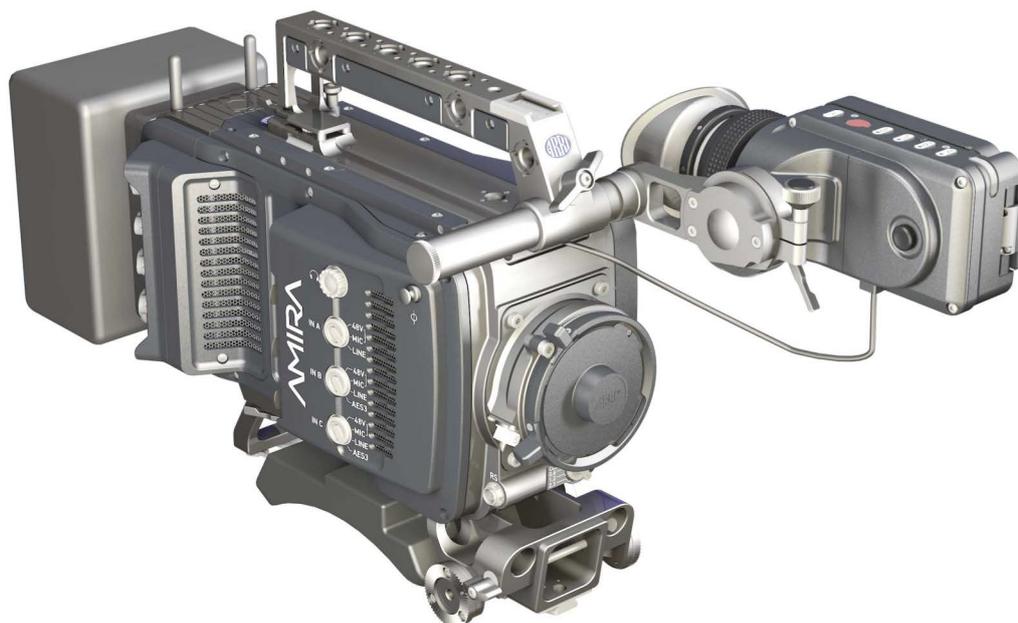


AMIRA

Software Update Packet 4.1

USER MANUAL

7 June 2016



Imprint

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Original version.

For further assistance

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1 For your safety / 为了您的安全

Before use, please ensure that all users comprehensively read, understand, and follow the instructions in this document. / 使用前，请确保所有的用户都已经阅读、理解，并遵循本档内的操作说明。

1.1 Risk levels and alert symbols / 危险级别和警示标志

Safety warnings, safety alert symbols, and signal words in these instructions indicate different risk levels:

⚠ DANGER!
<i>DANGER</i> indicates an imminent hazardous situation which, if not avoided, will result in death or serious injury.

⚠ WARNING!
<i>WARNING</i> indicates a potentially hazardous situation which, if not avoided, may result in death or serious injury.

⚠ CAUTION!
<i>CAUTION</i> indicates a potentially hazardous situation which, if not avoided, may result in minor or moderate injury.

NOTICE
<i>NOTICE</i> explains practices not related to physical injury. No safety alert symbol appears with this signal word.

Note: Provides additional information to clarify or simplify a procedure.

本档内的安全警告、安全警示标志和标识词语指示不同的危险级别：

⚠ 危险
危险表示危急、有危害的情景，若不防范，则会导致死亡或严重的伤害。

⚠ 警告
警告表示有潜在危害的情景，若不防范，则可能会导致死亡或严重的伤害。

⚠ 小心
小心表示有潜在危害的情景，若不防范，则可能会导致中等或较轻的伤害。

提示
注意表示此行为不会导致人身伤害。因此此标识词语中不含警告标志。

注：注意中会提供用于解释或简化工作的额外信息。

1.2 Vital precautions / 重要安全措施

⚠ DANGER!

High voltage! Risk of electric shock and fire!

Short-circuits may entail lethal damage!

Before use, read and follow all valid instructions.

Use solely and exclusively as described in the instructions.

Never open. Never insert objects.

For operation, always use a power source as indicated in the instructions.

Always unplug the power cable by gripping the power plug, not the cable.

Never try to repair. All repair work should be done by a qualified ARRI Service Center.

Never remove or deactivate any safety equipment (incl. warning stickers or paint-marked screws).

Always protect from moisture, cold, heat, dirt, vibration, shock, or aggressive substances.

Never cover any fan openings.

⚠ 危险

高电压！有触电或起火风险！

短路将引起致命危险。

使用之前，请仔细阅读所有未过期的使用说明，并严格遵循。

切勿打开机身。切勿插入任何物体。

操作时，请务必使用说明中指出的电源。

断开电源时请握住电源插头，而不是电线。

切勿尝试自行维修。所有的维修工作必须由具备资质的ARRI 维修中心进行。

切勿移除或毁坏任何安全设施（例如警告贴纸或涂漆标示的螺丝）。

务必避免潮湿、寒冷、炎热、多尘、震动、冲击或严酷的使用环境。

切勿覆盖任何风扇开口。

▲ CAUTION!**Condensation! Risk of electric shock and fire!**

Condensation may form on the sensor and electrical connections when exposing the camera to sudden changes of temperature or humidity!

To avoid injury and damage, never operate the camera when condensation occurs.

▲ 小心**冷凝！有触电或火灾风险！**

当将摄影机暴露于温度或湿度迅速变化的环境中时，影像传感器和电子部件连接处可能会产生冷凝。

为了避免受伤或设备损坏，在冷凝发生时切勿操作摄影机。

▲ CAUTION!**Heavy weight! Risk of injury and damage!**

If placed on an unstable surface, the camera can fall and cause serious harm!

Always place the camera on proper support devices. Safely attach it as described in the instructions.

▲ 小心**设备重量较大！有受伤或设备损坏风险！**

若安置于不稳定的位置，则摄影机可能会掉落，并造成严重的伤害。

务必将摄影机安装于适当的支撑设备上。请按照说明中所描述的方法来安全地安装摄影机。

1.3 General precautions / 般安全措施

NOTICE

Even rugged cameras use components sensitive to improper use.

Always unplug the camera from power sources before making changes to the setup or system (in particular: changing cables).

Direct sunlight can result in camera housing temperatures above 60 °C (140 °F). At ambient temperatures above 25 °C (77 °F), protect the camera from direct sunlight.

Protect the optical system and sensor: Never point the camera or viewfinder into direct sunlight.

Avoid permanent sensor damage: Never let any direct light or reflections from high-energy light sources (e.g. laser beams) enter the camera's optical path.

Protect the sensor: Always keep a lens or protective cap on the empty lens mount. Change lenses in dry, dust-free environments only.

Always clean the sensor cover glass according to ARRI instructions.

Only use the tools, materials and procedures recommended in this document. For the correct use of other equipment, see the manufacturer's instructions.

提示

即使本摄影机非常坚固，也是由敏感的组件所组成的，请谨慎使用。

当改变摄影机安装支撑设备或系统时（特别是更换电缆），请务必断开摄影机电源。

注意保护光学系统和影像传感器：切勿将摄影机或取景器直接面朝直射阳光。

避免对影像传感器造成永久性伤害：切勿让任何来自高能量光源（例如激光）的直射光或反射光进入摄影机的光路系统。

注意保护影像传感器：空镜头卡口上务必安装镜头或保护盖。更换镜头时，务必在干燥、无尘的环境中进行。

请完全并仅按照用户手册中所描述的方法来清洁影像传感器保护玻璃。若清洁不成功，请咨询ARRI维修中心。切勿尝试打开保护玻璃。

清洁影像传感器保护玻璃时，务必遵守ARRI说明书中描述的方法。

仅使用本文档中建议使用的工具、材料和操作方法。若要正确地使用其他设备，请参阅其制造商的说明书。

2 Audience and intended use

NOTICE

The product is solely and exclusively available for commercial costumers and shall be used by skilled personnel only. Every user should be trained according to ARRI guidelines.

Use the product only for the purpose described in this document. Always follow the valid instructions and system requirements for all equipment involved.

The AMIRA is a 35 mm digital camera solely and exclusively for recording HD 1080, 2K, 3.2K* or 4K UHD* images suitable for a variety of distribution formats:

- ProRes 422 LT, ProRes 422, ProRes 422 HQ*, ProRes 4444*, ProRes 4444 XQ*, MPEG-2 HD 422* codecs
- REC 709 encoding (through use of look files) or Log C* encoding
- CFast 2.0 card recording
- Up to 200 fps* in HD/2K with full image quality
- 35 mm CMOS sensor
- EVF with OLED eyepiece
- Fold-away monitor for both live view and user interface access
- Ready out-of-the-box for single-user-centric workflow
- Slim, ruggedly built for high mobility

* Feature requires licensing.

3 Scope of delivery and warranty

NOTICE

Product and packaging contain recyclable materials. Always store, ship, and dispose of according to local regulations.

ARRI is not liable for consequences from inadequate storage, shipment or disposal.

Delivery

On delivery, please check if package and content are intact. Never accept a damaged/incomplete delivery. A complete delivery includes:

- AMIRA camera with lens mount according to order: PL, EF, B4
- Multi-viewfinder with AMIRA EVF cable
- Gold Mount or V-Lock battery adapter (if ordered)
- Camera handle with viewfinder adapter
- Four XLR connector caps (one spare; keep all four for later use!)
- Four BNC connector caps (remove before use)
- WPA-1 or BPA-3 base adapter (if ordered)
- WiFi antenna
- Bluetooth antenna
- USB memory stick
- 3 mm Allen key
- Quick Guide
- Original packaging incl. drying agent

Usually, the camera comes fully assembled. In the unlikely case that a handle, viewfinder, adapter, or antenna (etc.) is not assembled, see page 159 for instructions.

NOTICE

ARRI offers an increasing variety of product bundles and additional accessories.

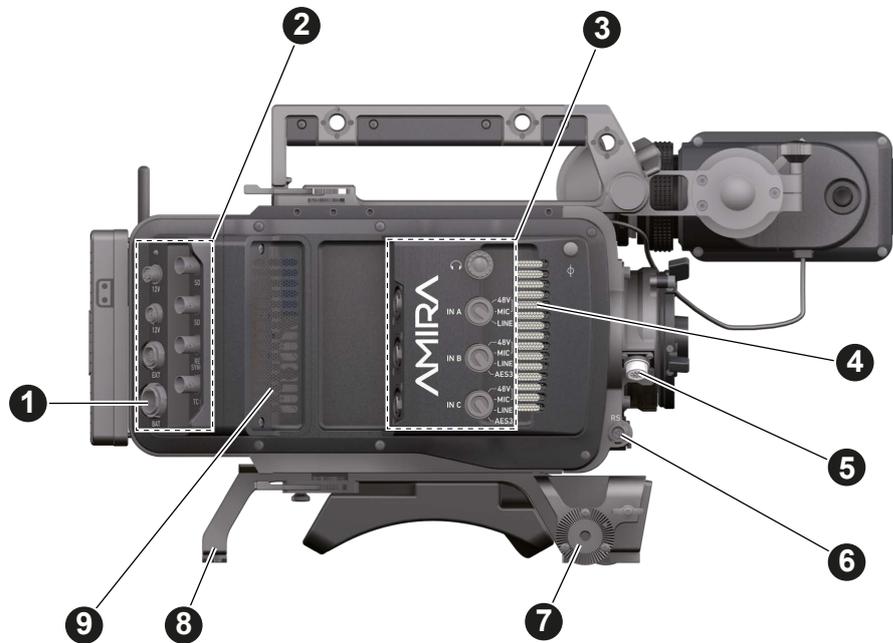
For details, please consult our website or your local ARRI Service Partner.

Warranty

For scope of warranty, please ask your local ARRI Service Partner. ARRI is not liable for consequences from inadequate shipment, improper use, or third-party products.

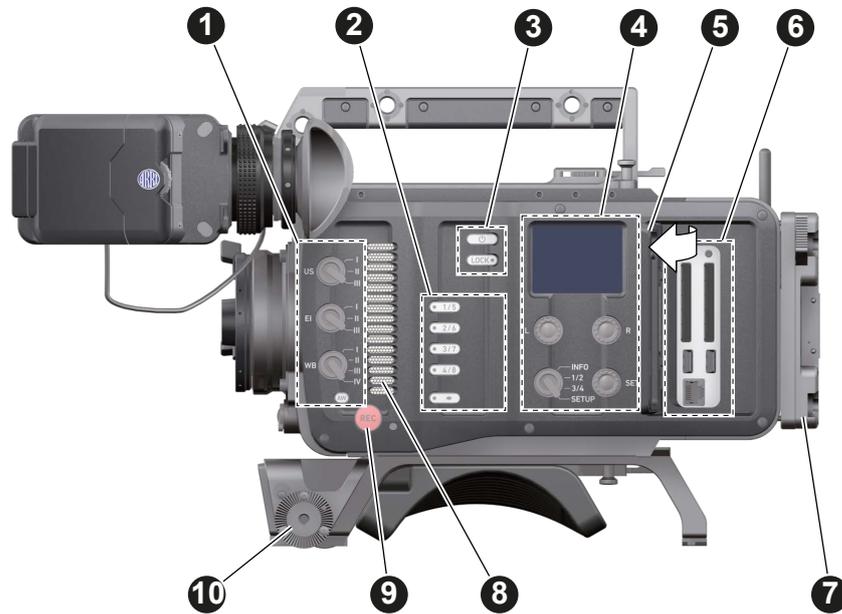
4 Camera layout

Right



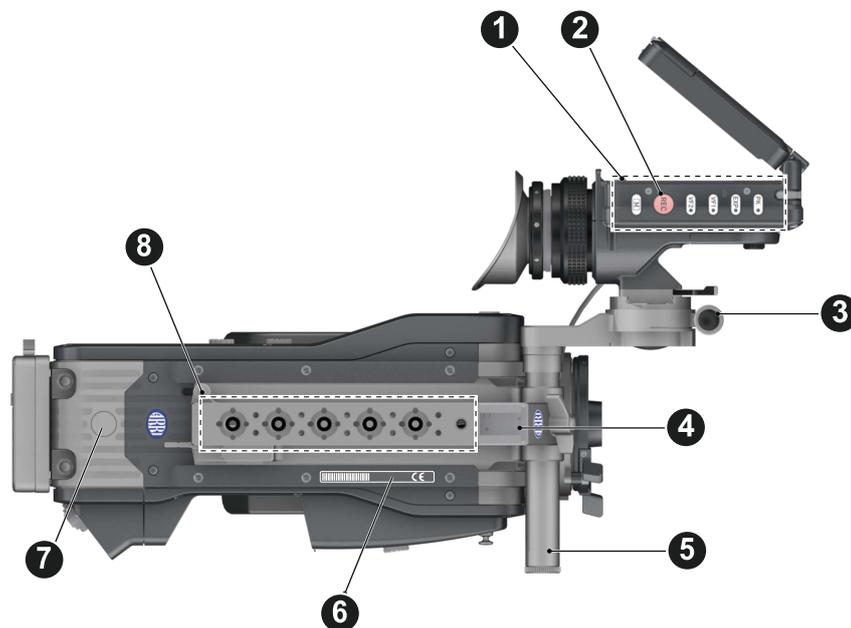
- | | | | |
|---|-----------------------------------|---|-------------------------------------|
| 1 | BAT power input | 6 | RS connector |
| 2 | I/O panel | 7 | Bracket rosette |
| 3 | Audio connector panel | 8 | WPA-1 with quick release connectors |
| 4 | Fan intake | 9 | Fan outlet |
| 5 | 12-pin Hirose for ENG type lenses | | |

Left



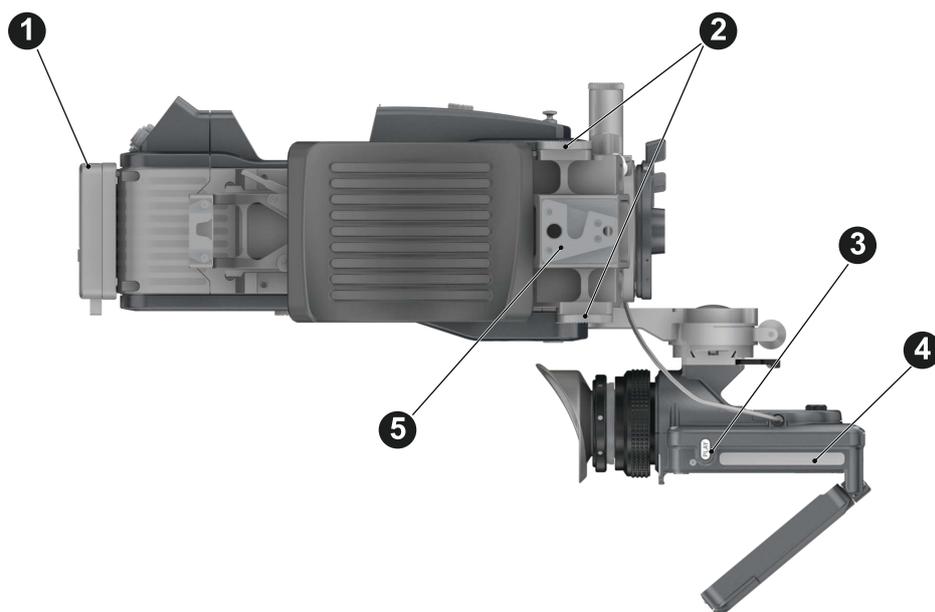
- | | | | |
|---|----------------------------|----|--------------------------|
| 1 | Operator panel | 6 | Media panel (behind lid) |
| 2 | User buttons | 7 | Battery adapter |
| 3 | Power button & camera lock | 8 | Fan intake |
| 4 | Audio control panel | 9 | Recording button |
| 5 | Lid | 10 | Bracket rosette |

Top



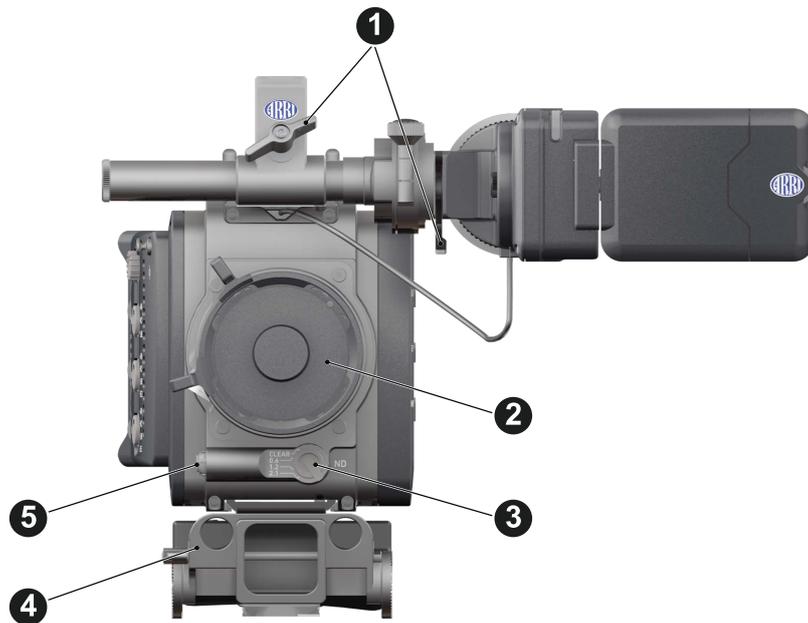
- | | | | |
|---|-----------------------------|---|------------------------------------|
| 1 | Viewfinder top buttons | 5 | Adjustable beam |
| 2 | Recording button | 6 | Camera type label |
| 3 | Viewfinder hinge with clamp | 7 | Level |
| 4 | Accessory shoe | 8 | Accessory threads on camera handle |

Bottom



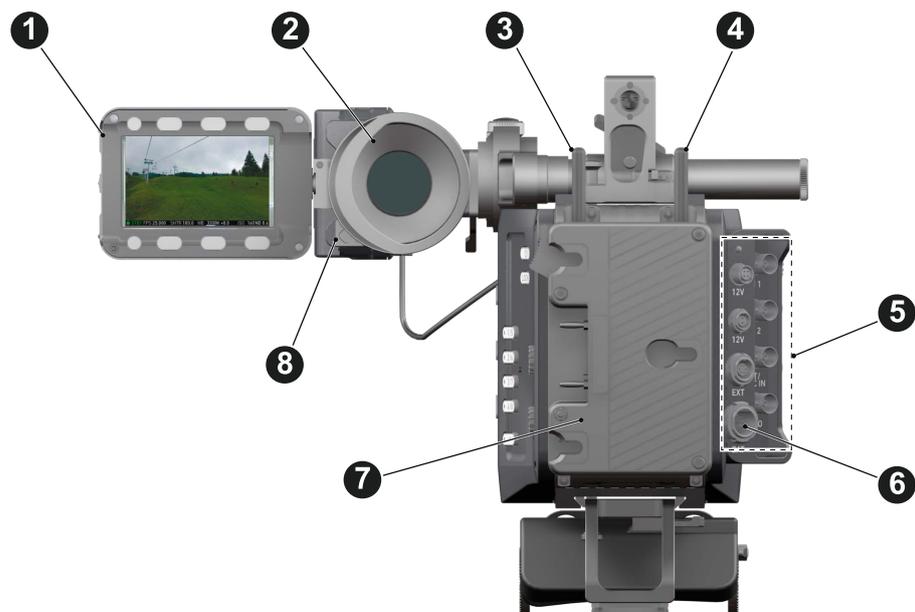
- | | | | |
|---|------------------|---|--------------------------|
| 1 | Battery adapter | 4 | Viewfinder type label |
| 2 | Bracket rosettes | 5 | WPA-1 quick-lock bracket |
| 3 | PLAY button | | |

Front



- | | | | |
|---|-----------------------|---|-----------------------|
| 1 | Clamps | 4 | 15 mm rod receptacles |
| 2 | Lens mount (here: PL) | 5 | RS connector |
| 3 | ND filter switch | | |

Back



- | | | | |
|---|------------------------------------|---|------------------------------------|
| 1 | Fold-away monitor (viewfinder/GUI) | 5 | I/O panel |
| 2 | OLED eyepiece | 6 | BAT power input |
| 3 | Bluetooth antenna | 7 | Battery adapter (here: Gold Mount) |
| 4 | WiFi antenna | 8 | Proximity sensor for OLED eyepiece |

4.1 Product identification



CE type labels with serial number are on the camera top (1) and under the viewfinder (2). The serial number consists of the last 5 digits of the equipment number K1.71700.0-XXXXX. An FCC conformity label is on the camera bottom.

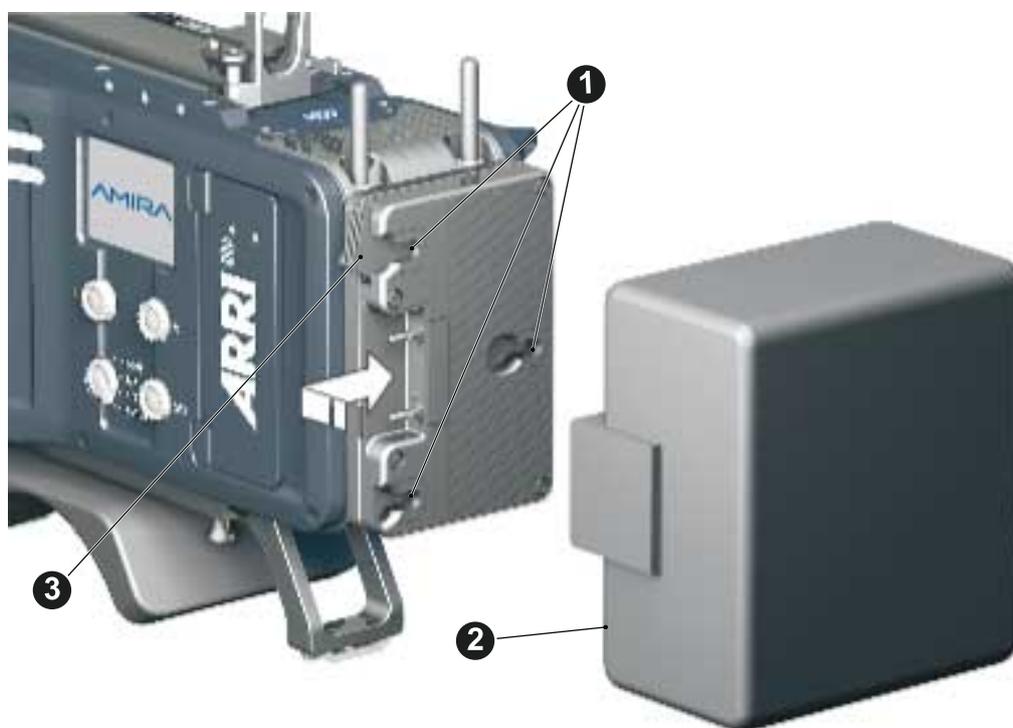
5 Power supply

Depending on your battery demand, the camera offers either a Gold Mount or a V-Lock adapter. You can change both by yourself (see page 159). For further details, see our website or ask your local ARRI Service Partner.

NOTICE

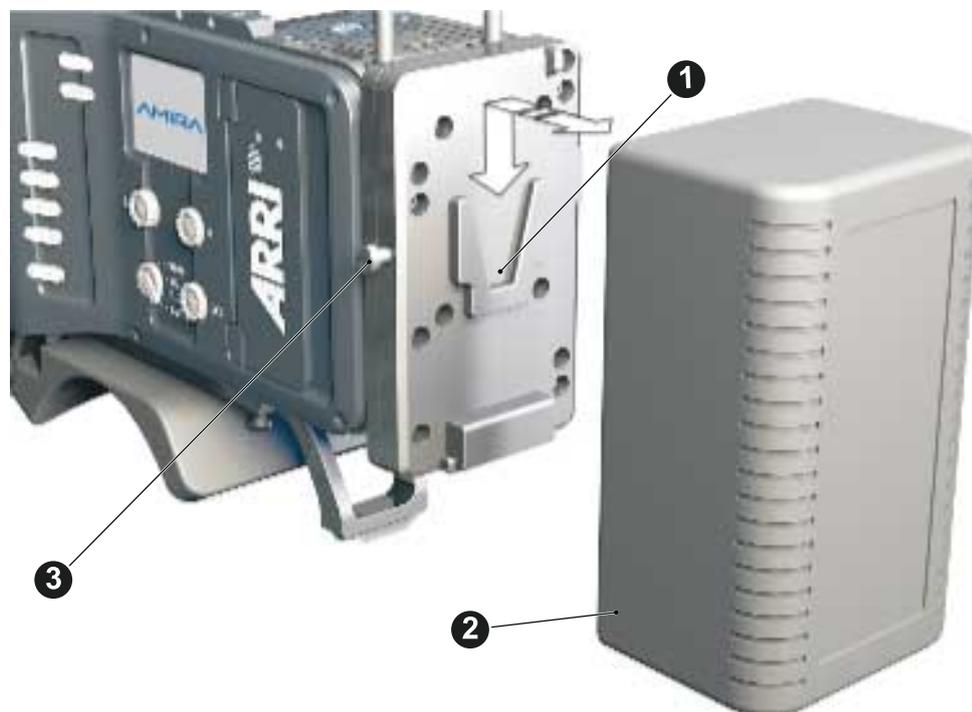
For maximum operation time, always use fully charged batteries with 10.5 to 34 V DC (50 W minimum).

5.1 Changing a Gold Mount battery



1. Place the battery pins in the mount receptors (1).
2. Slide the battery (2) to the right until the adapter audibly locks (1).
3. **To release:** With the lever pushed (3), slide the battery (2) to the left and backwards.

5.2 Changing a V-Lock battery



1. Place the battery's wedge into the V-shaped lock (1).
2. Slide the battery (2) downwards until the adapter audibly locks (1).
3. **To release:** With the pin pushed (3), slide the battery (2) up- and backwards.

5.3 BAT in

NOTICE

If the power supply to BAT is interrupted with the camera switched on, the camera will automatically repower and boot-up on reconnection.



Use the BAT connector, and a KC50-S or KC50-SP-S cable, to supply the camera with 10.5 to 34 V DC.

5.4 Powering auxiliary devices via camera

You can supply auxiliary devices from the camera via several connectors (2.0 A max):

- **12 V** via 2-pin LEMO, 4-pin Hirose, or via D-tap on battery adapter
- **24 V** via RS
- **Camera voltage** via EXT

Note: For connector pin-out information, see appendix. With a critical power supply level, the camera switches off all auxiliary power supplies first.

6 Switching on/off



1. **To switch on:** Press the power button (1).
2. The ARRI and AMIRA logos appear in the audio display (2) and monitor (3).
3. **To switch off:** Press and hold the power button (1).
4. A countdown appears in the audio display, monitor, and viewfinder.
5. On reaching zero, the camera powers off.



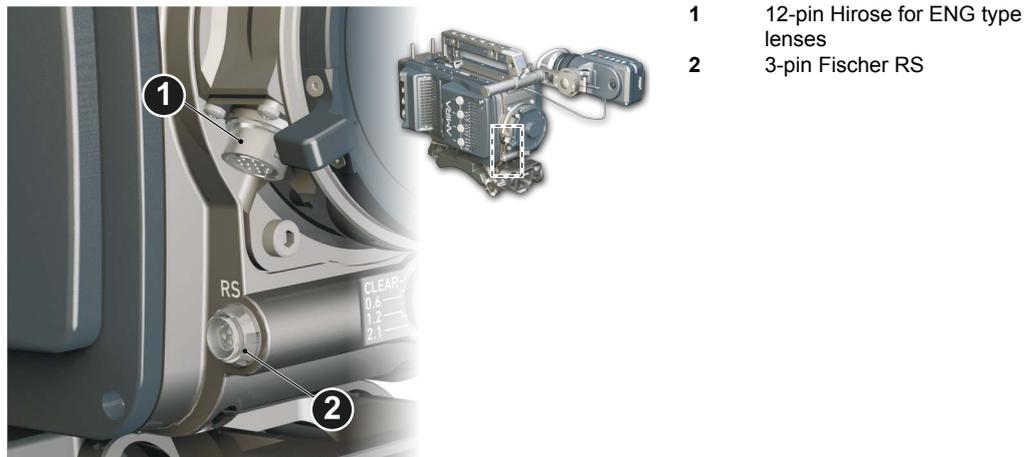
6. **Note:** The *STBY* icon (1) signals that the camera is ready to record.
7. If not: Insert a CFast 2.0 card. See page 156.
8. Format the card for recording.

7 Connectors

NOTICE

Connecting or disconnecting devices or cables while recording can disturb the audio/image signal due to static electricity.

7.1 Front connectors



ENG (12-pin Hirose)



Supplies lens servos with power and provides access to lens servo functions.

RS (3-pin Fischer)

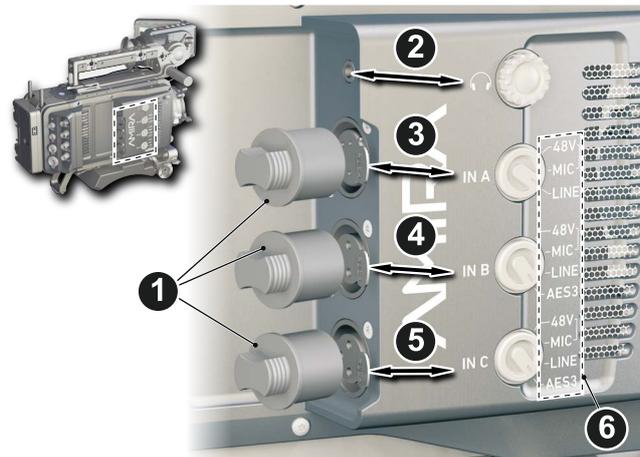


This 3-pin Fischer socket for RS input supplies external accessories with 24 V power (2.0 A). It also carries a frame pulse output and accepts an ARRI remote start/stop trigger.

7.2 Audio connector panel

NOTICE

Rubber caps protect the XLR connectors from dirt and moisture. Always cap unused XLR connectors.



- 1 Protective caps
- 2 Headphone out & volume
- 3 XLR 5-pin audio input
- 4-5 XLR 3-pin audio input
- 6 Input signal options

Headphone



Headphone 3.5mm stereo TRS (“Mini-jack”) output for monitoring audio channels.

IN A (5-pin XLR)



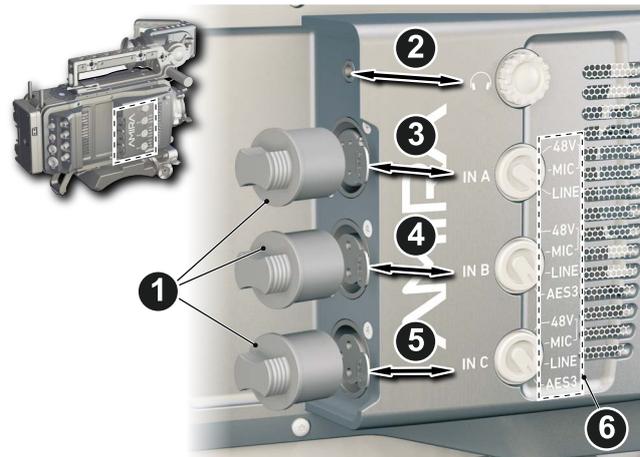
XLR input for microphone signals (including 48V phantom power supply) and line level signals.

