General

Version 9.7 requires a re-activation of your license. If you have a valid v9.6 license, then the license is automatically updated to include the new 9.7 version and the re-activation is as simple as clicking the Activate button. Contact licensing@assimilateinc.com if you have any question on licensing for version 9.7. Also note that this version is not fully backward compatible. You should not downgrade from this version and open a project in a lower version after it has been opened in v9.6 or before. Always create a **backup** of your projects before upgrading and we advise not to upgrade in the middle of a project.

Release

Stage Lights

- Stage Lights is a new module in Live FX for controlling on-set lighting. Rather than an extension of the prior available DMX function in Live FX, Stage Lights was redesigned from the ground up to support the broad scope of tasks of lighting engineers in virtual production: a color managed pipeline for light fixtures, traditional DMX support and new video fixture support, image based lighting (IBL) in sync with your LED Volume, lighting console support to drive color sampling or light cards on the LED volume. The Stage Lights module is only available as module with Live FX and Live FX Studio. For a complete overview of functions, open the [user guide](#).

Live FX

- Added a new Planar projection mode which uses an image plane, positioned relative to the LED volume, to create the correct projection. This projection is used with 2D media and makes it easy to change the perspective of the scene and the background without having to rotate the foreground elements of the scene (e.g. a car). Similar to the Frustum Projection, the Planar Projection node also has an option to set a background to fill the wall where the planar projection does not cover the full wall.
- Updated the Projection Setup panel. You now explicitly select the projection mode, rather than implicitly selecting it with the type of media: planar, frustum (previously referred to as just 2D), spherical and dome. You can also enable the Timeline option in the panel, which then creates a projection composition for each clip on the timeline. In the Media type dropdown, you can now also select equirectangular 180 and cylindrical (panorama), next to 360 media. The 180 media is now properly projected with the

spherical projection node. Cylindrical media is automatically transformed to equirectangular, using the VR Transformer node. With the Cylindrical transform you can optionally set any overlap that there might be in the panorama as well as set a tilt when the recording was made with a tilted camera. You can now also select a Spout or (the new) Unreal Texture share node as source for your projection. When no camera tracker is selected in the Projection Setup panel, the default camera position is set to 1.5 meter "up", to prevent getting a default projection with the camera positioned on the floor.

- Stage Manager update. The Stage Manager model view now has an option to show the projected image on the (model) wall, giving a complete preview of the actual projection. If no (projection) node is active, a standard checkerboard pattern is displayed. This way you can verify and review your projection setup before even connecting to the LED volume as well as check the UV coordinates in the .obj file that is used for a wall. The Stage Manager can also show the image plane with a planar projection node.

- Support for Nvidia frame locking using QuadroSync cards through the Sync Player function. To get the master and one or more client systems to sync on playback you need to setup frame sync in the Nvidia control panel on each system and set the "Enable buffer flipping" in the advanced settings of all systems involved. Subsequent playback of all Live FX systems linked to the master Live FX system will be frame-synced.

- Added support for Stype and OptiTrack camera tracking solutions, both available from the Live Links panel.

- Added an Unreal-Texture-Share plugin to capture shared textures from Unreal Engine, using the Unreal texture share SDK. The node works with an Unreal scene running on the same system, which has the texture share option enabled. When using the Live FX - Unreal plug-in in the Unreal scene to send camera (tracking) data from Live FX to Unreal, the texture share option is automatically enabled. To download the Unreal plug-in, go here.

- Added a Player Mode setting in the Construct menu in Live FX that determines how to enter the player: with a single shot (default) or with the timeline. When selecting for the timeline option, you can now also set the timeline resolution and framerate from the Construct.

- Add option in the Live FX menu to directly open the (Switcher) Channel Controller.

Live Assist / Live Looks

- Updated the BMD Videohub SDK to version 8.0.1, which includes various networking improvements.

- You can now select any EOTF with the ACES colorspaces for a capture channel.

SCRATCH / General

- A new User Setting to switch mouse-gestures for increment / decrement numeric controls between: Circular (used to be default), Horizontal and Vertical. Also, you can now shift-select in the layer and fixture list, selecting all layers between previous selection and new selected layer / fixture.
- Update on USD node: Added colorspace controls to the node to generate the image into the desired colorspace, rather than a standard scene linear image (which, without color management shows rather dark). The node's default colorspace is the one set in the project settings.
- Added SConfig settings to select which Display Device (index) to use for the UI monitor and which for the Dual Head. Also, the Keep option for the Dual Head, to maintain the last frame played on the dual head when exiting the player, could lose the image when switching between applications.
- Added support for 32 channels of audio. The Audio mixer has an extra button in the bottom right corner to switch between the first and second 16 channels. In the editor you can use Alt+drag and space+drag to vertically scale and offset the audio channels display. The various format writer nodes and the Play Pro Studio render panel as well as the Live Assist record tab, have new channel selection options.
- Added a Fit to Scale option which links the Z-position of a layer to its scaling to ensure that the layer always remains the same perceptual size.
- Proxy images now have a min/max size, to prevent thumbnails from becoming very small and unable to select / pick up with the pen.
- The maximum framerate that can be set is now 1000fps (was 200fps).
- The clip search function in the Construct, does no longer use implicit wildcards before and after the entered term. This allows to search for specific values. A user-preferences setting was added to revert to the old behaviour.
- ProRes Raw decoder update. The ProRes Raw reader uses the new Apple ProRes RAW SDK with support for camera plugins. A camera manufacturer can write its own plug-in for decoding ProRes Raw from its camera. That plug-in is installed independently of the Assimilate Product Suite software. When installed, the node-menu the ProRes Raw decoder node will offer the option to use the generic decoding or the plug-in custom decoding. Currently, only Canon provides such a plug-in.
- Added the Apple Log transfer curve (eotf). The reader detects Apple Log encoding and writer tags QuickTime files when writing Apple Log files.
- The LensBlur plug-in now has a setting to also blur the alpha channel next to the RGB channels. Note that this is an explicit setting, as also blurring the alpha will take a bit

more performance.
- Updated BMD DeckLink SDK to version 12.7.
- Fixed an issue in the player where the Paste option in the Paste dialog was not available when in the player with a single shot. Fixed an issue where the audio channels in the Editor could not be properly selected.

Assimilate Support
https://www.assimilatesupport.com/akb/Download51052.aspx