CINEMATIC MULTICAM

Remote control of AMIRA and ALEXA Mini for live TV
ARRI Cinematic Multicam Testimonials

VPS Media

Founded as a film production company in 1999, VPS Media is now a multimedia agency offering a wide range of services: from conceptual design to production, post production, and further special services. Since 2014, VPS Media has implemented almost 1,000 projects with 9 AMIRAs and 2 ALEXA Minis. These include commercials, multicam productions, event videos, music videos, image films, product videos, documentaries, and reportages. With AMIRA Multicam System they successfully provide eight DAX companies with recordings or live broadcasts for press conferences, management speeches, or annual general meetings. They shoot concerts or film gigantic festivals like World Club Dome for live streaming.

“The most important advantages of AMIRA are definitely the picture quality and its versatility. In the past, our cameras were separated between multicam or reports on the one side and image films or scenic productions on the other. Now we no longer need two types of cameras, only the AMIRAs.”

Andreas Schech, VPS Media

Ruptly TV (Berlin, Germany)

Since it was launched in 2013, Ruptly, a Berlin-based video news agency, has been providing visual news content to a range of media, from large broadcast networks to online content providers. The agency offers edited video packages, video-on-demand, operational facilities through broadcast services, and direct access to global events via live streaming. When FIFA was looking for coverage of its 2018 World Cup opening events, it turned to Ruptly. They’ve been covering news and sporting events live since the beginning, and also offers video editing and other broadcast services. Their Outside Broadcast van and their news studio are equipped with AMIRA Multicam Systems, providing outstanding image quality, vision-mixing facilities, and a versatile and robust workflow.

“We love using the AMIRA Multicam because of the outstanding images the AMIRAs capture – and the high-standard build of the camera. Technically, the DTS fiber system brings all the features one expects in order to create a really good workflow.”

Thomas Bischofer, Ruptly TV

VPS Media (Hoechst im Odenwald, Germany) | News Production

Ruptly TV (Berlin, Germany) | News Production

VPS Media (Hoechst im Odenwald, Germany) | Live Concerts, Live Events, Commercials, Corporate Productions

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Rubicon TV is one of the largest production companies in Norway and a part of Endemol Shine Group. Rubicon TV produce scripted and entertainment television programs for all the big Norwegian media houses, and for international companies such as Netflix.

The NRK network commissioned production company Rubicon to make the latest installment of the most popular, competition driven, reality program on Norwegian television. “Eternal Glory” features competitions between retired sports stars and has historically been one of Norway’s highest viewed shows. It was shot on location in Portugal using five AMIRAs with B4 mounts fitted and using broadcast lenses for the longer zoom ranges.

“I love the AMIRA pictures; they are the best we have ever had in many years of doing this show.”
Christopher Nichols, Rubicon TV

One of the most influential television networks in China, the Hunan Broadcasting System provides TV programming and a cable TV transmission service with a repertoire of high-quality television series, entertainment shows, commercials, news, and gala events. It boasts industry leading skills for film and video production and live TV broadcasts.

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From its headquarters in the center of Paris, PhotoCineLive has become one of France’s high-end specialists in multi-camera shooting for concerts and fashion shows, offering customers the best quality digital cinematographic equipment, advice, and support. The world’s top fashion design companies are demanding ever-higher standards of coverage for their shows. PhotoCineLive is using ARRI AMIRAs and ALEXA Minis to answer this demand. Kitting together as many as 20 cameras, the Multicam System captures every moment of a show in stunning quality. The system connects to fiber with the OB vans of broadcast service providers, and the shows are often streamed live.

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PhotoCineLive (Paris, France) | Live Fashion Shows, Concerts

Hunan Broadcasting System (Hunan, China) | Live TV Production

Rubicon TV (Oslo, Norway) | Live TV Production

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Captured with ARRI Cinematic Multicam
A small selection of the many productions shot on AMIRA and ALEXA Mini in Multicam mode
Cinematographers are striving for a cinematic look; producers require efficient and flexible production means. These two requirements often conflict. ARRI’s response is a simple to integrate fiber transmission system through a partnership with British manufacturer DTS. The combination of the ARRI cameras and the DTS system lets the production team achieve the established ARRI cinematic look, combined with the efficiency of a live transmission system. Customers can record on-camera for postproduction, finishing or slow motion effects, while simultaneously transmitting live HD or UHD signals to a broadcast facility, stage displays, or social media channel using standard production environments like OB vans or studios. The ARRI Multicam System knits a variety of components together to give program makers flexibility tailored to their varied needs. A single investment gives renters or owners a system that can be switched from Cinematic Multicam to Documentary to Drama styles, with the same image quality and look options available for all three production types.

