ and operability designed to meet the needs of production environments in a compact, highly portable body. This release will also include two new optional accessories: a detachable OLED viewfinder and an XLR Handle that enables recording in-camera at up to 96 kHz, 32-bit float. The camera system incorporates expertise that Sony has cultivated through the development of Cinema Line cameras, which have earned high praise from cinematographers and video creators around the world.

Claudio Miranda, ASC, cinematographer of films including “Top Gun: Maverick” and “F1® The Movie,” conducted a test shoot with FX5: “I felt that FX5 is a camera that combines high quality image expression and mobility in a compact body, enabling people to use it across a wide range of shooting environments.

Director Gareth Edwards (The Creator, Rogue One: A Star Wars Story, Jurassic World: Rebirth) also had an opportunity to shoot with the new camera for a project that spanned across Cambodia, Thailand, and Nepal. “Guerrilla filmmaking just went to the next level, the FX5 is the run-and-gun cinema camera to beat.”

The project is [available on YouTube](#).

FX5 Key Features

A newly developed full-frame fully stacked CMOS image sensor and the latest high-speed image processing engine

The camera is equipped with a full-frame fully stacked Exmor RS™ CMOS image sensor and the latest high-speed BIONZ XR2™ image processing engine, which includes a dedicated AI processing unit.

When shooting in S-Log3, the camera achieves 15+ stops of dynamic range. The broad latitude and low-noise performance enable seamless roll-off from highlights to shadows and natural texture reproduction, even in high-contrast scenes.

Three Base ISOs of ISO 800, ISO 4000, and ISO 12800 enable low-noise image expression under a wide range of conditions. The Dual Gain Shooting function², supported for the first time in the FX series, maximises the performance of the image sensor to enable smooth

³ Refers to visual expression, including the colour and tone of images.

gradation reproduction with even wider latitude, while effectively reducing noise without compromising shadow detail.

For the first time in the FX series, the camera supports 3:2 full-pixel readout across the entire image sensor area, or Open Gate shooting⁴, as well as a wide variety of image scan modes including 17:9, 16:9, and Super 35mm. This allows flexible angle-of-view selection according to creative intent and delivery format. In addition, support for in-camera recording in X-OCN, Sony's proprietary 16-bit scene-linear RAW format, enables high-quality recording without the need for an external recorder. In addition to X-OCN LT, the camera supports newly added X-OCN C1 and X-OCN C2 codecs. By reducing data size, these codecs enable high-speed transfer of high-quality images and reduce data volume, helping streamline post-production workflows.

High-precision AF powered by AI and detailed settings that support intentional shooting

Subject recognition using AI-based human pose estimation technology allows the camera to accurately detect not only the position of a person's eyes, but also the position of the body and head, delivering high AF performance even in dark scenes. The camera also supports Real-time Tracking, which automatically tracks subjects and enables stable focus work.

When shooting with Auto Tracing White Balance (ATW), the camera uses information from visible light and IR (infrared) sensors, as well as deep learning-based light source estimation, to identify scenes with high accuracy. It achieves more stable⁵ and natural white balance in shaded areas, indoor scenes, and other situations.

The camera supports noise Suppression settings (ON/OFF), enabling flexible image creation according to shooting intent and post-production workflows.

The camera also features a de-squeeze function that supports anamorphic lenses, enabling shooting with 1.3x, 1.5x, 1.6x, 1.8x, and 2.0x anamorphic lenses.

⁴ Available only when recording in X-OCN.

⁵ Compared to FX3. Based on Sony internal measurements.



Excellent operability and high mobility in a compact body

The camera adopts a compact, lightweight body with a flat-top design and flexibly supports a variety of shooting styles including handheld shooting, gimbal operation, and shooting in confined spaces.

The camera also features 5-axis optical in-body image stabilization. With the latest image stabilization unit, the roll correction range has been expanded to approximately twice that of the previous system⁵, effectively suppressing rotational blur. In addition to optical image stabilization and Active Mode, the camera features Dynamic Active Mode⁶, enabling stable image expression even during handheld shooting.

When combined with the newly developed XLR handle unit, the camera supports high-quality audio recording of up to 96 kHz, 32-bit float, and 4 audio channels. It is also compatible with the optional 0.58-type tilting OLED viewfinder⁷, which enables accurate monitoring even in bright environments.