IN B & C (3-pin XLR)



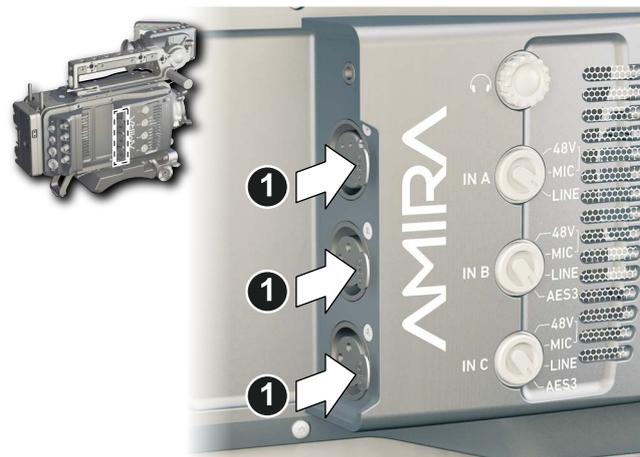
XLR input for microphone signals (including 48V phantom power supply), line level signals and AES3 digital.

Connecting audio devices



1. Uncap the needed connectors only (1).
2. Connect the headphone (2).
3. Set the headphone volume by turning the wheel (2).
4. Alternatively, you can use the *SET* wheel on the camera's left. See page 36.
5. Via switches (3 to 5), select the appropriate setting for your audio device (6):
 - 48V: Analog microphone level signals with phantom power supply
 - MIC: Analog microphone level signals
 - LINE: Analog line level signals
 - AES3: Digital AES/EBU signals
6. Connect each device (3 to 5) until the connector audibly locks.

Disconnecting audio devices



1. Press the *PUSH* button to unlock (1).
2. Remove the cable by pulling on the connector.
3. Replace with another cable.
4. Or: Cap the connector for protection.

7.3 I/O panel

NOTICE

If the power supply to BAT is interrupted with the camera switched on, the camera will automatically repower and boot-up on reconnection.



12V (4-pin Hirose)



Supplies 12 V auxiliary power with a maximum power of 2.0 A (combined with the 2-pin LEMO).

12V (2-pin LEMO)



Supplies 12 V auxiliary power with a maximum power of 2.0 A (combined with the 4-pin Hirose).

D-tap



A D-tap on the battery adapter supplies accessories with 12 V DC from the camera.

EXT (6-pin LEMO)



A connector for external accessories, carrying two CAN buses and accessory power output at camera voltage level (2.0 A max.).

BAT (8-pin LEMO)



Via cables KC50-S (2 m, straight) and KC50-SP-S (coiled), this main power supply input accepts 10.5 to 34 V DC.

SDI OUT 1 & 2 (BNC)



Both BNC sockets (here: SDI 1) deliver image outputs in 1920x1080 422 1.5G, 422 3G and 444 3G single link formats. SDI 2 also supports the 3840x2160 422 6G format in 4K UHD mode.

RET/SYNC IN (BNC)



A BNC socket for Genlock input, or HD-SDI return image signal (configurable). Supports Black Burst, Tri-Level Sync and HD-SDI genlock signals.

You can feed HD-SDI return signals from another image source to the camera RET connector. The signal must be a 1920x1080 422 1.5G SL according to SMPTE 274M and 292M. Via the camera menu, you can set the output routing of the RET in signal.

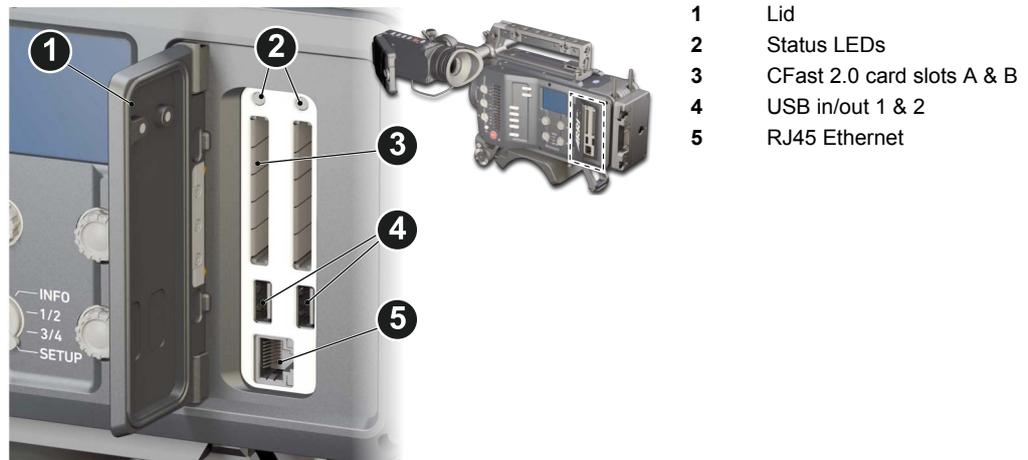
TC I/O (BNC)



A Timecode in-/output (BNC interface) to be configured via camera menu.

- For external TC feeds to the camera.
 - Note:** Always use Genlock together with Timecode to prevent TC drifts. If Black Burst or Tri-level sync signals are not available, the camera can be configured to use the TC signal itself as Genlock.
 - Note:** The camera has a TC buffer to keep a synced free run TC for up to 10 minutes while camera power is disconnected.
- For camera TC feeds to other devices.

7.4 Media panel



Card A & B (CFast 2.0)



Storage media slots for CFast 2.0 recording cards.

USB 1 & 2



Interface for USB memory sticks with FAT file system. Can also be used to charge USB devices. Each port supplies 5V with a maximum current of 500mA.

Note: Only one USB memory stick can be used at a time. Independent from slot, the stick connected first becomes active. Meanwhile, the second slot can still be used to charge a device.

Ethernet LAN



This RJ45 remote and service interface works via LAN.

7.4.1 Preparing a USB memory stick

USB memory sticks for the AMIRA must have a specific folder structure which can be created with the camera.



1. To prepare a USB memory stick: Open the media lid (1).
2. Connect a FAT-formatted USB stick (3) to the camera (2).
3. **Note:** To avoid file corruption, never remove the USB stick during write access.
4. Via jogwheel, open *MENU > Media > Prepare USB medium*.

7.4.2 Changing a CFast 2.0 card

NOTICE

AMIRA does not accept ALEXA-formatted CFAST 2.0 cards, and vice versa.

Before using a CFAST 2.0 card with AMIRA, you **must** erase it in-camera to create the required file system.

Avoid damage to the contacts of both camera and card. Always insert cards as described in this document.

Never change memory cards when recording - this may damage the recorded clip.



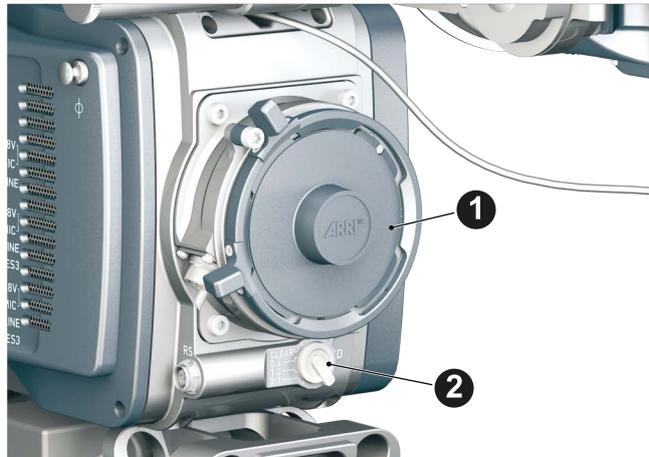
1. Open the lid (1).
2. Align the card's positive edge (3) facing the camera rear.
3. With the contact pins first, gently insert the card, until it audibly locks (2).

4. Gently close the lid (1). **Never** force it closed on an unlocked card.
5. To quickly change the active card you can set up a user button. See page 49.



6. **For card removal:** Open the lid (1).
7. Push the card in until it audibly unlocks (2).
8. Remove the card.

8 Lens mount/filters



- 1 Lens mount (here: PL)
- 2 ND filter switch (clear - 0.6 - 1.2 - 2.1)

Cooke /i support

The camera supports the Cooke /i protocol for lenses running FW versions according to the following table.

Lens type	FW version
S4 /i Prime lens (10-bit)	0.29 or higher
S4 /i Prime lens (12 bit)	0.39 or higher
S4 /i Zoom lens (10 bit)	1.29 or higher
S4 /i Zoom lens (12 bit)	1.39 or higher

The FW version can be retrieved from the lens with the *Cooke Viewer Lens Display* program. For detailed info, please contact Cooke Optics directly.

8.1 ND filter switch

NOTICE

AMIRA uses FSND (Full Spectrum Neutral Density) filters, which are linear across the full spectrum of the camera sensor. This prevents artifacts from infrared wavelengths and the need for additional IR filters.



The ND filter switch controls the internal ND filter module. Filter densities of 0.6, 1.2 and 2.1 allow quick exposure changes and compensation over a range of seven stops.

1. To activate a filter: Switch to the desired filter position.

Other ways to control ND filter

The ND filter can also be controlled via user buttons, the web remote or the overlay menu, accessible via HOME>EI>ND. Any of these may result in the active ND filter not matching the ND switch position.

A difference between current switch position and active ND filter is indicated by an orange ND value on the homescreen and in the status overlays of monitor, EVF and SDI images (if overlays are active). The currently selected ND filter is also stored in and recalled from user setup files.

To give precedence to the ND filter switch, change the switch position once.

8.2 Changing a lens

NOTICE

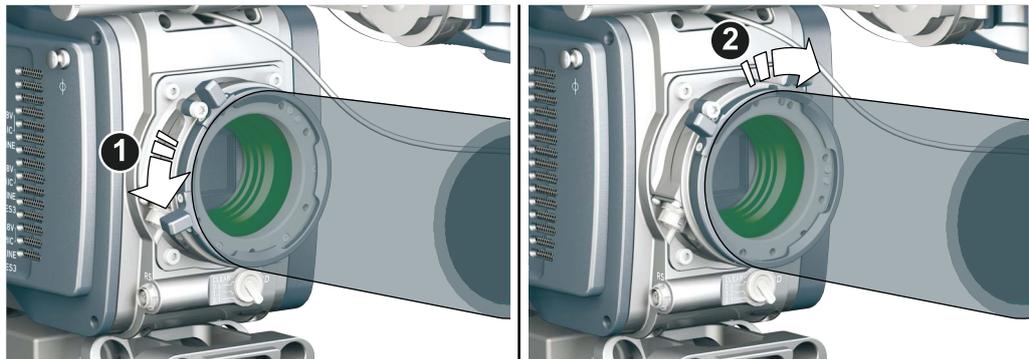
Protect the sensor: Always keep a lens or protective cap on the empty lens mount.

Change lenses in dry, dust-free environments only.

Never exceed the maximum lens dimensions.

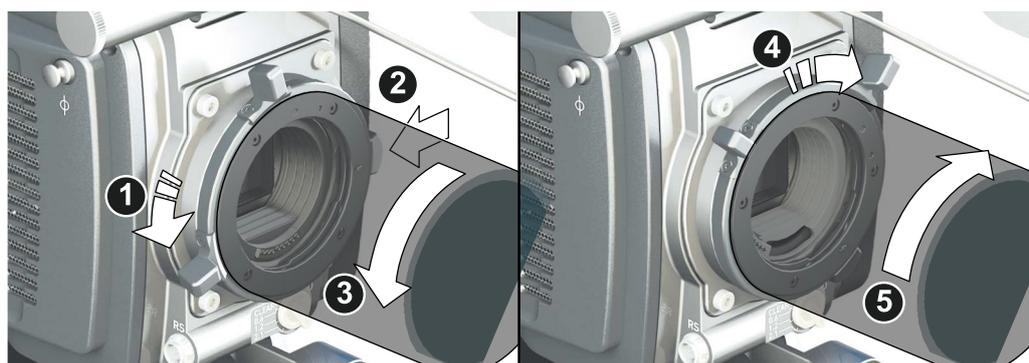
Have every lens properly shimmed as prescribed by the manufacturer.

PL mount



1. Observe maximum lens dimensions.
2. Unlock the lens mount counter-clockwise (1) and remove the lens or cap.
3. **Never** touch the sensor.
4. Either: Mount the next lens and lock (2) the lens mount clockwise.
5. Or: Always cap and lock (2) an empty lens mount clockwise.

EF mount



Note: Please use a lens support system for EF lenses above 2 kg/4.4 lbs.

1. Observe maximum lens dimensions.
2. Turn the lever counter-clockwise (1) to unlock the mount.
3. Either: Unscrew the cap.
4. Or: Press and hold the button (2) to unlock the lens.
5. Counter-clockwise, unscrew the lens (3).
6. **Never** touch the sensor.
7. Either: Mount the next lens:
 - Align the dots of both lens and lens mount.
 - Push the lens into the mount.
 - Turn the lens clockwise (5) until the bayonet locks.
 - Turn the lever clockwise (4) to tighten the lens to the lens mount.
8. Or: Always cap the empty lens mount.

8.3 Lens control

Control of lens iris is possible with ENG PL mount and EF lenses. You can control the iris manually, via user button, or via auto iris.

8.3.1 Manual iris adjustment

HOME > EI > IRIS



Pressing the wheel (1) changes the step size between full and sub-stops (2). **Note:** Sub-stop precision depends on the lens type and is automatically set by the camera.



On the live screen, you can activate and deactivate iris adjustment (1) by short-pressing the lower round button (2). Keeping the button pressed (2) activates iris adjustment until it is released. (2). **Note:** Depending on the image flip, the round buttons may appear on the right.

8.3.2 Iris control via user button

MENU > User button > Button X

For iris control, assign one user button each with *Open Iris* and *Close Iris*. See page 151.

8.3.3 Auto iris

HOME > EI > IRIS > OPTIONS



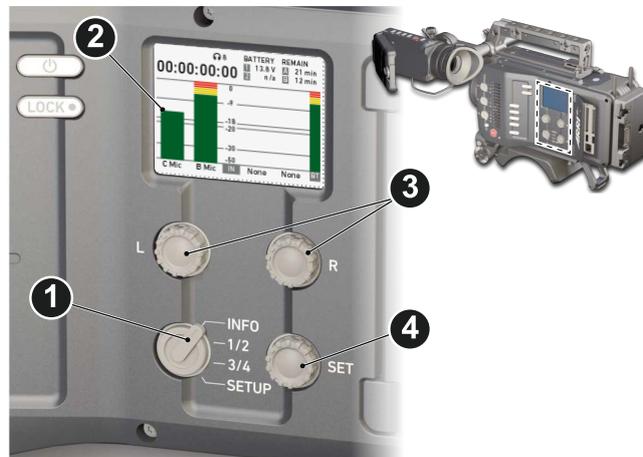
Via jogwheel (1), you can define the auto iris behavior.

Auto iris mode: Defines the iris calculation:

- *Integral:* Iris is calculated based on full image content.
- *Center:* Iris is calculated with higher priority on image center.

Auto iris offset: Corrects the auto iris calculation result by up to +/- 3 stops in 1/3 stop step sizes. Activate via user button.

9 Audio control panel



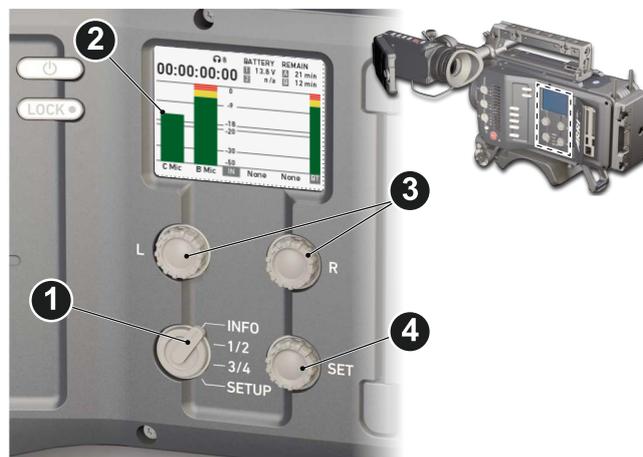
- 1 Audio function switch
- 2 Audio display
- 3 Left/right gain controls
- 4 Audio *SET* jogwheel

9.1 Channel configuration

NOTICE

Audio is disabled if the sensor frame and project rates are not equal. With audio recording disabled or otherwise switched off, neither audio in/output nor audio processing is possible.

Checking the audio status



1. Select *INFO* (1) to display current status information (2).
2. *L* and *R* (3) are now deactivated.
3. Turning the depressed *SET* jogwheel (4) will change the headphone volume.

Adjusting channel gain



1. Select 1/2 or 3/4 (1).
2. Adjust channel 1 (or 3) gain via left gain control (2).
3. Adjust channel 2 (or 4) gain via right gain control (2).
4. To change channel 1/2 (or 3/4) setup: Select the desired parameter via *SET* jogwheel (3).
5. To enter the edit mode: Press *SET* (3).
6. To change a parameter: Turn the *SET* jogwheel (3).
7. To confirm and leave the edit mode: Press *SET* (3) again.

Editing the audio setup



1. Select *SETUP* (1) for adjusting overall audio parameters (2).
2. To navigate and adjust: Press and turn the *SET* jogwheel (3).
3. To enter or confirm: Press *SET* (3).
4. Select the desired parameter via *SET* jogwheel (3).
5. To enter the edit mode: Press *SET* (3).
6. To change a parameter: Turn the *SET* jogwheel (3).
7. To confirm the value: Press *SET* (3) again.

9.2 Headphone volume



Use the headphone volume wheel (see above).

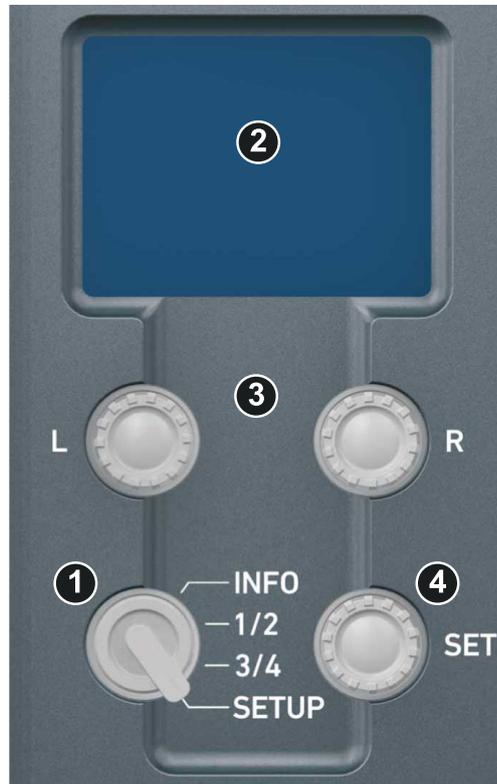
Or: Use the audio control panel (see below):



1. Switch to *INFO* (1).
2. The volume level shows next to the headphone icon in the display.
3. Turn the depressed *SET* jogwheel (2).

10 Audio menu

On the audio control panel, you can fully control, change, and edit the audio setup without the risk of accidentally changing camera parameter.



The audio function switch (1) toggles between *INFO* screen, channel 1/2 and 3/4 configurations, and audio *SETUP* on the display (2).

The *L* and *R* jogwheels (3) control left and right channel gain.

With the *SET* jogwheel (4), you navigate through the audio setup menu.

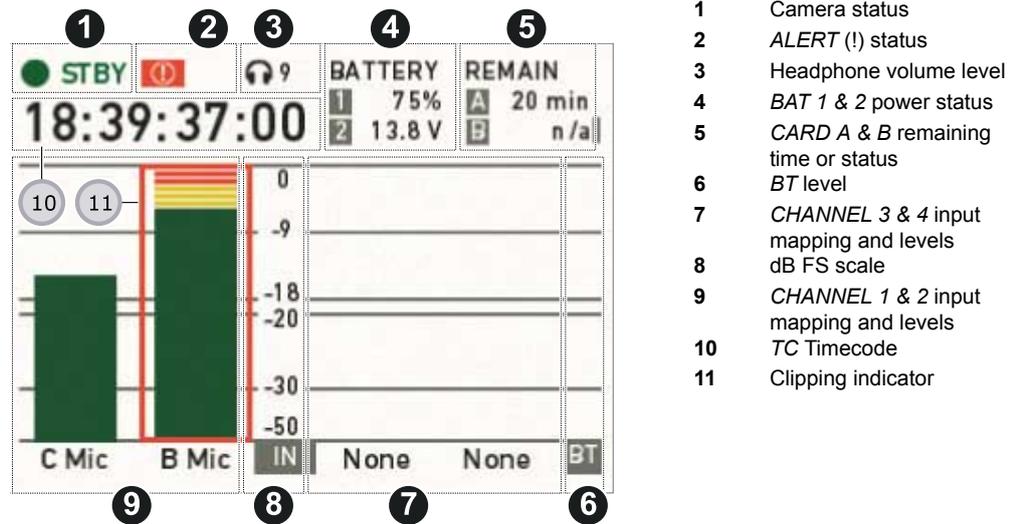
Note: For line level input, the camera supports a maximum analog input level of +8 dBu by default. Higher levels will result in clipping. Cameras with the new audio board (IOAU2) have the option to select between +8 and +24 dBu as maximum input level.

Note: Additional audio meters are available on the camera monitor (fixed) and on the EVF display (configurable via *MENU > Monitoring > EVF/Monitor > EVF overlays > Status elements > Audio*).

10.1 AUDIO > INFO



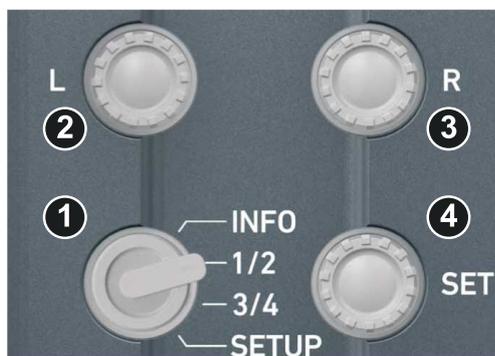
1. Turn the audio function switch to *INFO* (1).
2. **Note:** The *INFO* position locks the left and right gain controls.
3. The audio *INFO* screen opens:



INFO shows the audio levels, the input channel mapping, and the most important camera parameters:

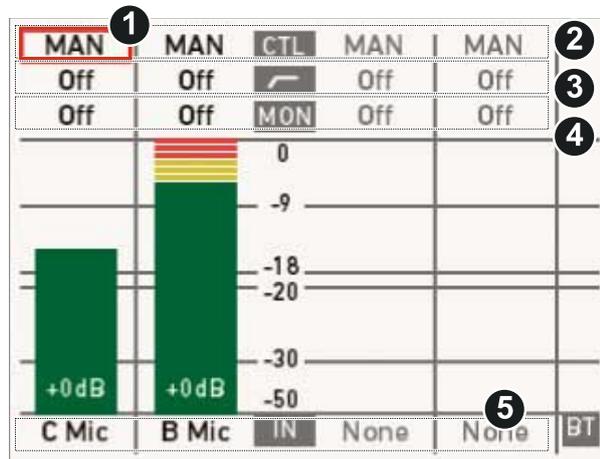
- Camera status (1): *STBY* (ready for recording). *REC* (recording). *PLAY* (playback). *None* (card missing, full or not yet formatted).
- The alert (!) icon appears (2) whenever alert messages are available. See page 72.
- Headphone volume (3) from level 1 (= off) to 64 (= maximum).
- Power status (4): *BATTERY 1* (onboard). *BATTERY 2* (BAT IN). Can be set to percent or volt, depending on battery. See page 141.
- Remaining card capacities (5), in minutes.
- Audio levels (7 and 9) for all four channels and BT (6), in dB FS.
- Reference scale (8) for audio levels in dB FS.
- Current timecode (10). *TC* settings are accessible via user monitor. See page 83.
- Clipping indicator (11): If the channel shows a red frame, the audio signal is clipping. If the audio meter is not at its peak, the input signal itself is clipping.

10.2 AUDIO > 1/2



1. Turn the audio switch to 1/2 (1).
2. The left gain control (2) now addresses recording channel one. For channel two, use the right gain control (3).

3. Select and change parameters with the *SET* jogwheel (4).
4. The audio 1/2 screen allows you to configure gain control mode, filtering, headphone monitoring, and input selection for channel one and two:



- 1 Cursor (here: on channel one)
- 2 CTL: Gain control mode per channel
- 3 Highpass filter per channel
- 4 MON: Headphone monitoring per channel
- 5 IN: Input selection

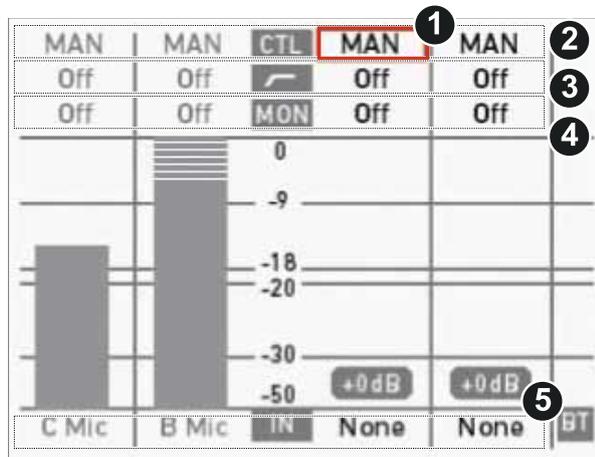
- Cursor (1): Can be moved by turning the *SET* jogwheel.
- Gain control mode (2): *MAN* (manual via *L/R* wheels, in 1-dB steps). *MAN + L* (manual plus limiter, in 1-dB steps).
 - A limiter prevents the signal from clipping if the input signal level combined with the set gain results in signal levels exceeding -6 dB FS.
- Highpass filter (3): Frequencies below the set value are filtered from the signal. *Off* (no filtering), *80 Hz*, or *160 Hz*.
- *MON* (4) routing of audio channel to headphones: *L* (to left headphone channel only). *R* (to right headphone channel only). *L+R* (mono mix on both). *Off* (no routing).
- *IN*: Input source mapping to the respective recording channel. Available channels depend on the XLR input configuration. Setting e.g. *IN B* to *LINE* enables *B Line*. As *IN A* is a stereo input, *A1* and *A2* are also available. Setting *IN B* or *IN C* to *AES* provides *AES1* and *AES2*.

10.3 AUDIO > 3/4



1. Turn the audio function switch to *3/4* (1).
2. The left gain control (2) now addresses recording channel three. For channel four, use the right gain control (3).

3. Select and change parameters with the *SET* jogwheel (4).
4. The configuration of channels three and four is identical to that of channel one and two above.



- 1 Cursor (here: on channel three)
- 2 *CTL*: Gain control mode per channel
- 3 Highpass filter per channel
- 4 *MON*: Headphone monitoring per channel
- 5 *IN*: Input mapping

10.4 AUDIO > SETUP



1. Turn the audio function switch to *SETUP* (1).
2. By turning and pressing the *SET* jogwheel (2), you can now adjust basic settings on the following screen:



Audio recording: Switches audio recording on or off. *Off* deactivates audio inputs and all outputs; no audio channels are recorded.

Test tone: Activates a 1 kHz test tone on all recording channels.

Maximum line levels: Switches the maximum line level for input A, B and C.

Display brightness: Sets the audio display backlight from level 1 (= minimum) to 10 (= maximum).

Display style: Sets both audio display and camera monitor to day or night style.

Bluetooth: Allows you to monitor audio recording or to record talk-back tracks via Bluetooth headphones or headsets.

10.4.1 Maximum line levels

Audio > Setup > Maximum line levels

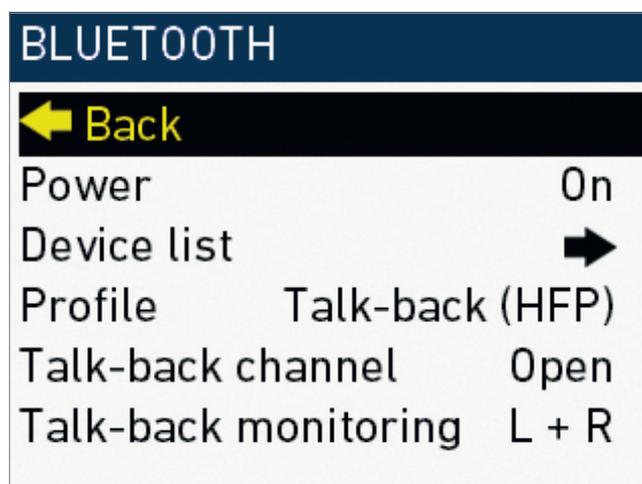


Switches the maximum line level for input A, B and C between +8 and +24 dBu.

Note: Requires a camera hardware modification (new audio board IOAU2). After changing maximum line levels, please check input gain settings.

10.4.2 Bluetooth

Audio > Setup > Bluetooth



Allows you to monitor audio recording with a Bluetooth headset. Monitors the same channel configuration as the headphone out. Also allows you to record a talk-back track (e.g., for work instructions, comments etc.).

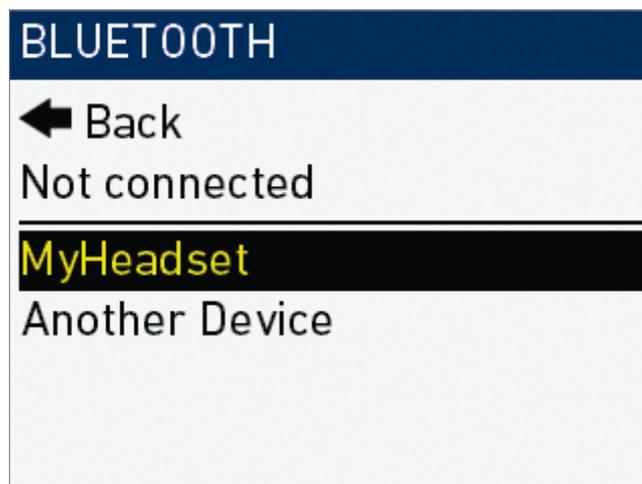
- *Power:* Switches Bluetooth on or off
- *Device list:* Shows the available Bluetooth devices
- *Profile:* Sets the Bluetooth connection profile

- *HFP* is required for talk-back function
- *A2DP* has a higher audio signal quality
- **Note:** Selected profile must be supported by Bluetooth headset. *A2DP* mode may, depending on the device, cause a delay of up to 5 frames. With *HFP*, audio is only available on right channel (R).
- *Talk back channel:* Sets the talk-back channel to *Open* (signal is recorded) or *Muted* (signal is not recorded). Can also be assigned to a user button
- *Talk-back monitoring:* Configures the monitoring of the recorded talk-back channel to the headphones out. Configuration is also valid during playback. Can be set to *Off*, *L* (left out), *R* (right out), *L+R* (left and right out).

Connecting to a Bluetooth device

1. Open the *Bluetooth* menu.
2. Set *Power* to *On*.
3. Set the desired profile.
4. Via *SET* jogwheel, navigate to the device list:

Audio > Setup > Bluetooth > Device list



5. Ensure the Bluetooth device is active and visible.
6. Select the desired Bluetooth device from the list.
7. Press the *SET* jogwheel for connection.



8. To disconnect: Select *Disconnect <device name>* and press the *SET* jogwheel.

11 Camera Controls

The camera body allows to control the camera through buttons and switches, which are explained in detail in the following chapters.

11.1 Operator panel

The operator panel consists of switches that offer quick changes of important camera functions, such as exposure index or white balance.

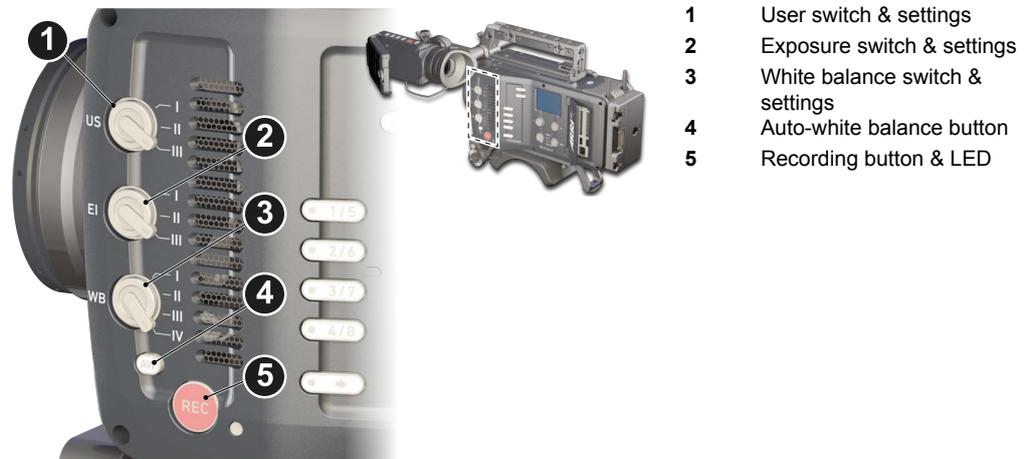
For all switch positions (except *ND* positions), you can assign an individual preset. See the next chapter for full instruction.

The *EI* and *WB* switches are assigned to exposure index and white balance respectively. Permanent switch icons on the *EI* and *WB* soft buttons on the home screen indicate this permanent assignment.

To the *US* switch, you can assign one of the functions *FPS*, *SHUTTER*, or *LOOK*. A switch symbol appears on the home screen next to the soft button of the assigned function.

NOTICE

You can only edit the value of the currently active switch position.



11.1.1 Operator switches



The *EI* switch (2) is dedicated to exposure index. *WB* (3) is dedicated to white balance and *ND* (4) to filtering.