System Features
- Cinematic Multicam for live TV, according to Rec. 2100
- Wide color space according to Rec. 2020
- 4K UHD recording and outputs
- ARRI look Library & 3D LUT support
- Compatibility with Sony RCP controls
- Long transmission distance, up to 2 km incl. power
- Flexible configuration
- Master Grips integration
- Remote control for PL, B4, EF and cine lenses
- Tally interface
- Intercom channels
- Return Video interface *
- Prompter channel
- Genlock support *
- Slow Motion application with onboard recording

* AMIRA only

Cinematical Multicam Remote control of AMIRA and ALEXA Mini for live TV
AMIRA and ALEXA Mini Main Features

- Exceptional ARRI image quality
- Beautiful skin tones and natural colors
- 14+ stop dynamic range and low noise, best for HDR
- Preloaded ARRI Look Library & 3D LUTs
- Up to 200 fps slow motion
- 4K UHD
- ARRIRAW recording (license)
- Compatibility with PL, EF, B4, LPL Lens Mounts
- Cinematic Multicam support
- FPGA based architecture, allowing product updates on existing systems

AMIRA Specific Features

- Full audio recording support
- Ergonomic design for smaller crews
- Easy shoulder-mount operation

ALEXA Mini Specific Features

- Compact & lightweight form factor
- 4:3 recording format (license)
- Wide range of accessories for every use case

Ideal camera for all kind of specialized shots

AMIRA

Cinematic Multicam for various kind of multi-camera productions

ALEXA MINI

Ideal camera for all kind of specialized shots

Documentary style for magazines, home stories, feeds and more

Drama style for small crews

Perfect for applications with steadycam, cranes and remote heads

One camera system for three production types

Cinematic Multicam for various kind of multi-camera productions

4K UHD

ARRIRAW recording (license)

Compatibility with PL, EF, B4, LPL Lens Mounts

Cinematic Multicam support

FPGA based architecture, allowing product updates on existing systems

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AMIRA Multicam setup
for easy integration into broadcast production environments

AMIRA Multicam-ready can be integrated into existing infrastructure, providing interfaces with, for example, PGM Return, Tally (green/red), and Genlock. The system will work with fiber-based transmission types like DTS, Ereca, Protech Nipros, MultiDyne, Sokong, and Telecast, allowing the transport of all video and data signals over a single SMPTE-311 fiber cable, providing power, as well as Wireless (RF) and Ethernet/BNC cable connection. It also allows for on-board recording of any format, including LogC or Chalk 2.0 cards in parallel to the live SDI output. LogC recording allows for the retention of all image information throughout the production process but also gives the option of transfer to a color space target either within the camera, or at any later stage of the production process.

The AMIRAs are controllable with industry-standard Sony Remote Control Panels (RCP’s), which allow technicians to continue to use the tools they are comfortable with. So, the system allows Sony RCP image parameter and iris control for ENG style PL and B4 lenses, and cine style lenses (with motion broadcast control). Parameters include: Auto Iris, Black R/G/B, Master Black, White R/G/B, 5600K Override, Auto White Balance, White Balance, ND filter selection, Detail, Shutter, ECS Shutter, Master Gain, Gamma R/G/B, Master Gamma, Master Black Gamma, Master Knee, Saturation, Scene Files, Call and Color Bars.

A more flexible RCP operation is offered with the Skaarhoj RCP V2, which additionally supports access to all relevant camera parameters through the ARRI Camera Protocol (CAP).
Look Library looks and 3D LUTs
Predefined artistic color matrixes

Look Library looks and 3D LUTs (with 33 mesh points and additional metadata) can also be loaded, used, and modified using the Sony or Skaarhoj RCP. They can be predefined by generating a 3D Lut using a grading system and saving this as an ARRI look file. The ARRI Color Tool is used for importing and exporting 3D LUTs, which enables very precise and sophisticated color adjustments to be made. This helps with the color matching of cameras and in the creation of specific and high-quality looks in multi-camera productions.

