

ARRI[®]
ARRI



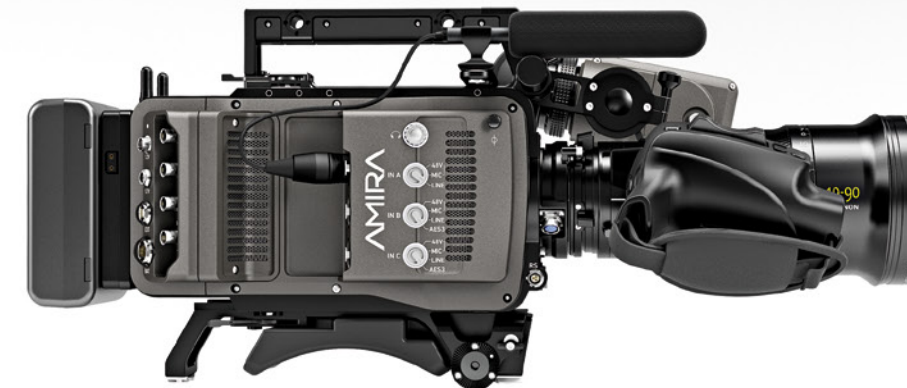
THE DOCUMENTARY-STYLE CAMERA

Pick Up > Shoot



MIRA[®]

Welcome to AMIRA

ARRI proudly introduces AMIRA, a versatile documentary-style 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 reportage and corporate films to TV drama and low-budget movies, so wherever you are headed and whatever you need to shoot, let AMIRA be your companion.



The perfect tool for your job

-  ALEXA image quality up to 200 fps
-  Single-user ergonomics and shoulder balance
-  In-camera grading with 3D LUTs
-  Safe, future-proof investment



Documentary



TV Magazines



Promos



Corporate



Reportage



Live Events



ALEXA image quality up to 200 fps

Higher production value at a lower cost

AMIRA records Rec 709 or Log C images using ProRes LT, 422, 422HQ or 4444 codecs. Camera speeds of up to 200 fps allow full-quality slow motion pictures of staggering clarity and detail to be captured. By recording to in-camera CFast 2.0 flash memory cards with super-quick data rates, the route into postproduction is made as simple as possible. CFast 2.0 is an open format, delivering a fantastic price-performance ratio through incredible transfer speeds, long recording times and compatibility with standard IT tools. Costs per GB are brought right down and higher-than-broadcast-quality image pipelines are made available even to low-budget productions.





ALEXA image quality

Beautiful skin tones and natural colors

AMIRA utilizes the same sensor as ARRI's ubiquitous ALEXA cameras and boasts the same phenomenal image quality, recording in either HD 1080 or 2K. No other digital camera is trusted so widely and profoundly in the film and television industry as ALEXA, and now that same trust

can be extended to AMIRA. Rendering natural, organic colors and skin tones of breathtaking texture and beauty, AMIRA will capture vibrant, life-like images in any situation.

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 or resolution. It is suitable for countless different kinds of production, but especially for documentary-style projects where handheld camerawork and single-operator usability are key factors. Reportage and unscripted

programs, promotional and corporate films, commercials, in-house productions and low-budget movies or dramas will also find AMIRA to be a compelling and value-adding option. Different lens mount options permit a vast range of current or vintage lens types to be utilized.



Single-user ergonomics – perfect shoulder balance

Just pick up and shoot

On set or on location, 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 lift the camera to an operator's shoulder, it will be ready to record, making AMIRA 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.



Jens Hoffmann shooting *Mata Mata* with AMIRA
in the 40-degree heat of Rio de Janeiro's City of God



Single-user ergonomics – perfect shoulder balance

Ergonomic body design for user comfort

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.



Teaser for Benjamin Millepied's Paris Ballet Opera *Daphnis et Chloé*
DP Benoît Soler. Produced by Iconoclast Interactive. Photos by Thibaut Buccellato and Katya Mokolo

Intuitive, easy-to-reach controls

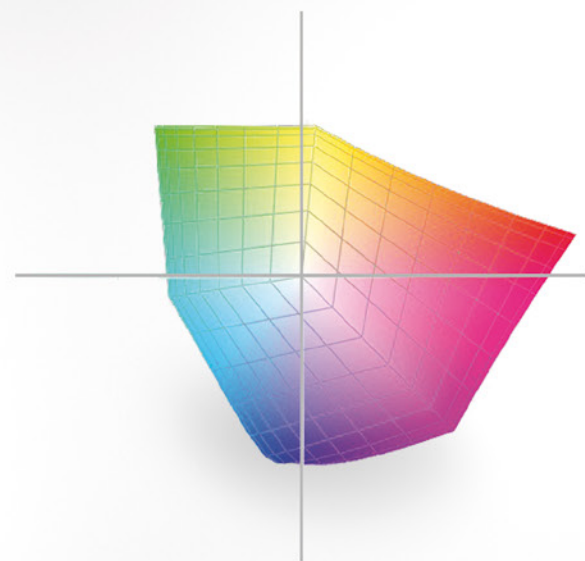
Access to switches and configurable user buttons is quick and intuitive, with the most frequently adjusted settings and functions being the fastest to locate. An innovative multi-viewfinder makes life even easier for the single user by combining a high resolution OLED eyepiece with a fold-away LCD monitor 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 will further expand 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. Alternatively, Log C recording facilitates a standard grading workflow.

