

ARRI



ARRI  
**AMIRA**  
GO ANYWHERE, SHOOT ANYTHING.

Pick up > shoot

# AMIRA

AMIRA is a truly versatile camera that combines exceptional image quality and affordable CFast 2.0 workflows with an ergonomic design optimized for single-operator use and extended shoulder-mounted operation. Ready to pick up and shoot straight out of the camera bag, AMIRA is hardy enough to take anywhere and features in-camera grading with preloaded 3D LUTs, as well as 200 fps slow motion. It is suitable for a great variety of production types, from TV drama and low-budget movies to nature films, sports coverage, commercials, reportage, branded content and multi-camera live TV. Wherever you are headed and whatever you need to shoot, let AMIRA be your companion.



Documentaries



Commercials



Nature films



TV series & indie movies



## The perfect tool for your job

- ALEXA image quality up to 200 fps
- Single-user ergonomics and perfect shoulder balance
- Cost-efficient in-camera grading
- Safe, future-proof investment

**4K**  
ULTRA HD

**MPEG2**

**SUPER 16**

**MultiCAM**



Music videos & concerts



Branded content



Multi-camera live TV



Sports coverage

# Recording options up to 4K UHD

*The best image quality across all formats*

AMIRA utilizes the same sensor as ARRI's ALEXA cameras and delivers the same phenomenal image quality via a range of recording formats that suit different production needs. Rec 709 or Log C images can be recorded using ProRes codecs at resolutions up to 3.2K and frame rates up to 200 fps. With the 4K UHD option, AMIRA can record ProRes codecs in 3840 x 2160 Ultra High Definition. At the other end of the spectrum, AMIRA's ability to record low-bandwidth, XDCAM-compatible MPEG-2 allows television productions to integrate it into typical broadcast environments and workflows.

Since all of these formats are recorded to in-camera CFast 2.0 cards with super-quick data rates, the route into postproduction is simplified and costs per GB are reduced, making high-quality image pipelines available even to low-budget productions.







## Beautiful skin tones and natural colors

No other digital camera is trusted so widely and profoundly in film and television industries worldwide as ALEXA, and since AMIRA shares the same build and image quality, it is an equally trustworthy tool.

Whether you are recording in HD, 2K, 3.2K or 4K UHD, AMIRA will capture vibrant, life-like images in any situation, rendering natural, organic colors and skin tones of breathtaking texture, beauty and accuracy.



## 14+ stop dynamic range and low noise

With a dynamic range of more than 14 stops, incredibly low noise levels and subtle highlight handling, AMIRA offers superior image quality that will look fantastic in any distribution format. It is suitable for countless different kinds of production, but especially for projects where handheld camerawork and single-operator usability are

key factors. In unscripted and fast-moving situations, AMIRA's dynamic range means camera operators don't have to worry about losing highlight details in bright sunlight or shadow details in dim interiors.

## Single-user ergonomics

*Just pick up and shoot*

AMIRA boots up quickly and can be used straight out of the bag by a single user, with no setting up, no rigging and no delays. In the time it takes to pick up the camera and lift it to an operator's shoulder, AMIRA will be ready to record, making it perfect for 'run-and-gun' shoots where the action is unpredictable and the camerawork responsive. Integrated, motorized ND filters as well as zebra and false color tools aid exposure control, while an advanced peaking function makes accurate focusing easy and swift.







DP Heiko Knauer  
*Wenn der Vorhang fällt*  
© Yves Krier



© Daniel Delbeck/ BR  
Heimatsound

## Perfect shoulder balance

User comfort and control are fundamental principles of the AMIRA concept. Sliding dovetails allow the camera to be perfectly shoulder-balanced, whatever combination of lens, microphone, accessories and battery happens to be in use. A super-slim waistline means AMIRA can be tucked in close to the

operator's center of balance, helping to make it comfortable for handheld work over extended periods – a vital requirement for single-operator projects and ENG shoots. For situations requiring the smallest possible setup, AMIRA's S16 HD recording mode allows the use of compact and lightweight Super 16 lenses.