The best of HDR

From their inception ARRI digital cameras have always been HDR capable – an important consideration for broadcasters contemplating how the industry might progress beyond HD TV. The AMIRA and ALEXA Mini 14+ stops make it the perfect starting point for HDR distribution in either Dolby PQ or HLG formats, as defined by ITU-R BT.2100. HDR with ARRI cameras allows an even better overall image quality – higher contrast, with deeper blacks and brighter whites; more vibrant colors; more depth; a sharper image, with more detail; and a larger range, which makes more looks possible.
ALEXA Mini Configuration Overview

- **ALEXA Mini Viewfinder MVF-1**
- **Tripod**
- **Broadcast Plate for ALEXA Mini**
- **Quick Release Plate QRP-1**
- **ALEXA Mini Viewfinder Bracket MVB-1**
- **Center Camera Handle CCH-2**
- **RAB-1 Rear Accessory Bracket**
- **V-mount Power Splitting Box Mkll or Gold Mount**
- **SAM-2 Stabilizer Adapter Mount for ALEXA Mini**
- **Remote Head**
- **DTS FCA Fibre Camera Adapter**
- **ALEXA Mini Adapter Plate MAP-2**

**Multi-camera Setup**
- Refer to AMIRA Configuration on page 19

**Lens Setup**
- Refer to AMIRA Configuration on page 18

**Camera Viewfinder Monitor**

**Camera Control Panel CCP-1**

**RAM clamp**

**5-axis Pan Tilt Head 1**

**5-axis Pan Tilt Head 2**

**5-axis Pan Tilt Head 3**

**5-axis Pan Tilt Head 4**
Components for Multicam setup for efficient and cost-effective workflow

**AMIRA Camera Set Basic**

- Features: HD 1080i & 1080p, Framerates 0.75-200 fps, Recording formats ProRes 422 (L T) and 422 in Rec709 & Log C.
- Includes:
  - AMIRA camera body (incl. viewfinder mount, viewfinder cable (short/long), camera handle)
  - AMIRA viewfinder MVF-1

**AMIRA Camera Set Advanced**

- Features: HD 1080i & 1080p, Framerates 0.75-200 fps, Recording Formats: ProRes 422 (L T), 422, 422 (HQ) in Rec709 & Log C; Unlimited Looks functions; Import Looks; Import custom 3D LUTs; In camera adjustable image parameters for Knee, Gamma, Saturation & other; ASC CDL in-camera grading; focus and exposure control tools; Dynamic Auto Tracking Whitebalance; Bluetooth Audio monitoring; Pre-record function; Intervalometer; Multicam support; S16 lens mode; Camera Remote Control.

- Includes:
  - AMIRA camera body (incl. viewfinder mount, viewfinder cable (short/long), camera handle)
  - AMIRA viewfinder MVF-1

**AMIRA Camera Set Premium**

- Features: HD 1080i & 1080p, 2K (2048 x 1152), UHD (3840 x 2160), Framerates 0.75-200 fps, Recording formats ProRes 422 (L T), 422, 422 (HQ), 4444 & 4444 XQ in Rec709 & Log C; Unlimited Looks functions; Import Looks, Import custom 3D LUTs; in camera image parameters for Knee, Gamma, Saturation & other; ASC CDL in-camera grading; focus and exposure control tools; Dynamic Auto Tracking Whitebalance; Camera Remote Control; Bluetooth Audio monitoring; Pre-record function; Intervalometer; Multicam support; S16 lens mode.

- Includes:
  - AMIRA camera body (incl. viewfinder mount, viewfinder cable (short/long), camera handle)
  - AMIRA viewfinder MVF-1

**ALEXA Mini**

- Features: 35 format film-style digital camera with lightweight and compact carbon body, 4:3/16:9 switchable active sensor area, support for ARRI MVF-1 viewfinder, built-in remote control capabilities via ARRI Electronic Control System and Wi-Fi, support for cforce motors, built-in motorized ND filters, interchangeable lens mounts and ARRI Lens Data System.

- Includes:
  - ALEXA Mini body

**ALEXA Mini with 4:3 and ARRIRAW**

- Includes:
  - ALEXA Mini body
  - ARRIRAW License Key
  - 4:3 License Key
  - ARRI Look Library License Key

**Lens Mounts**

- LPL Mount with LBUS connector
  - ALEXA Mini/AMIRA

**AMIRA Accessories**

- Quick Release Baseplate QRP-1

**Lens Mounts**

- PL to B4 Lens Adapter

- PL -to-LPL Adapter

- Wedge Plate Adapter WPA-1

- Side Accessory Bracket SAB-2

- AMIRA V-Lock Battery Adapter Plate

- AMIRA Gold Battery Adapter

- Titanium Plate Mount

- OTS Camera Dock

- AMIRA Accessories

**AMIRA UHD license**

- AMIRA ARRI Look Library License Key
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<td>DTS NEUTRIN power box with cable</td>
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<td><strong>K2.0021654</strong></td>
<td>DTS 1801 Fibre Camera Adaptor (S)</td>
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<td>DTS RCU Camera Control Panel CCP-1 Set</td>
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ARRI Camera Systems
for better control, flexibility, and creative fulfillment