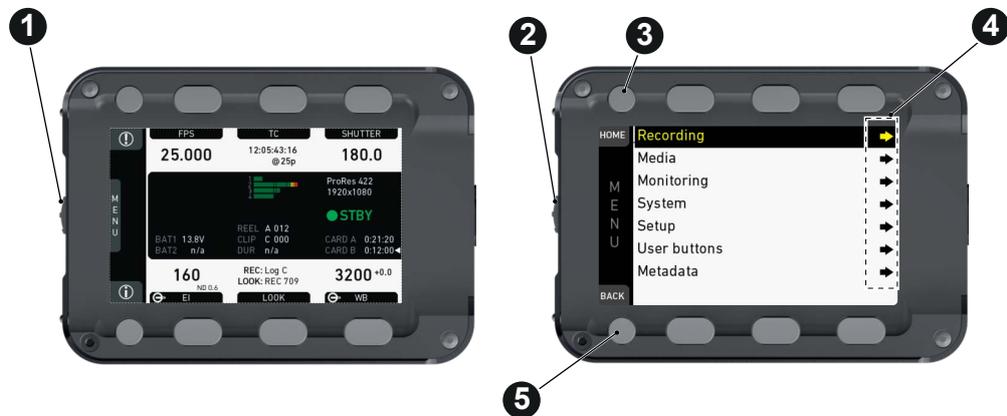
The *US* switch (1) can be assigned to control either *FPS* frame rate, *SHUTTER* rate/angle, or *LOOK* file settings.

The switches have three (*US*, *EI*, *ND*) or four positions (*WB*). Except for *ND* (4), you can modify the switch position presets.

11.1.2 Setting the *US* switch function

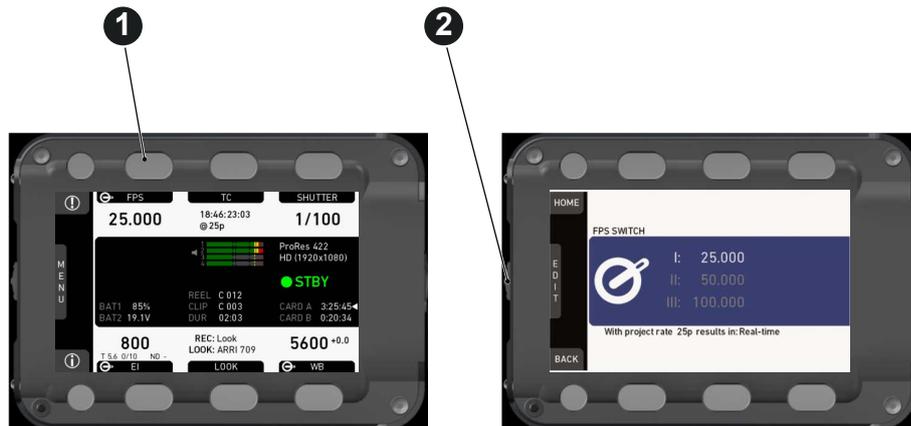


1. Switch *US* (1) to the desired position.



2. From the home screen, navigate (1) to *MENU* > *User buttons* (4).
3. Via jogwheel (2), select the entry *User switch* and change it according to your needs:
 - *None*: User switch is disabled
 - *FPS*: Switch changes the sensor frame rate
 - *SHUTTER*: Switch changes the shutter angle
 - *EXP Time*: Switch changes the exposure time
 - *Look*: Switch changes the look file
4. Leave the menu by pressing *HOME* (3).
5. **Note:** Recording disables the *US* switch.

11.1.3 Presetting the *US / EI / WB* switches

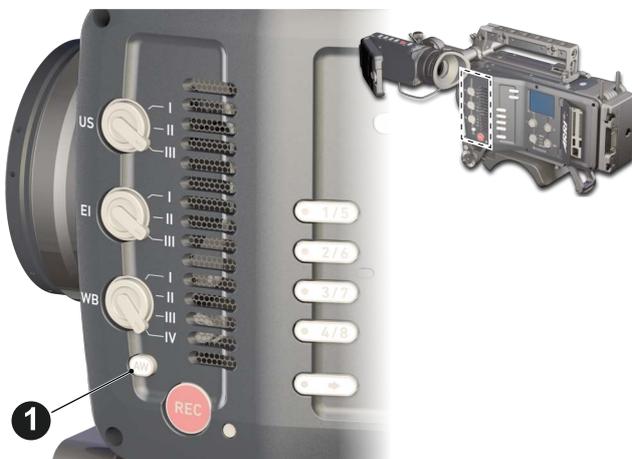


1. On the home screen, select a switch function (here: *FPS*) by pressing the button (1).
Note: Active functions show a switch icon in the button label.
2. Change the switch to the desired position.
Note: You can only change the preset of the active switch position.
3. Press the jogwheel (2).
4. Via jogwheel (2), select the desired preset.
5. Confirm by pressing the jogwheel (2).
6. Repeat for other switch positions if desired.
7. For *FPS*, *SHUTTER*, *LOOK*, and *WB*, you can configure preset lists for each switch position.

11.1.4 *AW* auto white balance button

The *AW* button triggers the auto white balance functionality: Based on the camera's live image, *AW* calculates an automatic white balance and overwrites the active *WB* settings. The result is also stored as the preset value of the active *WB* position and in the first entry of the *WB* list.

AW triggering



- ▶ **Note:** Under- or overexposed images may cause the auto white balance to fail. Always trigger auto white balance with properly exposed images.
- ▶ To trigger an automatic white balance: Press *AW* twice within one second (1).
- ▶ Two *AW* modes, *Matrix* and *Center*, are available.

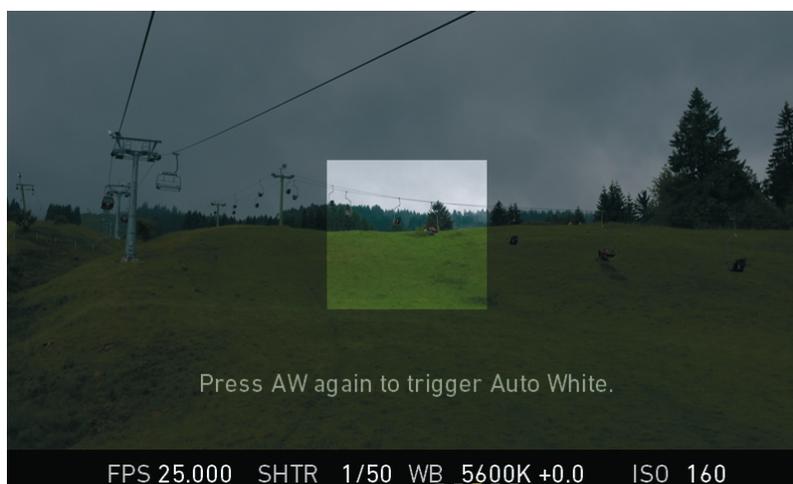
***AW* matrix mode**



Full-image-based, the algorithm determines the image content best suited for white balance calculation.

Use *AW matrix* to calculate *AW* from regular image content.

***AW* center mode**



Center: Calculates the white balance based on the center area of the image.

Use *Center* with a gray card placed in the image center. For accurate results: Fill the entire area with the gray card.

The camera displays an image overlay showing the center area used for calculation.

To change the *AW* mode, go to *WB > OPTIONS*.

11.2 User preset panel



11.2.1 Locking/unlocking

NOTICE

Locking the camera disables, unlocking re-enables all camera controls configured for locking except audio controls.

Changing the position of the *US*, *EI*, *WB*, or *ND* switch on a locked camera will result in parameter changes when unlocking.

For details on lock configuration, see page 142.



1. Press and hold *LOCK* (2).
2. A countdown appears in both the monitor and viewfinder. Once the countdown reaches zero, the camera is locked.
3. **To unlock:** Press and hold *LOCK* (2) again.

11.2.2 User buttons

In the camera menu (*MENU > User buttons*) you can assign individual functions to each user button.



1. Press a button (1) to trigger its function.
2. For buttons five to eight: Press and hold *SHIFT* (2); then press a button (1).
3. An LED on each button reflects the functional status.
4. To check the functional status of buttons five to eight (1): Press *SHIFT* (2).

Presetting user (and VF) buttons

1. Toggle from live monitor to home screen. See page 58.
2. Press jogwheel for *MENU*.
3. Wheel-navigate to the sub-menu *User buttons* and press jogwheel to enter.
4. Enter the desired sub-menu for EVF, camera or WCU user buttons.
5. Wheel-navigate to the desired button and press the jogwheel.
6. Select the desired function with the jogwheel.
7. To cancel: Press *BACK*.
8. To confirm: Press the jogwheel.
9. To conclude: Press *HOME*.
10. If applicable: Repeat for all other buttons, including *VF1* and *VF2*.

11.3 Recording

NOTICE

Pressing a recording button returns the MVF-1 user interface to the home screen and disables the menu access.

Recording also disables the *US* switch and the home screen buttons for *FPS*, *TC*, *Shutter*, and *Look* settings.



1. Prepare the camera.
2. Preset all switches and buttons.
3. Press *REC* (1) on the left camera side.



4. Alternatively, press *REC* (1) on the viewfinder.

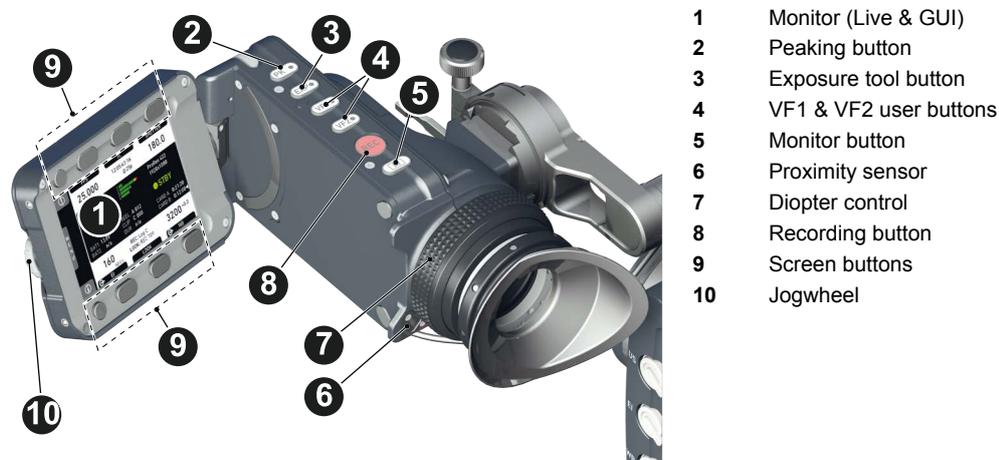
NOTICE

Never change memory cards when recording - this may damage the recorded clip.

NOTICE

Connecting or disconnecting devices or cables while recording can disturb the audio/image signal due to static electricity.

12 MVF-1 controls



- 1 Monitor (Live & GUI)
- 2 Peaking button
- 3 Exposure tool button
- 4 VF1 & VF2 user buttons
- 5 Monitor button
- 6 Proximity sensor
- 7 Diopter control
- 8 Recording button
- 9 Screen buttons
- 10 Jogwheel

Proximity sensor



The infrared proximity sensor automatically deactivates the viewfinder's internal OLED panel when you withdraw your eye. The sensor is placed either on the bottom left-hand side of the viewfinder (generation 1, shown in image), or it is integrated into the eye cup (generation 2, not shown).

Note: To avoid hardware damage, always keep the sensor unobstructed.

Note: Left-eye or camera right-side operation of the EVF may degrade the sensor function of generation 1 sensors.

12.1 EVF image/monitor

When you look through the eyepiece, the sensor (3) activates the EVF display (2).

You can add status data from the home screen (1) to the viewfinder image (2).

If activated, overlays around the EVF image show essential camera, audio, and recording statuses.

You can modify/deactivate these status bars via the *EVF overlays* and *EVF status components* menu. See page 129 and page 130.

Note: In *Overlay* mode (see below), all status bars appear **on** the active viewfinder image.



- | | | | |
|---|--|----|--|
| 1 | Sensor FPS | 10 | Camera status |
| 2 | SHUTTER status | 11 | Camera index, reel counter, clip index and clip counter information |
| 3 | EI Exposure index | 12 | BAT1 and BAT2 power input status or voltage/percentage level (if available) |
| 4 | Internal ND filter (if active) | 13 | ALERT (!) and temperature warning icons (if active) |
| 5 | WB White balance | 14 | Camera settings icons (top to bottom: Recording resolution, recording gamma, S16 (if S16 mode is active), auto iris, genlock, fan status, frame grab, lock, high humidity sensor mode) |
| 6 | Connection status for USB, Bluetooth and WiFi | 15 | EVF settings icons (top to bottom: EVF gamma, exposure tool, peaking) |
| 7 | Audio meters (if active) | 16 | Lens data overlay (focus distance, focal length, iris value) |
| 8 | TC Timecode (if enabled) | 17 | Frameline |
| 9 | CFAST card A and B status or remaining capacity (if available) | 18 | Center mark |

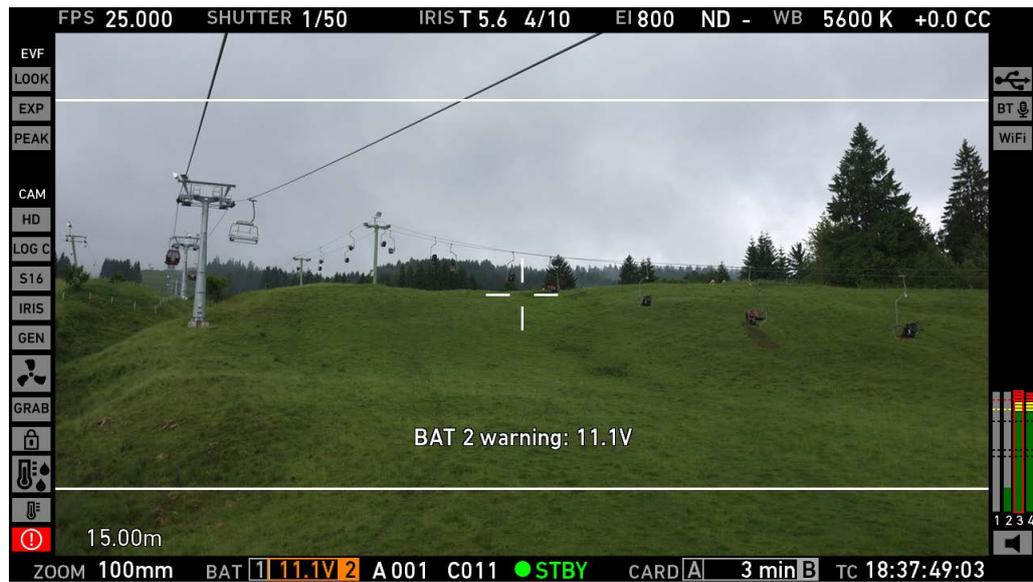


- 1 Black frame in safe mode

In *Safe mode*, all status bars appear in a black frame (1) **outside** the active viewfinder image.

Note: If surround view is active, the area is marked by a surround mask. See also page 126 and page 129.

Important system messages appear in the lower mid of the image (here: low battery).



12.2 MVF-1 buttons

12.2.1 PK peaking button



1. To activate peaking on monitor (1) and MVF-1 (3): Press PK (2).
2. Peaking highlights the image parts that are in focus for better focus judgement.
3. For PK settings: Go to MENU > Monitoring > EVF/Monitor > Peaking.

12.2.2 EXP exposure tool button



The *EXP* button (2) activates the set exposure tool on the monitor (1) and EVF image (3). Use the tool for evaluation of the image exposure levels. An activated tool lights up the button (2).

For *EXP* setting: Go to *MENU > Monitoring > Exposure tools*.

In *Zebra* mode, the tool overlays up to two luminance ranges with diagonal stripes. *High zebra* ranges above, *Mid zebra* around the user-defined luminance value.

False color mode overlays predefined luminance ranges as follows:

Luminance range	Signal level	Color
White clipping	100 to 99 %	Red
Just below white clipping	99 to 97 %	Yellow
One stop over medium gray (Caucasian skin)	56 to 52 %	Pink
18 % medium gray	42 to 38 %	Green
Just above black clipping	4.0 to 2.5 %	Blue
Black clipping	2.5 to 0.0 %	Purple

12.2.3 VF1 & VF2 user buttons



1. Via the user button menu (see "Presetting user (and VF) buttons", page 49), you can assign a function to both *VF1* and *VF2* buttons (1).

12.2.4 PLAY button

1. Press *PLAY* (1) for one second to see the last clip of the active CFast 2.0 card.

- Playback is active on monitor, on EVF and on SDI out.
2. You may toggle between play and pause by briefly pressing *PLAY* (1) again.
 3. To exit playback: Press *PLAY* (1) for one second.
 4. Extended playback control is available via the on-screen navigation (see below).

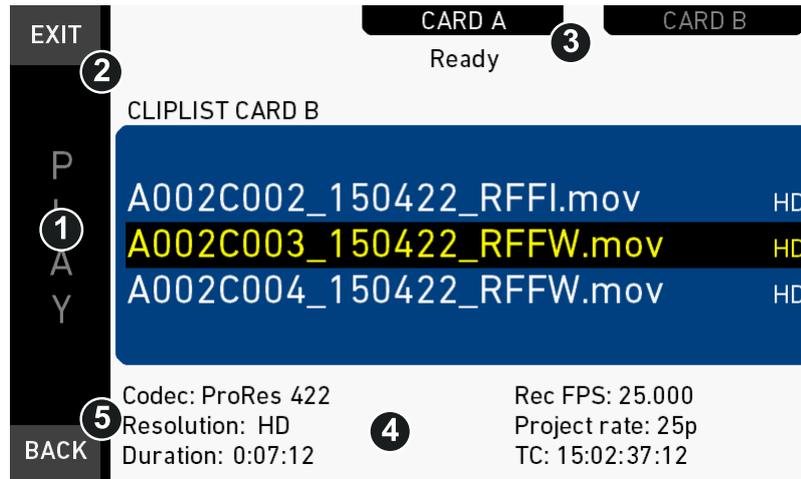
12.2.4.1 Playback screen controls



- Playback loads the last active clip (paused on the first frame).
- Press *ARROW* (8) to hide/show button info overlays
- To toggle between *PLAY/PAUSE*: Press the lower mid screen button (6) or the jogwheel.
- While paused: Scroll up/down via the jogwheel to load the next/previous frame.
- While playing: Scroll up/down via the jogwheel to increase or decrease the playback speed up to 16x both forward and backwards.
- Press *SKIP FWD* (4) to load the next available clip.
- Press *SKIP REV* (2) to load the previous available clip.
- Press *WAVEFORM* (3) to set waveform overlay on monitor.
- Press *CLIPLIST* (7) to select another clip for playback from a list of all clips on the inserted cards.
- Press *OPTIONS* (5) to set the clip end action.
- Press *EXIT* (1) to end playback.

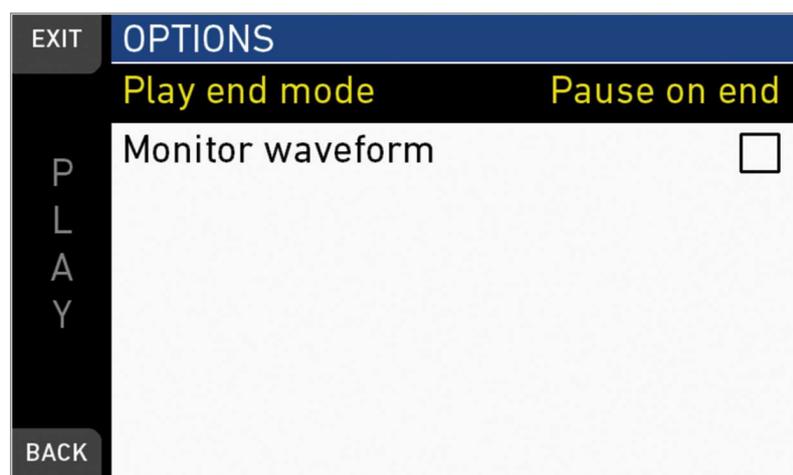
Note: When playing back clips with project rates of 48 fps or greater that were recorded with ProRes resolutions of 3.2K or 4K UHD (requires 4K UHD license), the camera only plays back every second frame to ensure smooth playback.

CLIPLIST



1. On the playback screen, open the clip list of the active recording card (here: B). The list shows the clip name and its resolution.
Note: Clips may be greyed out if their resolution is not compatible with the currently set recording resolution.
2. You may toggle between cards by pressing the card-related screen button (3).
3. **Note:** Label turns gray and displays n/a (3) if card slot is empty.
4. Via jogwheel (1), scroll to the required clip.
5. Additional information on the selected clip shows (4):
 - *Codec:* Recording codec of clip.
 - *Resolution:* Recording resolution of clip.
 - *Duration:* Clip duration at playback speed.
 - *Rec FPS:* Sensor frame rate of clip recording.
 - *Project rate:* Playback frame rate of clip.
 - *TC:* Timecode start value of clip.
6. To play the selected clip: Press the jogwheel (1).
7. To end playback: Press *EXIT* (2).
8. To return to the play screen without loading a new clip: Press *BACK* (5).

OPTIONS



Pressing *OPTIONS* on the play screen allows you to modify the playback behaviour.

Play end mode: Sets the playback behavior at the end of a clip:

- *Pause on end*: Playback pauses at the end of this clip.
- *Pause on start*: Playback pauses at the beginning of this clip.
- *Loop*: Playback continues from the beginning of the same clip again.
- *Play next clip*: Playback continues with the next clip in the cliplist.
- *Exit playback*: Camera exits playback.

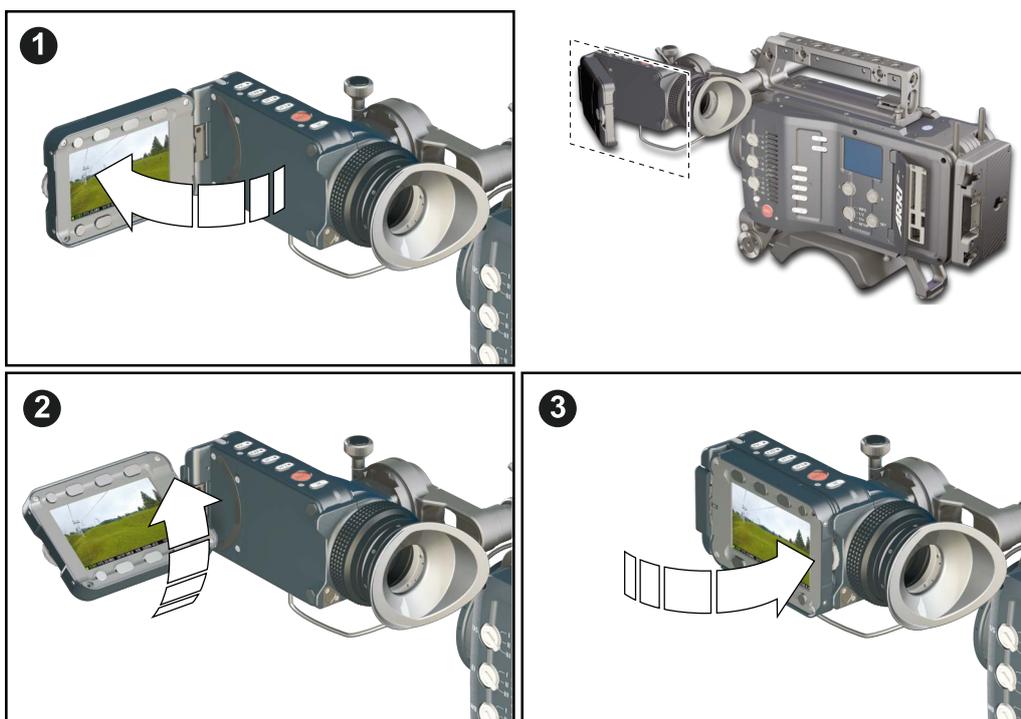
Monitor waveform: Sets the waveform overlay on monitor to On or Off.

12.3 Diopter adjustment



- Twist the ring left or right for diopter adjustment (1).

12.4 Adjusting the monitor



- ▶ Fold (1), swivel (2) and flip (3) the monitor according to your needs.

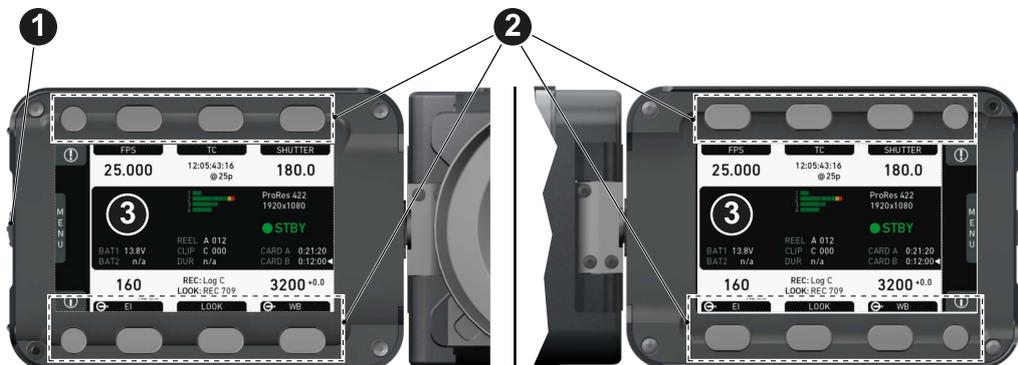
12.5 Changing the monitor mode



1. To change the monitor mode between live view and user interface: Press *M* (1).



2. In live mode, toggle the status bar content (1) via the lower buttons.



3. Via Menu > Monitoring > EVF/Monitor > Settings > Monitor flip mode, you can disable the location sensor that automatically flips the user interface to match a left- or right-sided monitor position (3).

12.6 Live monitor

Below the camera live image, the live screen shows image and camera status. You can toggle the bar's content via the left or right oval button below. The center oval button returns you to the main camera parameters.



- | | | | |
|---|---|----|-------------------------------|
| 1 | Surround mask | 6 | ND filter |
| 2 | Camera temperature (orange: warning, red: critical) | 7 | Exposure index |
| 3 | ALERT message | 8 | Shutter value (° or seconds) |
| 4 | Center mark | 9 | Sensor frame rate |
| 5 | White balance | 10 | Camera status (here: Standby) |



Surround mask

If surround view is active, the non-recorded area is masked. Style options for the mask are: Black line, colored line, or semitransparent mask (as shown here).

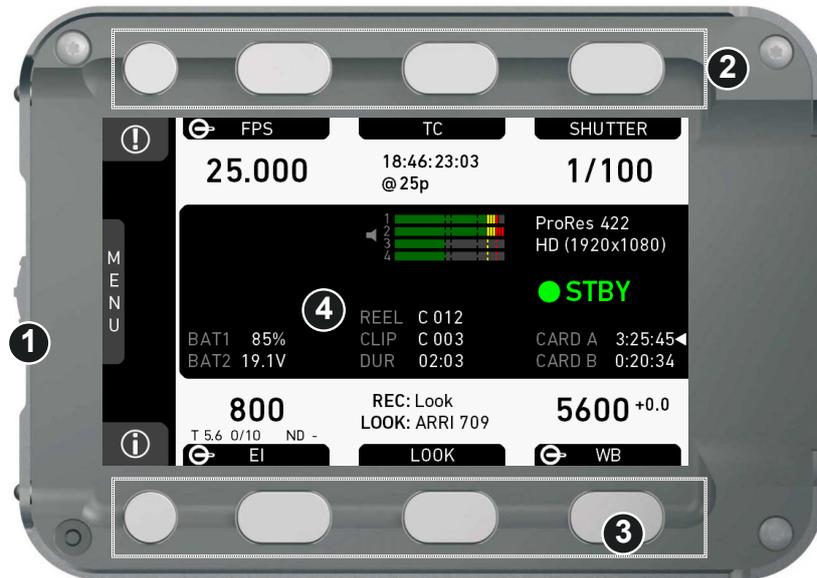


Center mark

Marks the image center. Can be set to *Off*, *Cross*, *Dot* or *Small Dot*.

12.7 User monitor

Screen buttons and jogwheel



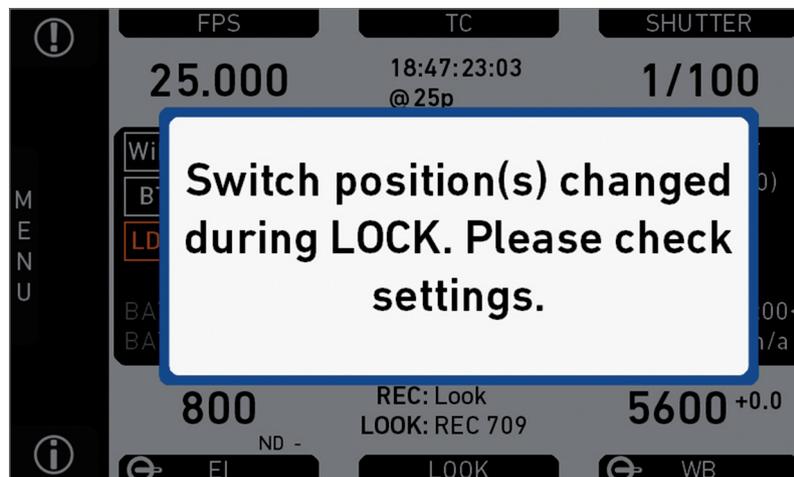
There are eight screen buttons, four above (2) and four below (3) the display (4). Their function depends on the screen content (4) and is labeled directly above or below each button.

Unlabeled buttons have no function for that screen. A grayed-out label means: function currently not available. Via jogwheel (1), you can:

- Scroll or navigate through lists and menus.
- Change values (by scrolling up or down).
- Confirm settings (by pressing the wheel).

On the home screen (4), pressing the jogwheel (1) opens the camera menu.

12.8 Message popups

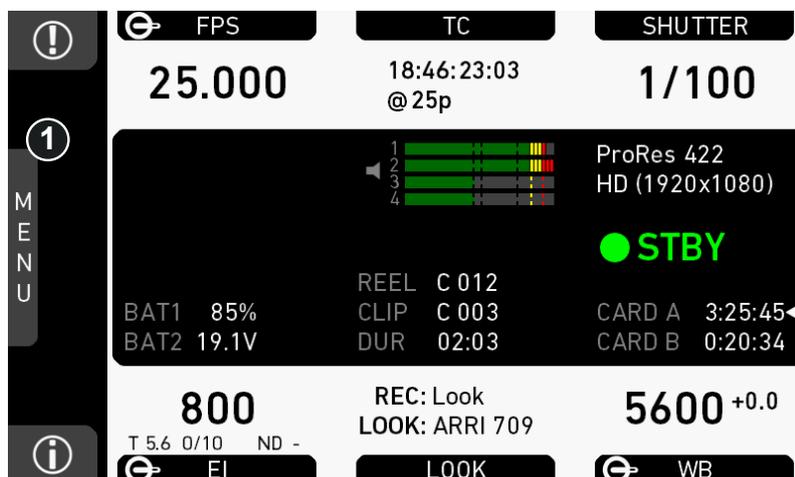


Message popups appear on the monitor to inform the user about system events and potential problems requiring the user's attention.

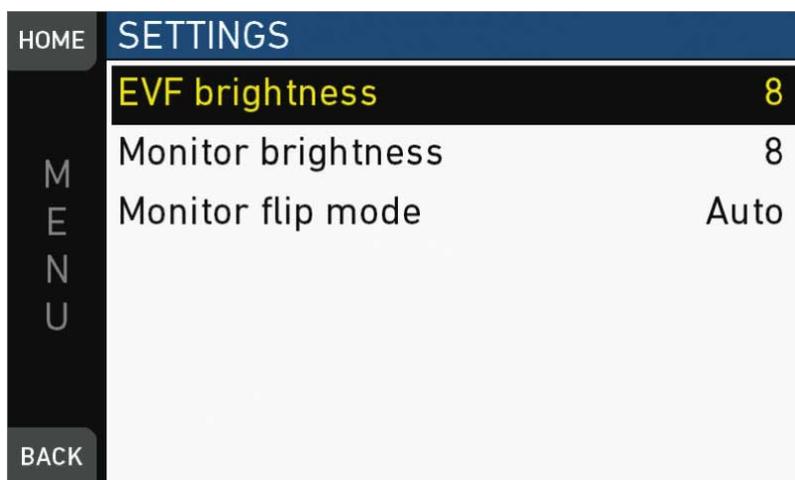
Messages of informative character have a blue frame, while messages of attentive character have an orange or red frame, depending on their severity.

Press any screen button or the wheel to dismiss a popup.

12.9 Adjusting the monitor brightness



1. Open the home screen.
2. Via jogwheel (1), open *MENU* > *Monitoring* > *EVF/Monitor* > *Settings*.



3. Scroll to *Monitor brightness*.
4. Press the jogwheel.
5. Adjust the brightness by scrolling to the required value: 1 (= minimum) to 10 (= maximum).
6. Press *HOME*.

13 Overlay menu



The overlay menu offers a reduced set of camera parameters for adjustment. When activated, it is visible in the top section of the image on the MVF-1 monitor and EVF and on any SDI output which has SDI processing activated. The overlay menu is a quick way to change the following camera settings:

- Sensor FPS
- Shutter (Shutter Angle / Exposure Time)
- Exposure Index
- ND filter
- White Balance

Sensor FPS, Shutter and White Balance cannot be changed manually, but in the range of their user predefined lists. ND filter is changed instantly and requires no additional confirmation step.

