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NEW AMIRA MULTICAM LOOKS AND FEATURES

- **Improved options for multi-camera broadcast shoots**
- **4K output at 60 fps and pre-loaded LUT-based looks**
- **Open system for flexible transmission system solutions**

(April 24, 2017; NAB, Las Vegas) – The new AMIRA Software Update Package (SUP) 5.0 further refines the camera's Multicam mode – a flexible, open interface for multi-camera broadcast applications.

Available for all AMIRA models, the Multicam mode makes the exceptional image quality of ARRI's ALEV III sensor – also used by ALEXA – available to productions within the multi-camera broadcast sphere. Through a Multicam setup, the AMIRA's shallow depth of field, unrivalled dynamic range and natural colorimetry can lend a cinematic look to live broadcasts, music concerts, TV soaps, and other fast-paced, multi-camera productions.

First introduced with AMIRA SUP 3.0, Multicam was refined in SUP 4.0 and will be further improved with some exciting new features coming in SUP 5.0. Uptake of the Multicam mode has been enthusiastic, reflecting an increasing demand for high quality imagery in the wider broadcast market. AMIRA Multicam shoots to date have included major US comedy shows, Broadway stage productions, fashion shoots for clients such as Balmain and Victoria's Secret, TV talent shows, corporate events, and concerts with artists such as Beyonce, The Who, Pearl Jam, and many more.

At its core, Multicam is a simple and flexible interface that can be used with virtually any transmission system required. It allows the image parameters of multiple AMIRA cameras to be remote controlled using a Sony RCP (Remote Control Panel), including iris setting.

4K OUTPUT AT 60 FPS

The big new Multicam feature being introduced with SUP 5.0 is dual 6G UHD-SDI support, which improves the cameras' SDI output data rate sufficiently to allow external 4K UHD recording at frame rates up to 60 fps. Many multi-camera broadcast productions prefer to record at 4K, even if the content will be down-converted for transmission. The increased spatial resolution is best shown off by also increasing the temporal resolution – upping the frame rate in order to reduce motion blur.

PRE-LOADED LOOKS

SUP 5.0 will allow creative looks based on 3D LUTs to be loaded into AMIRA and used in Multicam mode. An individual look for a production can be created in advance and loaded to the cameras, while the image parameters can still be fine-tuned with the RCP, just as in a standard workflow. Footage shot on location or acquired elsewhere will also become much easier to replicate in a live environment. The ARRI Look Library being launched with SUP 5.0 will make an entire catalog of varied looks available to AMIRA Multicam productions, allowing them to adopt an even more cinematic visual approach. In addition, it will become easier and faster to match multiple cameras by using equalized looks generated from color chart frame grabs.

ANY TRANSMISSION SYSTEM

In order to accommodate customers who want to source as many elements as possible from one vendor, DTS transmission system components that have been optimized for AMIRA Multicam are available directly from ARRI sales centers. The fiber transmission system from DTS is an attractive solution because it is compact, has all the functionality required and offers good value for money. However, it is not the only transmission system that can be used.

AMIRA Multicam was designed from the outset to be as open and flexible an interface as possible. While the DTS components will suit many users, others may prefer to go with a different fiber solution, or a wireless radio transmission system. Since AMIRA Multicam is agnostic when it comes to a transmission pipeline, it will provide the same production benefits no matter which system is used to connect the cameras to the base station or CCU.

About ARRI:
Arnold & Richter Cine Technik (ARRI) is a global company within the motion picture industry, employing around 1,300 staff worldwide. In 2017 ARRI is celebrating its centenary, having been founded in 1917 in Munich, Germany, where the headquarters is still located today. Other subsidiaries exist in Europe, North and South America, Asia and Australia.

The ARRI Group consists of five business units: Camera Systems, Lighting, Media, Rental and Medical. ARRI is a leading designer and manufacturer of camera and lighting systems for the film industry, with a worldwide distribution and service network. It is also an integrated media service provider in the fields of postproduction and equipment rental, supplying camera, lighting and grip packages to professional productions. ARRI Medical focuses on the use of core imaging technologies for surgical applications.

The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their contributions to the industry with 19 Scientific and Technical Awards.

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