ALEXA 35 Software Update Package 6.0.0

ALEXA 35 | ALEXA 35 Xtreme | ALEXA 35 Live | ALEXA 265

RELEASE NOTE

10. April 2026 • English

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Legal Notes

Original version.

Overview

We are pleased to introduce Software Update Package SUP 6.0.0. for all camera models in the ARRI ALEXA family: ALEXA 35, ALEXA 35 Xtreme, ALEXA 35 Live and ALEXA 265.

This release puts a strong focus on the ALEXA 35 Live, adding new capabilities and enhancing its overall functionality. Please review these release notes in full, including the Known Issues section, and consult the ALEXA 35 User Manual for SUP 6.0.0 to ensure optimal operation. We recommend for all users to update to this version. However, we advise against performing the update during active production.

New Features in SUP 6.0.0

- Multi Matrix Color Correction
- HDR White Level
- Exposure Compensation (Zoom)
- Exposure Index Fine Adjustment
- Exposure Index / Gain Display Toggle
- Pre-installed Live User Setups
- Multi-State Tally Overlay
- Knee Point and Slope Adjustment
- Auto White Balance – Full Frame AWB
- Shutter Adjustment during Recording

Peripheral Updates

The following peripheral software and firmware versions are included with SUP 6.0.0.

Versions that have changed compared to the previous release are shown in **bold**:

• LPL Mount (LBUS)	1.62
• PL Mount (LBUS)	**1.115**
• PL Mount (Hirose)	**1.115**
• EF Mount (LBUS)	1.14
• Multi Viewfinder MVF-2	3.62
• Camera Access Protocol	**1.17.0**
• MXF Library	4.4.9

Software Compatibility

To ensure full compatibility with SUP 6.0.0, the following software versions shall be used:

ARRI Reference Tool	1.8.1
Camera Control Monitor CCM-1	5.5.2
Audio Extension Module AEM-1	V1.1G
Live Production System LPS-1	**1.3.0**
CODEX Device Manager	**7.6.2**
DaVinci Resolve Studio	20.2
LLA-1 Control Module	**1.2.20**

A comprehensive list of third-party software and their compatibility with the ALEXA 35 cameras is available on the ALEXA 35 Workflow webpage. Always ensure you are using the latest version of any third-party software.

Registration

If you haven't registered your ALEXA 35 Camera yet, please ensure you do so through our online customer registration. Registering your camera guarantees you'll receive notifications about future software updates as soon as they're released. Additionally, if you register your new camera within one month of purchase, you'll receive a complimentary one-year extended warranty. To register, visit the Product Registration webpage.

Registration for ALEXA 265 or an extended warranty are not available.

Sample Footage

Sample footage shot with the ALEXA 35 Xtreme or the ALEXA 35 camera can be downloaded from the ALEXA 35 Sample Footage webpage.

New Features in SUP 6.0.0

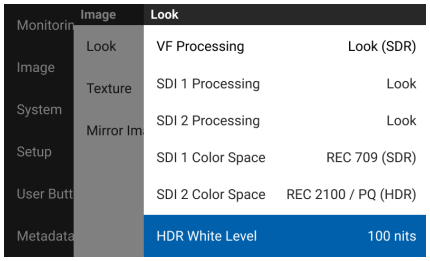
Multi Matrix Color Correction

(Multicam License)

The Multi Matrix Color Correction introduces advanced color tuning that enables targeted adjustment of individual color ranges. Specific hues and their saturation can be fine-tuned independently, allowing precise correction of color shifts, better matching between camera channels, adjustment of color to the specific needs of a production, or where there are challenging lighting conditions. Adjustments that have been made are stored and travel with the camera's look file, just like the shading settings. The Multi Matrix Color Correction can be controlled solely via the Remote Control Panel and is not exposed in the camera menu.

HDR White Level

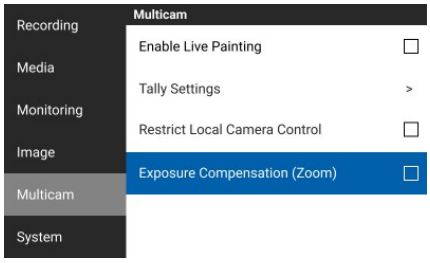
The HDR White Level setting defines the reference brightness used for processing HDR signals and is applied globally to all monitoring outputs configured for HDR output. It allows you to choose between 100 nits (traditional SDR reference) and 203 nits (commonly used in modern HDR workflows) to match your production pipeline, grading environment, or display requirements.



