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Updates bring new functionality to ARRI's ALEXA 35 Live camera and Live Production System LPS-1

- **New features will be used at the 2026 Eurovision Song Contest**
- **Multi-matrix color correction and enhanced live user settings**
- **Real-time fine adjustment of EI/gain, including during zooms**

April 16, 2026; Munich – ARRI announces new software updates for its ALEXA 35 Live camera and Live Production System LPS-1 that significantly enhance the functionality and ease of integration of the ARRI Multicam System. The many new features enabled by ALEXA 35 SUP 6.0 and LPS-1 SUP 1.3 will be used at the 2026 Eurovision Song Contest in May, which ARRI is servicing with multiple ALEXA 35 Live camera systems in partnership with Riedel Communications.

Multi-matrix color correction

ALEXA 35 Live cameras are now equipped with multi-matrix color correction, which goes beyond basic color correction by permitting users to adjust individual color hues without affecting other colors in the scene. In a live, multi-camera environment this allows more precise color matching between different camera channels, with color correction targeted to meet the specific needs of a production or location, or to overcome challenging light conditions.

Continuous fine adjustment of exposure index / gain

Fine adjustment of the ALEXA 35 Live's exposure index (EI) setting is now possible from a Remote Control Panel (RCP). Users can also switch the camera and RCP displays between EI values in ASA/ISO or gain values in dB, which is often more familiar in broadcast environments. Real-time fine tuning of EI/gain enables live productions to make subtle corrections to exposure without changing the lens iris, ensuring consistent depth of field in the image.

A further new feature takes advantage of this capability by automatically compensating for the slight drop in illumination that can occur at long focal lengths. The ALEXA 35 Live is now able to continuously adjust the EI/gain in relation to light loss across the zoom range of compatible ENG and box zoom lenses, maintaining stable exposure and depth of field in every frame.



New user settings for live productions

Three pre-installed user setups are now available in the ALEXA 35 Live for projects using 50p, 59.94p, or 60p frame rates. These setups automatically configure the camera with typical Multicam settings, saving users the trouble of having to adjust each setting individually. This is particularly useful following a software update or factory reset of the camera.

“Scene File” support enabled by ALEXA 35 SUP 6.0 now allows Multicam users to create and recall custom video parameter settings from the connected RCP. This ensures consistent visual quality between different camera channels by establishing a unified baseline of settings such as white balance, gain, iris, gamma, sharpness, detail, and LUT to suit the conditions in the scene.

Highlight management and full-frame AWB

The ALEXA 35 Live’s knee point and knee slope can now be adjusted independently from an RCP. Highlights and bright areas can be compressed, helping the camera to handle high-contrast scenes while preserving detail and texture. The ability to adjust these parameters individually makes it easier to match highlight roll-off across multiple cameras when switching between feeds.

ALEXA 35 Live users can also now select between performing an Auto White Balance (AWB) on the center of the image or across the full frame. While the center measurement option is beneficial when a gray card is used to set AWB, the full-frame option takes the measurement from the whole scene when this is preferable or when use of a gray card is not possible.

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.

Auto camera detect with Live Production System LPS-1

LPS-1 SUP 1.3 allows the ARRI Fiber Base Station to automatically detect an ALEXA 35 camera head when it is set to DHCP, rather than having to manually enter static IP addresses. This in turn allows easy swapping of Fiber Camera Adapters and camera heads between different base stations. The connected RCP can be configured to connect to the IP address of the base station rather than the ALEXA 35 camera head, which was not previously possible.

ALEXA 35 SUP 6.0 and LPS-1 SUP 1.3 are available for download at www.arri.com/sups

Learn more at www.arri.com/alexa35live



About ARRI:

“Inspiring images. Since 1917.” ARRI is a global player within the motion picture and live entertainment industries. 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, and Rental, all dedicated to synergizing creativity and future technologies to enhance moving images and live events. ARRI is a leading designer and manufacturer with a worldwide distribution and service network. The product portfolio includes digital cameras, lenses, lighting fixtures, apps, and accessories. ARRI also offers first-class services through ARRI Rental’s provision of both standard and exclusive camera, lighting, and grip packages to professional productions around the world. ARRI’s virtual production and innovative workflows solutions boost efficiency for a broad range of studio operators, producers, and corporations.

In recognition of its innovative contributions to the film and television industries, ARRI has been honored with 20 scientific and technical awards from the Academy of Motion Picture Arts & Sciences and six Engineering Emmys from the Television Academy and the National Academy of Television Arts & Sciences.

For locations and more information, please visit www.arri.com or www.instagram.com/arri.