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**FOR IMMEDIATE RELEASE**

**New ARRI Tally System and CCP Live integrate TRINITY and ARTEMIS stabilizers into broadcast environments**

- Both new products enhance the useability of ARRI stabilizers for live broadcasts with the ARRI Multicam System or third-party setups.
- Tally System Gen.2 is digital and highly versatile, offering a better user experience and future-proof upgradeability.
- Camera Control Panel CCP Live provides an additional SDI output for the operator on multi-camera UHD productions.
- Compatible with all generations of ARTEMIS and TRINITY stabilizers.

**April 12, 2023; Munich** – ARRI announces two new products that make its TRINITY and ARTEMIS stabilizers even more suitable for live, multi-camera broadcasting: the Tally System Gen.2 and Camera Control Panel CCP Live.

Offered by ARRI's well-established Camera Stabilizer Systems (CSS) division, ARTEMIS and TRINITY are used not just on movies and TV series, but also on live sports broadcasts, talk shows, game shows, and events. For both studio settings and outside broadcasts where cameras are controlled from OB trucks, ARRI stabilizers allow uniquely dynamic camerawork on live productions.

The ARRI Tally System Gen.2 brings tally workflows into the digital era, while the ARRI Camera Control Panel CCP Live gives operators an extra monitor output and tally interface. Both new products are compatible with current and former generations of ARTEMIS and TRINITY, whether used as part of the ARRI Multicam System or third-party multi-camera setups.

**ARRI Tally System Gen.2**

When used in live, multi-camera environments, ARTEMIS and TRINITY need a tally system, just like regular broadcast cameras, to let operators behind the camera and presenters or performers in front of it know which camera is



broadcasting live. This is achieved with a small red LED light that turns on and off according to whether the camera signal is broadcasting or not.

The ARRI Tally System Gen.2 consists of two components: the host module, which is normally mounted beneath the lens and is visible to the talent; and the client module, which is mounted on top of the camera operator's monitor. A tally trigger is required to turn on the red light of the host module, which in turn then instantaneously turns on the red light of the client module.

Versatility is a key feature of the Tally System Gen.2 because it works with three different trigger technologies. The first is the classic trigger, whereby a photocell detects the onboard tally LED on the camera; the second is to plug a special cable into the camera so it can communicate directly with the tally module; the third is to trigger from the new ARRI CCP Live when using ALEXA Mini, AMIRA, or AMIRA Live cameras as part of the ARRI Multicam System. And since the system is digital, it will adapt to future trigger technologies.

Previous analog tally systems were dependent on the brightness of the LED light on the camera, which was variable and could degrade with age. Different cameras in a multi-camera setup might therefore display tally lights of different brightness levels, which is potentially confusing for the operator and the talent. The Tally System Gen.2 overcomes this issue by providing a completely consistent level of brightness, regardless of any variability between the cameras.

## **ARRI CCP Live**

Adapted from the existing Camera Control Panel CCP-1, ARRI's new CCP Live is designed specifically for live, multi-camera productions. Both panels connect to the viewfinder port of an ALEXA Mini, AMIRA, or AMIRA Live, and function as a control device when a viewfinder is not being used. From the front, the CCP Live looks just like a CCP-1; the differences are found on the back, where the CCP Live has an additional SDI video output and a tally interface.

Increasingly, multi-camera productions are turning to ARRI cameras for their cinematic look and ARRI stabilizers for their exceptionally fluid camera moves. When such productions shoot in UHD at 50/60 fps with ALEXA Mini, AMIRA, or AMIRA Live, both of the camera's SDI outputs are used for a video feed to the OB truck or control room, leaving nothing for an operator's monitor. The CCP Live solves this by providing a third SDI output that can be used for a monitor on the operator's rig, or a wireless focus puller's monitor.

The CCP Live also provides a tally interface that is ideally combined with the ARRI Tally System Gen.2, allowing the compact host module to be mounted



directly beneath the lens for a clean and uncluttered camera configuration. In addition, the CCP Live gives OB technicians fast and easy access to the camera menu.

Curt Schaller, ARRI Product Manager Camera Stabilizer Systems, comments: "We're proud to be showing the new Tally System Gen.2 and CCP Live on our booth at NAB this year. Both products reflect our commitment to bringing ARRI's cinematic aesthetic and hard-wearing functionality to the broadcast world. They facilitate faster and better integration of ARRI CSS products into broadcast workflows, and make the TRINITY and ARTEMIS stabilizers available to a wider range of productions. They also further develop the ARRI Multicam System, while still ensuring flexible third-party compatibility."

The ARRI Tally System Gen.2 and CCP Live are available to order now.

For more information on the ARRI Tally System Gen.2 and CCP Live, please visit [https://arri.com/trinity2\\_artemis2](https://arri.com/trinity2_artemis2).

They can be experienced first-hand at NAB 2023 in Las Vegas, on the ARRI booth C6325, Central Hall.

**About ARRI:**

"Inspiring images. Since 1917." ARRI is a global player within the motion picture industry, employing around 1,400 staff worldwide. Named after its founders August Arnold and Robert Richter, ARRI was established in Munich, Germany, where the headquarters is still located today. Other subsidiaries are in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of the business units Camera Systems, Lighting, Rental, and Solutions, all dedicated to connecting creativity and future technologies for moving images. ARRI is a leading designer and manufacturer of camera and lighting systems for the film, broadcast, and media industries, with a worldwide distribution and service network. The portfolio includes digital cameras, lenses, camera accessories, archive technologies, lamp heads, and lighting accessories. Along with offering exclusive technologies, ARRI Rental's first-class services and equipment provide camera, lighting, and grip packages to professional productions around the world. ARRI Solutions offers high-quality virtual and traditional production infrastructure solutions and efficient, integrated workflows to a broad range of studio operators, producers, and enterprises.

In recognition of its innovative contributions to the film and television industries, ARRI has been honored with 19 scientific and technical awards from the Academy of Motion Picture Arts and Sciences and five Engineering Emmys from the Television Academy.

For locations and more information, please visit [www.arri.com](http://www.arri.com)