A white frame marks the selected parameter. A yellow font means it is in edit mode and can be changed.



For detailed instructions on how to activate and operate the overlay menu, see the following sections.

User button

1. Assign a user button with "Overlay menu".
2. Activate the overlay menu by pressing the user button.
3. Select a parameter with the jogwheel of the MVF-1.
4. Start editing the parameter by pressing the jogwheel.
5. Select the new parameter value with the jogwheel.
6. Confirm the new value by pressing the jogwheel.
7. If required, repeat steps 3-6 for other parameters.
8. Exit the overlay menu by pressing the user button.

14 Web remote

AMIRA has a web remote function for full remote control of the camera with a web browser. It requires a connection to the camera via WiFi or with a RJ-45 LAN cable.

Note: Web remote requires an advanced or premium license.

The web remote has been tested with the following platforms and browsers:

Desktop browsers	Google Chrome 45 Mozilla Firefox 44
iOS	Safari 9.2.1
Android	Google Chrome Mobile 45

Open a web browser and enter the URL: <http://amira-xxxxx.local> (replace xxxxx with the 5-digit serial number of your camera).

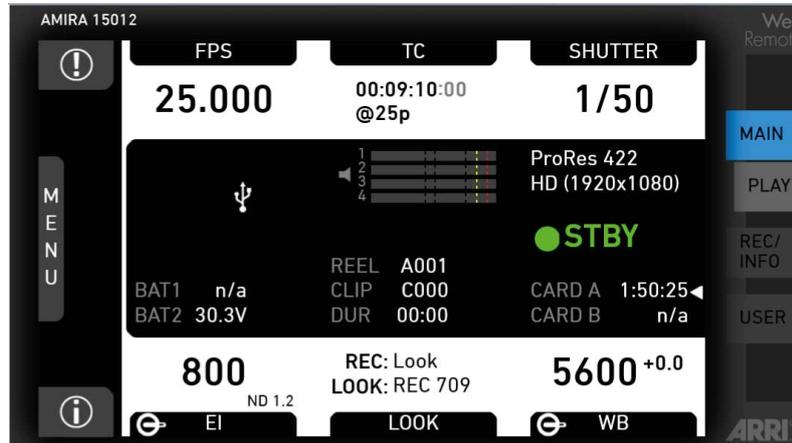
NOTICE

To use the web remote function via this URL, the device must support zero-configuration networking (zeroconf), e.g. through Apple Bonjour. Without zeroconf, the webremote can be reached via the IP address of the network (WiFi or LAN IP). The WiFi IP is fixed to 192.168.153.1. The LAN IP can be either assigned from a DHCP server or configured manually, and can be checked with an MVF-1 via the INFO > Network info screen.

HOME	NETWORK INFO	
	WiFi IP	192.168.153.1
	LAN IP	192.168.0.202
	Web remote	http://amira-15001.local
	Bluetooth status	Connected
BACK		

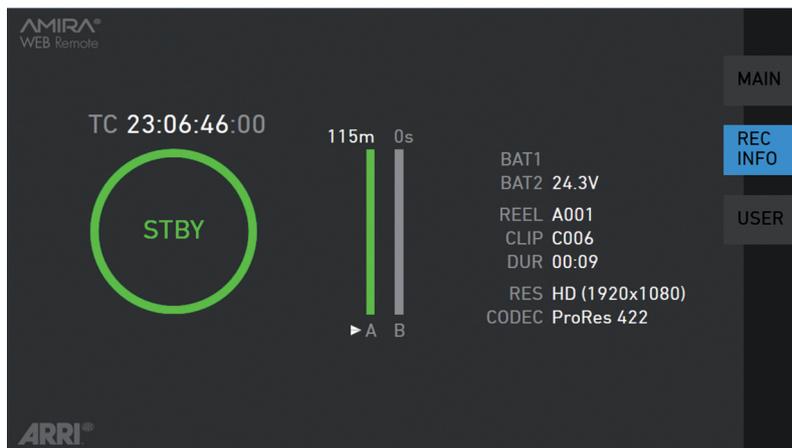
MAIN, PLAY, REC INFO and USER

Web remote is divided into the following four sections:



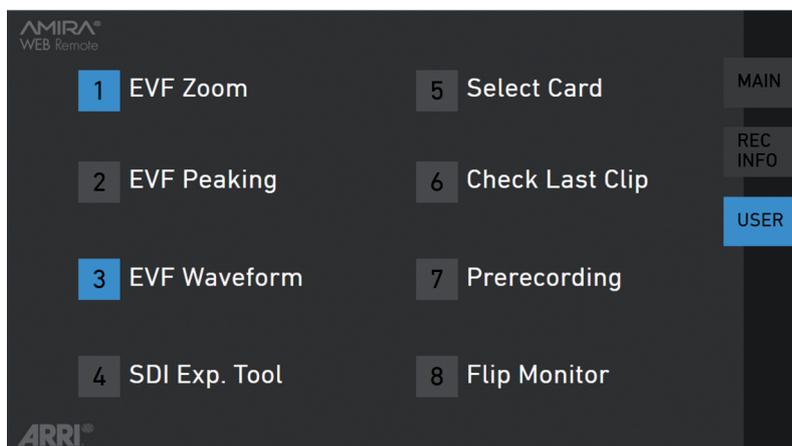
MAIN: Contains the same UI as the camera monitor (no live screen). Click/tap the screen button tabs to enter a screen/trigger a function. Menu items can be clicked/tapped directly.

PLAY: Starts playback on the camera. Provides the same controls as the MVF-1, but no video signal.



REC INFO: Contains info on the main recording relevant parameters, plus a REC button. Click the big circle icon to start/stop recording.

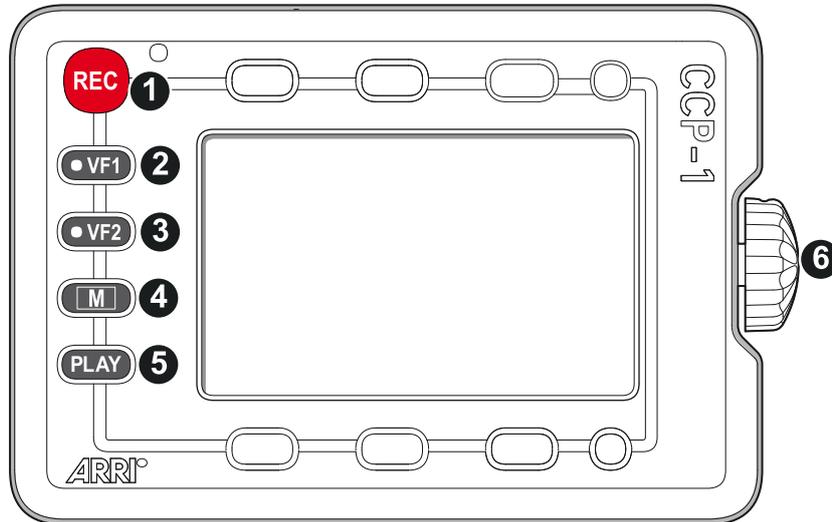
Note: Rec status may respond with a little delay depending on network speed.



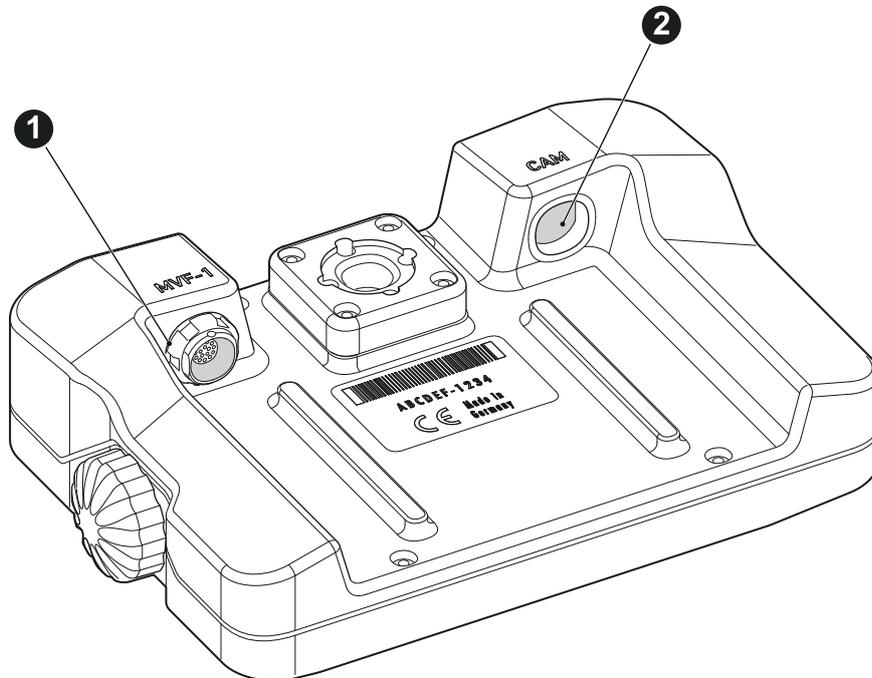
USER: Shows configuration of user buttons and allows to trigger them. Press number icons to trigger user buttons.

15 CCP-1

The Camera Control Panel-1 (CCP-1) is a standalone control panel, containing the display and a subset of buttons of the MVF-1. It shows the same images, and the buttons mimic the behavior of the equivalent buttons of the MVF-1. It can be used as the only control panel or with a MVF-1 daisy-chained to it.



- | | | | |
|---|------------------|---|----------------|
| 1 | Recording button | 4 | Monitor button |
| 2 | VF-1 user button | 5 | Play button |
| 3 | VF-2 user button | 6 | Jogwheel |



- | | |
|---|-----------------|
| 1 | MVF-1 connector |
| 2 | CAM connector |

Connect CCP-1 to the HDMI connector on camera side.

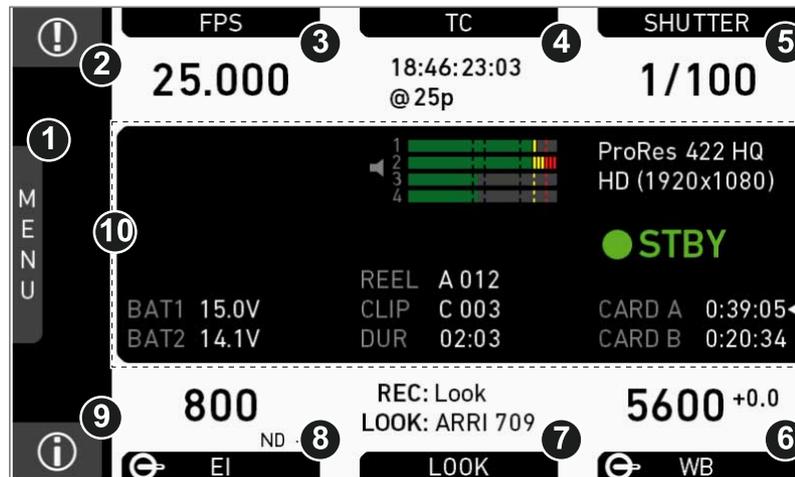
When it is used alone with the camera, it always shows an image.

When a MVF-1 is chained to the CCP-1, the MVF-1 will show an image in the EVF, but only one of the two monitors, either of the MVF-1 or the CCP-1 is active.

- If the monitor of the MVF-1 is closed, the CCP-1 is activated.
 - If the monitor of the MVF-1 is opened, the monitor will be activated.
- ▶ Activate the MVF-1 by pressing a screen button on the MVF-1.
- ▶ Activate the CCP-1 by pressing any button except "REC" button on the CCP-1.

16 Home screen

The home screen gives access to essential camera parameters and statuses. The oval screen buttons and the jogwheel allow quick parameter editing. To return to the home screen from any other screen, press *HOME*.



- | | | | |
|---|-----------------------------|----|--------------------|
| 1 | <i>MENU</i> jogwheel | 6 | <i>WB</i> button |
| 2 | <i>ALERT</i> message button | 7 | <i>LOOK</i> button |
| 3 | <i>FPS</i> button | 8 | <i>EI</i> button |
| 4 | <i>TC</i> button | 9 | <i>INFO</i> button |
| 5 | <i>SHUTTER</i> button | 10 | Status section |

Note: The switch icons for *WB* and *EI* (6 and 8) are always shown. For *FPS*, *SHUTTER* and *LOOK* (3, 5, 7), the switch icon is shown next to the soft button of the function that is assigned to the user switch *US*.



MENU jogwheel

Press the jogwheel to enter the camera menu.



ALERT message button

If red: Alert messages are available (critical to camera functionality). Press the round button to read them.

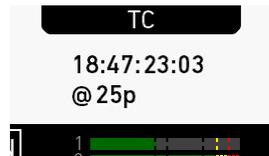


FPS button

FPS shows the sensor frame rate, allowing adjustments from 0.750 to 100.000 (200.000 with valid license).

Note: The switch icon in the black label only shows if the *US* user switch is set to *FPS*.

Note: If sensor fps does not match the project rate, the *FPS* label turns orange and shows an exclamation mark.



TC button

Shows the current Timecode values and the active project rate, allows adjustment of *TC* formats and values.

Note: If Timecode is forced to Rec Run, or external TC is missing, the TC label turns orange and shows an exclamation mark. Enter the TC screen by pressing the TC button to see more info on the warning.



SHUTTER button

Shows shutter settings adjustable either as angle (5.0 to 356.0°) or exposure time (1/25 to 1/8000s).

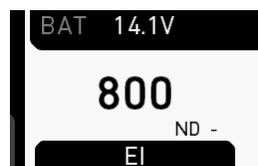
Shutter angle, sensor rate and exposure time relate as follows: $\text{Exp time} = \text{Shutter angle} / (360 * \text{fps})$. Maximum shutter angle limited by resulting exposure time (1/25s max).

Note: The switch icon in the black label only shows if the *US* user switch is set to *SHUTTER*.



INFO button

Provides access to the camera info screens.



EI button

Shows the current *EI* rating and active ND filter value. Allows you to set the exposure index in ASA.

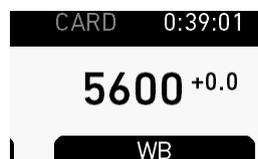
Note: ASA and ISO ratings are identical.



LOOK button

Shows the REC path gamma setting and the name of the active look. Opens the look screen, which provides further access to gamma settings of all image paths and global look.

Note: The switch icon in the black label only shows if the *US* user switch is set to *LOOK*.



WB button

WB shows the camera's current white balance (= preadjusted color temperature of a light source).

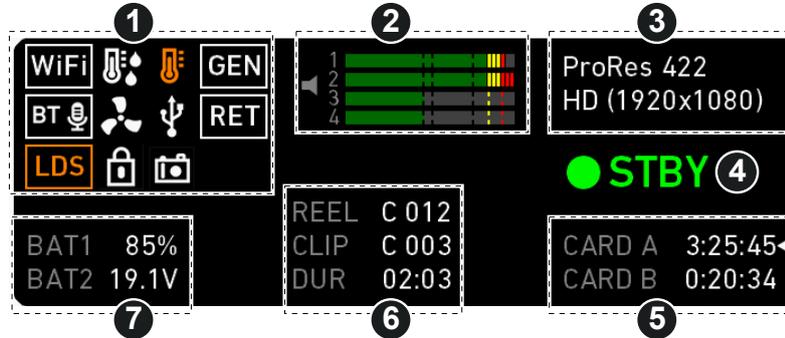
You can adjust WB from 2,000 to 11,000 Kelvin (here: 5,600) in steps of 10 K for red/blue correction.

Also, you can color-compensate for green/magenta tints in a range from -16.0 to +16.0. Positive or negative CC color compensation values then appear in superscript (here: +0.0).

For automatic white balance: Press AW (on operator panel) twice within one second. This stores the auto-white balance result in the currently active switch position.

16.1 Status section

The status section on the home screen shows key data on recording, voltage, locking, etc.:



- | | | | |
|---|------------------|---|------------------|
| 1 | Status icons | 5 | Card A/B status |
| 2 | Audio meters | 6 | Recording status |
| 3 | Codec/resolution | 7 | Battery voltage |
| 4 | Camera status | | |



WiFi, BT and LDS icons

WiFi: WiFi is activated.

BT: Camera Bluetooth is active.

LDS: Indicates an error on the LDS interface.



Humidity icon

Indicates an active High Humidity mode (see *MENU > System > Sensor > Sensor temperature*)

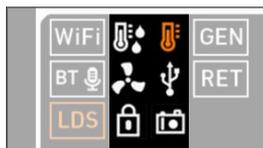


Temperature icon

Alerts on temperature issues:

- White: Sensor temperature warning
- Orange: Sensor temperature critical or System temperature warning
- Red: System temperature error

(see *INFO > System info*)



Fan icon

Icon color shows the fan noise status:

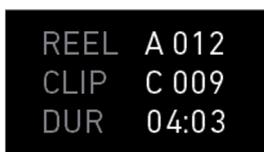
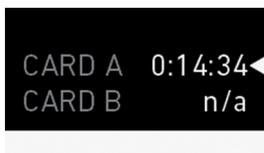
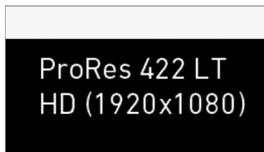
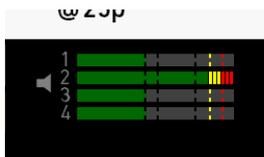
- *Grey*: About to increase above 20 dB(A).
- *Orange*: Higher than 20 dB(A).



USB icon

Icon color shows USB memory status:

- *White*: Ready
- *Gray*: Read only
- *Orange*: Not usable



Lock and Camera icons

Lock: Appears only if camera is locked. See page 48.

Camera: Grab is active.

GEN icon

The GEN icon is visible if Genlock is activated via *MENU > System > Genlock*. Icon color shows the Genlock status.

- *White*: Genlock active
- *Orange*: Genlock signal missing

RET icon

Return In activated on EVF/Mon and/or SDI. Icon color shows the status:

- *White*: RET active
- *Orange*: RET signal missing

Audio meters

Show current level of camera audio channel signals. If audio is disabled, an icon appears.

Codec/Resolution

Currently active ProRes codec and recording resolution.

Camera status

STBY: Ready for recording.

REC: Recording.

ERASE: Erasing a CFast 2.0 card. Active erasure disables recording.

None: Card missing/invalid/full.

Card A & B status

Remaining capacity of CFast 2.0 card in slot A or B, at current FPS and codec combination in real time.

Arrow: Indicates selected recording medium.

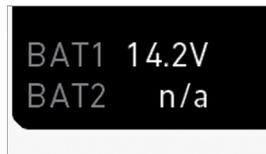
When card capacity is less than 2 minutes, capacity values starts flashing.

Recording status

REEL: Current reel of active recording medium.

CLIP: Current clip of current reel.

DUR: Duration of currently recorded clip (during REC) or last recorded clip (during STBY).

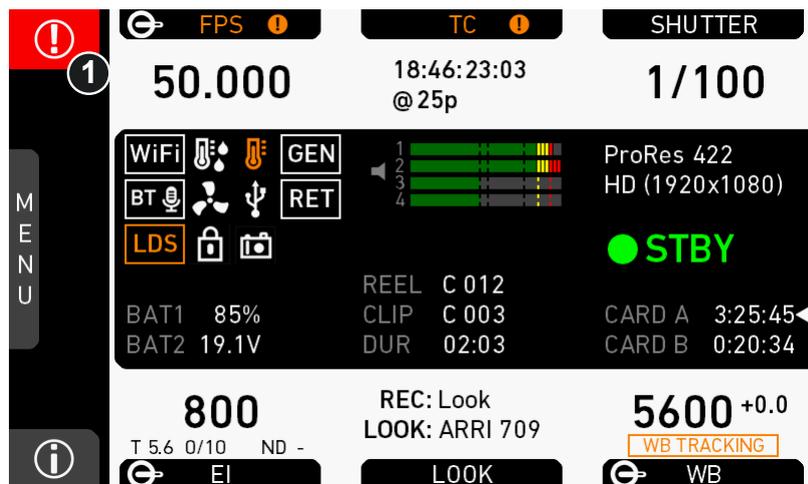


BAT 1 & 2

Current battery supply levels.

16.2 ALERT messages

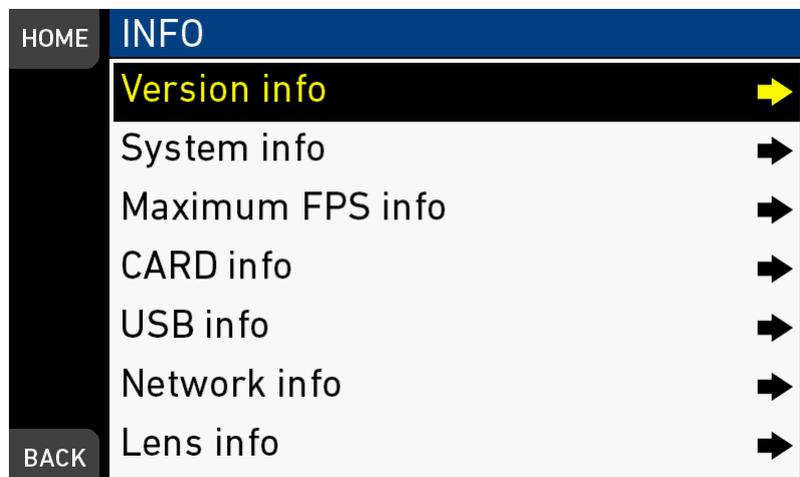
ALERT messages communicate critical system states to the user. They require immediate action and remain active until the state changes back to normal.



1. A red exclamation mark, visible on the home screen, the monitor, EVF or SDI overlays (if active), indicates available alert state messages.
2. On the home screen, press the button with the exclamation mark (1) to access the pending messages.
3. The icon will turn grey when the alert state is no longer active.

16.3 Info screens

HOME > i



Pressing the [i] button opens the INFO list that offers access to detailed information / subscreens:

- Version info
- System info
- Maximum FPS info
- CARD info
- USB info
- Network info
- Lens info

Version info

HOME	VERSION INFO	
	Software	4.0.0
	Revision	23456
	FPGA (#0)	12345/12345
	MVF-1 software	1.0
	Lens mount software	1.0
BACK		

Software: Shows the camera software version. The first two parts identify the SUP version.

Revision: Detail info on software version.

FPGA: Firmware version of currently active FPGA (indicated by number in brackets).

MVF-1 software: Software version of MVF-1.

CCP-1 software: Software version of CCP-1 (only shown if connected).

Lens mount software: Software version of lens mount.

System info

HOME	SYSTEM INFO	
	Time + Date	2016-01-13 14:40:46
	Camera serial no.	15001
	Operating hours	3:54
	Camera license model	Premium
	Sensor temperature	35.0 °C
	Sensor temp. state	OK
BACK	Camera temp. state	OK

Time + Date: Current system time and date of camera.

Camera serial no.: Serial number of camera.

Operating hours: Total operational time of camera in hours:minutes.

Camera license model: Active license model of camera, can be: Eco, Advanced or Premium.

Sensor temperature: Current temperature of image sensor.

Sensor temp. state: Rates the sensor temperature into the following states: OK, Warning, Error.

Camera temp. state: Rates the camera temperature into the following states: OK, Warning, Error.

Maximum FPS info

HOME	MAXIMUM FPS INFO	
	ProRes 4444 @ HD	
	Sensor FPS	200.000
	Codec FPS	200.000
	CARD FPS	200.000
BACK		

Sensor FPS: Maximum sensor fps with the current sensor setting of the camera.

Codec FPS: Maximum codec fps with the current codec setting of the camera.

Card FPS: Maximum sensor fps supported by this card with the current codec setting of the camera.

NOTICE

The lowest value determines the maximum selectable fps value.

Card A/B info

HOME	CARD A/B INFO	
	CARD A status	Ready
	model	SanDisk SDCFSP-120G
	SN#	133302300069
	FW version	HDX 8.02
	size	120 GB
	clip count	1 / 400
BACK	CARD B status	Ready

USB info

HOME	USB INFO	
	USB status	OK
	Storage free/total	468 / 1012 MB
	Frame line files	8/100
	License files	3/100
	Look files	2/100
	Setup files	4/20
BACK	SUP files	1/20

USB Status: Status of USB medium.

Storage free/total: Shows free and total available storage on USB medium in megabyte.

Frame line files: Shows the number of frame line files on the USB medium, and the maximum number of files recognizable by the camera.

License files: Shows the number of license files on the USB medium, and the maximum number of files recognizable by the camera.

Look files: Shows the number of look files on the USB medium, and the maximum number of files recognizable by the camera.

Setup files: Shows the number of user camera setup files on the USB medium, and the maximum number of files recognizable by the camera.

SUP files: Shows the number of SUP (software update package) files on the USB medium, and the maximum number of files recognizable by the camera.

Network info

HOME	NETWORK INFO	
	WiFi IP	192.168.153.1
	LAN IP	192.168.0.202
	Web remote	http://amira-15001.local
	Bluetooth status	Connected
BACK		

WiFi IP: IP address of the camera via WiFi.

LAN IP: IP address of the camera via Ethernet.

Web remote: URL address of the camera remote control website.

Bluetooth status: Status of bluetooth module.

Lens info

HOME	LENS INFO	
	Lens status	LDS lens
	Model	Zeiss MP 85
	#SN	1234
	Focal length	85mm
	Focus	4.85 m
	Iris	T 5.6 0/10
BACK		FOCUS UNIT

Lens status: Status/type of lens connected to camera.

Model: Lens model name according to manufacturer.

#SN: Serial number of lens.

Focal length: Focal length of lens in mm. May change with a zoom lens.

Focus: Current focus distance value of lens according to user preference setting of distance unit (metric/imperial), which can be changed with the FOCUS UNIT button on the bottom of the screen.

Iris: Current iris value of lens.

User button info

HOME	USER BUTTON INFO	
	User switch	Fps
	Button VF1	EVF+Mon. Zoom
	Button VF2	Prerecording
	Button 1	EVF+Mon. Zoom pos.
	Button 2	Off
	Button 3	Off
BACK	Button 4	Off

Shows functions assigned to user buttons of camera body and MVF-1.

Export HW info file

HW info files may be required by camera service to get detailed info on the hardware details of the camera and its components. After generation, the resulting file will be exported to the USB medium.

Export logfiles



Logfiles help the camera service to analyze problems. Under normal circumstances, logfile export is not required.

Export update logfiles

Similar to normal logfiles, update logfiles help the camera service to analyze problems during the update process. Under normal circumstances, their export is not required.

Export user manual

This screen allows to export the camera quick guide and user manual in .pdf format to the USB stick.



16.4 FPS settings

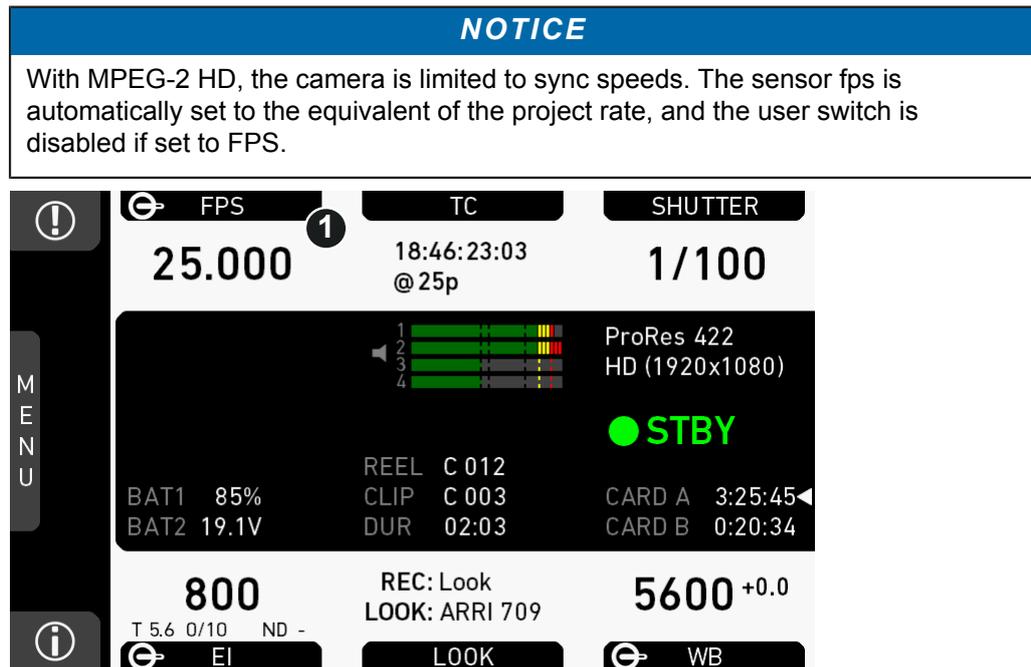
NOTICE

Maximum frame rate is 100 fps without an advanced or premium license. Advanced and premium licenses enable a maximum of 200 fps.

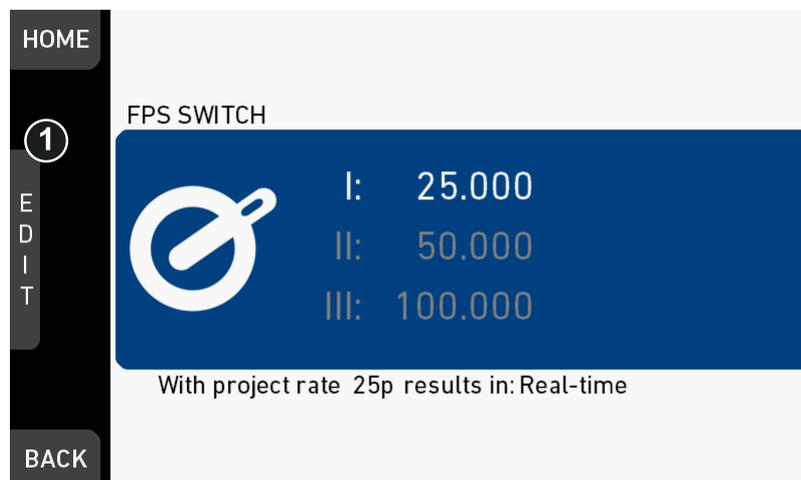
Always use CFAST 2.0 cards with maximum write rates. 60-GB cards are slower than 120-GB cards and may limit the fps (depending on the currently set codec).

The maximum possible frame rate may be limited by the set recording codec, recording resolution and CFAST card model. See user manual appendix for a detailed list of fps limits.

16.4.1 Setting/adding an *FPS* value



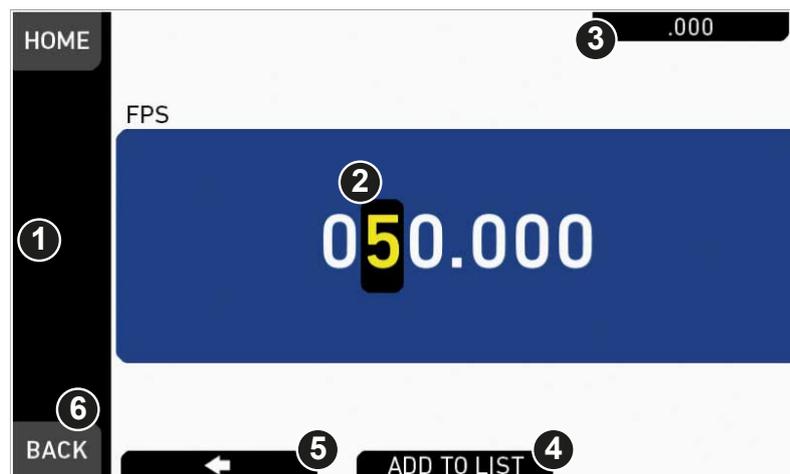
1. **Note:** A switch icon next to *FPS* (1) means: user switch is set to *FPS*.
2. Press *FPS* (1) to set the sensor frame rate:
 - **No** switch icon: A list opens (skip forward to "*FPS* list").
 - **With** icon, a switch screen opens:



3. **Note:** You can only change the frame rate for the current switch position.
4. Press the jogwheel (1) to open the *FPS* list.

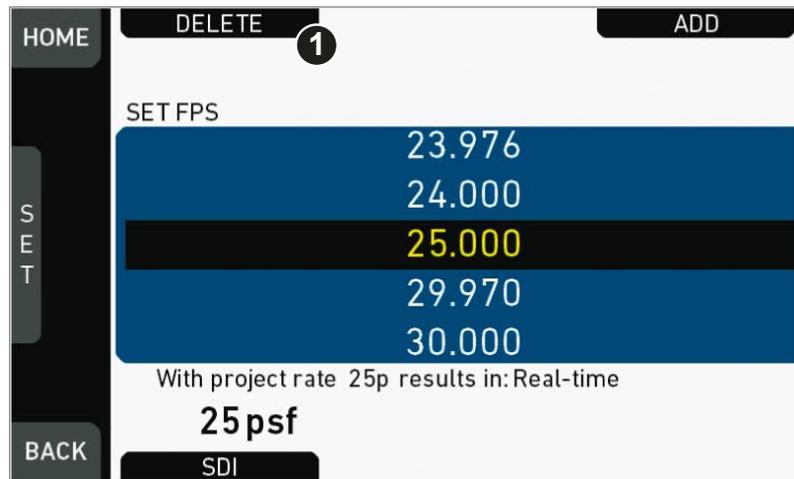
FPS list

1. Via jogwheel (1), scroll to the required value.
2. Press the wheel (1) to activate the value.
 - ▶ If the value is not listed: Press *ADD* (2).
 - ▶ **Note:** *ADD* is disabled on reaching the maximum number of 16 list entries.

