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Sony FX6 Cinema Line Full-frame Camera and Kit Lens

FX6 combines the best of Sony's impressive digital cinema imaging technology with advanced imaging features from Sony's industry-leading Alpha mirrorless technology. It becomes the smallest high performer in an exclusive Cinema line which also includes the VENICE and FX9 cameras, that delivers a coveted filmic look cultivated from extensive experience in digital cinema production

Features

A new line of cinema cameras

Sony's Cinema Line, which also includes the VENICE and FX9 cameras, delivers a coveted filmic look cultivated from extensive experience in digital cinema production. As part of the Cinema Line, the all-new FX6 incorporates Sony's core technologies of image sensor, processing engine, and AF (autofocus) performance. It is also compatible with the wide range of Sony E-mount lenses for creative flexibility and has enhanced operability thanks to an innovative body design, extensive durability and intuitive customizability.

Image sensor with blazing fast readout speed

The back-illuminated full-frame Exmor R™ CMOS sensor, with 10.2 effective megapixels [1], boasts a blazingly fast data readout speed along with high sensitivity and wide dynamic range. An advanced color filter array boosts color reproduction accuracy, while focal plane phase-detection AF enables solid autofocus stability and excellent precision, all of which contribute to outstanding image quality.

High performance image-processing engine

The BIONZ XR™ image-processing engine boasts class-leading speed, providing up to four times faster processing performance compared to the FS5 II, minimizing latency while providing impressive real-time processing capabilities. The engine performs real time processing of autofocus (AF), image recognition and image quality adjustments, while also handling data transfer, user interface and other camera operations.

High sensitivity, wide dynamic range

Beautiful bokeh expression and high sensitivity performance are delivered by Sony's 10.2-megapixel[1] full-frame back-illuminated Exmor R CMOS sensor and a state-of-the-art BIONZ XR processing engine. Thanks to the large pixel size and back illuminated structure of the full frame sensor, the FX6 delivers an incredible 15+ stop wide dynamic range[2] with high sensitivity and low noise throughout the camera's sensitivity range. Its base sensitivity is ISO 800 with an enhanced sensitivity setting of ISO 12,800 - expandable up to 409,600[3] - for shooting in low and very low light conditions.

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Acclaimed cinematic -color with S-Cinetone™

The inclusion of Sony's acclaimed S-Cinetone look, inherited from the development of the VENICE and FX9 development, allows beautiful images to be achieved directly in-camera. S-Cinetone is optimized for natural skin tones and mid-range colors, with gentle highlight roll-off, for impressive subject depiction.

4K High Frame Rate 120fps[6] recording

Full-frame 4K (QFHD) recording at up to 120fps[6] with autofocus is possible thanks to the high-speed readout capabilities of the image sensor and the powerful BIONZ XR processor. Even at high frame rates, ultra-detailed 4K (QFHD) images are captured using full-pixel readout without binning, for clear post-produced slow motion (up to 5x slower than real time[13]). The high-precision AF even allows wide open aperture for beautiful full-frame bokeh to be achieved during slow motion shooting.

10-bit depth and 4:2:2 color sampling[5]

The FX6 is capable of 4K internal recording, encoding 10-bit depth and 4:2:2 color sampling [5] with either Full-HD Long-GOP or 4K All Intra compression. This makes it possible to push your color grades further, stretching video out for ultimate HDR realism while still retaining natural gradation, for true editing freedom.

Sony's powerful built in electronic Variable ND Filter

Sony's revolutionary internal electronic variable ND filter offers easy and seamless control of the camera's filter density. Users can adjust the filter density manually in increments from 1/4 to 1/128 or set variable ND to auto for a smooth and seamless transition from 0 to 1/128 ND. Variable ND in auto perfectly exposes images without affecting the depth of field, shutter angle or ISO even during changing lighting conditions. Additional creative control allows the user to change depth of field without changing exposure by adjusting the iris while the variable ND automatically adjusts for exposure. Combined with the camera's ultra-high sensitivity, the electronic variable ND filter provides users with outstanding creative control in almost any shooting environment.

10-bit HLG[9] picture profile

An HLG[9] (Hybrid Log-Gamma) HDR picture profile, complete with the wide-gamut BT.2020 color space, can be used for direct HDR (HLG) playback on compatible TVs. The result is true-to-life imagery close to what the naked eye can see, with detailed shadows and highlights, less blackout and less whiteout, all without the need for color grading. 10-bit recordings reproduce a level of fine gradation and detail for extraordinary realism.