ARRI Wireless Video System
ARRI Wireless Video System (WVS) is comprised of a video transmitter and a stand-alone video receiver that picks up signals from either transmitter. An extensive accessory range includes various mounting brackets, antenna extensions, and the handheld Director’s Monitor Support (DMS-1), as well as a specially adapted Transvideo monitor with a built-in receiver for the ARRI transmitters. Whether using this monitor or others, the modular system allows for a compact and efficient setup. An extra power-out on the video receiver, for example, permits a single on-board battery to power both the receiver and an attached handheld monitor. A higher input voltage range allows more flexibility on battery choice.

The high-performance video transmission provides a robust radio link and fast re-link with a long-range, uncompressed, and encrypted signal for safety. Audio, timecode and REC flag are included in the zero-delay signal, and up to four receivers can be used per transmitter.

Main Features
• EF, ENG and cine lens control
• Advanced camera control
• Solid mechanical design
• Proven ergonomics
• Intuitive user interface
• Multi-lingual display

Master Grips
ARRI Master Grips combine effective camera stabilization with comprehensive lens and camera control. They provide full control of focus, iris, and zoom settings on cine lenses, including adjustable motor speed, zoom response, and motor limits. They also offer a comfortable way to control the integrated servo motors of ENG and EF lenses. Mounted on tripod pan bars or studio pedestal heads, the Master Grips can be perfectly used as focus and zoom demands for multi-camera setups.

Main Features
• EF, ENG and cine lens control
• Advanced camera control
• Solid mechanical design
• Proven ergonomics
• Intuitive user interface
• Multi-lingual display
TRINITY is the first hybrid camera stabilizer that combines classic mechanical stabilization with advanced active electronic stabilization, provided via 32-bit ARM-based global technology. This combination results in five axes of control and enables uniquely fluid, wide-ranging, and precisely controlled movements for unrestricted shooting and total creative freedom.

The ARRI artemis Cine Broadcast and EFP HD are highly modular and upgradable mechanical stabilizers. Available with a wide range of different ARRI CSS components and accessories, they cover the entire spectrum of today’s film and television requirements. Besides the traditional functions of artemis HD systems, such as high-capacity wiring and Hot-Swap technology, additions to the Cine Broadcast include three high-quality video lines and both D-Tab and USB power outputs, providing new possibilities and more robust backup options.

The EFP HD supports modern digital cinematography and is designed to work with HD broadcast cameras. It features 12 V high-capacity wiring within the rig, which enables capacities for the camera of up to 15 A. The high-specification wiring also minimizes voltage drop when working with the EFP HD, while the Anton Bauer Hot-Swap technology helps to avoid camera reboots when batteries run low.

Stabilized Remote Head SRH-3

The Stabilized Remote Head SRH-3 is a three-axis fully stabilized remote head allowing for cameras to go where no person can with increased flexibility and ease. Whether it be on set, in a studio, or at an event, the new intelligent and adaptive Stabilized Remote Head SRH-3 has the full force of ARRI technology behind it.

Main Features

• Smart and adaptive system
• Compensation of external centrifugal force
• Remote control by SRH-3 control board, or with optional wheels
• High payload, low weight, compact design
• Budget friendly
• High-quality workmanship
• Future-proof workflows due to perfect compatibility

TRINITY

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Lighting design of modern studios in broadcast and media is greatly impacted by the transition to LED technology and the latest developments in camera technologies. HDTV standards, which make extensive use of CMOS technologies and FPGA image processing, demand better lighting quality. Our LED lighting technology represents the culmination of more than a decade of research and development at ARRI. ARRI’s L-Series LED Fresnels offer convenient control over the shape, quality, intensity, texture, and color of the light. SkyPanels incorporate features of the L-Series in a compact, ultra-bright LED soft light.

High-quality LED lights for every situation

ARRI’s portfolio comprises of Camera Systems, Lighting, Media and Rental. These multiple areas of proficiency provide a deep understanding of the broadcast and media environment from beginning to end. This cross-disciplinary competence is concentrated in the ARRI System Group. Their knowledge of modern studio design influenced the features of the ARRI LED Lighting Series, while advancements in camera technology effect the lighting design for studios.