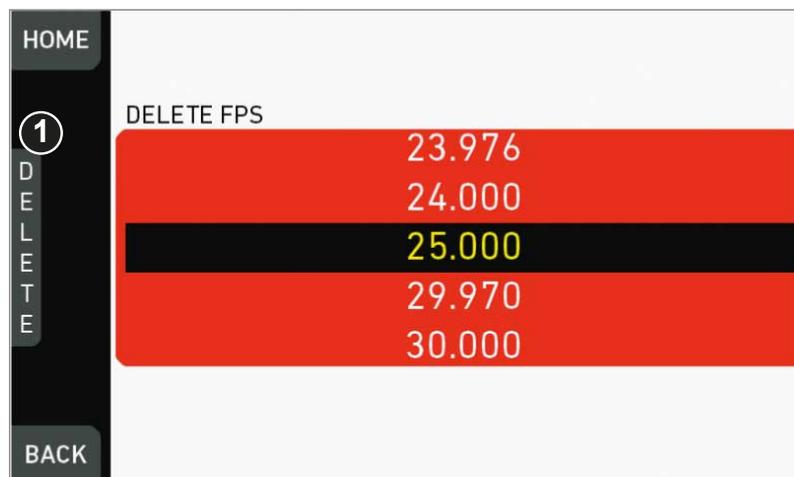


3. Upon pressing *ADD*, an editor opens.
4. Create a value with the jogwheel (1):
 - Scroll up or down to increase/decrease.
 - Press the wheel to select the next digit (2).
 - For the previous digit: Press *ARROW* (5).
 - To zero the decimals: Press the *ZERO* button (3).
5. Press *ADD TO LIST* (4) to save the changes. **Cancel** with *BACK* (6).

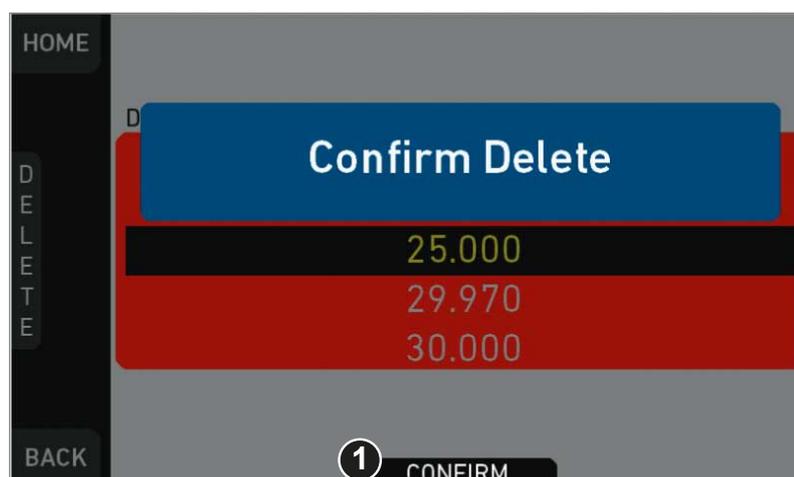
16.4.2 Deleting an *FPS* value



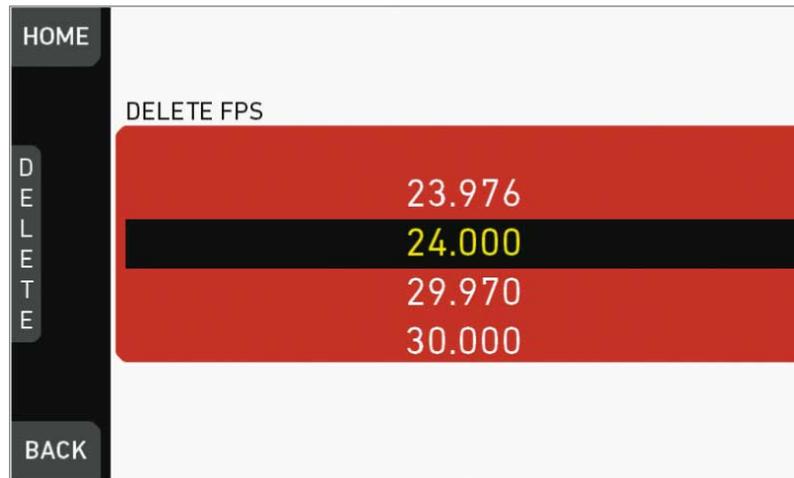
1. Open the *FPS* list.
2. Press *DELETE* (1).



3. The list turns red.
4. Via jogwheel (1), select the obsolete entry.
5. **Note:** You cannot select a currently active value.
6. Press *DELETE* (2).

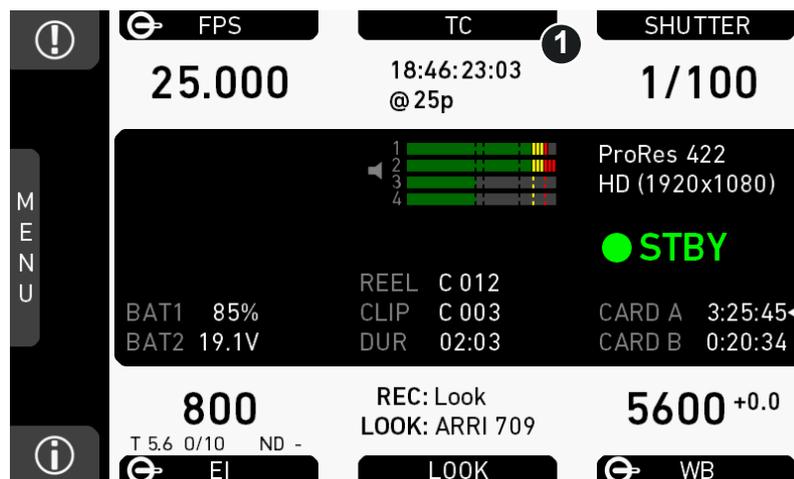


- Press **CONFIRM** (1). **Cancel** with **BACK**.

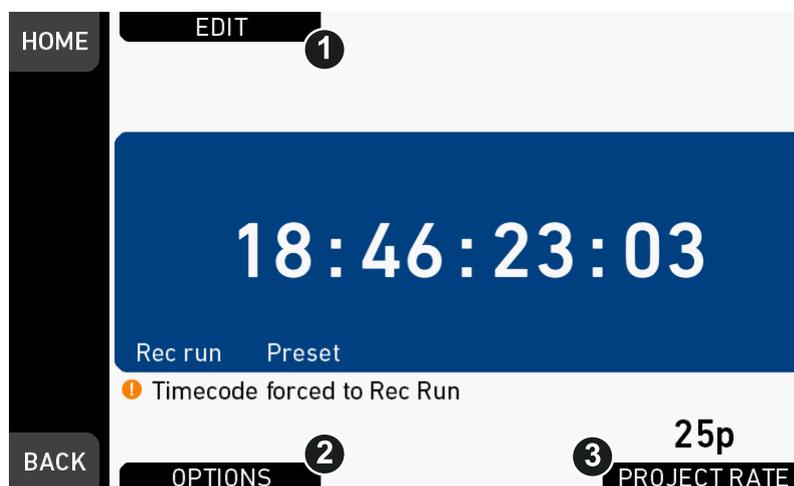


- The entry is deleted.

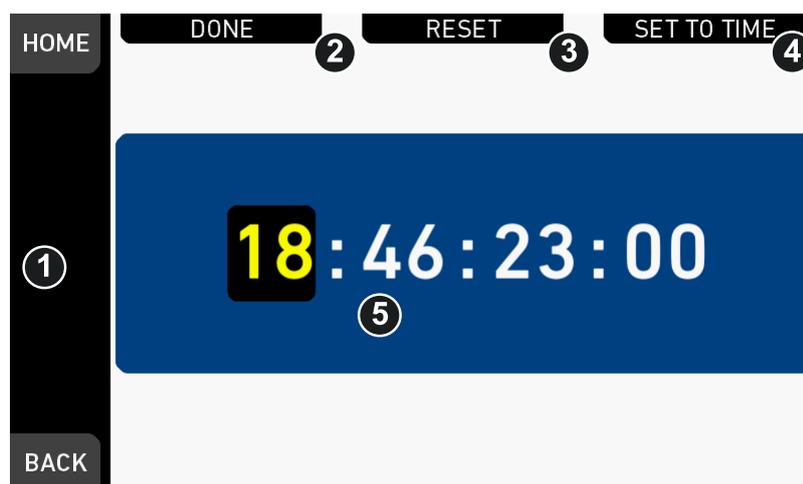
16.5 TC settings



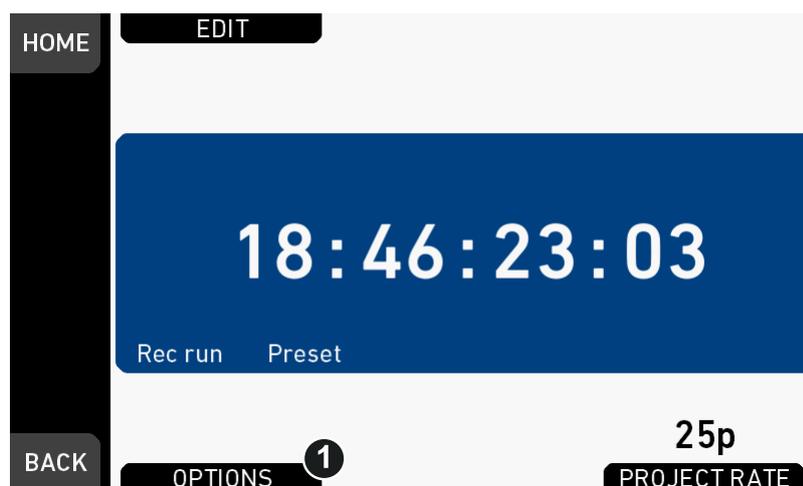
- Press **TC** (1) on the home screen.



2. Current timecode and project rate show up.
3. To change the active format: Press *OPTIONS* (2).
4. To change the project rate via the recording menu: Press *PROJECT RATE* (3).
5. Press *EDIT* (1) to change the current timecode value.
6. **Note:** *EDIT* (1) is available only when timecode is not in *Regen* mode.
 - o Disable *Regen* via *OPTIONS* > *Mode* > *Preset* (2).

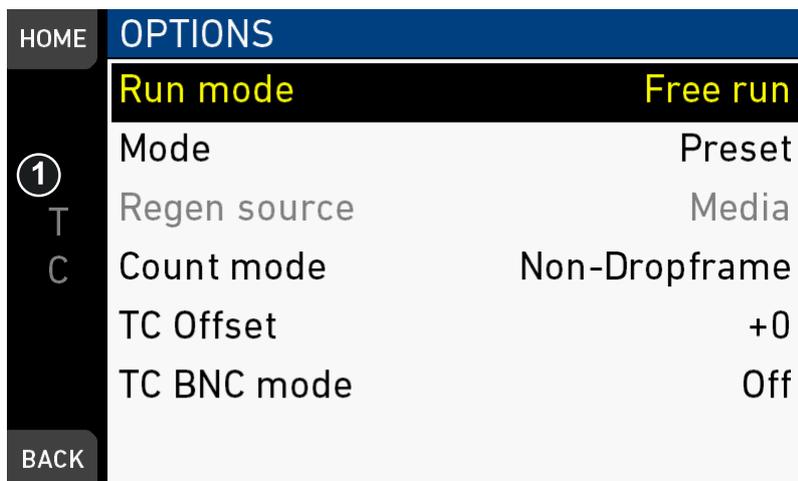


7. For TC = 00:00:00:00: Press *RESET* (3).
8. For TC = current system time: Press *SET TO TIME* (4).
9. Via jogwheel (1), you can change each value:
 - o Scroll up or down to increase/decrease.
 - o Press the wheel to select the next digit pair (5).
10. Press *DONE* (2) to save the changes. **Cancel** with *BACK*.



11. The Timecode editor closes.
12. If applicable: Press *OPTIONS* (1) to set/change the timecode modes or enable/disable *Regen*:

TC options



Run mode

Rec run: Timecode increases during recording only.

Free run: Timecode increases with every new frame. **Note:** Only possible if sensor fps = project fps. Otherwise, the camera temporarily switches to *Rec run*.

Mode

Note: You can edit timecode only in *Preset* mode. The *Regen* mode disables *EDIT*.

Preset: The camera uses its internal counter.

Regen: The correct timecode value is regenerated from the active *Regen source*. Disables the timecode editor.

Regen source

Based on the timecode run mode, the camera determines the Regen source automatically.

Free run regenerates timecode from the timecode input connector.

Required: Connect a valid LTC signal, go to *TC BNC mode* and set connector to *TC In*.

NOTICE

It is recommended to use LTC with a genlock signal to reduce the risk of timecode drifts.

Genlock can either be a Black burst or Tri-level sync signal, or the timecode signal itself. The genlock signal is used to tune the camera clock generator.

1. Make sure sensor fps equals project rate
2. Go to *MENU>System>Sensor* and set *Genlock* to the desired source.
3. Connect the genlock source to the camera.
4. If possible, keep genlock source connected to camera.
5. Otherwise, wait for at least 100 frames (about 5 seconds) for genlock signal to tune the camera.
6. Then set *MENU>System>Sensor>Genlock* to *Off* and disconnect genlock source from camera.

Rec run regenerates timecode from the active recording card by continuing seamlessly from the last active value.

Count mode

Sets the preference on how timecode is counted with non-integer project rates: 29.97p, 59.94p, 59.94.

Non-dropframe: Timecode increases with every frame without compensation, resulting in a 1,001 count for 1,000 frames.

Dropframe: Timecode values are dropped with a defined pattern (frame counts 00 and 01 of every minute, except every 10th minute) to re-adjust for the drift. A semicolon between timecode seconds and frames indicates active dropframe timecode.

TC Offset

Adds/subtracts an offset to LTC input signals to compensate for timecode offsets in external devices.

TC BNC mode

Sets the mode of the TC I/O connector:

Off: Connector not in use.

TC In: Camera samples timecode signal from connector.

TC Out: Camera outputs internal timecode signal via connector.

16.6 SHUTTER settings

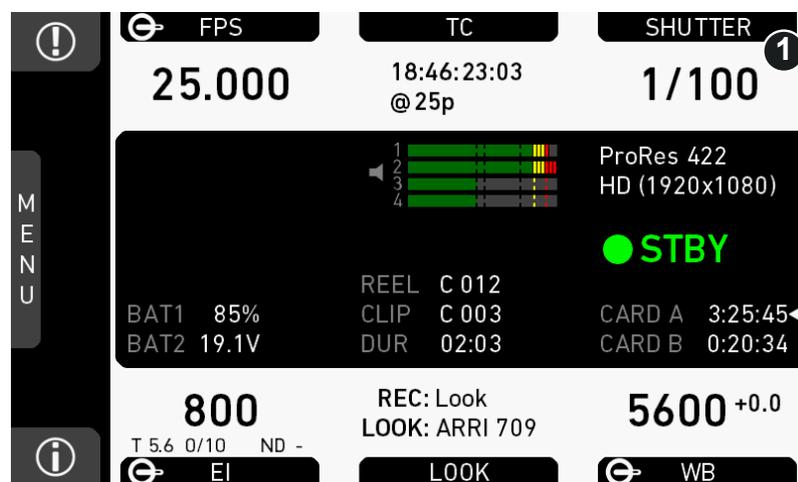
You can select your preferred shutter unit: *Shutter angle* converts exposure time into the angle of a virtual rotating mirror shutter as in film cameras.

Note: A fixed angle creates varying exposure times with varying frame rates. You can set angles from 5.0 to 356.0 degrees.

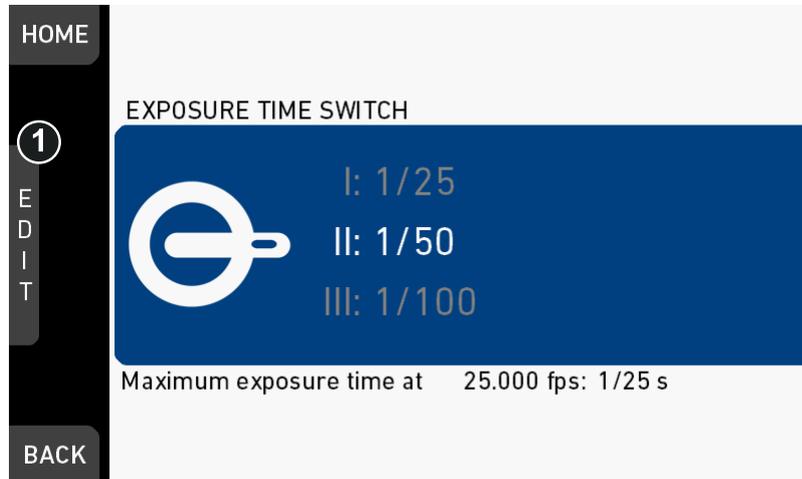
Exposure time shows the effective sensor exposure time. With varying frame rates, it remains identical and can be set from 1/1 to 1/8000 seconds.

Note: Maximum exposure time with a given frame rate is 1/fps, with a limit of 1/1 seconds. For a constant exposure time over a range of used frame rates, set it to 1/ (highest used frame rate).

16.6.1 Selecting a SHUTTER unit



1. **Note:** A switch icon next to *SHUTTER* (1) means: user switch is set to *SHUTTER*.
2. Press *SHUTTER* (1) to set the shutter unit:
 - **No** switch icon: A list opens (skip forward to "*SHUTTER* list").
 - **With** icon, a switch screen (here: exposure time) opens:

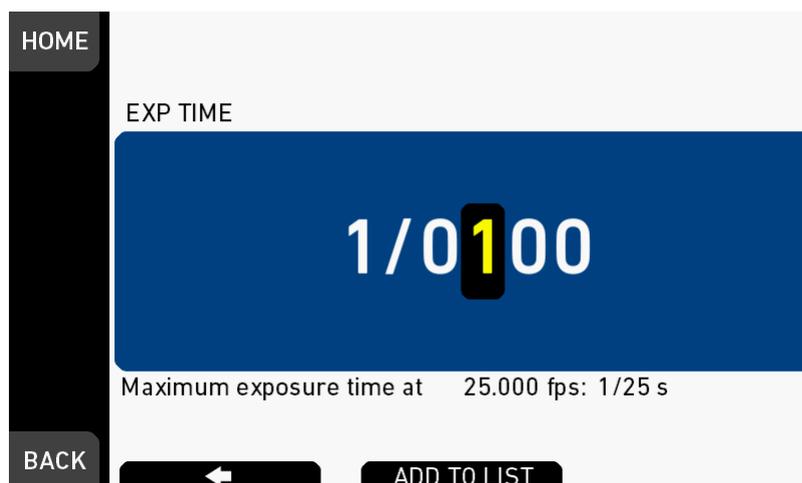


3. Press the jogwheel (1) to open the *SHUTTER* list:

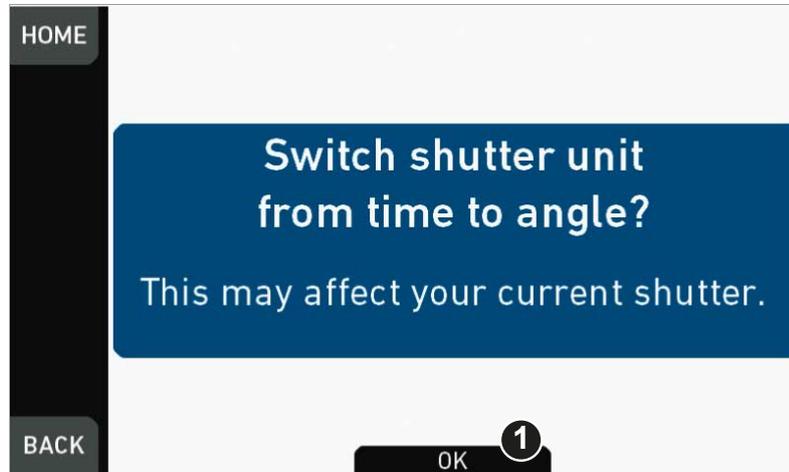
SHUTTER list



1. Press *Add* (1)



2. Adjust exposure time.
3. Enter the exposure time by pressing the *ADD TO LIST* button.
4. Press *SWITCH UNIT (2)*.

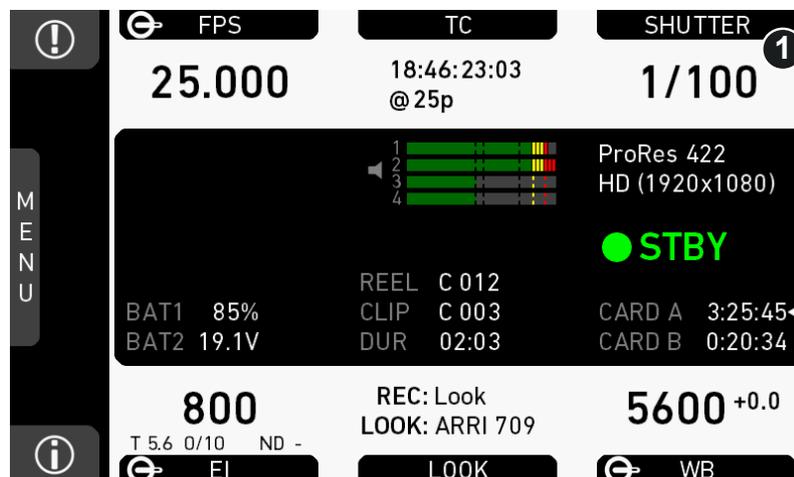


5. Confirm with *OK (1)*.
6. The camera returns to the home screen.
7. The shutter unit has changed (e.g., from time to angle).

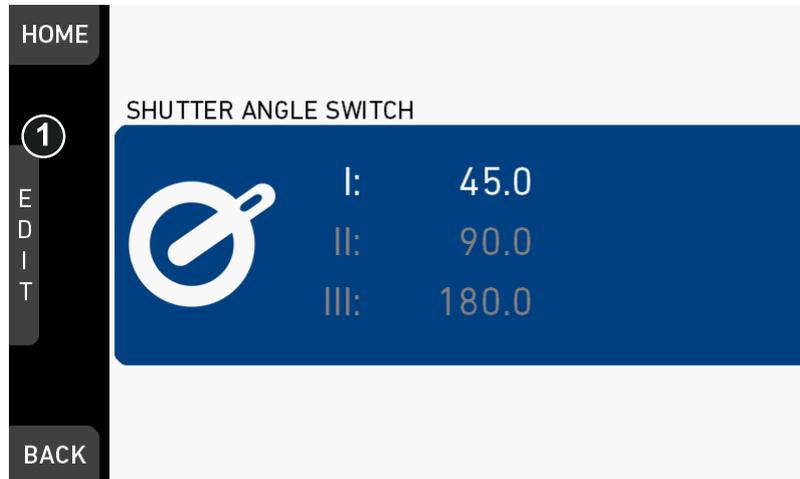
Note: How to adjust the shutter for filming a monitor

1. Set unit to angle.
2. Go to *SHUTTER > SELECT > ADD*.
3. Select the third digit (single degrees).
4. Adjust the shutter value until the monitor image flickers the least.
5. Select the fourth digit (sub-degrees).
6. Fine-adjust the shutter value until there is no more flicker visible.
7. Add the shutter value to the list.

16.6.2 Setting/adding a *SHUTTER* value



1. **Note:** A switch icon next to *SHUTTER* (1) means: user switch is set to *SHUTTER*.
2. Press *SHUTTER* (1) to set the shutter rate:
 - **No** switch icon: A list opens (skip forward to "*SHUTTER* list").
 - **With** icon, a switch screen opens:



3. **Note:** You can only change the shutter rate for the current switch position.
4. Press the jogwheel (1) to open the *SHUTTER* list:

SHUTTER list



1. Via jogwheel (1), scroll to the required value.
2. Press the wheel (1) to activate the value.
 - ▶ If the value is not listed: Press *ADD* (2).
 - ▶ **Note:** *ADD* is disabled on reaching the maximum number of 16 list entries.



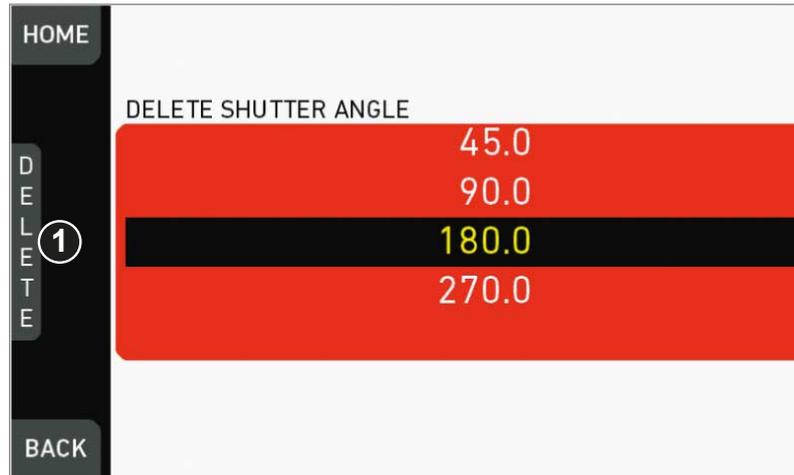
3. Upon pressing *ADD*, an editor opens.
4. Create a value with the jogwheel (1):
 - Scroll up or down to increase/decrease.
 - Press the jogwheel to select the next digit (2).
 - For the previous digit: Press *ARROW* (5).
 - To zero the decimals: Press *.0* (3).
5. Press *ADD TO LIST* (4) to save the changes. **Cancel** with *BACK* (6).

16.6.3 Deleting a *SHUTTER* value

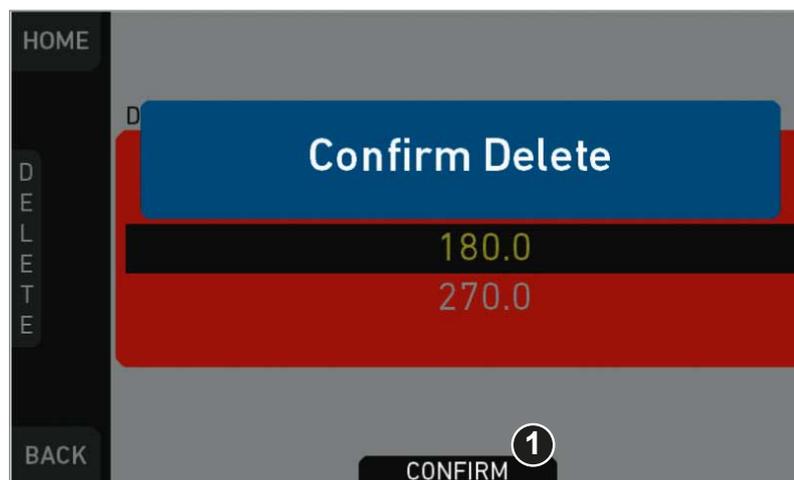
The shutter value consists of either an angle or exposure time.



1. Open the *SHUTTER* list (here: angle).
2. Press *DELETE* (1).



3. The list turns red.
4. Via jogwheel (1), select the obsolete entry.
5. **Note:** You cannot select a currently active value.
6. Press *DELETE* (2).



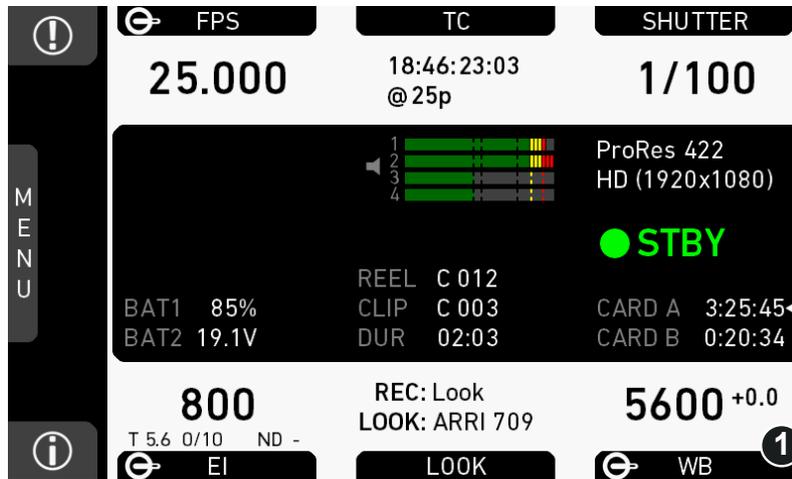
7. Press *CONFIRM* (1). **Cancel** with *BACK*.



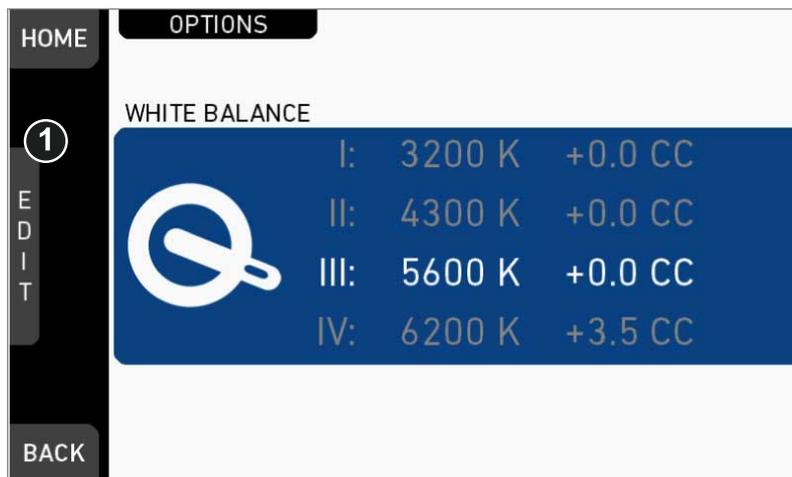
8. The entry is deleted.

16.7 WB settings

16.7.1 Setting/adding a WB value

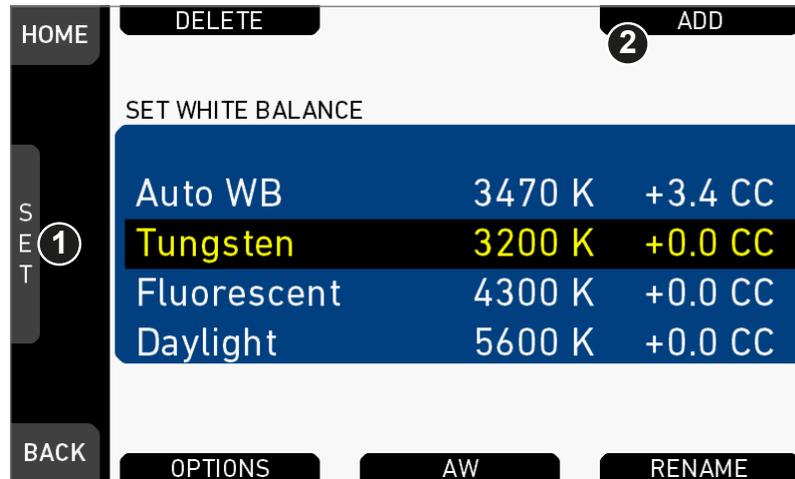


1. Press **WB** (1) on the home screen.

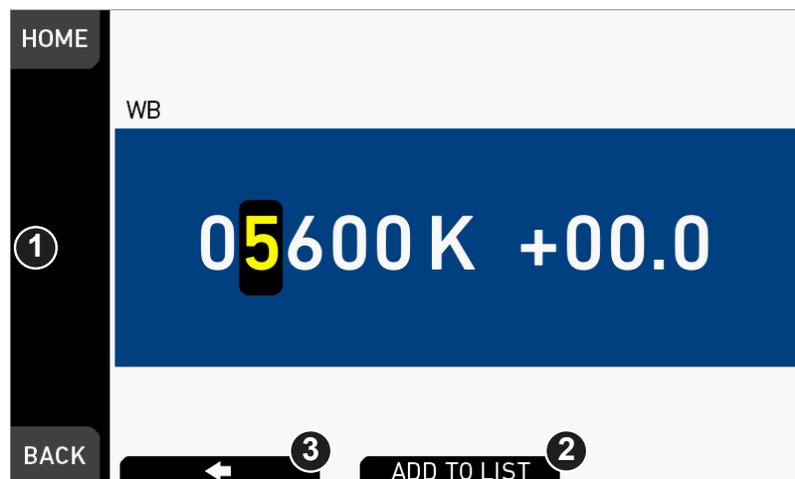


2. A switch screen shows the preset white balance values.
3. You can only add/change the value for the current switch position:
 - o **To change a value:** Press the jogwheel (1) to open the **WB** list:

WB list

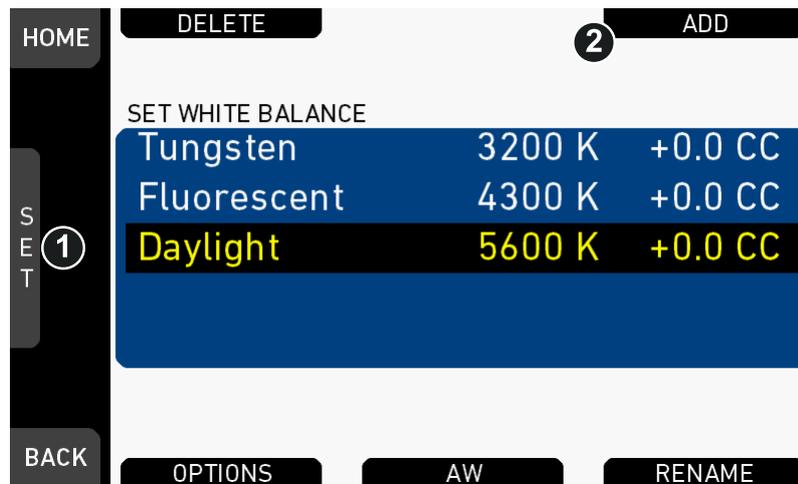


1. Via jogwheel (1), scroll to the required value.
2. Press the wheel (1) to activate the value.
 - ▶ If the value is not listed: Press *ADD* (2).
 - ▶ **Note:** *ADD* is disabled on reaching the maximum number of 16 list entries.