Exposure Compensation (Zoom)

(Multicam License)

With compatible ENG and box zoom lenses, the camera can automatically adjust the Exposure Index according to the zoom position / focal length to compensate for peripheral light loss. This ensures consistent brightness levels during zoom operations while maintaining the selected aperture and depth of field. The function can be enabled/disabled from the camera menu and the Remote Control Panel. The Exposure Index readings are shown in brackets if a compensation is applied.



Exposure Index Fine Adjustment

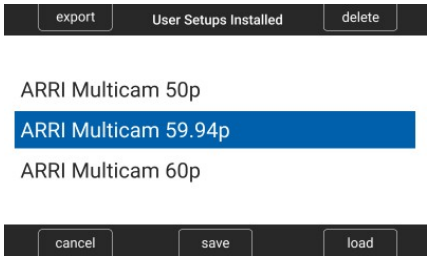
It is often desirable to keep a fixed iris setting to maintain depth of field during live productions. With SUP 6.0.0, the Exposure Index can be finely adjusted from the Remote Control Panel to compensate for changing lighting conditions, allowing precise exposure control without altering the iris and keeping the image consistent.

Exposure Index / Gain Display Toggle

Live Multicam Operators are often more familiar with Gain values in dB than with Exposure Index. The Remote Control Panel allows users to switch the display in camera and on the Remote Control Panel between ISO/ASA (Exposure Index) and Gain in dB (0 dB equals 800 ASA), making it easier to monitor and adjust exposure in the way users are most comfortable with.

Pre-installed Live User Setups

(Multicam License)



Three pre-installed user setups are available for 50P, 59.94P, and 60P projects. Selecting a setup automatically configures the camera with the typical Multicam settings, so you don't have to adjust each setting manually. This is especially handy when starting fresh after a software update or factory reset.

Multi-State Tally Overlay

(Multicam License)

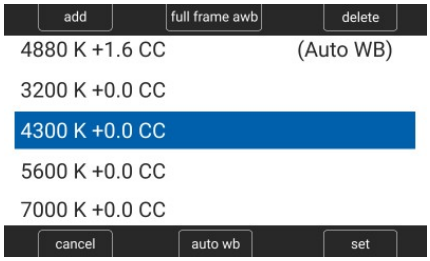
The camera's VF tally overlay now supports displaying red, green, and yellow tally signals simultaneously. This is particularly useful in setups where live video is sent to multiple destinations, each controlled by different directors, allowing camera operators to see all tally states at once.

Knee Point and Knee Slope Parameters

(Multicam License)

Knee Point and Knee Slope can be adjusted independently from the Remote Control Panel. This allows precise compression of highlights and bright areas, helping the camera handle high-contrast scenes while preserving detail.

Auto White Balance – Full Frame AWB



Users can choose between performing Auto White Balance (AWB) using either the center of the image (legacy method) or the full frame. Center-based AWB is useful when a gray card is available, while full-frame AWB measures the entire scene when a gray card cannot be used. The preferred method can be selected in the White Balance menu and remotely via e.g. the Skaarhoj Remote Control Panel.

Shutter Adjustment during Recording

Shutter adjustments can now be made while the camera is recording.

Changes to Existing Functionality

ALF4 Look File – Includes Multi Matrix Color Correction

Just like the live painting settings, the adjustments to the Multi Matrix Color Correction are saved in the camera's ALF4 look file.

User Setup Parameter Block “Scene”

The camera’s “Scene” user setup parameter block has been updated to function as a “Scene File” in live Multicam workflows. To support this, “Sensor FPS” and “Shutter” have been moved to the General parameter block. The Scene block now stores the actual Look rather than just a reference. Any changes to CDL parameters, Live Painting settings, and Multi Matrix Color Correction are saved within the Look file and are therefore included when the user setup is recalled.

Renaming of Live Painting Parameter “Cine Knee” to “Cine Roll-off”

With the introduction of independent Knee Point and Knee Slope controls, the live painting parameter previously called Cine Knee has been renamed to Cine Roll-off.