Headquarters of the ARRI System Group is based in Berlin with offices in London, Dubai, Hong Kong, and in the US to support the worldwide activities. All these comprehensive services are available for projects of any size, from small-scale system upgrades to complete turnkey installations for multi-studio facilities.

The Range of ARRI Lighting System Group Services

- Consultancy
- Concept Design
- 3D Visualizations
- Project Planning
- Integration Management
- Training
- After-sales Care

L-Series

At the heart of the L-Series are a few core concepts: ease of use, tuneability, color fidelity, and high quality construction. The L-Series takes full advantage of LED technology and allows for complete control over the color and intensity of light. Three knobs control brightness, color temperature and green/magenta point, and a focus knob on the side of each fixture allows for smooth, consistent adjustment of the beam spread. Specifically calibrated for broadcast and digital cinema cameras, L-Series ensure pleasing skin tones and vividly rendered colors.

SkyPanel

SkyPanel is one of the most versatile soft lights on the market, as well as one of the brightest. The SkyPanel ‘C’ (Color) versions are fully tuneable; correlated color temperature is adjustable between 2,800 K and 10,000 K, with excellent color rendition over the entire range. Full plus and minus green correction can be achieved with the simple turn of a knob. In addition to CCT adjustments, other control options are available such as hue and saturation, gel selection, RGBW, source matching, u,v coordinates, and 16 professional lighting effects programmed into every fixture.

Professional system integration in a wide array of broadcast and media applications

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**Technical Data ARRI cameras**

**AMIRA**

- **Software License Keys**
  - AMIRA Advanced
  - AMIRA Premium
  - AMIRA 4K UHD
  - AMIRA ARRIRAW
- **Sound Level**
  - < 20 dB(A) at 24fps
- **Storage Temperature**
  - -20° C to +50° C / -4° F to +122° F @ 95% relative humidity max, non condensing,
- **Operating Temperature**
  - ~ 4.1 kg / ~ 9.2 lbs (camera body with PL lens mount)
  - ~ 2.3 kg / ~ 5 lbs (camera body with titanium PL lens mount)
- **Measurements (HxWxL)**
  - 149 x 139 x 309 mm / 5.8 x 5.4 x 12.1" (camera body with PL lens mount)
  - 140 x 125 x 185 mm / 5.5 x 4.9 x 7.3" (camera body with PL lens mount)
- **Power Management**
  - Active ORing between BAT connector and onboard battery adapters
- **Power Outputs**
  - 1x LEMO 8pin (10.5-34 V DC)
- **Power Consumption**
  - min. 52W, max. 84W (Camera body with MVF-1)
  - min. 43W, max. 84W (Camera body)
- **Interfaces**
  - 1x BNC SDI Ret/Sync In (opt. separate analog Genlock In)
  - 1x BNC L TC Timecode In/Out
  - 2x USB 2.0 (for user setups, look files etc)
  - 1x RJ45 Ethernet for remote control and service
  - 1x LEMO 6pin EXT multi purpose accessory interface
  - 1x BNC Sync In (optional activation through ARRI Service)
  - GPIO interface for integration with custom control interfaces
  - Camera Access Protocol via Ethernet & WiFi (Web-based remote control from phones, tablets and laptops via WiFi & Ethernet)
- **Remote Control Options**
  - Built-in White Radio for ARRI lens and camera remote control
  - Built-in WiFi module (IEEE 802.11b/g), Built-in Bluetooth module
- **Lenses**
  - Leitz Cine Wetzlar M mount
  - B4 mount with Hirose connector
  - EF mount
  - PL mount with Hirose connector and LDS
  - Titanium PL mount with L -Bus connector
- **Dimensions and Weights**
  - Fiber Adaptor Dimensions (HxWxL)
    - 189 x 105 x 65 mm
  - Base Station Weight
    - 2.1 kg
  - Fiber Adaptor Weight
    - 1.1 kg
  - Base Station Volume
    - 4644 cm³
  - Fiber Adaptor Volume
    - 1110 cm³
  - Camera Power
    - 100W Camera Power (150W total internal power.)
  - Cable Length
    - 2000 Metres