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.



Safe, future-proof investment

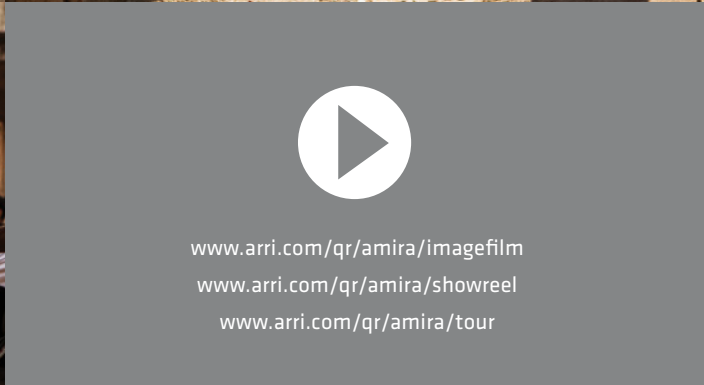
Upgradeable hardware and software

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 life on a professional set. One of the reasons why ALEXA has been accepted so widely all over the world is that its build quality is significantly higher than competitor cameras, and the same is true of AMIRA.



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 with Advanced license	AMIRA with Premium license
Sensor type	35 mm format ARRI ALEV III CMOS		
Sensor pixel count	2880 x 1620 (HD 16:9) 2868 x 1612 (2K 16:9), for monitoring with surround area: 3168 x 1772 (HD), 3154 x 1764 (2K)		
Recording pixel count	1920 x 1080 ProRes HD and HD-SDI outputs, 2048 x 1152 internal ProRes 2K mode		
Lens mounts	PL mount with Hirose connector and LDS, B4 mount with Hirose connector*, EF mount		
Shutter	Electronic shutter, 5.0° to 356.0°		
Exposure index	EI 800 base sensitivity		
Exposure latitude	14+ stops over the entire sensitivity range from EI 160 to EI 3200 as measured with the ARRI Dynamic Range Test Chart (DRTC-1)		
Integrated motorized ND filters	ND 0.6, 1.2, 2.1		
Sound level	< 20 dB(A)		
Weight	~ 4.1 kg / 9.2 lbs (camera body with PL lens mount)		
Dimensions	Length: 309 mm / 12.1", width: 139 mm / 5.4" , height: 149 mm / 5.8" (camera body with PL lens mount)		
Environmental	-20° C to +50° C (-4° F to +122° F)		
Viewfinder	AMIRA Multi Viewfinder MVF-1 (OLED and LCD)		
Outputs video	2x HD-SDI out 1.5G and 3G: uncompressed HD video with embedded audio and metadata		
Outputs audio	3.5 mm headphone jack, Bluetooth audio*		
Outputs power	Hirose 12pin (for ENG type zoom lenses); 12 V: D-tab, Hirose 4pin, Lemo 2pin; 24 V: RS 3pin		
Inputs	Genlock, HD-SDI*, timecode (in and output), all BNC		
Other interfaces	USB 2.0 (for usersets, looks etc.), Ethernet*		
Recording media	CFast 2.0 memory cards		
Recording formats	HD 1920 x 1080 (interlaced and progressive)	HD 1920 x 1080 (interlaced and progressive)	2K 2048 x 1152, HD 1920 x 1080 (interlaced and progressive)
Recording framerates	0.75 - 100 fps (progressive)	0.75 - 200 fps (progressive)	0.75 - 200 fps (progressive)
Recording codecs (with embedded audio and metadata)	ProRes 422, 422 (LT), 422 (Proxy)	ProRes 422 (HQ), 422, 422 (LT), 422 (Proxy)	ProRes 4444, 422 (HQ), 422, 422 (LT), 422 (Proxy)
Rec 709 / Log C	Rec 709	Rec 709 and Log C	Rec 709 and Log C
Looks	3 fixed looks (adjustable in camera)	Complete look functions; import looks	Complete look functions; import looks
Adjustable image parameters	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)
Import of custom 3D LUTs	-	-	●
Focus and exposure control	Peaking, zebra, false color	Peaking, zebra, false color	Peaking, zebra, false color
White balance	Auto WB	Auto WB, dynamic auto tracking WB*	Auto WB, dynamic auto tracking WB*
WiFi camera remote control*	-	●	●
Audio monitoring*	Headphone output (mini jack)	Headphone output (mini jack), Bluetooth audio monitoring*	Headphone output (mini jack), Bluetooth audio monitoring*
Pre-record function*	-	●	●

*Availability pending
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