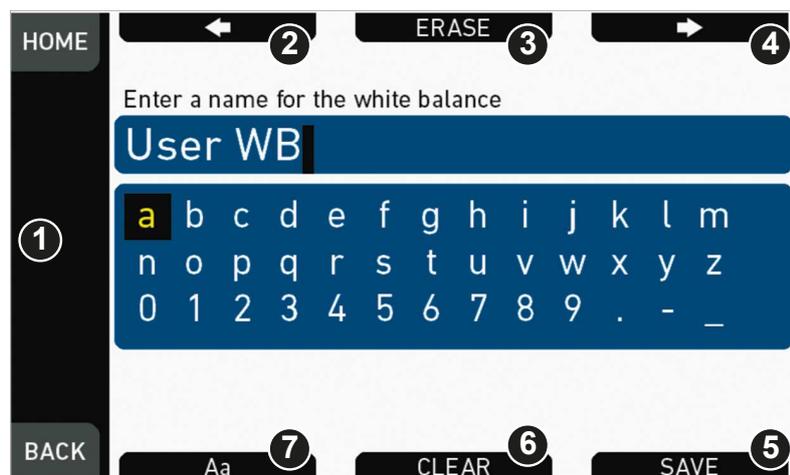


3. Upon pressing *ADD*, an editor opens.
4. Create the *WB* and *CC* values with the jogwheel (1).
 - Scroll up or down to increase/decrease.
 - Press the jogwheel to select the next digit.
5. Press *ADD TO LIST* (2) to save the changes. **Cancel** with *BACK*.

16.7.2 Renaming a *WB* value

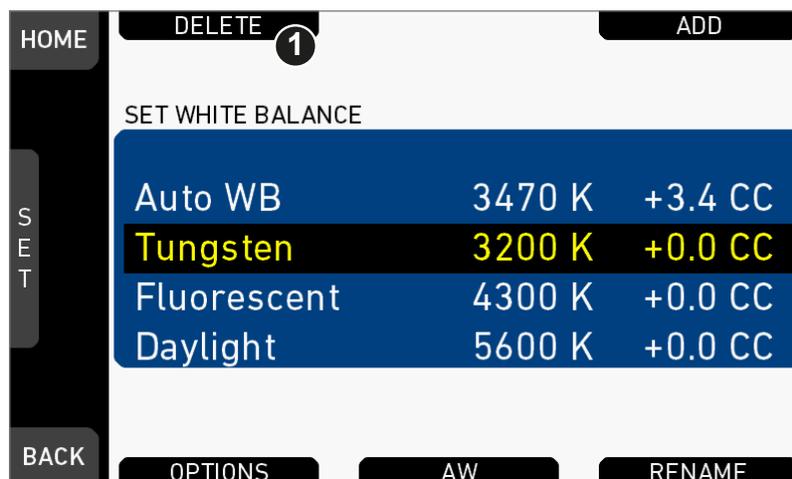


1. Open the *WB* list.
2. Via jogwheel (1), scroll to the required file.
3. Confirm by pressing the jogwheel.
4. Press *RENAME* (2).

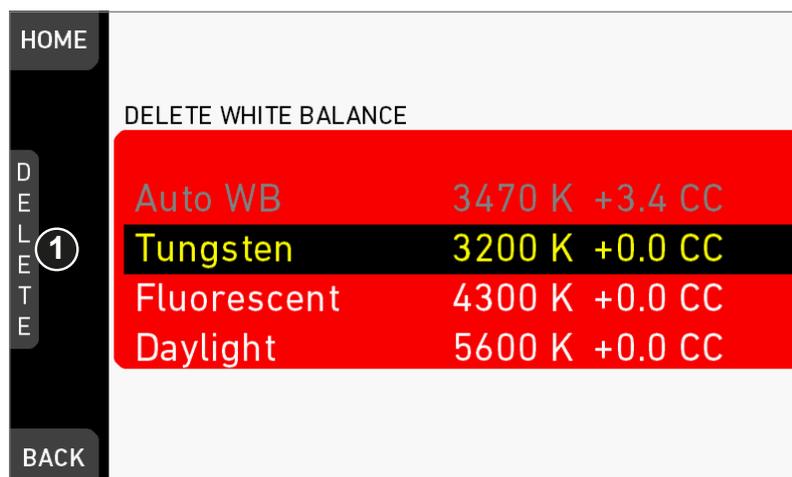


5. An editor opens:
 - *Aa* (7) toggles between upper/lower case.
 - *ERASE* (3) deletes the selected character.
 - *ARROW* buttons move the cursor back (2) and forth (4).
6. Via jogwheel (1), select/confirm characters to form a name.
7. Press *SAVE* (5) when complete.
8. **Note:** Saving a file with an already existing name is not allowed.
9. You can also *CLEAR* (6) an entire string/name.

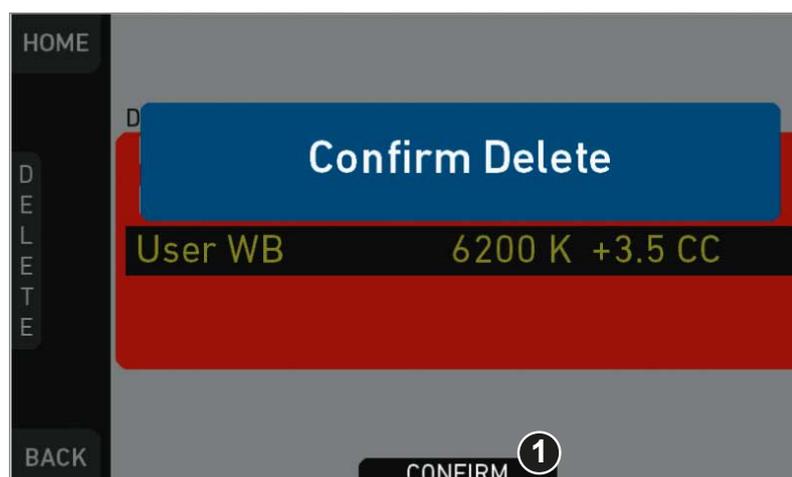
16.7.3 Deleting a WB value



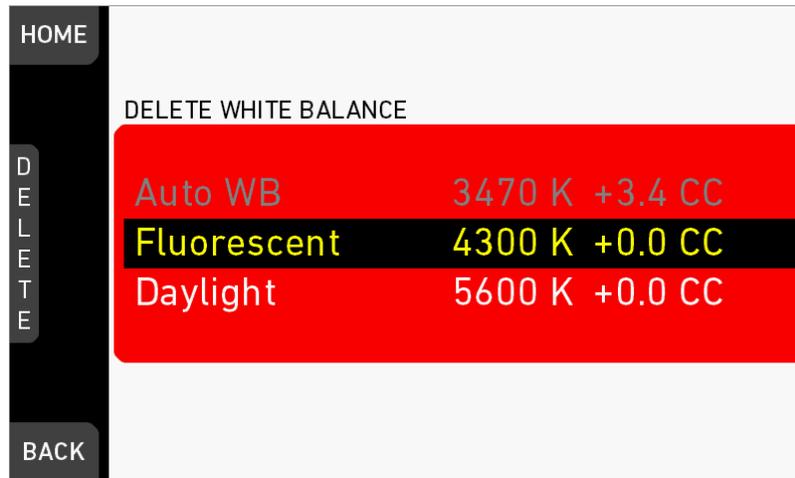
1. Open the WB list.
2. Press *DELETE* (1).



3. The list turns red.
4. Via jogwheel (1), select the obsolete entry.
5. **Note:** You cannot select a currently active value.
6. Press *DELETE* (2).

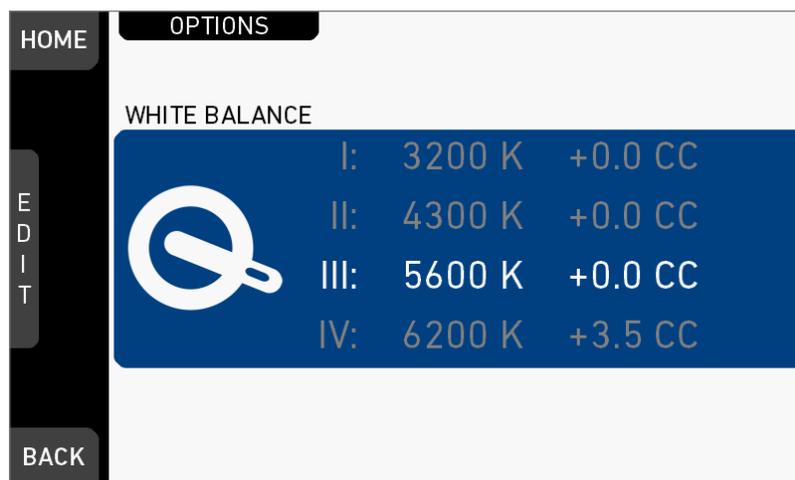


7. Press *CONFIRM* (1). **Cancel** with *BACK*.

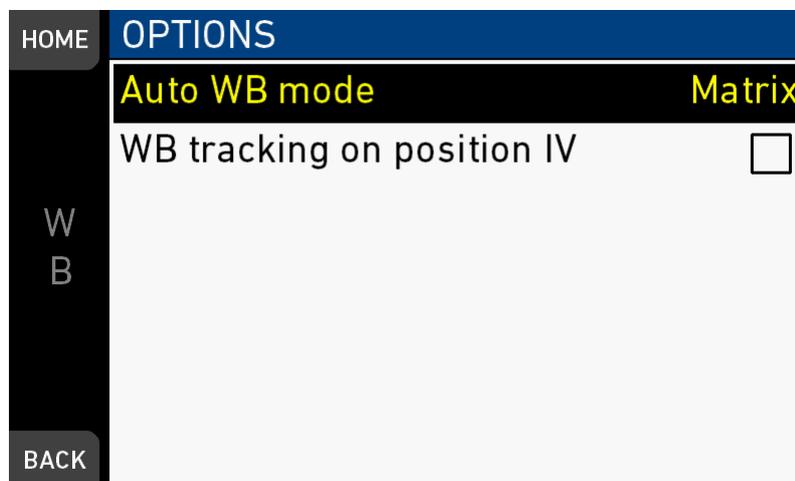


8. The entry is deleted.

16.7.4 WB Options

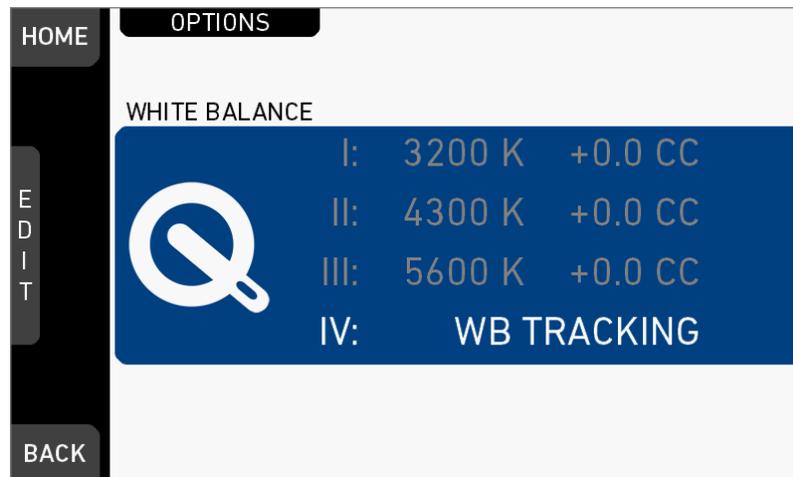


Press *OPTIONS* on the WB switch screen.



Auto WB mode: Sets the calculation method of auto white balance. Matrix analyzes the full image and uses the image part best suited for WB calculation, while Center uses the image center area only.

WB tracking on position IV: If activated, moving the WB switch to position IV activates automatic white balance tracking, where the white balance value is continuously updated based on the image scene.



Note: WB tracking always uses Matrix mode for WB calculation.

16.8 LOOK and gamma settings

Looks alter the image color in a creative way. Due to a high-quality rendering core, AMIRA is capable of applying looks in production quality, fully in-camera.

The following looks come pre-installed with the camera:

ARRI 709: Renders the video image according to the ITU.R-BT709 standard, for most accurate color reproduction on standard broadcast monitors.

Commercial: Renders the image brighter for smoother skin tones.

Landscape: Applies a steeper contrast curve to the image.

LCC 709: Low Contrast Curve look that keeps more details in highlights for color correction purposes.

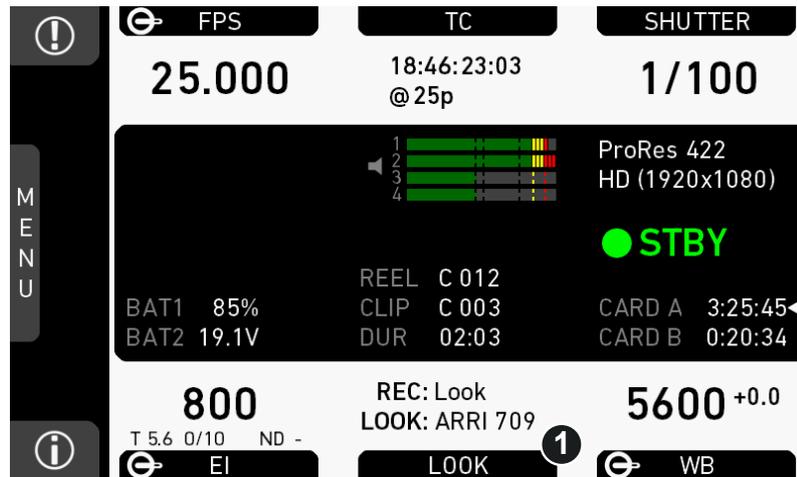
Vibrant: Boosts color saturation except for red and yellow (skintone protection).

ALEXA Classic 709 (requires premium license): Matches the color reproduction of AMIRA to the ARRI ALEXA.

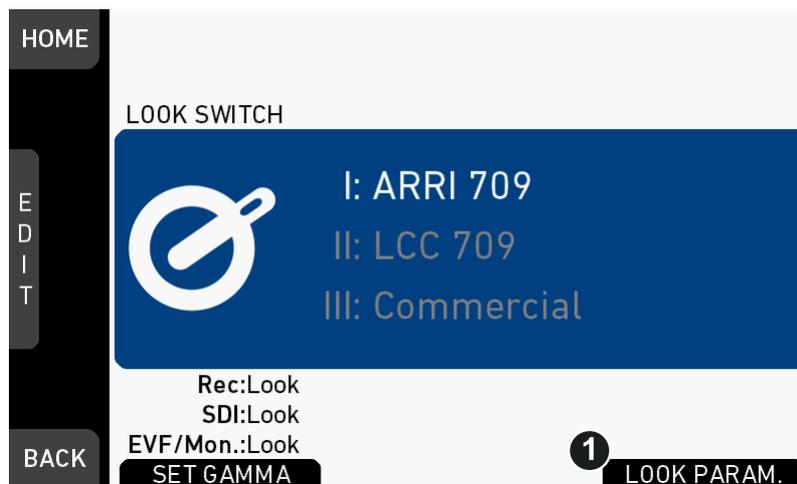
To create look files for the camera, download the free Mac OS utility **ARRI Color Tool** from the ARRI website:

https://www.arri.com/camera/amira/tools/arri_color_tool/

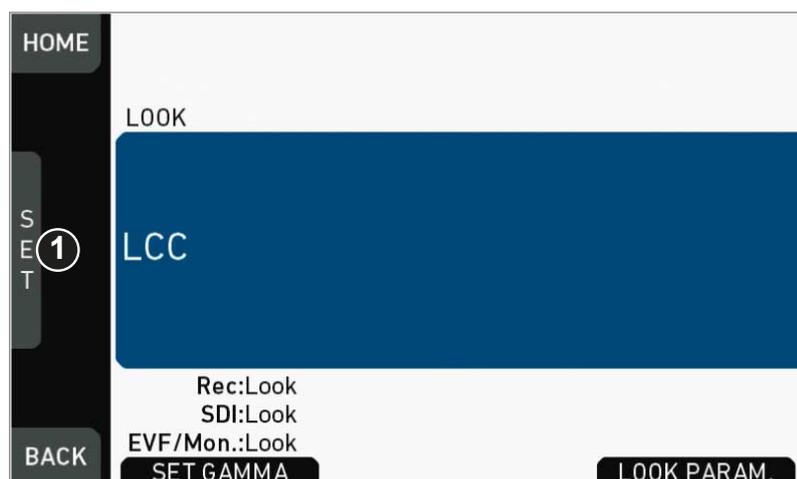
16.8.1 Setting the *LOOK* file



1. **Note:** A switch icon next to *LOOK* (1) means: user switch is set to *LOOK*.
2. Press *LOOK* (1) to set the active look:
 - **No** switch icon: A list opens (skip forward to "**LOOK** list").
 - **With** icon, a switch screen opens:

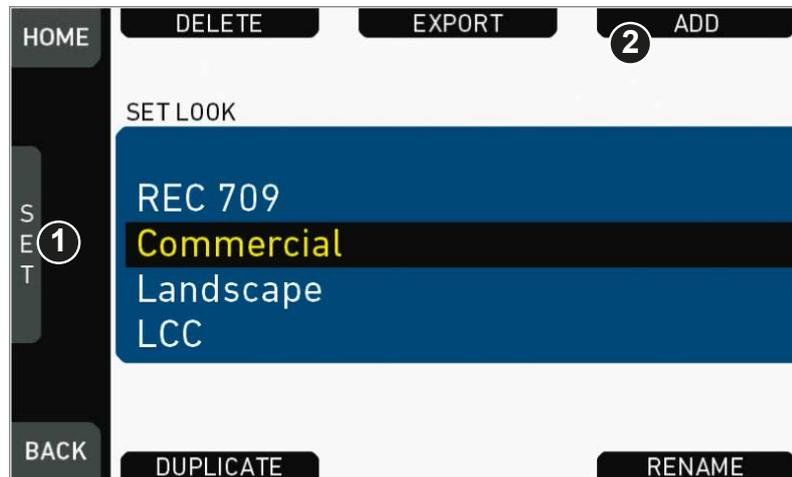


3. **Note:** You can only change the look file for the current switch position.
4. Press the jogwheel (1) to show the active look file:



5. Press the jogwheel (1).

LOOK list

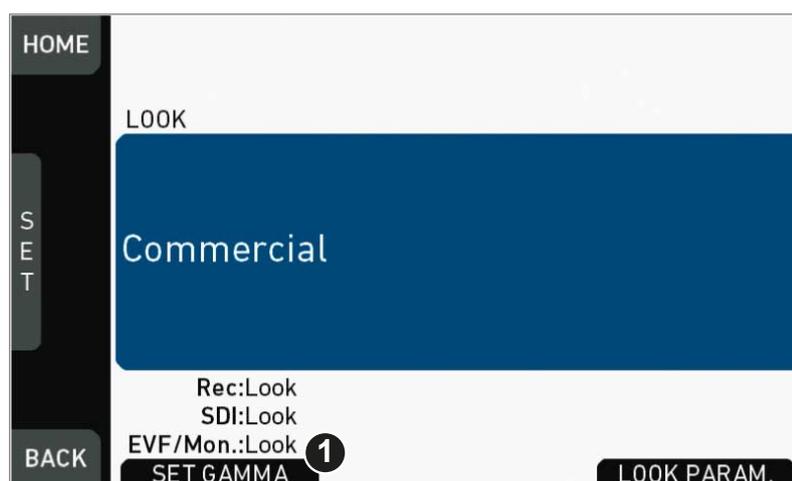


1. Via jogwheel (1), scroll to the required look.
2. Press the jogwheel (1) to activate the look.
 - If the look is not listed: Press *ADD* (2). For details, see page 98.
 - **Note:** *ADD* is disabled on reaching the maximum number of list entries.
 - **Cancel** with *BACK*.
3. The required look is now active.

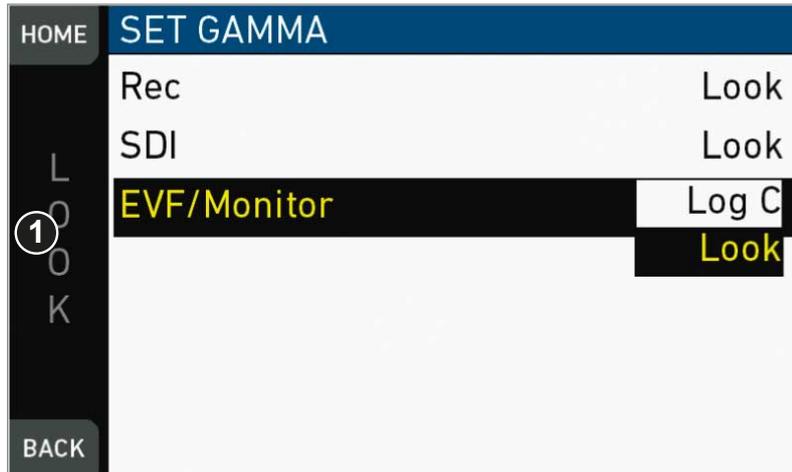
16.8.2 Setting *Gamma*

NOTICE

Changing the gamma setting to Log C requires an advanced or premium license.



1. Open the active look file.
2. Press *SET GAMMA* (1).



3. The gamma settings for the three different image paths appear.
4. Via jogwheel (1), select and confirm the required gamma for each image path.

Log C

Based on the Cineon format for output to film print or digital intermediate, this logarithmic gamma requires color-grading in postproduction.

On standard broadcast monitors, LOG C images appear flat and desaturated. Proper display, dailies and editing proxies require a conversion look-up table (LUT).

Create preview LUTs with the ARRI LUT Generator at www.arrydigital.com.

Note: Log C is not supported with MPEG-2-HD.

LOOK

Applies a video display gamma to camera images. The default *ARRI 709* look complies with the ITU.R-BT709 standard for display on standard broadcast monitors.

16.8.3 Adding a LOOK file

NOTICE

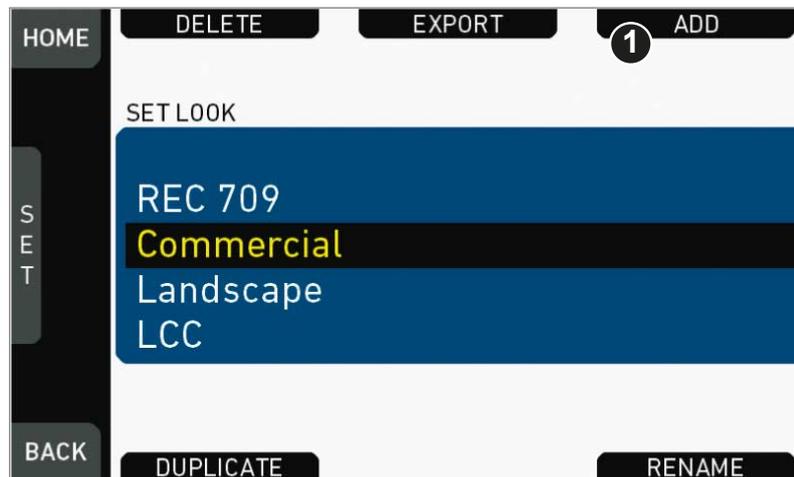
You can add look files either from the camera default look folder or via a USB memory stick (depending on license).

Look files are copied from the USB to the camera. If you remove the memory stick, the installed look files remain accessible.

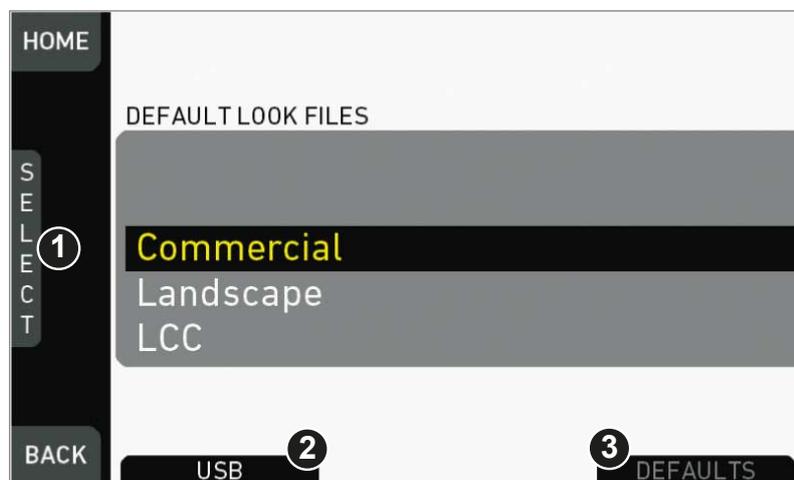


1. Save all look files to be added on a properly prepared USB memory stick, in the folder /ARRI/AMIRA/LOOKFILES.
2. Open the media lid (1).
3. Connect the USB memory (3) to the camera (2).

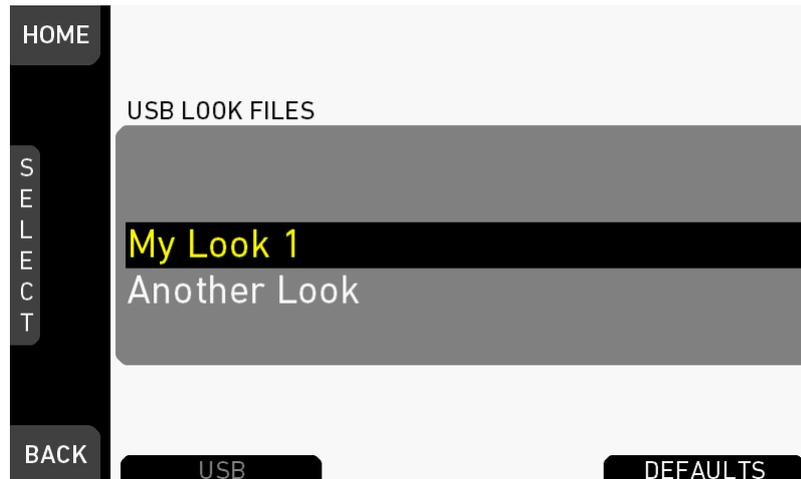
HOME > LOOK > SET LOOK



1. Open the list of installed looks.
2. Press *ADD* (1).
3. **Note:** *ADD* is inactive/gray if the maximum number of looks (20) is installed.



4. A list of default look files appears.
5. If sufficiently licensed: Press *USB* (2) or *DEFAULTS* (3) to select a file source:
 - *DEFAULTS*: ARRI default look files delivered with the camera.
 - *USB*: User look files on the camera USB stick.



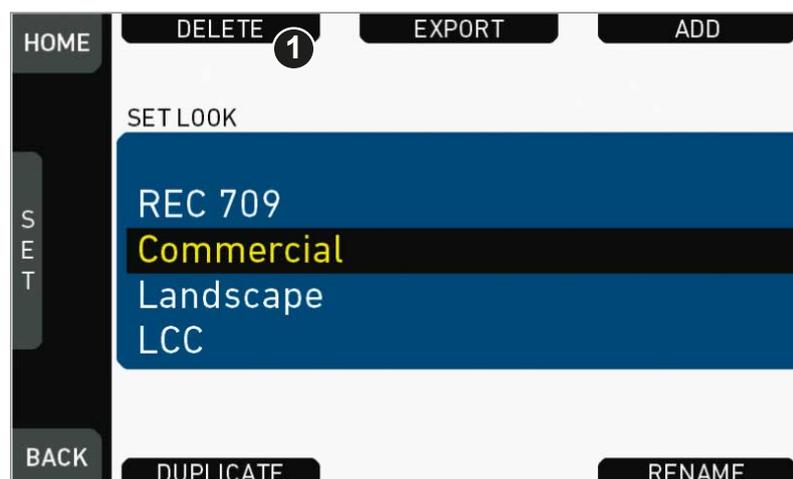
6. Via jogwheel (1), scroll to the required file.
7. Confirm by pressing the jogwheel (1).
8. **Note:** Use unique file names to avoid possible overwritings. For details on file naming, see page 104.
9. Repeat for other look files if required.

16.8.4 Deleting a *LOOK* file

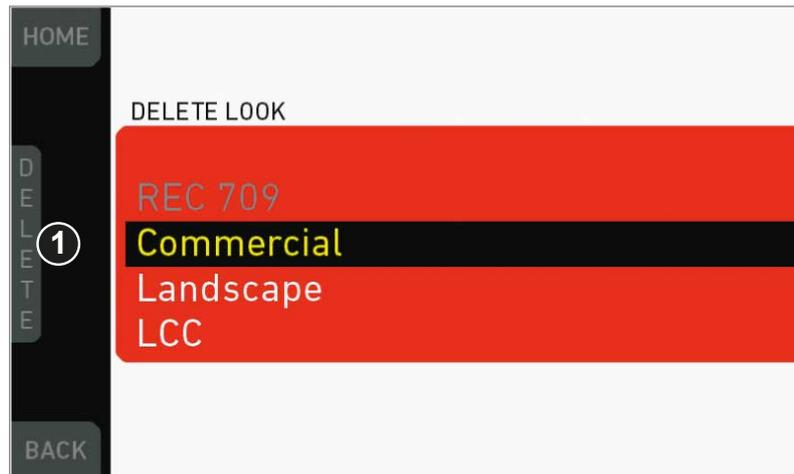
NOTICE

User-defined look files are deleted irreversibly. For loss prevention and future re-installation, always export user-defined look files to a USB memory stick before deletion. Default looks are re-installable without prior export.

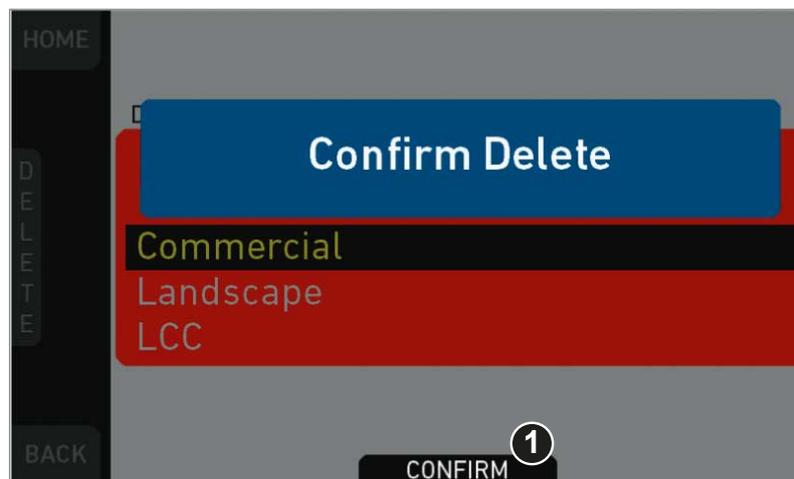
HOME > LOOK > SET LOOK



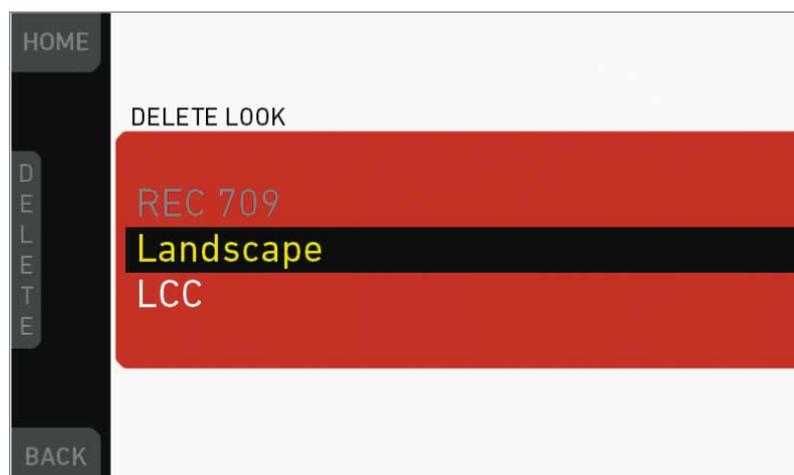
1. Open the list of installed looks.
2. **Note:** REC 709 is pre-installed and non-deletable.
3. Press *DELETE* (1).



4. The list turns red.
5. Via jogwheel (1), select the obsolete entry.
6. **Note:** You cannot select a currently active value. This may apply to more than one look if the user switch is, or was previously, set to look.
7. **Note:** You cannot select a currently active value.
8. Press *DELETE* (2).