All-Intra internal recording

In addition to Long-GOP inter-frame compression, internal intra-frame (All-Intra) recording is supported. XAVC 4K Intra recording compresses each frame independently at a high bitrate, up to 600Mbps, so is ideal for capturing complex motion, and allowing maximum flexibility and playback performance during post-production.

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16-bit RAW data output[8]

To facilitating high image quality and more flexible and efficient editing in post-production, the camera supports 16-bit RAW data output[8] to an external recorder via SDI. RAW video output is DCI (4096x2160) or QFHD (3840x2160) data from the image sensor with a choice of 59.94 / 50 / 29.97 / 25 / 24 / 23.98 frame rates. Simultaneous RAW output is possible while recording internal XAVC-I.

S-Log3 for better reproduction of gradations

S-Log3 gamma curves are available, with S-Log3 designed for better reproduction of gradations from shadows to the mid-grey range (18% grey), enabling a dynamic range of up to 15+ stops[2]. Two color gamut settings (S- Gamut3, and S-Gamut3.Cine) make post-production editing and color grading easier when matching the colors of footage shot on the FX6 with Sony's Cinema Line cameras including the FX9 and VENICE.

Preset and User 3D LUT compatibility with Scene File

The Scene File function provides powerful color interpretation right in the camera, with a range of presets and custom User 3D LUT imports to fit your production or style requirements. Four preset scene file types are included for SDR shooting (SCinetone, Standard, Still, ITU709) and two for HDR (HLG[9] Live, HLG Natural). A further 16 slots support User 3D LUT import to achieve custom looks or for specific monitoring or color-space transforms.

Fast Hybrid AF for dependable focus during movie shooting

FX6 incorporates Sony’s highly acclaimed Fast Hybrid AF (autofocus) in all modes and frame rates. Fast Hybrid AF combines 627 focal plane phase-detection AF points[4] with contrast-detection AF. This results in highly precise, smooth tracking of fastmoving subjects even over a wide range with a shallow depth of field, approx. 89% of the imaging area. Adjustable AF Transition Speed and AF Subject Shift Sensitivity parameters allow more flexible focus control, as demanded by professional users. Both allow preset settings to be recalled during recording by using a customizable button.

Real-time Eye AF and Face Detection AF

Powerful Real-time Eye AF and Face Detection AF are built in for reliable focusing on people, especially in unpredictable shooting environments such as news gathering, event and documentary shooting. The real-time processing capability of the BIONZ XR image processing engine automatically maintains accurate eye focus on faces even in profile, looking up or down, or partially obscured - allowing you to concentrate fully on shot composition.

Lens-ring AF subject selection

When the AF Assist function is ON, rotating the focus ring instantly switches from autofocus to manual focus so that a different subject can be quickly selected. The face selection algorithm has also been improved so that the focus ring can be used to quickly and intuitively select specific individuals from within a group when shooting with Real-time Eye AF or Face Detection. Autofocus operation resumes as soon as the user stops rotating the lens focus ring, and the last subject selected by the focus ring is automatically tracked.

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Proxy recording for more efficient editing workflow

When capturing higher bitrate formats such as XAVC-I 4K, low bit-rate HD proxy files can be recorded simultaneously. These smaller proxy files can then be used for editing and previewing prior to final production delivery which reduces computer load and allows faster and more efficient workflows. Proxy files are captured in 8-bit XAVC-L (1920x1080) 9Mbps MP4 wrapper. Proxy files cannot be captured during 16-bit RAW output[8].

Reliable durability and weather resistance[14]

In response to feedback from working professional, the dust and moisture resistance [14] of FX6 have been dramatically improved when compared to FS5 II, thanks to refinements throughout the body. Additional sealing is applied to the media compartment lid, terminal cover and all joints in the chassis. Routes to dust and moisture entry have been re-examined to ensure reliable operation in challenging environments. Even though the dust and moisture resistance and therefore reliability have been significantly improved, the body dimensions remain compact.