Update Procedure

The camera is updated through a USB-C medium. You can initiate the process through the MVF-2 viewfinder menu or the camera Web Remote. When the MVF-2 viewfinder and the lens mount are connected to the camera, they will automatically update during the camera update. If they were not connected at that time, they can be updated individually through the camera later. If you are using the camera Web Remote to perform the update, it is recommended to use a 'private' or 'incognito' browser window to avoid potential issues or unexpected behavior.

1. After downloading the update file from the Software Update Packages for Cameras webpage, double-click the downloaded .zip file to unpack it, or unpack it manually. This will extract two update files to your computer (*.SWU and *.lic).
2. If not done beforehand, prepare the USB-C medium for use with the ARRI ALEXA camera by connecting it to the camera. Then, go to *MENU* > *Media* > *Prepare USB Medium...* on the MVF-2 viewfinder menu or the Web Remote and push *CONFIRM*. This will create the required folder structure on the USB-C medium.
3. Connect the USB-C medium to your computer.

   ALEXA 35/Live/Xtreme:
   Place the downloaded *.swu file in the *ARRI/ALEXA35/SUP* folder.
   Place the downloaded *.lic file in the *ARRI/ALEXA35/LICENSES* folder.
   ALEXA 265:
   Place the downloaded *.swu file in the *ARRI/ALEXA265/SUP* folder.
   Place the downloaded *.lic file in the *ARRI/ALEXA265/LICENSES* folder.
4. The camera Software Update Package includes updates not only for the camera body but also for the MVF-2 viewfinder and the lens mount. Therefore, ensure that the MVF-2 viewfinder and the lens mount are connected to the camera during the update process.
5. Ensure the camera is connected to a power supply or powered by a fully charged battery to prevent power loss during the update.
6. Perform a factory reset on the camera with the menu item *MENU* > *Setup* > *Factory Reset...*
7. Connect the USB-C stick to the camera and navigate to the menu item *MENU* > *System* > *Update* > *Update Camera...*
8. Select the SUP file from the list and start the installation.
   The MVF-2 as well as the camera side display will show a screen displaying the update progress. Please note, that the update can take up to 20 minutes.
   The MVF-2 viewfinder may turn off during the update process and will not provide continuous visual feedback, refer to the camera side display for the update status in this case.
   Do not power off or unplug the camera until it has rebooted.
   After the update process has finished, a success message is displayed.
9. Ensure that the correct time zone is set in *MENU* > *System* > *System Time & Date*.
10. If the MVF-2 viewfinder or lens mount were not connected during the update, the camera will still store the updated software for these devices. The next time they are connected and have an older software version than the one stored in the camera, the camera will prompt you to update them.

In the rare event of an interrupted or failed update the camera may enter a state where the MVF-2 is unresponsive. In this situation, use the side display to enable Wi-Fi, connect to the camera, and reinstall the update using the Web Remote.

Update of Accessories

The camera update does not update the following devices, which must be updated separately. Update files for these devices must be downloaded individually from the ARRI Software Packages webpage.

Camera Control Monitor (CCM-1):

Download the update file and copy it to a USB-C medium. Connect the USB-C medium to the CCM-1. Disconnect the CCM-1 from the camera. Navigate to *Menu>Firmware>Update* on the CCM-1 and select the file to start the update.

Audio Extension Module (AEM-1):

Download the update, copy it to a USB-C medium (root folder). Connect the USB-C medium to the AEM-1. On the AEM-1, start the update through *MENU>SETUP>UPDATE* and confirm with *YES*.

LBUS Devices (e.g., Lens Motors):

Download the corresponding update file and copy it to the ARRI/ECS/ folder on a USB-C medium. Insert the USB-C medium into the camera. Connect the LBUS device through the LBUS connector. Start the update through *MENU>System>Update>Update LBUS Devices*.

Live Production System LPS-1

The LPS-1 system can be updated via a computer connected through an Ethernet cable to one of the RJ45 management ports of the LPS-1 system. Please refer to the latest Live Production System LPS-1 release notes for detailed update instructions.

To Downdate the Camera

It is possible to downdate an ARRI ALEXA 35 or 265 to a previous software release.