9. Press *CONFIRM* (1). **Cancel** with *BACK*.



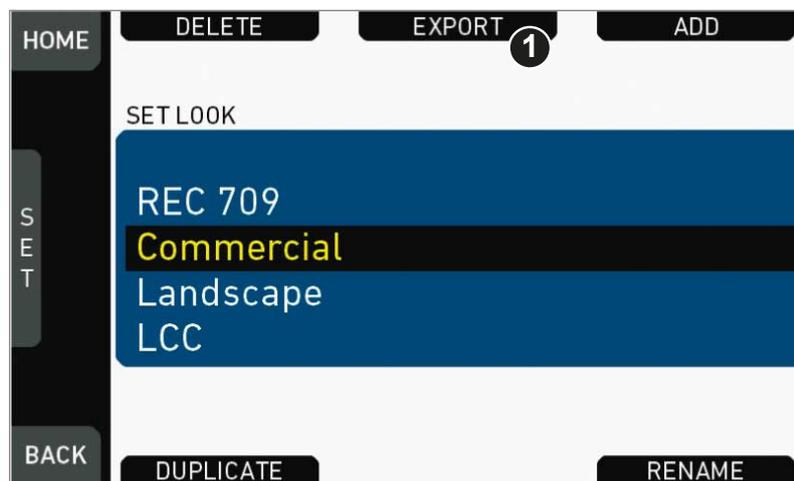
10. The entry is deleted.

16.8.5 Exporting a *LOOK* file

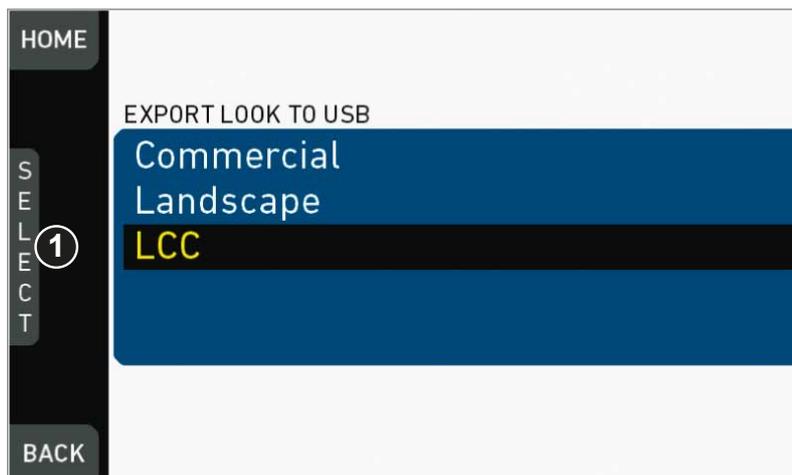


1. Properly prepare a USB memory stick.
2. Open the media lid (1).
3. Connect the USB memory (3) to the camera (2).

HOME > LOOK > SET LOOK



1. Open the list of installed looks.
2. Press *EXPORT* (1).

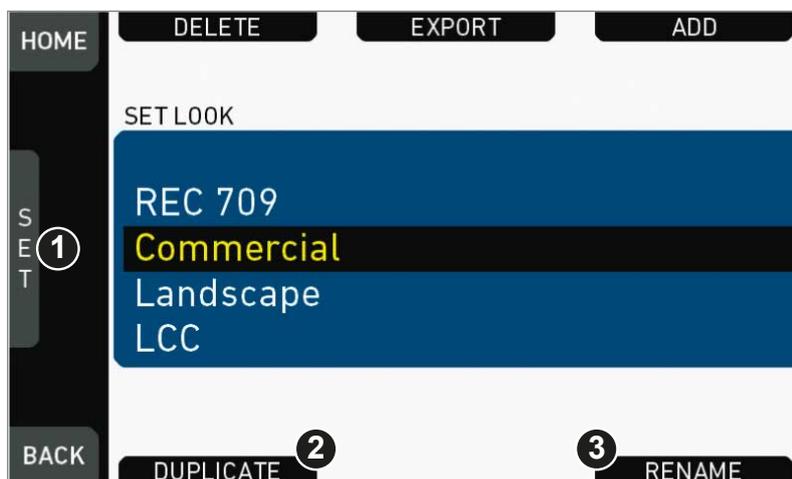


3. An export list appears.
4. Via jogwheel (1), scroll to the file for export.
5. Confirm by pressing the jogwheel (1).
6. **Note:** Rename a file to avoid possible overwritings. For file naming, see page 104.

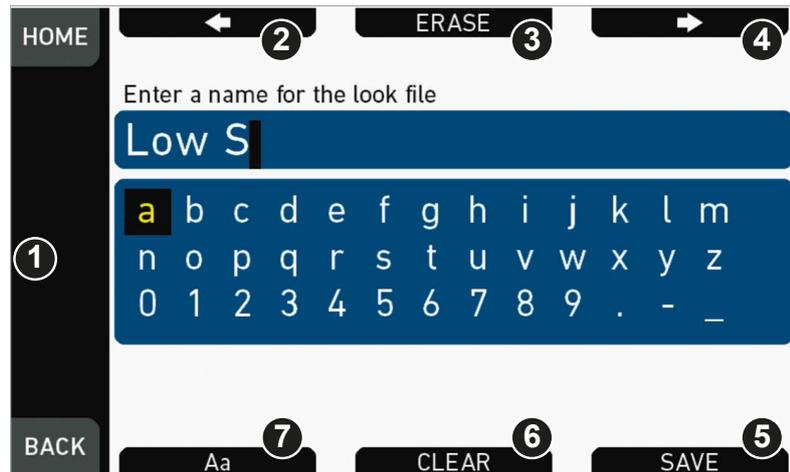
16.8.6 Duplicating/renaming a *LOOK* file

By duplication you can create a new look based on an existing one. For a new look from scratch, duplicate REC 709 and edit its parameters. Except for REC 709, you can rename all look files.

HOME > LOOK > SET LOOK



1. Open the list of installed looks.
2. Via jogwheel (1), scroll to the required file.
3. Confirm by pressing the jogwheel.
4. Press *DUPLICATE* (2) and/or *RENAME* (3).



5. An editor opens:
 - Aa (7) toggles between upper/lower case.
 - ERASE (3) deletes the selected character.
 - ARROW buttons move the cursor back (2) and forth (4).
6. Via jogwheel (1), select/confirm characters to form a name.
7. Press SAVE (5) when complete.
8. **Note:** Saving a file with an already existing name is not allowed.
9. You can also CLEAR (6) an entire string/name.

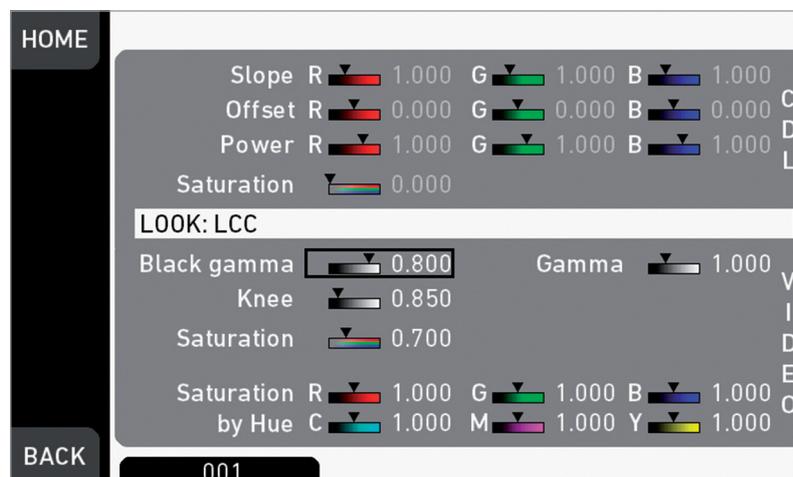
16.8.7 LOOK parameters

NOTICE

A look file contains different parameters for image alterings. Editing LOG C parameters requires the Advanced license.

User-defined looks may contain a non-editable 3D LUT instead of video parameters. Import of looks with 3D LUTs requires the Premium license.

HOME > LOOK > SET LOOK > SET PARAM.



Slope, Offset, Power, Saturation affect ASC CDL images under Log C.

Black Gamma, Gamma, Knee, Saturation, Saturation by Hue affect VIDEO images.

ASC CDL parameters are applied to the image before VIDEO parameters. Please refer to the ARRI white paper on color parameters (for download at www.arri.com).

Note: All look transforms, including ASC CDL, are applied in the conversion from Log C to Video color space. When you choose Log C as gamma for an image path, the clean Log C image is routed to this path.

16.8.7.1 ASC CDL Transforms

The American Society of Cinematographers has specified a set of transforms that have become a standard in postproduction. They are determined by slope, offset, power and saturation (applied in that order).

All these parameters are based on simple color manipulations (multiplying with a factor, adding an offset, raising to an exponent). Noted as "Color Decision List" (ASC CDL), they offer an exchange format for basic look transformations between color correction systems and editing tools by different manufacturers.

The AMIRA image processing applies ASC CDL transforms to the Log C encoded image. This allows manipulations such as exposure correction or bringing down highlights, before the picture is converted to the display color space with its steeper contrast curve.

ASC CDL adjustments are available for AMIRA Advanced and Premium.

Slope

The linear section of the Log C curve is equivalent to the gamma of a negative film stock. The Log C curve has a default gamma of approximately 0.51 (adjustable via slope parameter).

A slope value of 1.2 will have a similar effect as using negative stock with a gamma of 0.6 ($= 1.2 * 0.5$). A value below 1.0 will lower the gamma accordingly.

Offset

This most intuitive CDL parameter has a similar effect as increasing the exposure index on the camera. If you are familiar with the motion picture print film process, it's the same as printer lights.

Power

Via power you can adjust the mid tones, similar to the Gamma parameter in video color grading. A power value below 1.0 will increase, a value above 1.0 will decrease the mid tone brightness.

(Log) Saturation

This parameter affects the saturation of all color components in the Log domain. A value of 1.0 represents the default saturation.

16.8.7.2 3D LUT and video look parameters

Via 3D LUT (lookup table), the camera generates a Rec 709 video image from Log C data. Next to the ASC CDL parameters, which apply to the Log C image, the camera also offers a set of video look parameters (VLP) for tone mapping and color transformation of the rendering 3D LUT.

VLPs determine knee, black gamma and the gamma of the tone map curve, which qualify the contrast of the output image. They also include values for saturation and the saturation by hue for six color vectors (green, yellow, red, magenta, blue, cyan).

Video look parameters are available in all AMIRA license bundles.

Knee

The knee parameter controls the transition of mid-tones into highlights. Values below 0.5 (default) produce harder highlights, higher values soften them. Knee is applied to all channels equally (master control). It has no effect on the mid gray level.

Black gamma

The black gamma controls the shadow detail in the image. Values below 0.5 (default) bring down, higher values brighten the blacks. Black gamma is applied as master control. It only affects the mid gray level for very high values.

Gamma

This setting can be used to brighten or darken the mid tones, while leaving the black and white level unchanged. Values below 1.0 (default) will darken; higher values will brighten the image.

(Video) Saturation

The VLP set also includes a saturation control, with a similar effect as the ASC saturation control. A value of 1.0 represents the default saturation.

Saturation by Hue

This parameter set allows you to control the saturation for six color vectors (red, yellow, green, cyan, blue, magenta) independently.

16.8.7.3 Custom 3D LUT

For AMIRA Premium look files, you can create and export custom 3D LUTs from a color grading tool. You must store them in the AMIRA look file format:

- With the free AMIRA Color Tool from www.arri.com
- Or directly in the color correction tool (if it supports the export of AMIRA Look Files).

Using a custom 3D LUT disables the video look parameter controls. The resulting look, however, can still be tuned via ASC CDL parameters.

A grading system usually allows better and finer color adjustments for all these parameters. It also offers additional manipulations not available with the set of CDL and VLP values, such as:

- Ability to pick any key color (not just one color vector)
- Change of chromaticity (not just saturation)

Generating a 3D LUT

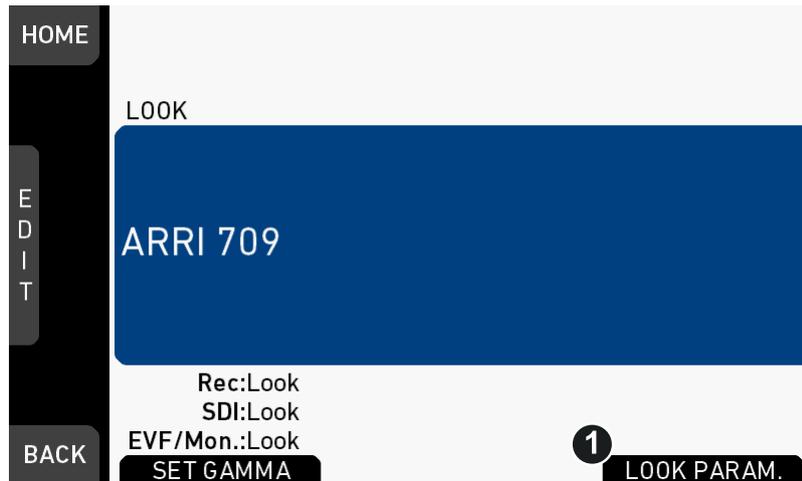
1. Load Log C footage into a color grading tool supporting the AMIRA Look File Format.
2. Apply creative color grading.
3. Apply Log C to Rec 709 video rendering (or any other output color space).
4. Show the resulting look on a reference monitor.
5. Export the look as a concatenated 3D LUT (use the transforms from step 2 and 3).

Note: For more details, please read the white paper *AMIRA Color by Numbers* for download on www.arri.com.

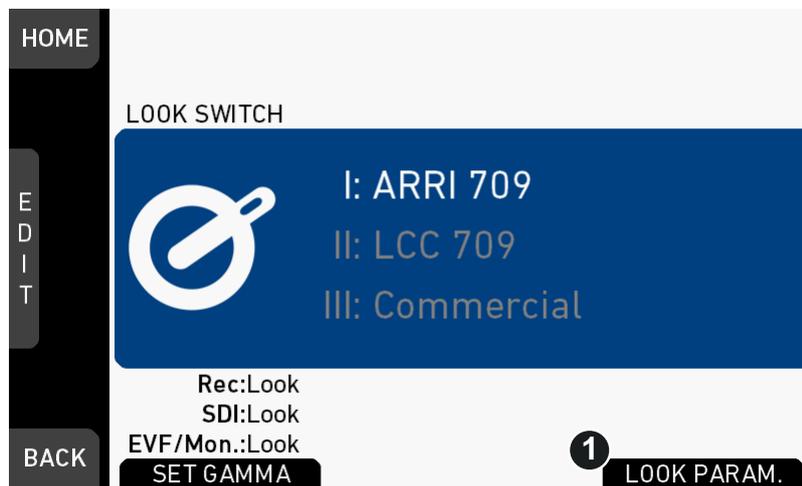
16.8.8 LOOK editing

NOTICE

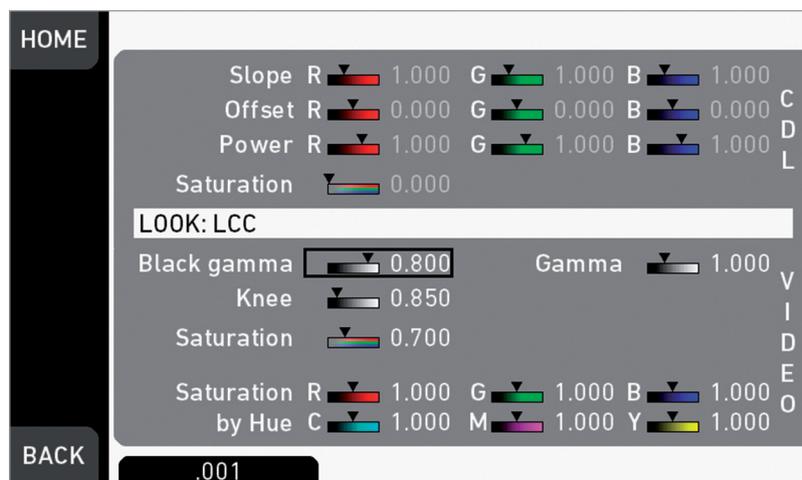
Editing will overwrite an existing look file and its values. To prevent this, duplicate the look first, and then edit the duplicate. REC 709 cannot be edited.



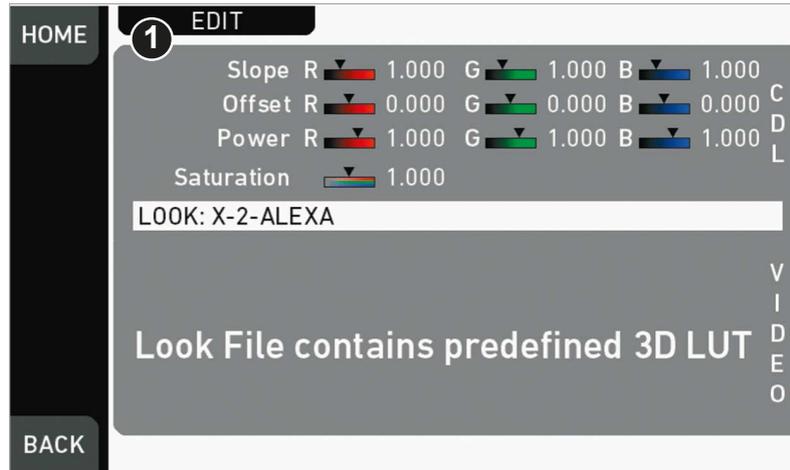
1. Via the home screen, open either the active *LOOK* (see above) ...
2. ... or the current *LOOK SWITCH* position (see below):



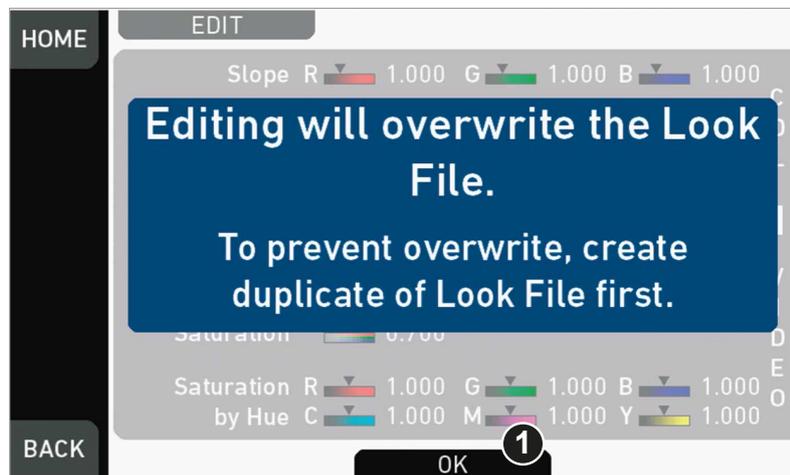
3. In both cases: Press *LOOK PARAM.* (1).



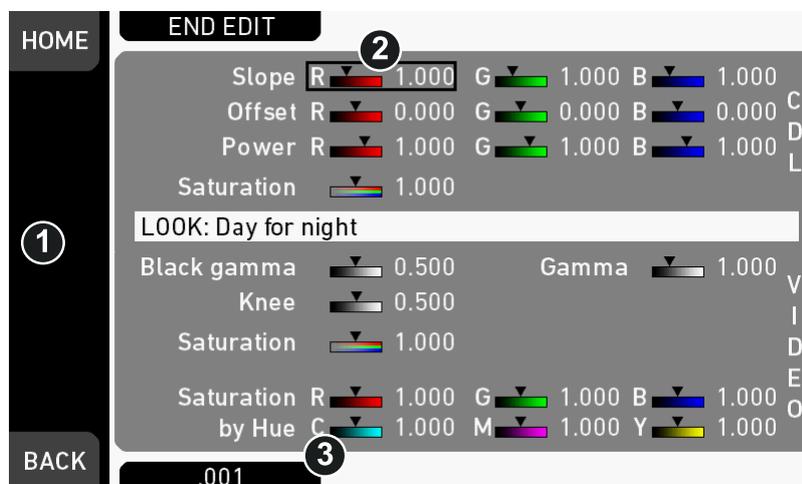
4. All look parameters appear. Non-licensed ones (here: *CDL*) are grayed out.
5. For details, see page 104.



6. Look files with a 3D-LUT offer no *VIDEO* parameters.
7. Press *EDIT* (1).



8. A warning on file overwriting appears.
9. Press *OK* (1) to close the warning.



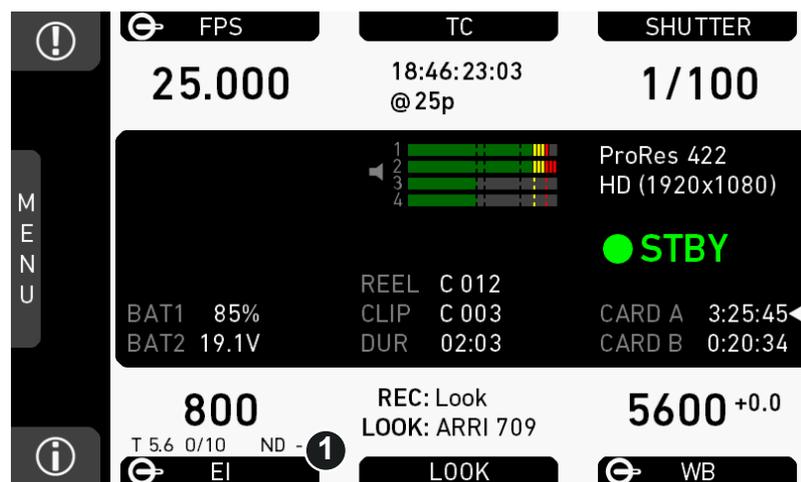
10. An editor opens.
11. Via jogwheel (1), scroll to the required parameter.
12. A black frame (2) marks your selection.

13. Pressing the lower right screen button (3) toggles the edit step size between 0.001, 0.01, and 0.1.
14. Press the jogwheel (1) to start editing the selected value.

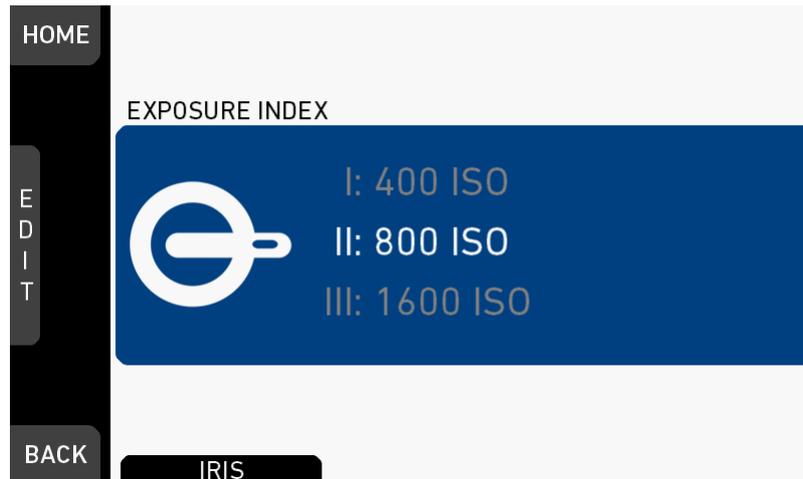


15. A yellow-on-black font (3) marks the edit mode.
16. Confirm the new value by pressing the jogwheel (1).
17. Edit more parameters if required.
18. After editing: Press *SAVE* (2).
19. To revert all changes: Press *UNDO CHANGES* (4).
20. **Note:** Recording while editing will save all changes automatically.

16.9 EI settings



1. Press *EI* (1) on the home screen.



2. A switch screen shows the preset exposure indexes.
3. You can only change the value for the current switch position.
4. Press the jogwheel (1) to open an editor:



5. Select a value with the jogwheel (1):
 - Scroll up or down to increase/decrease.
 - Press the jogwheel (1) to confirm. **Cancel** with *BACK*.

16.9.1 EI technical details

The Exposure Index (EI) is the applied sensitivity of the camera. The AMIRA has a base sensitivity of 800 ASA. This means that the dynamic range is almost evenly distributed above and below neutral gray with low noise in the shadows and clean, smooth clipping behavior in the highlights. Due to its high dynamic range, the AMIRA's sensitivity can be set from 160 to 3200 ASA in steps of 1/3 stops while maintaining high image quality:

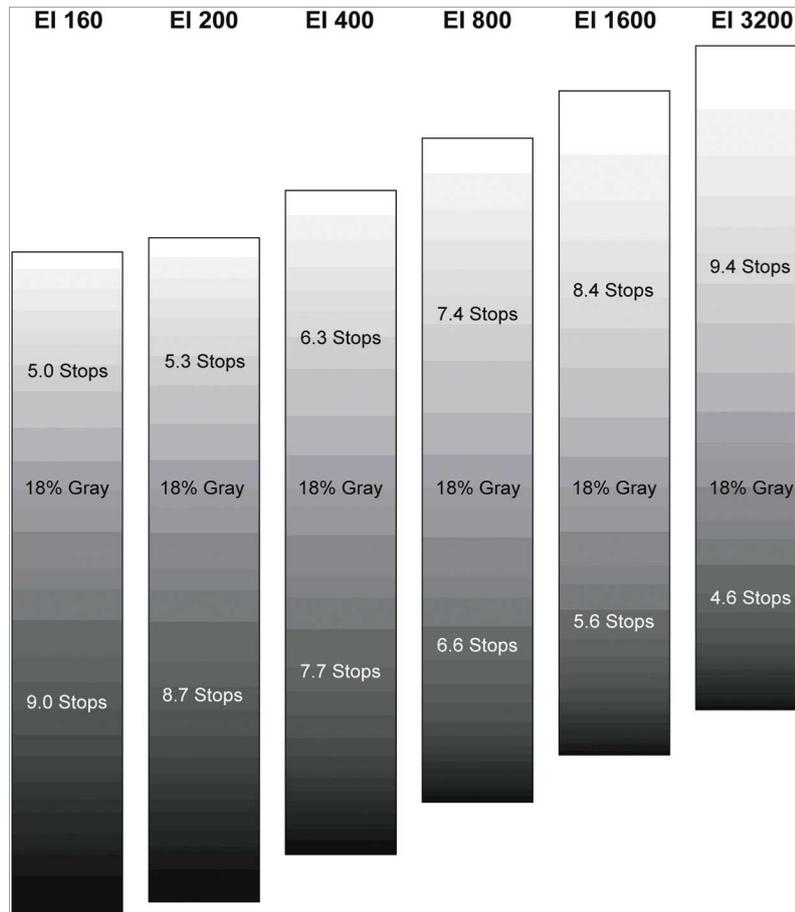
EI 160^{+5.0}_{-9.0} EI 200^{+5.3}_{-8.7} EI 400^{+6.3}_{-7.7} EI 800^{+7.4}_{-6.6} EI 1600^{+8.4}_{-5.6} EI 3200^{+9.4}_{-4.6}

Applying the exposure indexes at the extremes of the range will nonetheless have an influence on the images.

At low exposure indexes, such as 160 ASA, the dynamic range below neutral gray increases, reducing noise even further. At the same time, the dynamic range above neutral gray is slightly reduced.

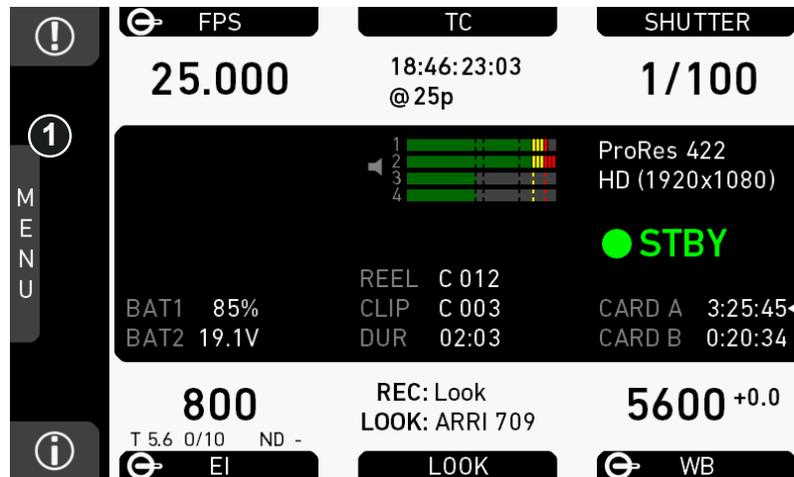
Highlight clipping itself is not influenced by this, but the shoulder of the gamma curve will get slightly steeper, reducing the smoothness of the change from almost overexposed to overexposed.

At high exposure indexes, such as 1600 ASA, the images behave in the opposite way. Noise is increased, which makes it important to judge shadow detail, while there will be even more headroom in the highlights:

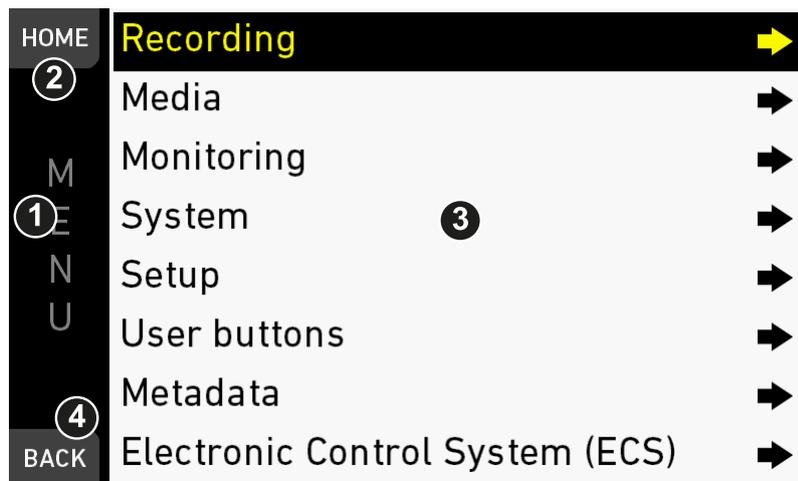


17 Camera menu

The camera menu on the monitor gives access to all camera functionalities not on the home screen.

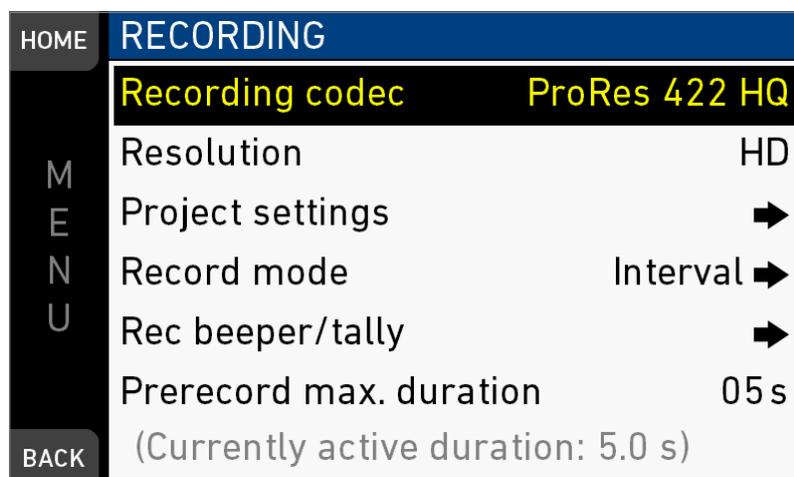


1. To access the menu: Press the jogwheel (1) while on the home screen.



1. Via jogwheel (1), scroll up or down to the required entry (3).
2. To enter: Press the jogwheel (1).
3. Entries with an arrow navigate to a lower menu level.
 - o To navigate deeper: Press the jogwheel (1).
 - o To return to a higher menu: Press *BACK* (4).
4. Entries with a value allow direct editing.
 - o To edit a value: Turn the jogwheel (1).
 - o To confirm and end editing: Press the jogwheel (1).
 - o To cancel editing: Press *BACK* (4).
5. To leave the menu: Press *HOME* (2).

18 MENU > Recording



Available menu items (codecs, resolution/frame rates, etc.) depend on the installed camera license.

18.1 Recording Codec

MENU > Recording > Recording codec

Allows you to select one of the following recording codecs:

Recording codec	Color coding	Bit rate ***
ProRes 422 LT	10 bit YCbCr	90 Mb/s
ProRes 422	10 bit YCbCr	125 Mb/s
ProRes 422 HQ*	10 bit YCbCr	185 Mb/s
ProRes 4444**	12 bit RGB	280 Mb/s
ProRes 4444 XQ**	12 bit RGB	420 Mb/s
MPEG-2 HD 422	8 bit YCbCr	50 Mb/s

* Requires advanced license. ** Requires premium license. *** 24 fps, 1920x1080.

Note: With MPEG-2 HD, the camera is limited to sync speeds. The sensor fps is automatically set to the equivalent of the project rate.

Note: When the recording codec family is changed, the camera has to perform a partial software reload.

A popup shows the settings that are affected by the reload and that might not be available in the new mode. After confirming the popup, the software is reloaded.

18.2 Resolution

MENU > Recording > Resolution

Toggles between the following recording resolutions:

ProRes:

- *S16 HD*: records images in 1920x1080 resolution
- *HD*: records images in 1920x1080 resolution.

- **2K**: records images in 2048x1152 resolution.
- **3.2K***: records images in 3200x1800 resolution.
- **4K UHD***: records images in 3840x2160 resolution.

* requires 4K UHD license.

Note: Changing between resolutions may require a software reload. The reload must be confirmed by the user before it is performed.