© Yves Krier

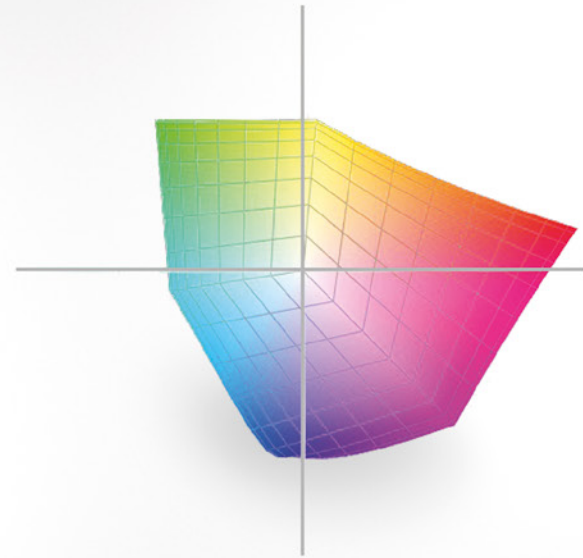
## Intuitive, easy-to-reach controls

Access to switches and configurable user buttons is quick and intuitive, with the most frequently adjusted settings and functions being the fastest to locate. An innovative multi-viewfinder makes life even easier for the single user by combining a high resolution OLED eyepiece with a fold-away LCD monitor that displays a live image when the eyepiece is not in use and also provides full access to camera functions, without AMIRA having to be removed from the operator's shoulder. Flexible multi-channel audio options are accessed from the camera right side, again minimizing disturbance to the camera operator. An integrated WiFi interface further expands camera control options.

# Cost-efficient in-camera grading

## *Total control on the set*

In today's environment of cut budgets and shortened schedules, many television productions do not have the luxury of spending significant time finessing a look in postproduction. AMIRA is unique in that it comes with a number of preloaded 3D LUT-based looks that can be applied on set during the shoot. Alternatively, productions can custom-build their own 3D LUTs in external grading systems, load them into the camera during prep, and even modify them in-camera while filming. This is a highly cost-efficient way of creating bespoke looks, saving time and money by minimizing the amount of grading work required in post.







## Unlimited flexibility with 3D LUTs

With 3D LUTs, literally any look that can be imagined can be created. They offer unlimited flexibility in image or color processing, opening up a whole world of personalized emotional expression. Besides the 3D LUT-based looks, many individual modifications of the image can be implemented on set, including those familiar to 2/3" ENG-style camera operators, as well as classic cine-style

adjustments. Through simple menus, parameters such as CDL (offset, slope, power, saturation), white balance, knee and black gamma can be tweaked, allowing a perfectly graded Rec 709 image to be recorded or outputted by AMIRA. Remote live painting of these and other image parameters is possible in Multicam mode.



## Creative control on fast-moving productions

The preloaded LUT feature essentially amounts to in-camera grading; it allows cinematographers to craft a consistent, identifiable visual approach, even on small-scale productions that cannot afford to pay them to attend the grade. Documentaries, dramas and commercials often involve a number of contrasting looks for different narrative or thematic elements. With AMIRA these looks can

be created before the shoot and either 'burned in' to the recorded footage or used purely for monitor imaging. Either way, they give film and program makers a greater degree of creative control on fast-moving productions. Alternatively, Log C recording facilitates a standard postproduction grading workflow.