The camera features a 3.5-type, approximately 2.76-million-dot, 16:9 touch-panel 4-axis multi-angle LCD monitor, larger than that of FX3. The fully articulating monitor tilts approximately 98 degrees upward and approximately 40 degrees downward and opens

⁶ In Dynamic Active Mode, the angle of view becomes narrower than in Active Mode, and Clear Image Zoom cannot be used. Dynamic Active Mode can be used when shooting at frame rates of up to 60 fps, and the available gain is limited to the equivalent of 26 dB.

⁷ Cannot be used together with accessories attached via the Multi Interface (MI) Shoe, such as the handle unit.

approximately 180 degrees sideways. It uses a high-brightness panel with brightness adjustable in 15 steps. Various shooting information can be displayed around the top, bottom, left, and right sides of the screen so that it does not overlap with the shooting image. In addition, the BIG6 home screen, which inherits operability cultivated through CineAlta cameras, consolidates key settings such as frame rate, exposure, and LUTs, providing an operating environment that allows creators to focus on shooting.

The camera is equipped with a new menu system, enabling shooting with similar operability when used together with CineAlta cameras or FX6.

High reliability and expandability to support professional production environments

A high-efficiency cooling fan with enhanced cooling performance and an optimized heat dissipation design enable stable operation even during long-duration video recording. The cooling fan is placed in an independent air chamber. Together with a dust- and moisture-resistant design, this enhances reliability in outdoor and demanding shooting environments.

The lightweight and highly rigid body includes screw holes in various locations for directly attaching accessories, allowing flexible shooting systems to be configured without the use of a cage.

Through integration with the Monitor & Control application, the camera supports video monitoring and remote operation from smartphones, tablets, and Mac. Output from the HDMI terminal on the camera body can display different information on the camera monitor and an external monitor, or the same information on both.

The camera is compatible with the recently released high-capacity rechargeable battery pack NP-SA100 (2670 mAh). With approximately 1.3 times the power capacity of the Z-series NP-FZ100 battery, it supports long-duration shooting. Battery life has been improved through power management coordinated with the camera, and the camera also supports display of the battery pack's deterioration status.

The camera is equipped with two USB Type-C™ ports. In addition to supporting timecode input via an optional timecode adapter cable, it supports external power supply via USB Power Delivery (PD)⁸, enabling stable long-duration video shooting.

⁸ USB Power Delivery (PD) compatible external power supply and USB cable are not included.

The camera also features a wired LAN terminal, enabling remote camera operation and stable network connection. It provides the high expandability required in professional production network environments.



Planned Update ver. 2.0 (August 2027 or later)⁹

Updates are planned to add support for HFR shooting up to 240 fps in X-OCN, XAVC S-I recording in a 3:2 aspect ratio (Open Gate shooting), an optimized user interface for vertical shooting, and a frame grab function.

Accessibility and environmental considerations

The camera is equipped with accessibility features that support visual recognition and camera operation, including a screen reader function¹⁰ that reads menus aloud and an enlarged display function for menus. In addition, the mount index, multi-function dial, and buttons are designed for ease of use through shape and tactile feel, without relying solely on visual confirmation.

⁹ Features and specifications are subject to change without prior notice.

¹⁰ Supported languages vary by sales region/country. Some menu items are not supported by the screen reader function.

Approximately 30% or more of the parts used in the camera are made from recycled plastic¹¹. In addition, the production sites in Thailand and China that manufacture this camera, operate using 100% renewable energy¹². Sony also uses plant-derived nonwoven fabric for bags that wrap products and other items¹³, reducing the amount of plastic used in packaging and helping lower environmental impact.

Optional Accessories

0.58-type OLED Detachable Viewfinder DVF-EL1

This detachable viewfinder is equipped with a 0.58-type, approximately 7.07-million-dot high-resolution OLED panel⁷. It supports HDR display with a colour gamut equivalent to DCI-P3 and 10-bit gradation. The wide colour gamut enables accurate confirmation of subject colours, while HDR display allows precise confirmation of details when shooting and playing back landscapes or subjects with high contrast.

The viewfinder achieves a high level of immersion with approximately 0.9x magnification¹⁴ and supports switching between display modes that prioritize resolution or eye point.

It also features a tilt mechanism that moves from 0 degrees to approximately 90 degrees upward, enabling flexible and comfortable monitoring during low-angle, high-angle, and handheld shooting.

¹¹ Based on Sony research. Applies to recycled plastic used in the product body.