High-definition 2.76 million-dot (approx.) flexible LCD touch panel

The 3.5” LCD panel (1280 x 720 pixels) is mounted on an extended pedestal and adjustable to a wide range of angles for easy video monitoring regardless of camera rigging and shooting angle. Mounting points are provided at three places on the handle and two on the body. With touch panel support and a quick access control menu, it provides intuitive control for commonly accessed features. Camera operators can change key settings with a single touch - including Codec, Imager Scan Mode, Picture Size and Frequency, Base ISO and Sensitivity, Shooting Mode and Audio Levels.

Innovative heat dissipation to prevent thermal shut down

FX6 features an innovative heat dissipation structure to ensure dependable full-frame recording in demanding environments and at high resolutions and frame rates. This includes a complete redesign of the chassis structure, placement of the internal heatsinks and the entire airflow structure, from louvers to circuit board layout. When required, a silent fan provides ventilation for continuous recording at full resolution, with intake and exhaust air structurally isolated to maintain strong dust and moisture resistance[14].

Magnesium alloy body achieves high durability with light weight

To perform reliably in challenging environments the main chassis, as well as top, front, and rear covers and the handle are constructed from lightweight magnesium alloy. The magnesium alloy main frame achieves high strength and durability with minimum weight in order to maximize mobility. The rigidity of the mount area is also boosted by the provision of six screws for stable attachment of heavy lenses.

A choice of battery types for different applications

FX6 is compatible with BP-U series battery packs. The BP-U35 (supplied), BP-U70, BP-U100t or BP-U60T can be selected according to shooting needs. The BP-U35, for example, is an ideal choice to make most of the camera's mobility when it is to be used handheld. The BP-U100, on the other hand, can provide extended recording time when the FX6 is to be mounted on a tripod

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or other support. The battery CHECK button allows charge level to be checked even when the battery is not connected to the camera.

Professional connectivity

FX6 features a range of professional interfaces including independent 12G-SDI (supports 3G/6G-SDI) suitable for external 16-bit RAW recording[8] as well as HDMI output for program monitoring. Timecode (TC IN/ TC OUT) connectors allow multi-camera sync, and SuperSpeed USB-C 5Gbps (USB 3.2) allows shooting data to be uploaded to a PC at high speed.

Smart handle

The smart handle, attachable to the top of FX6, allows stable camerawork and operation in low-angle shooting. It's also equipped with XLR terminals, a mic holder and a digital MI (Multi Interface) Shoe, allowing use with a variety of existing pro accessories. Two assignable buttons, a multi-selector button and a handle assignable dial have also been added for improved operability. Standard 1/4-inch screw holes for accessory attachment are provided at seven locations on the handle for increased flexibility. Thoughtful touches for adaptable workflows are also considered, such as including storage for the handle protection cap in the handle itself which is used to seal the body connectors if the handle is removed for rigging.

Smart grip

FX6's ergonomic Smart Grip is designed for powerful and comfortable camera control even during prolonged or dynamic shooting situations. Three customizable buttons, plus essential zoom and start/stop control and a custom dial suitable for Iris or Variable ND Filter control, are all positioned in easy grip reach. The freely-adjustable telescoping handle and grip angle are set with a single button, for effortless position changes without slowing production

Dual card slots, both compatible with SD and CFexpress Type A

Professional workflows demand two identical card slots for peace-of-mind redundant recording or extended record times with additional media options. Both media slots support UHS-I and UHS-II SDXC/SDHC cards as well as new high-speed CFexpress Type A cards for higher overall capacity and faster read/write speeds. CFexpress Type A cards are ideally suited to 4K movie recording at high bit rates and frame rates, providing next-generation write speeds and are capable of quickly clearing camera buffers even when high volumes of movie data are being generated.

Data communications to support onsite workflow

To facilitate professional workflows, network communications features support both FTP transfer for movie files as well as remote shooting capability. Wireless 5GHz / 2.4GHz[15] LAN connections are supported, and wired connectivity to 1000BASE-I Ethernet networks is available via a USB-to-Ethernet adaptor cable connected to the camera's USB Type-C® port supporting SuperSpeed USB SGbps (USB 3.2).

Dual XLR inputs and enhanced audio capability

The handle of the FX6 carries two independent easy-access XLR audio inputs to connect external professional microphones. Additionally, the MI (Multi Interface) Shoe allows for compatible MI

Shoe microphones to be connected, such as the UWP series wireless microphone or additional XLR kits like the XLR-K3M. The Smart Handle includes built-in stereo microphone while the body houses a monaural microphone - useful for syncing video when only the body is in use.