# Live TV with cinematic Multicam

## *Remote control of multiple AMIRAs across a network*

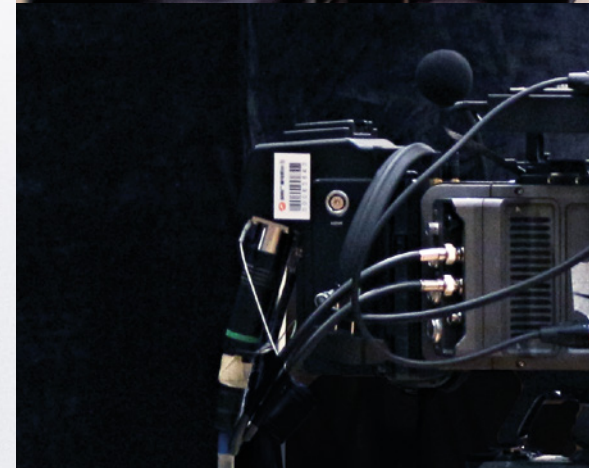
Available for all AMIRA models, the Multicam mode is an extremely attractive option for multi-camera shooting environments such as music concerts and live events, as well as TV soaps and other fast-paced scripted productions. The great advantage of AMIRA Multicam is that it brings the cinematic look of AMIRA images and the characteristically shallow depth of field of 35 mm into the world of live TV or EFP (Electronic Field Production).

## Suitable for any transmission system

Simple and flexible, the open Multicam interface can be used with virtually any transmission system required, and the image parameters of multiple AMIRA cameras – including iris settings – controlled remotely via an industry-standard Sony RCP (Remote Control Panel). Images can be recorded solely from the live camera, or from all cameras as separate streams.

## Parallel recording option

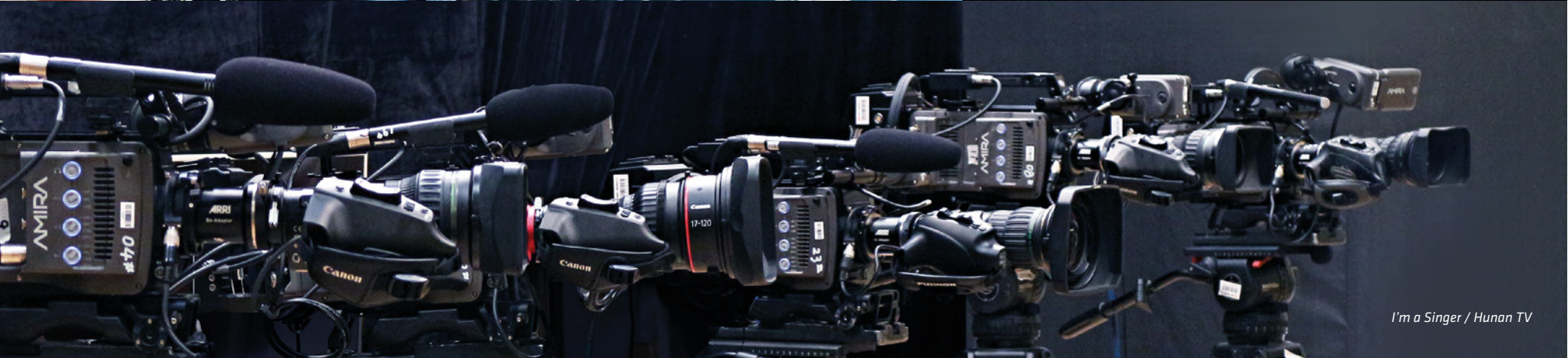
Simultaneous recording to a central server and the in-camera CFast 2.0 cards is also possible, allowing both Rec 709 and Log C to be captured for greater flexibility in post.







© Daniel Delbeck/ BR



I'm a Singer / Hunan TV

# Huge variety of lens options

## *Rapidly interchangeable lens mounts*

AMIRA can be used with an extremely wide range of lenses, depending upon which lens mount and recording option is selected. The LDS PL mount accommodates cine-style PL lenses, including those compatible with the ARRI Lens Data System, which allows lens metadata to be recorded via the ARRI Electronic Control System. The B4 lens mount permits the use of 2/3" video-style B4 lenses, while the PL to B4 adapter allows instant interchangeability between the two. Finally, the EF lens mount provides compatibility with widespread and affordable stills photography lenses. Lens mounts can be exchanged in under one minute.