¹² Production sites may change depending on the production period.

¹³ Plant-derived nonwoven fabric may not be available depending on the production period.

¹⁴ With a 50 mm lens at infinity, -1 m^{-1} .



XLR Handle Unit XLR-H2

This XLR handle unit is equipped with two XLR/TRS combo terminals and supports up to 4-channel audio input. It features dual AD converters that digitally convert audio signal input from microphones with high precision and wide dynamic range and enables recording in-camera at up to 96 kHz, 32-bit float. By connecting directly to the camera body via the Multi Interface (MI) Shoe, the unit digitizes audio signals and enables stable transmission. Mounting the handle also enhances stability and operability during handheld shooting, supporting shooting styles that require both mobility and audio quality, such as documentary and news-gathering production.

Timecode Adapter Cable VMC-BNCU1

Using the optional USB-C to BNC timecode adapter cable, the camera supports timecode input from external timecode devices.

This enables accurate synchronization with multiple cameras and external audio devices, supporting professional production workflows based on timecode operation, including multicamera shooting, broadcasting, and filmmaking.

Applications Supporting Production with FX5

Monitor & Control ver. 3.0

Scheduled to be available from July 2026 or later

Monitor & Control is an application that enables wired and wireless video monitoring and camera control. Version 3.0 expands multicamera control and monitoring functions for vertical video shooting and also supports EL Zone for accurate exposure confirmation. It supports more reliable and efficient video production in response to diversifying shooting needs, including production for social media and other distribution channels.¹⁵

For details, please visit: <https://www.sony.net/ccmc/>

Catalyst Prepare ver. 3.0

Scheduled to be available from August 2026 or later

Catalyst Prepare/Catalyst Browse, applications that enable high-precision video image stabilization and colour editing, will be integrated into Catalyst Prepare ver. 3.0, offering an enhanced user experience and scheduled to become available from August 2026 or later. In addition to playback and image stabilization of footage shot in the newly supported X-OCN C1/C2 formats on FX5 the software enables users to select and adjust footage while viewing metadata recorded during shooting.

For details, please visit: <https://www.sony.net/catalyst/>

Availability

The [Cinema Line FX5](#) will be available in Australia from early August 2026.

Cinema Line FX5 (body only) \$7,849 AUD

Cinema Line FX5 (with XLR handle) \$8,849 AUD

Accessories will be available in Australia per the following

XLR Handle Unit XLR-H2: \$1,099 AUD available from early September

Detachable Viewfinder DVF-EL1: \$999 AUD available from early August

Timecode Adapter Cable VMC-BNCU1: \$129 AUD available from mid-August

¹⁵ Please check the product website for information on available countries and regions, as well as paid and free features: [Monitor & Control product website](<https://www.sony.net/ccmc/>)

The FX5 product feature video can be viewed here: <https://youtu.be/X58vUvb65II>

The FX5 concept video can be viewed here: <https://youtu.be/XdVBGKxwnsA>

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Images: Product images can be downloaded from the Sony Australia & NZ Flickr site: <https://www.flickr.com/photos/sony-anz/>. For assistance, please contact the Sony team at Neon Black PR at sony@neon.black

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*1. Angle of view (35mm format equivalent).

*2. Using the electronic shutter. Sony internal measurement. Continuous shooting speed may be reduced depending on shooting conditions.

*3. 4K (QFHD 3840 x 2160) 120p recording results in a slightly narrower angle of view.

*4. Compared to the RX10 IV.

*5. CIPA standard. When shooting stills using the LCD monitor. Up to approximately 570 shots when using the viewfinder.

*6. The intended subject may not be recognised in some situations. Manually selecting the intended subject in [Recognition Target] may resolve the issue.

*7. Actual performance may vary depending on shooting conditions.

*8. Post-production editing and S&Q mode recording are required. Audio recording is not available in S&Q mode.

*9. Available in movie mode only. Cropping from a 4K-resolution image area results in a narrower angle of view.

*10. LUT (Look Up Table): A file containing preset contrast and color information. Supported file formats are 17-point or 33-point CUBE files (.cube).

*11. 35mm equivalent, with a 50 mm lens focused at infinity and diopter set to -1 m^{-1} .

*12. The camera features a dust and moisture resistant design but is not guaranteed to be 100% dust and moisture proof.

*13. Supported frequency bands vary by country and region.