

The Hi-Motion Speeds into the UK

Following on from the success of the Tornado digital high-speed system for extreme slow-motion ARRI Media are introducing the Hi-Motion, a true high-definition high-speed camera that can integrate directly into a multi-camera broadcast infrastructure.

To be exclusively provided in Europe by ARRI Media, the Hi-Motion developed by NAC Image Technology is capable of recording images up to 300 frames per second, with an HDTV resolution of 1920 x 1080 pixels. At 300fps the camera can extend one second of original fast-paced action into up to six seconds of stunningly smooth slow-motion playback.

Images are captured by three state-of-the-art CMOS sensors and recorded to a solid-state memory (RAM) in the camera head. Recording at 300fps provides eleven seconds of storage. The uncompressed recording is available instantly for playback live-to-air, with no processing delay.

So who is first to use the technology? Sky Sports have been early adopters, using the system for coverage of Premiership league football, and are scheduling the camera to capture action at other key sporting events throughout the rest of the year. BBC Sport used the Hi-Motion on the West Ham versus Liverpool FA Cup final at the Millennium Stadium in Cardiff, and ITV Sport on the Arsenal versus Barcelona UEFA Champions League final in Paris.

The Hi-Motion is also covering 23 matches at the football World Cup Germany 2006, and has already been used in coverage of the opening ceremony and match in Munich. The camera will be placed at pitch level towards the corner and will provide mainly close-ups on the ball, feet, tackles, headers and challenges in the air, and goalkeeper action. It will be used chiefly for highlights and analysis applications.

The current lack of HD-compliant super slow-motion cameras in the outside broadcast market and the Hi-Motion's ability to operate two and a half times faster than its nearest competitor makes it extremely attractive. ARRI Media currently have a single unit with more to follow at the end of the year.

Andy Hayford, ARRI Media's Digital High-Speed Project Manager, comments: "With this camera tremendously exciting slow-motion can be delivered live, but, it is also important to point out that although the camera is proving extremely popular in the field of outside sports broadcasting, it is suitable for HDTV productions requiring slow-motion sequences."

For enquires about the Tornado or Hi-Motion system contact Andy Hayford on +44 1895 457100 or email ahayford@arrimedia.com



With the capability of recording up to 300 fps, the Hi-Motion is ideal for slow-motion playback for broadcast sporting events.



The Hi-Motion

Hi-Motion Specifications	Aspect Ratio: 16:9	Lens Mount: B4
	Frame Rates: 2fps - 300fps	Resolution: 1920 x 1080
	Recording Time: 11 seconds	Playback: From still to 300fps
	Sensitivity: F5 at 2000 Lux (ISO 160)	Output Video: HD SDI
	Power: 110 - 220V	Camera Cable: SMPTE Fibre

Michelle Smith

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[First 416 Production](#)

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[Shooting Built To Spill's "Conventional Wisdom"](#)

[Bauhaus - Broken Wings Takes Flight Through The ARRI 35mm Project](#)

ARRI AROUND THE WEB

A selection of links around the Internet featuring ARRI.

1. Harsh Times: Creative Filming on a Meager Budget

Harsh Times revolves around two characters: Jim David (Christian Bale), an ex-United States Army Ranger who comes home from the war in Iraq, and his boyhood pal Mike Alvarez (Freddy Rodriguez). Cinematographer Steve Mason, ACS Mason talks to In Camera Magazine about shooting with two ARRI SR3s in Super 16mm format as a way to trim costs without compromising production values.

[Launch link](#)

2. Secret History

The Da Vinci Code, shot by Salvatore Totino, brings a worldwide best-seller to the big screen. Totino talks to American Cinematographer about the big budget film shot with ARRI cameras and outputted via the ARRILASER film recorder.

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3. The Return of 16

New emulsions and deft DIs have fueled new interest in 16mm. Expect even more with Arri's introduction of the new 416 camera. Studio Daily's cameras are on hand as ARRI and Avid product managers take you through the 16mm workflow.

[Launch link](#)

4. ROI: The Grid

Sweating under the lights is a cliché of TV studio production. At least, that's the way it used to be until ARRI introduced its 250-watt Studio Ceramic 250 and X Ceramic 250, both of which can be deployed for overhead or portable lighting. Writer James Careless profiles for TV Broadcast magazine.

[Launch link](#)

5. Arriflex 416, First Look

From Cinematographer.com, writer Tim Carroll got a chance to play with the Arriflex 416 at NAB and talk with Klemens Kehrer, the 416's design engineer and Marc Shipman-Mueller, its product manager. Here's what he found out.

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