Metadata to facilitate editing with Catalyst

Sony's Catalyst Browse and Prepare software are ideal production partners for FX6 which records three types of metadata: image stabilization, clip flag, and camera rotation. These can be useful when previewing and preparing to edit in Sony's free Catalyst Browse or cost-effective Catalyst Prepare software.

Made for Content Creators on the Go

FX6 delivers on outstanding mobility and operability with its durable magnesium alloy chassis, measuring just 6.125”L x 4.625”H x 4.5”W (153 x 116 x 114mm) and weighing just 1.96 pounds (0.89kg). It has a compact and lightweight design making it easy for users to grab and shoot at any time.

Specification

General	
Mass	Approx 890g (1lb15oz)(body only) Approx. 2.59kg(5lb11oz) (with Viewfinder, Grip Remote Control, BP-U35 battery, SEL24105G LENS, Lens Hood, Handle, MIC holder)
Dimensions (W x H x D) [[F_WI0001]]	114 x 116 x 153 mm(4 1/2 x 4 5/8 x 6 1/8 inch) (body without protrusions)
Power Requirements	DC 19.5V
Power Consumption	"Approx. 18.0 W (while recording XAVC-I QFHD 59.94p, SEL24105G Lens, Viewfinder ON, not using external device)"
Operating Temperature	0°C to 40°C 32°F to 104°F
Storage Temperature	-20°C to +60°C -4°F to +140°F
Battery Operating Time	"Approx. 105min. with BP-U35 battery (while recording XAVC-I QFHD 59.94p, SEL24105G Lens, Viewfinder ON, not using external device)" "Approx. 215min. with BP-U70 battery (while recording XAVC-I QFHD 59.94p, SEL24105G Lens, Viewfinder ON, not using external device)"

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Recording Format (Video)	[XAVC Intra] XAVC-I DCI4K 59.94p mode:VBR, MAX bit rate 600 Mbps, MPEG-4 AVC/H.264 XAVC-I DCI4K 50p mode:VBR, MAX bit rate 500 Mbps, MPEG-4 AVC/H.264 XAVC-I DCI4K 29.97p mode:VBR, MAX bit rate 300 Mbps, MPEG-4 AVC/H.264 XAVC-I DCI4K 25p mode:VBR, MAX bit rate 250 Mbps, MPEG-4 AVC/H.264 XAVC-I DCI4K 24p mode:VBR, MAX bit rate 240 Mbps, MPEG-4 AVC/H.264 XAVC-I DCI4K 23.98p mode:VBR, MAX bit rate 240 Mbps, MPEG-4 AVC/H.264 XAVC-I QFHD 59.94p mode:VBR, MAX bit rate 600 Mbps, MPEG-4 AVC/H.264 XAVC-I QFHD 50p mode:VBR, MAX bit rate 500 Mbps, MPEG-4 AVC/H.264 XAVC-I QFHD 29.97p mode:VBR, MAX bit rate 300 Mbps, MPEG-4 AVC/H.264 XAVC-I QFHD 25p mode:VBR, MAX bit rate 250 Mbps, MPEG-4 AVC/H.264 XAVC-I QFHD 23.98p mode:VBR, MAX bit rate 240 Mbps, MPEG-4 AVC/H.264 XAVC-I HD 59.94p mode:CBG, MAX bit rate 222 Mbps, MPEG-4 AVC/H.264 XAVC-I HD 50p mode:CBG, MAX bit rate 223 Mbps, MPEG-4 AVC/H.264 XAVC-I HD 29.97p mode:CBG, MAX bit rate 111 Mbps, MPEG-4 AVC/H.264 XAVC-I HD 25p mode:CBG, MAX bit rate 112Mbps, MPEG-4 AVC/H.264 XAVC-I HD 23.98p mode:CBG, MAX bit rate 89Mbps, MPEG-4 AVC/H.264 [XAVC Long] XAVC-L QFHD 29.97p/25p/23.98p mode:VBR, MAX bit rate 100 Mbps, MPEG-4 H.264/AVC XAVC-L QFHD 59.94p/50p mode:VBR, MAX bit rate 150 Mbps, MPEG-4 H.264/AVC XAVC-L HD 29.97p/25p/23.98p/59.94p/50p mode:VBR, MAX bit rate 50 Mbps, MPEG-4 H.264/AVC XAVC-L HD 29.97p/25p/23.98p/59.94p/50p mode:VBR, MAX bit rate 35 Mbps, MPEG-4 H.264/AVC
Recording Format (Audio)	LPCM 24 bits, 48 kHz, 4 channels