© Florian Nick



© Yves Krier



DP Susan Gibson, © Chadden Hunter

## Super 16 recording mode

The AMIRA S16 HD recording mode takes a Super 16-sized crop from the sensor and scales it to a 16:9 HD picture in any ProRes codec. There are many different benefits of this mode. Super 16 lenses are an economical option for productions, but they also tend to be smaller and lighter than 35 mm optics; in particular, Super 16 zooms offer a better ratio of zoom range to size and weight than 35 mm can offer. Working with

vintage Super 16 prime lenses provides an opportunity to create looks that bring a sense of life and texture to the digital image in a totally organic way. The S16 HD mode can also be used to effectively extend the focal length of 35 mm lenses by a factor of 1.8, providing an almost instantaneous method of getting closer to a subject.

# Safe, future-proof investment

## *Upgradeable hardware and software*

In common with every product ARRI manufactures across all of its business divisions, AMIRA has been designed from the outset to be a safe, long-term investment and built to withstand the day-to-day hardships of prolonged professional use. The modular construction allows for hardware upgrades as new technology develops, while regular free-of-charge software update packages add new features that respond to user feedback and meet evolving industry needs.





## ARRI product quality – rugged and reliable

With a solid internal skeleton that guarantees camera and lens stability, AMIRA is a highly durable product constructed of the strongest possible materials. Sealed and capsulated electronics provide top-level protection against humidity and dust, while an integrated thermal core results in an exceptionally efficient cooling system. All of this means that productions can take AMIRA anywhere and shoot anything, safe in the knowledge that it will not let them down. Whether on a Hollywood sound stage or a remote documentary location, technical delays cost money – money that could be saved by working with AMIRA.