**ALEXA Mini**

- **Software License Keys**
  - ARRIRLook Library (weekly or permanent)
- **Sound Level**
  - -30° C to +70° C / -22° F to 158° F
- **Storage Temperature**
  - -20° C to +50° C / -4° F to +122° F @ 95% relative humidity max, non condensing,
- **Operating Temperature**
  - -20° C to +45° C / -4° F to +113° F
- **Measurements (HxWxL)**
  - 148 x 139 x 250 mm / 5.8 x 5.4 x 9.8" (camera body with PL lens mount)
  - 131 x 125 x 175 mm / 5.1 x 4.9 x 6.8" (camera body with PL lens mount)
- **Power Management**
  - Active ORing between BAT connector and onboard battery adapters
- **Power Outputs**
  - 1x LEMO 7pin EXT unregulated power output (outputs battery voltage) with max. 1.1 A
- **Power Consumption**
  - min. 30W, max. 84W (Camera body with MVF-1)
  - min. 21W, max. 84W (Camera body)
- **Interfaces**
  - 1x BNC Sync In (optional activation through ARRI Service)
  - 1x LEMO 10pin Ethernet for remote control and service
  - 1x LEMO 5pin L TC Timecode In/Out
  - GPIO interface for integration with custom control interfaces
  - Camera Access Protocol via Ethernet & WiFi (Web-based remote control from phones, tablets and laptops via WiFi & Ethernet)
- **Remote Control Options**
  - Built-in White Radio for ARRI lens and camera remote control
  - Built-in WiFi module (IEEE 802.11b/g), Built-in Bluetooth module
- **Lenses**
  - Leitz Cine Wetzlar M mount
  - B4 mount with Hirose connector
  - EF mount
  - PL mount with Hirose connector
  - LPL mount with LBUS connector
  - Titanium PL mount with L -Bus connector
- **Dimensions and Weights**
  - Fiber Adaptor Dimensions (HxWxL)
    - 189 x 105 x 65 mm
  - Base Station Weight
    - 2.1 kg
  - Fiber Adaptor Weight
    - 1.1 kg
  - Base Station Volume
    - 4644 cm³
  - Fiber Adaptor Volume
    - 1110 cm³
  - Camera Power
    - 80W Camera Power (150W total internal power.)
  - Cable Length
    - 2000 Metres

**Arrilite**

- Power Out 12W HR-30 or 10W HR-30
- 2 x Red & Green Tally 12W HR-30 & 10W HR-30
- Fibre Adaptor Out
- External 12-17V IN Camera powered locally V-Lock or Gold Mount
- Composite Video Monitor Channel BNC
- DL6G, SL6G, DL3G, 2 x SL3G & 2 x 1.5G In Din 1.0/2.3
- Fibre Adaptor Inputs (With AMIRA)
  - Red & Green Tally 1 x 9W-D
  - Intercom PD/ENG (2 Channels) & Call 1 x 15W-D
  - Ethernet. Cam control 2 x RJ45
  - Base Station Volume 4644 cm³
  - Base Station Weight 2.1 kg
  - Fiber Adaptor Volume 1110 cm³
  - Fiber Adaptor Weight 1.1 kg
  - Camera Power 100W Camera Power (150W total internal power.)
  - Cable Length 2000 Metres

**DTS1800 Fiber System**

- Power Out 12W HR-30
- 2 x 9W-D & 1 x 15W-D
- RS232/RS422/RS485 (Accessories/Cam/Lens Control.)
- 2 x 1.5G Monitor Out 2 x BNC
- 1.5G Return Video/Sync Out Din 1.0/2.3
- 2 x Analogue Genlock Black/Burst/Tri level 1 x BNC
- 2 x 1.5G Return Video & Sync 1 X BNC
- 2 x AES Audio 2 x BNC (option)
- Analogue Audio XLR5 Male (option)
Certified training courses, bespoke one-on-one tuition, master classes, and close-up events

Offering a wide range of multi-day training courses, individual sessions, and educational events in different countries and languages worldwide, ARRI Academy is the best route for users of all abilities to gain hands-on knowledge of ARRI products and workflows, and build their on-set confidence. ARRI is committed to training and we develop an ARRI Academy curriculum for those interested in learning more about the integration of these products as part of the production roadmap.

ARRI Academy – strengthen your knowledge

Main Benefits
- Master new developments
- Gain hands-on knowledge
- Explore efficient workflows
- Learn from industry professionals
- Maintain your equipment

Visit the website to learn more and book a training course:
www.arri.com/academy
Global service and support for an international industry

The integration in conventional live production is seamless, the learning curve is simple, and the system is sustained by ARRI's global support network. ARRI products are renowned all over the world for their precision and durability. Nevertheless, ARRI values the trust of its customers in after-sales service and support as highly as their trust in the equipment itself. With service centers covering the entire globe, we are never too far away to provide the support you need, whenever you might be.