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Recording Frame Rate	[XAVC Intra] XAVC-I DCI4K mode:4096 x 2160/59.94P, 50P, 29.97P, 23.98P, 25P, 24P XAVC-I QFHD mode:3840 x 2160/59.94P, 50P, 29.97P, 23.98P, 25P XAVC-I HD mode:1920 x 1080/59.94P, 50P, 29.97P, 23.98P, 25P [XAVC Long] XAVC-L QFHD mode:3840 x 2160/59.94P, 50P, 29.97P, 23.98P, 25P XAVC-L HD 50 mode:1920 x 1080/59.94P, 50P, 29.97P, 23.98P, 25P XAVC-L HD 35 mode:1920 x 1080/59.94P, 50P, 29.97P, 23.98P, 25P
	[XAVC Intra] " XAVC-I DCI4K/QFHD 59.94p When using CEA-G160T (160 GB) Approx. 30 minutes When using CEA-G80T (80 GB) Approx. 15 minutes" " XAVC-I DCI4K/QFHD 50p When using CEA-G160T (160 GB) Approx. 36 minutes When using CEA-G80T (80 GB) Approx. 17 minutes" " XAVC-I DCI4K/QFHD 29.97p When using CEA-G160T (160 GB): Approx. 60 minutes When using CEA-G80T (80 GB) Approx. 29 minutes" " XAVC-I DCI4K/QFHD 25p When using CEA-G160T (160 GB): Approx. 71 minutes When using CEA-G80T (80 GB) Approx. 35 minutes" " XAVC-I DCI4K 24p When using CEA-G160T (160 GB): Approx. 74 minutes When using CEA-G80T (80 GB) Approx. 36 minutes" " XAVC-I DCI4K/QFHD 23.98p When using CEA-G160T (160 GB): Approx. 74 minutes When using CEA-G80T (80 GB)

Recording/Playback Time	Approx. 36 minutes" " XAVC-I HD 59.94p When using CEA-G160T (160 GB): Approx. 78 minutes When using CEA-G80T (80 GB) Approx. 38 minutes" " XAVC-I HD 50p When using CEA-G160T (160 GB): Approx. 78 minutes When using CEA-G80T (80 GB) Approx. 38 minutes" " XAVC-I HD 29.97p When using CEA-G160T (160 GB): Approx. 150 minutes When using CEA-G80T (80 GB) Approx. 74 minutes" " XAVC-I HD 25p When using CEA-G160T (160 GB): Approx. 150 minutes When using CEA-G80T (80 GB) Approx. 74 minutes" " XAVC-I HD 23.98p When using CEA-G160T (160 GB): Approx. 185 minutes When using CEA-G80T (80 GB) Approx. 91 minutes" [XAVC Long] "XAVC-L QFHD 29.97p/25p/23.98p When using CEA-G160T (160 GB): Approx. 170 minutes When using CEA-G80T (80 GB) Approx. 86 minutes" "XAVC-L QFHD 59.94p/50p When using CEA-G160T (160 GB): Approx. 115 minutes When using CEA-G80T (80 GB) Approx. 57 minutes" "XAVC-L HD 50 /29.97p/25p/23.98p/59.94p/50p When using CEA-G160T (160 GB): Approx. 320 minutes When using CEA-G80T (80 GB)