## Technical data

Product	AMIRA	AMIRA Advanced	AMIRA Premium
<b>Sensor type</b>	35 mm format ARRI ALEV III CMOS (28.17 x 18.13 mm)		
<b>Sensor pixel count</b>	3200 x 1800 (4K UHD, 3.2K)*, 2880 x 1620 (HD), 2868 x 1612 (2K), for monitoring with surround area: 3168 x 1772 (HD), 3154 x 1764 (2K), 3414 x 2198 (4K UHD, 3.2K)*		
<b>Recording pixel count</b>	1920 x 1080 ProRes HD and HD outputs, 2048 x 1152 ProRes 2K, 3200 x 1800 ProRes 3.2K*, 3840 x 2160 Pro Res 4K UHD and UHD outputs*		
<b>Lens mounts</b>	PL mount w/Hirose connector and LDS, B4 mount w/Hirose connector, EF mount, PL mount titan (ALEXA Mini)		
<b>Shutter</b>	Electronic shutter, 5.0° to 356.0°		
<b>Exposure index</b>	EI 160 to EI 3,200 (EI 800 base sensitivity)		
<b>Exposure latitude</b>	14+ stops over the entire sensitivity range from EI 160 to EI 3,200 as measured with the ARRI Dynamic Range Test Chart (DRTC-1)		
<b>Audio recording</b>	4 channels, 24 bit PCM, 48 kHz		
<b>Integrated motorized ND filters</b>	FSND 0.6, 1.2, 2.1		
<b>Sound level</b>	< 20 dB(A)		
<b>Weight</b>	~ 4.1 kg/9.2 lbs (camera body with PL lens mount)		
<b>Dimensions</b>	Length: 309 mm/12.1", width: 139 mm/5.4", height: 149 mm/5.8" (camera body with PL lens mount)		
<b>Environmental</b>	-20° C to +50° C (-4° F to +122° F)		
<b>Viewfinder</b>	AMIRA Multi Viewfinder MVF-1 (OLED and LCD)		
<b>Outputs video</b>	2x HD-SDI outputs: 1.5G, 3G and 6G; uncompressed HD/UHD video with embedded audio and metadata		
<b>Outputs audio</b>	3.5 mm headphone jack, Bluetooth audio		
<b>Outputs power</b>	Hirose 12 pin (for ENG type zoom lenses); 12V: D-tab, Hirose 4 pin, Lemo 2 pin; 24 V: RS 3 pin		
<b>Inputs</b>	Genlock, HD-SDI, timecode (in and output), all BNC		
<b>Other interfaces</b>	USB 2.0: For importing and storing AMIRA Look Files, user setup files, frame line files and feature license keys. Stores captured still image formats in DPX (.dpx, 10 bit) or JPEG (.jpg, 8 bit) format. Stores log files. Also used for installing Software Update Packages (SUPs); Ethernet LAN RJ-45 for camera remote control.		
<b>Recording media</b>	CFast 2.0 memory cards		
<b>Recording formats</b>	HD 1920 x 1080 (interlaced & progressive) 3.2K ProRes 3200 x 1800* 4K UHD 3840 x 2160*	HD 1920 x 1080 (interlaced & progressive) 3.2K ProRes 3200 x 1800* 4K UHD 3840 x 2160*	HD 1920 x 1080 (interlaced & progressive) 2K 2048 x 1152, 3.2K ProRes 3200 x 1800* 4K UHD 3840 x 2160*
<b>Recording frame rates</b>	0.75 - 100 fps (progressive) HD, 2K 0.75 - 60 fps 4K UHD & 3.2K* MPEG-2: 23.98p, 25p, 29.97p, 50i, 59.94i	0.75 - 200 fps (progressive) HD, 2K 0.75 - 60 fps 4K UHD & 3.2K* MPEG-2: 23.98p, 25p, 29.97p, 50i, 59.94i	0.75 - 200 fps (progressive) HD, 2K 0.75 - 60 fps 4K UHD & 3.2K* 0.75 - 120 fps HD, 2K in ProRes 4444 XQ 0.75 - 30 fps 4K UHD & 3.2K* in ProRes 4444 XQ MPEG-2: 23.98p, 25p, 29.97p, 50i, 59.94i
<b>Recording codecs (w/embedded audio &amp; metadata)</b>	ProRes 422, 422 LT, MPEG-2	ProRes 422 HQ, 422, 422 LT, MPEG-2	ProRes 4444 XQ, ProRes 4444, 422 HQ, 422, 422 LT, MPEG-2
<b>Rec 709/Log C</b>	Rec 709	Rec 709 & Log C	Rec 709 & Log C
<b>Looks</b>	3 fixed looks (adjustable in camera)	Complete look functions; import looks	Complete look functions; import looks
<b>Adjustable image parameters</b>	Knee, gamma, saturation, black gamma, saturation by hue	Knee, gamma, saturation, black gamma, saturation by hue ASC CDL parameter (slope, offset, power, saturation)	Knee, gamma, saturation, black gamma, saturation by hue ASC CDL parameter (slope, offset, power, saturation)
<b>Import of custom 3D LUTs</b>	-	-	Import of custom 3D LUTs
<b>Focus and exposure control</b>	Peaking, zebra, false color	Peaking, zebra, false color	Peaking, zebra, false color
<b>White balance</b>	Auto WB	Auto WB, dynamic auto tracking WB	Auto WB, dynamic auto tracking WB
<b>WiFi and ethernet camera remote control</b>	-	WiFi and ethernet camera remote control	WiFi and ethernet camera remote control
<b>Audio monitoring</b>	Headphone output (mini jack)	Headphone output (mini jack), Bluetooth audio monitoring	Headphone output (mini jack), Bluetooth audio monitoring
<b>Pre-record function</b>	-	Pre-record function	Pre-record function
<b>Intervalometer</b>	Intervalometer	Intervalometer	Intervalometer
<b>Multicam interface</b>	Multicam interface	Multicam interface	Multicam interface
<b>S16 lens mode</b>	S16 lens mode	S16 lens mode	S16 lens mode

\* Requires installed 4K UHD License

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