- Please note that ARRI ALEXA 35 Live is not compatible with any software version earlier than SUP 2.0.0.
- Please note that ARRI ALEXA 265 is not compatible with any software version earlier than SUP 3.0.3. To downdate an ARRI ALEXA 265 to SUP 3.0.3, you shall first downdate to SUP 3.0.4 and then from SUP 3.0.4 to SUP 3.0.3. All SUPs and licenses shall be on the USB medium used for downdating.

Known Issues in SUP 6.0.0

Camera Resynchronization on User Setup Load through RCP

Loading a e.g. Scene File User Setup through the RCP triggers an automatic camera resynchronization. This unintended resync leads to a reinitialization of the Genlock synchronization and the SDI outputs.

Artifacts When Changing Shutter During Recording

Changing the shutter during recording may result in visible artifacts in the recorded footage. The likelihood of such artifacts increases with higher frame rates and larger shutter increments.

User Pixel Mask Export Does Not Complete When File already exists

When exporting a User Pixel Mask (UPM) from the camera to a USB medium that already contains a UPM file with the same name, the camera GUI becomes unresponsive. The screen remains stuck on the message *“Exporting user pixel mask, please wait...”* and the process does not complete. Reboot the camera to resume operation. Delete or rename the existing UPM file on the USB medium before exporting.

Hi-5 "Lens File Transfer Cal" - Motors Stop After First End-Stop During Calibration

When the Hi-5 *“Lens File Transfer Cal”* function is active, the Hi-5 sends a lens table to the connected camera, which then triggers automatic motor calibration. However, the motor(s) might begin to calibrate but stop after reaching the first end-stop, failing to complete the full calibration sequence. Resending the Lens File a second time completes the calibration successfully.

Larger Surround View Area on ALEXA 35 Xtreme

The ALEXA 35 Xtreme offers an expanded surround view area in certain sensor modes compared to the ALEXA 35 / Live.

Video Output Failure When Switching Sensor Modes at High Frame Rates

When the camera is running at high frame rates and the sensor mode is switched without a reboot (e.g., from 4K 16:9 to 3.8K 16:9), the video outputs may fail. If this occurs, a reboot is required to restore normal operation, as subsequent recordings may also be affected (ALEXA 35 / Live).

Temporary SDI Signal Loss During Certain Setting Changes

When certain settings are changed — such as switching sensor modes or entering and exiting playback — the SDI outputs may briefly re-synchronize, leading to a momentary loss of signal. This can affect connected devices such as wireless video transmitters. The behavior is currently under review.

Sensor Overdrive: Colored Edges Near Clipping Point in Highlights

When Sensor Overdrive is active, just before reaching the clipping point, some image areas may show colored fringes or a colored "corona" instead of a neutral white highlight roll-off. This can affect individual color channels and is most noticeable in extreme highlight regions.

Sensor Overdrive and High Frame Rate Settings Unavailable on CCM-1 Monitor

When using the CCM-1 monitor, it is currently not possible to enable Sensor Overdrive, nor to set frame rates above 120 fps (ALEXA 35 Xtreme).

Delayed Ready-to-Record State After Reboot with Many User Setups on Connected

Storage When user storage is connected and contains many user setups, the camera may take longer to become ready to record after a reboot. This behavior is currently under investigation.

ENG Zoom Lens Control via ARRI Master Grips may not work with some lenses

The camera can control the three axes of an ENG zoom lens connected through the Hirose mount using ARRI Master Grips. However, in some instances, control may not function with certain lenses. To resolve this, please check the software or firmware version of the lens and, if necessary, update it to the latest version.

Hand Unit Nudge only functional through built-in radio

The Hand Unit Nudge function does not work if the hand unit is connected to the camera in any way other than through the camera's built-in white radio.

Incorrect EOTF Signaling in SMPTE 352 VPID Metadata When Outputting 12G-SDI

When 12G-SDI is used for video output, the EOTF (Electro-Optical Transfer Function) is not correctly signaled in the SMPTE 352 VPID metadata stream.

ALEXA 265 Operation with CCM-1

To ensure that the Camera Control Monitor CCM-1 functions properly with the A265, open the menu and enable *MENU > System > Camera Access Protocol > Emulate ALEXA 35*.