	Approx. 155 minutes" "XAVC-L HD 35 29.97p/25p/23.98p/59.94p/50p When using CEA-G160T (160 GB): Approx. 430 minutes When using CEA-G80T (80 GB) Approx. 210 minutes"
Recording Format (Proxy Audio)	XAVC Proxy: AAC-LC, 128 kbps, 2 channels
Recording Format (Proxy Video)	"XAVC Proxy: AVC/H.264 High Profile 4:2:0 Long GOP, VBR 1920x1080, 9Mbps"
Lens	
Lens Mount	E-mount
Camera Section	
Imaging Device (Type)	35 mm full-frame, single-chip CMOS image sensor
Number of pixels (total)	Approx. 12.9 megapixels
Number of pixels (effective)	Approx. 10.2 megapixels
Built-in Optical Filters	Clear, linear variable ND(1/4ND to 1/128ND)
ISO Sensitivity	ISO 800/12800 (Cine EI mode, D55 Light source)
Shutter Speed	64F to 1/8000 sec
Slow and Quick Motion Function	"XAVC-I 4096x2160 1 to 60 frames (59.94/50/29.97/25/24/23.98)" "XAVC-I/L 3840 x 2160 1 to 60, 100, 120 frames (59.94/50/29.97/25/23.98) 1920 x 1080 1 to 60, 100, 120, 150, 180, 200, 240 frames (59.94/50/29.97/25/23.98)"
White Balance	Preset, Memory A, Memory B (2000K-15000K)/ATW
Gain	-3 to 30dB (every 1dB), AGC
Camera Section	
Gamma Curve	"SDR Mode S-Cinetone, Standard, Still, ITU709 HDR mode : HLG_Live, HLG_Natural"
Latitude	15+ stop
Input/Output	

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Audio Input	"XLR-type 3-pin (female) (x2), line/mic/mic +48 V selectable Mic Reference: -30 to -80 dBu"
Remote	Stereo mini-minijack (Φ2.5 mm)
HDMI Output	Type A (x1)
TC Input/TC Output	BNC, TC IN/OUT Switchable
Grip	Mini jack (Φ3.5 mm/4pin)
Input/Output	
SDI Output	"SDI OUT: BNC, 12G-SDI, 6G-SDI, 3G-SDI(Level A/B)"
USB	USB Type-C(x1), Multi/Micro-B (x1)
Headphone Output	"Stereo mini jack (x1) -16 dBu 16 Ω"
Speaker Output	Monaural
DC Input	DC jack
Monitoring	
LCD	"8.8 cm (3.5 type) Approx. 2.76M dots"
Built-in Microphone	
Built-in Microphone	"Omni-directional monoral electret condenser microphone (body) (x1) Stereo electret condenser microphone (handle) (x1)"
Media	
Type	CFexpress Type A / SD card (x2) Slot B can be used for saving configuration data.
Wi-Fi/NFC	
Supported Format	IEEE 802.11 a/b/g/n/ac
Frequency Band[[F_WI0007]]	"2.4 GHz bandwidth 5.2/5.3/5.6/5.8 GHz bandwidth "
Security	WEP/WPA-PSK/WPA2-PSK
NFC	NFC Forum Type 3 Tag compliant
Supplied Accessories	

Supplied Accessories	Handle(1) LCD monitor(1) Grip remote control(1) Battery charger(1) Battery pack(1) AC Adaptor(1) Power cord(1) USB-C cable(1) LCD hood(1) Cold shoe kit(1) Lens mount cap(1) Handle connector cap(1) before Using This Unit(1) Warranty booklet(1)

1. 10.2 effective megapixels.12.1 megapixel total.
2. S-Log3, Cine EI mode at ISO 800. Sony tests.
3. When shooting in SDR/HDR mode. ISO range: 320 – 409600. Range can vary according to shooting mode
4. Maximum AF points can vary according to the recording modes.
5. 10-bit 4:2:2 available for XAVC Intra 4K QFHD (3840x2160), XAVC Intra 4K DCI (4096x2160), XAVC Intra FHD (1080x1920) and XAVC Long GOP FHD (1920x1080)
6. In S&Q mode. Approx. 10% crop at 100/120 fps. Up to 4k 60p DCI (4096x2160). 100/120fps not available during SDI RAW output.
7. In S&Q mode. 150/180/200/240 fps available only with Full-frame scan area (not available for Super-35).
8. 100/120p recording is not supported in 16bit RAW output. Proxy recording is not available. Gamma and Color space information (S-Log/S-Gamut) is stored in metadata of RAW file. RAW workflow requires Atomos Shogun 7 at time of announcement. Data recorded to an external recorder will need to be converted to a format that is compatible with non-linear editing software.
9. HLG is a high dynamic range TV format specified by the international ITU-R BT.2100 standard
10. When compared to FS5II
11. Touch Tracking AF is not available
12. Latest version of Content Browser Mobile app required with compatible mobile device.
13. 5x slow motion based on footage captured at 120fps and played back at 24p.
14. Not guaranteed to be 100% dust and water resistant.
15. Models sold in some countries/regions support IEEE 802.11b/g/n (2.4 GHz) only. 5GHz communication may be restricted in some countries and regions.