Incorrect Scaling of Frame Lines with Lens Squeeze Factor applied

When using frame line files containing three frame lines, incorrect scaling of individual frame lines may occur if the Lens Squeeze Factor is set to a value other than 1.0x.

RCP Iris Control may not function correctly with custom LDA Lens Tables

When using custom LDA Lens Tables to provide lens data, it may occur that the iris cannot be properly controlled or adjusted through a Skaarhoj RCP.

CCM-1 Timecode Options

The timecode menu of the camera has been updated; however, these updates have not yet been implemented in the CCM-1. As a result, it is not possible to set the LPS-1 System as the timecode source through the CCM-1.

Prerecording Requires a User Button

Prerecording can only be toggled on or off using a User Button. If the device with the assigned User Button is unavailable and prerecording remains active, start a regular recording and then remove the drive from the camera. This will cause the recording to fail, deactivating prerecording in the process.

Temporary Unresponsiveness After Playback or 'Check Last Clip'

After exiting playback, whether initiated through the PLAY button, 'Check Last Clip,' or the 'Playback' User Button, the camera may momentarily become unresponsive to inputs. This issue typically resolves within a maximum of four seconds, and the camera will return to its normal state.

Limited Clip Availability through Camera Access Protocol (CAP)

When playback is controlled through CAP, only the first 270 clips on the card can be selected. To access additional clips, use the MVF-2, the camera's side display, or the Web Remote.

Radio Interface Adapter RIA-1 Update through CAM Connector Fails

When updating the RIA-1 by connecting its CAM port to the ALEXA 35 and running the update from the camera, the process may occasionally fail. In such cases, the update can instead be performed through an LBUS connection.

MVF-2 OLED May Show Magenta Tint

In rare circumstances the MVF-2 OLED can show a magenta tint that is not observable on SDI. The recorded images are not affected.

External LUTs Desaturate Camera Overlays

A LUT applied to an external monitoring device may desaturate the camera overlays in a way that makes STBY and REC indications hard to distinguish. Reducing the SDI overlay brightness mitigates this issue.

The setting is found in: *MENU>Monitoring>SDI>SDI 1 Processing>Overlays>Overlay Brightness*.

Cut-off Playback Image when using Magnification

When using magnification with surround view enabled, the playback image may show a cropped version of the original capture. This means that the playback view may show less than what was recorded and visible on the outputs during recording or standby.

Frame Lines Displayed in Surround View with Master Magnification

When using master magnification in conjunction with surround view, frame lines may appear in the surround area at certain magnifications, even though they should not be visible.

Missing or Incorrect Lens Scales with Certain /i Lenses

Some lenses using the Cooke /i protocol may fail to transmit lens data or lens data is shown inaccurately. To resolve this issue, deactivate the lens mount and use lens tables instead.

Lower Headphone Output in Playback

When playing back a clip with audio, the headphone output on the MVF-2 is 3dB lower than during live recording.

Intermittent Loud and Distorted Audio Output After Camera Reboot

In rare cases, immediately after a camera reboot, the audio output from the headphone jack on the MVF-2 may become excessively loud and partially distorted. This issue can be resolved by unplugging and reconnecting the MVF-2, which restores normal audio output.

Unstable Reference Signal Can Disrupt SDI Output

When using the camera in a live event environment where onboard ISO recording is used, it is critical to maintain a stable external reference/genlock signal for synchronization. Any loss or interruption of the signal to the camera sync input may lead to disruptions in the SDI video output.

ALEXA 265 Unrestricted Magnification Causing UHD SDI Distortion and GUI Freeze

Magnification limits are not currently enforced during UHD monitoring.

In vertical anamorphic mode, setting magnification above 157% results in a distorted or shifted UHD SDI output image.

If the camera is rebooted in this state, the GUI may become unresponsive. To recover, use the web remote to reduce magnification below 157%, then reboot the camera to restore normal operation and clear the SDI distortion.

Hi-5 Hardwire Connection May Disable SDI 1 Status Info

When a Hi-5 is initially connected wirelessly and then connected to the camera through LBUS, the SDI 1 Status Info may unintentionally switch off. Assign a Hand Unit user button to the SDI 1 Status Info function for quick reactivation.


ARRI