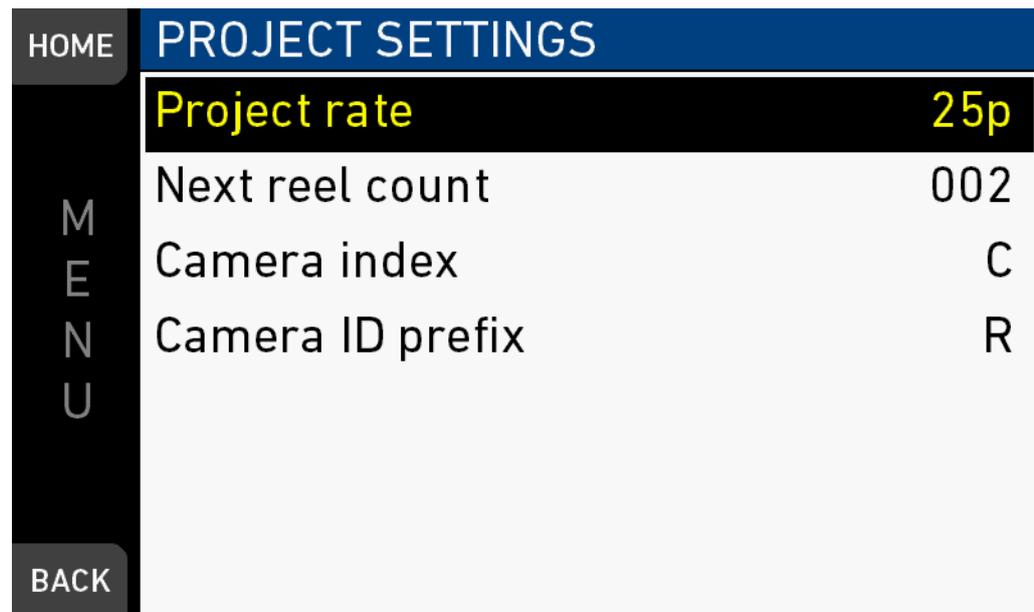
A popup shows the settings that are affected by the reload and which might not be available in the new mode. After confirming the popup, the software is reloaded.

S16 HD Resolution

In ProRes codec, the camera can be changed to a recording resolution of S16 HD. This resolution records 1920x1080 image from a 1600x900 sensor pixel count, which allows for using S16 PL mount lenses on the camera. When used with lenses that are intended for S35 sensors, the S16 HD resolution can be used as a digital extender.

18.3 Project settings

18.3.1 Project rate



MENU > Recording > Project settings > Project rate

Offers the following options for setting a timecode time base and playback frame rate:

Project rate	Scan format	Sensor real-time recording
23.976p	Progressive	23.976 fps
24p	Progressive	24 fps
25p	Progressive	25 fps
29.97p	Progressive	29.97 fps
30p	Progressive	30 fps
48p	Progressive	48 fps
50p	Progressive	50 fps
59.94p	Progressive	59.94 fps
60p	Progressive	60 fps

50i	Interlaced	50 fps
59.94i	Interlaced	59.94 fps
60i	Interlaced	60 fps

NOTICE

- Changing the project rate will match the sensor fps setting to the project rate, unless the user switch is set to *FPS*. A popup will inform about this. SDI fps should also be checked when changing the project rate.
- Setting the camera to an interlaced project rate requires the sensor to run at an equal frequency to capture real-time images. Therefore, as an example, project rate 50i requires the sensor to be set to 50 fps.
- With MPEG-2 HD, the camera is limited to sync speeds. The sensor fps is automatically set to the equivalent of the project rate.
- MPEG-2 HD only supports project rates 23.976p, 25p, 29.97p, 50i and 59.94i.
- Interlaced project rates are only available in recording resolutions HD and S16 HD.

18.3.2 Next reel count

MENU > Recording > Project settings > Next reel count

Sets the reel number assigned to the next new internal recording medium. A new medium is either a blank card or a card with reels of other AMIRA cameras.

18.3.3 Camera Index

MENU > Recording > Project settings > Camera index

Sets the camera identifier. Identifies the individual camera unit (A, B, C, etc.) in clip and reel names.

18.3.4 Camera ID prefix

MENU > Recording > Project settings > Camera ID prefix

Defines the first character of the Camera ID, currently selectable between L and R. The Camera ID is a Base36 representation of the camera serial number and part of each clip name. It allows you to map each clip to a specific camera.

18.4 Record mode

HOME	RECORD MODE	
	Record mode	Interval
M E N U	Interval length	0 h 00 m 10 s
	Burst length	0005 frames
	Duration mode	Preset
	Recording duration	00 h 30 m 00 s
	Resulting clip length	0 h 00 m 36 s
BACK	Stop motion beeper	<input type="checkbox"/>

The record mode determines the way in which the camera records images.

Normal

In record mode *Normal*, the camera records all adjacent images with the set sensor fps for the duration of the recording.

Interval recording

In record mode *Interval recording*, the camera captures only short bursts of images after waiting a defined duration (=the interval) during the recording. This mode is used to create a time lapse recording.

Stop motion

In record mode *Stop motion*, the camera captures only single images after receiving a trigger from a user button during the recording. This mode is often used with motion control systems.

Interval recording parameters

Interval length

The duration the camera waits between every burst of images it captures. Set in hours:minutes:seconds. Maximum interval length is 2:00:00.

Burst length

The number of frames that are captured by the camera for each burst. Maximum number of frames is 2000.

Duration mode

Manual: The recording is started and stopped with the REC button.

Preset: The recording is started with the REC button and runs for the set recording duration. Additionally, it can be stopped with the REC button before the set recording duration has passed.

Recording duration

The duration of the interval recording in real-time after start. Set in hours:minutes:seconds. Maximum recording duration is 99:59:59.

Note: When changing the recording duration, the resulting clip length is automatically updated by the camera.

Note: Only available in duration mode: Preset.

Resulting clip length

The duration of the resulting clip. Set in hours:minutes:seconds.

Note: When changing the resulting clip length, the recording duration is automatically updated by the camera.

Note: Only available in duration mode: Preset.

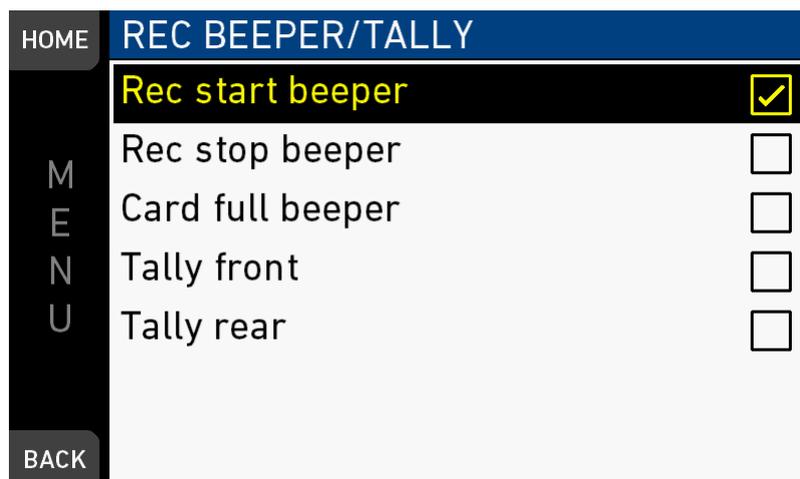
Stop motion beeper

Activate or deactivate the Stop motion beeper.

Note: Only available in record mode: Stop Motion

18.5 Rec beeper / tally

MENU > Recording > Rec beeper/tally



Rec start beeper: Acoustic indication for start of recording.

Rec stop beeper: Acoustic indication for stop of recording.

Card full beeper: Acoustic indication for stop of recording due to full card. Has a different sound pattern than Start/stop beeper for better distinction.

Tally front: Sets the tally light on the viewfinder front end.

Tally rear: Sets the tally light on the upper end of the IO panel.

Note: If Multicam mode is on, only external trigger can activate camera tallies.

Note: On recording, the tally light turns red.

Note: If Multicam mode is off, only internal recording can activate camera tallies.

18.6 Pre-recording

NOTICE

Pre-recording requires an advanced license and the assignation of a user button to activate.

Pre-recording buffers images for up to 20 seconds of real-time instead of recording them to the CFast cards.

When pre-recording is activated, pressing REC writes the buffered images to the CFast card. This ensures the capture of unpredictable events without wasting media capacity.

Maximum pre-recording duration is determined by the set combination of sensor fps and recording codec, and can also be limited by the user.

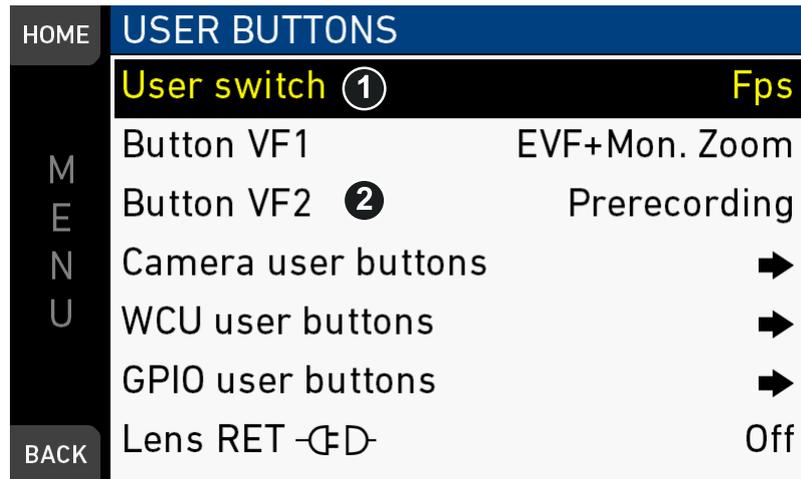
Pressing REC during pre-recording stores all buffered images to the CFast card at maximum write rate. After that, regular recording continues.

Sensor FPS can be changed during prerecording, either via *Home > FPS* or with the user switch set to FPS. This will empty the image buffer at the time of switching, causing the previously buffered images to be lost irreversibly.

18.6.1 How to activate pre-recording

MENU > User buttons > Button VF1 / VF2 > Prerecording

MENU > User buttons > Camera user buttons > Button X > Prerecording



1. Assign a user button (2) with the pre-recording functionality, see page 48.
2. **Note:** Pre-recording is not possible via user switch (1)
3. To activate buffering: Press the assigned user button.
4. **Note:** While pre-recording is active, *TC*, *Shutter*, *Look* and *MENU* settings cannot be accessed. Playback is also not possible. FPS can be changed during pre-recording, but this will clear the image buffer.
5. Start/stop recording as usual by pressing a *REC* button.
6. To end buffering: Press the assigned user button again.
7. **Note:** When ending pre-recording, the image buffer is cleared and lost.

18.6.2 Pre-recording maximum duration

MENU > Recording > Prerecord max. duration

Requires an advanced license.

Sets the maximum duration of buffering used for pre-recording, in a range from one to twenty seconds. The actual buffer duration is shown below the menu entry.

Technical limitations may reduce the actual buffer duration below the set value. To activate and de-activate pre-recording, assign pre-recording to a user button.

ProRes 4444 XQ buffer durations

	HD	4K UHD
25 fps	9.0 s	2.1 s
29.97 fps	7.5 s	1.7 s
100 fps	2.1 s	0.8 s (at maximum frame rate of 60 fps)
200 fps	1.8 s (at maximum frame rate of 120 fps)	-

ProRes 4444 buffer durations

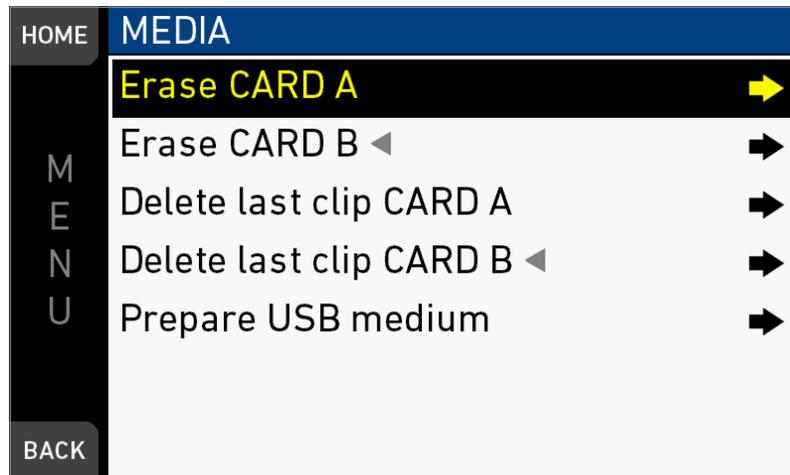
	HD	4K UHD
25 fps	13 s	3.2 s

	HD	4K UHD
29.97 fps	11 s	2.7 s
100 fps	3.3 s	1.5 s (at maximum frame rate of 60 fps)
200 fps	1.6 s	-

ProRes 422 HQ/422/422 LT buffer durations

	HD	4K UHD
25 fps	20 s	5 / 7.6 / 11 s
29.97 fps	16 s	4.1 / 6.3 / 9.1 s
100 fps	5.0 s	2.0 / 3.1 / 4.5 s (at maximum frame rate of 60 fps)
200 fps	2.4 s	-

19 MENU > Media



In the media menu, you can erase CFast cards, delete footage, and prepare correct AMIRA folders on USB memory sticks.

Note: A triangle marks the active card.

19.1 Erase CARD A & B

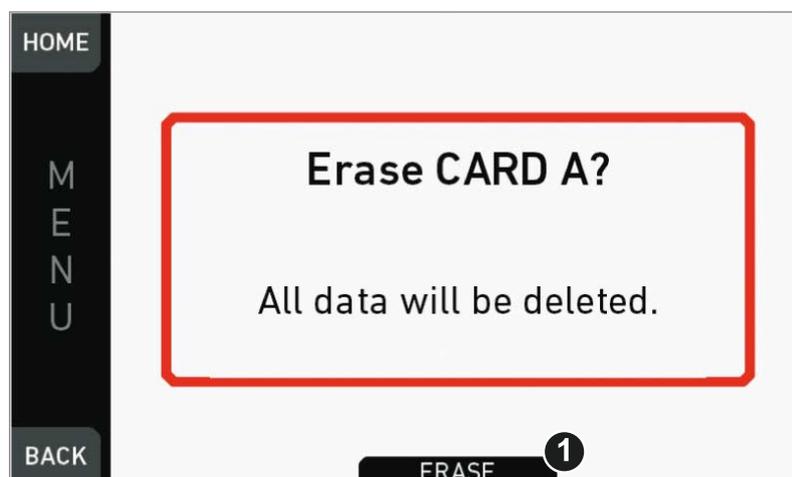
NOTICE

Irreversibly erases all data from CFast 2.0 cards in slot A or B. Requires prior confirmation.

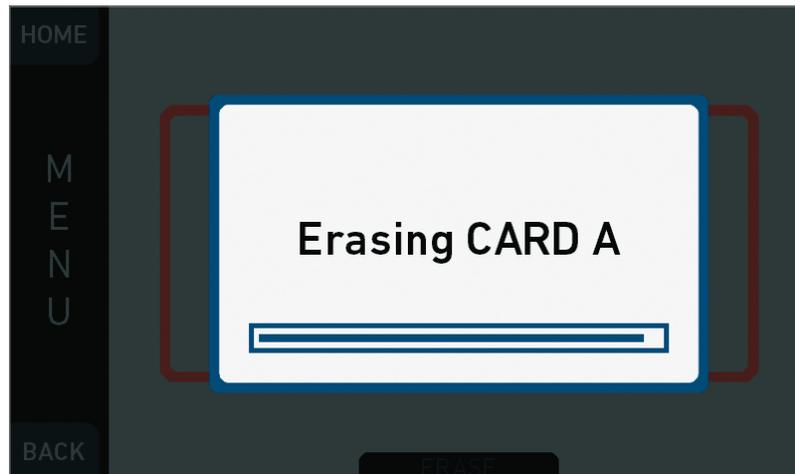
Card ejection during erasure, or interrupting the camera power supply, may render the card unusable.

MENU > Media > Erase CARD A

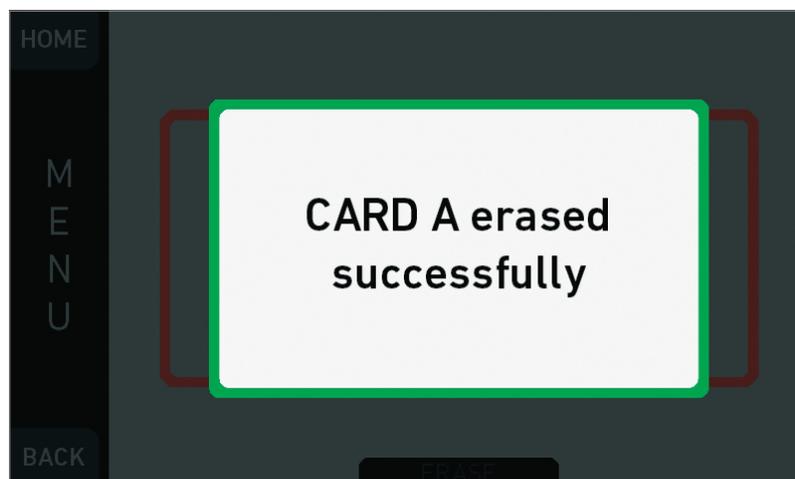
MENU > Media > Erase CARD B



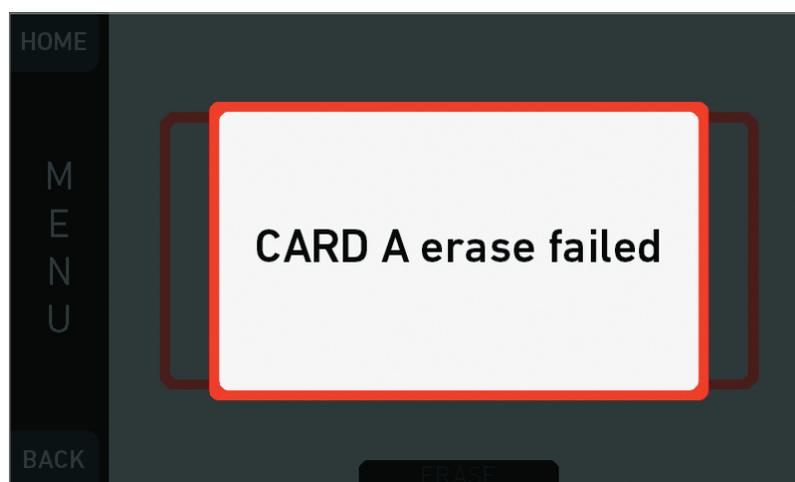
1. Via jogwheel, open *MENU > Erase CARD A/B*.
2. A message asks for your confirmation.
3. Press *ERASE* (1).



4. Wait for card to erase (here: in slot A).



5. Successful erasure creates a green message.



6. Failures create a red message.

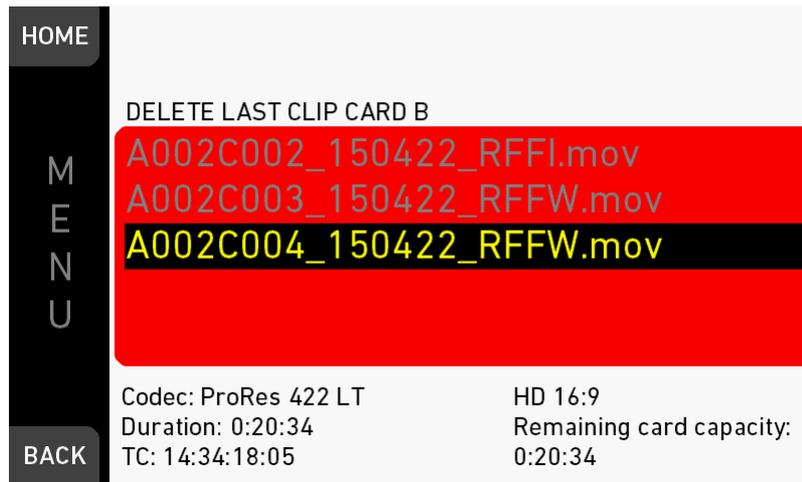
19.2 Delete last clip CARD A & B

MENU > Media > Delete last clip CARD A

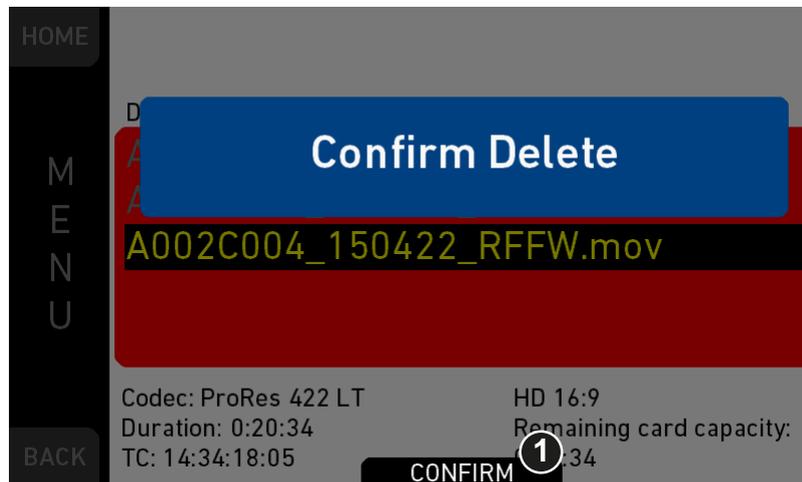
MENU > Media > Delete last clip CARD B

Deletes the last **recorded** (not always the last listed) clip on the CFast 2.0 card in slot A or B. Requires prior confirmation.

Note: On a card recorded with two different cameras, the last recorded clip might be listed in the middle of the clip table.



1. Via jogwheel, open *MENU > Delete last clip CARD A/B*.
2. Confirm by pressing the jogwheel.



3. A message asks for your confirmation.
4. Press *CONFIRM* (1).



5. If required: Delete another clip.

19.3 Prepare USB medium

NOTICE

You can add all user-defined files only from a correctly prepared USB memory stick with a proper folder structure. This action will not alter existing folders and files.

Before use with the camera, prepare all USB memory sticks as described in this document.

MENU > Media > Prepare USB medium



1. To prepare a USB memory stick: Open the media lid (1).
2. Connect a FAT-formatted USB stick (3) to the camera (2).
3. **Note:** To avoid file corruption, never remove the USB stick during write access.
4. Via jogwheel, open MENU > Media > Prepare USB medium.

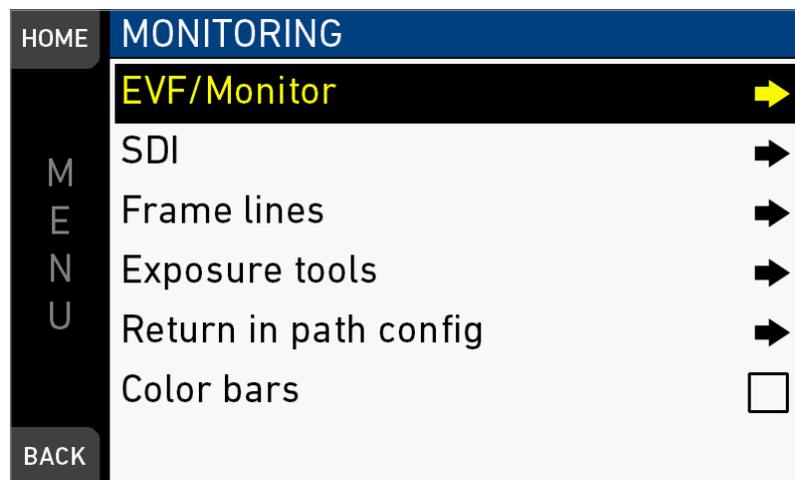


5. A message asks for your confirmation.
6. Press *CONFIRM* (1) to create the required AMIRA folder structure:

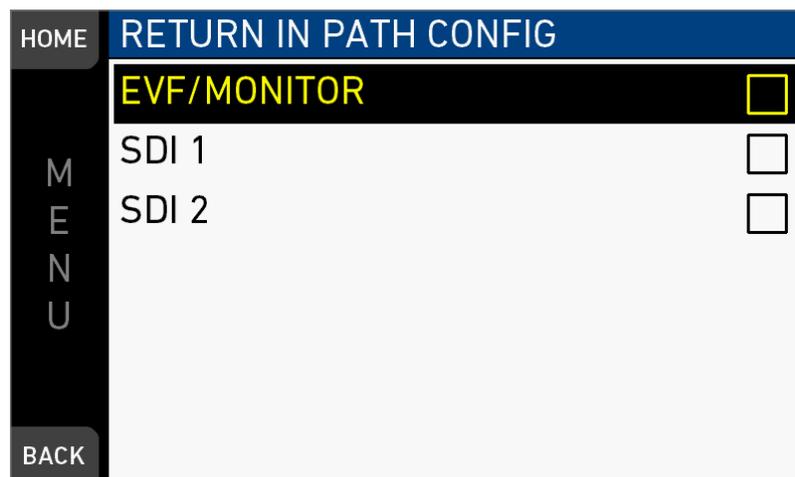
ARRI / AMIRA /

- FRAMELINES: for frame line imports to camera
- GRABS: for grabbed still frames
- LICENSES: for license file installation
- LOG: for exported camera and update logfiles
- LOOKFILES: for look file imports/exports
- MANUAL: for user manual exports from camera
- SENSOR: for import/export of User Pixel Mask files and export of framegrabs for UPM creation
- SETUPS: for imports/exports of user camera setup files
- SUP: for update file installation

20 MENU > Monitoring



The monitoring menu covers all settings related to EVF, Monitor and SDI, as well as frame lines and other overlays on these outputs.

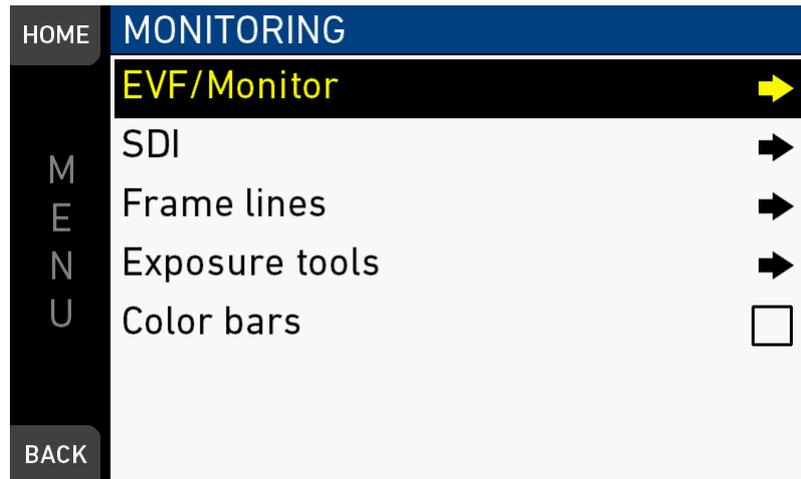


Return in path config: Sets the image paths on which return in is active between EVF and Monitor, SDI or both. Return in is activated via the user button. Requires a valid signal on SYNC/RET IN BNC connector.

Color bars: Activates a SMPTE color bar on SDI outputs.

20.1 EVF/Monitor

MENU > Monitoring > EVF/Monitor



Contains all EVF/monitor tools, settings and overlays: e.g., for exposure/peaking tools, surround masks, anamorphic desqueeze and zoom positions.

20.1.1 Surround view

MENU > Monitoring > EVF/Monitor > Surround view

Sets the EVF/Monitor surround view on or off. The surround view shows the outer edges of the sensor image which are not recorded. It allows you to spot and avoid unwanted objects before they enter the image.

20.1.2 Zoom position

MENU > Monitoring > EVF/Monitor > Zoom position

Sets the sensor image area to be magnified by zoom. Zoom needs to be activated by a user button.

The camera offers 3x3 patches that can be selected as zoom positions, and an additional position called Eye level, which lies between Top center and Mid center.

While zoom is activated, the zoom position can also be changed by using the wheel or the soft buttons on MVF-1 if it is showing the live image.

20.1.3 Exposure tool

This tool facilitates the evaluation of image exposure. Activation by user button or by pressing *EXP* on the viewfinder. **Note:** Zebra is only available on image paths with gamma set to *Look*.

MENU > Monitoring > Exposure tools

Allows you to select the exposure tool.

False color lays predefined luminance ranges over the viewfinder image.

In *Zebra* mode, the tool overlays up to two luminance ranges with diagonal stripes. *High zebra* ranges above, *Mid zebra* around the user-defined luminance value.

HOME	EXPOSURE TOOLS	
	Select EVF/Mon. exp. tool	Zebra
	Select SDI exp. tool	Zebra
M	Zebra setup	➔
E	EVF waveform	<input type="checkbox"/>
N	EVF waveform size	Small
U	Monitor waveform	<input type="checkbox"/>
BACK	Monitor waveform size	Small

1. *For a tool change:* Scroll to Exp. tool selection.
2. Press the jogwheel to toggle between False color and Zebra.
3. *For zebra options:* Open and adjust Zebra setup.
4. *EVF waveform:* Sets waveform overlay on EVF on or off.
5. *EVF waveform size:* Sets size of EVF waveform overlay to small or large.
6. *Monitor waveform:* Sets waveform overlay on monitor on or off.
7. *Monitor waveform size:* Sets size of monitor waveform overlay to small or large.
8. **Note:** Waveform is a luminance waveform from a 0-100% signal level, calculated from the EVF and monitor image signals for each path.

Selecting false color converts the image to black-and-white, and replaces luminances by the following colors:

Luminance range	Signal level	Color
White clipping	100 to 99 %	Red
Just below white clipping	99 to 97 %	Yellow
One stop over medium gray (Caucasian skin)	56 to 52 %	Pink
18 % medium gray	42 to 38 %	Green
Just above black clipping	4.0 to 2.5 %	Blue
Black clipping	2.5 to 0.0 %	Purple

MENU > Monitoring > Exposure tools > Zebra setup

HOME	ZEBRA SETUP	
	Zebra mode	High
M	High zebra level	98 %
E	High zebra color	Red
N	Mid zebra level	50 %
U	Mid zebra range	4 %
BACK	Mid zebra color	White

Zebra mode: Sets the zebra mode to High, Mid, or both.

High zebra level: Sets the exposure level (in %) above which high zebra is active.

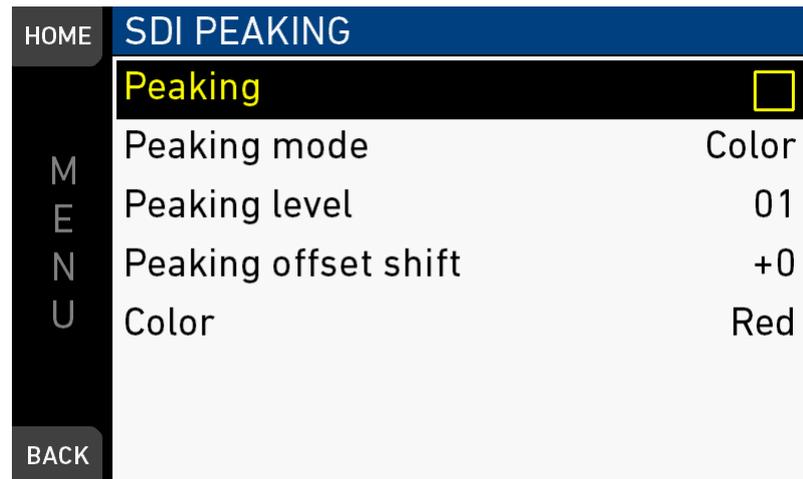
High zebra color: Sets the pattern color.

Mid zebra range: Sets the active range (in %) around a mid zebra level.

Mid zebra color: Sets the pattern color.

20.1.4 Peaking

MENU > Monitoring > EVF/Monitor > Peaking



Peaking highlights in-focus image sectors for better focus judgement. Activation by user button or by pressing *PK* on the viewfinder.

Peaking mode: Toggles between color peaking (to overlay in-focus areas with a color), and aperture peaking (to enhance object edges only).

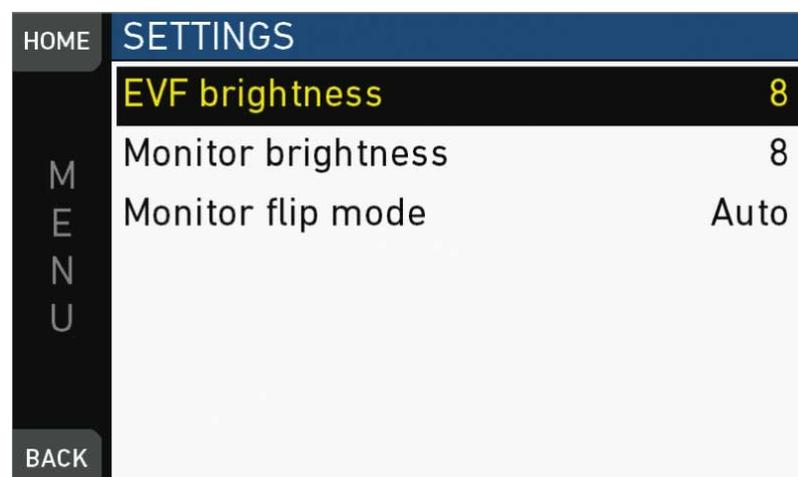
Peaking level: Sets a peaking strength from 1 (= minimum) to 20 (= maximum).

Peaking offset shift: Adjusts the threshold for color peaking to set in, relative to the peaking level.

Note: A negative offset shift (in particular with high ASA ratings) can increase the peaking results.

20.1.5 Settings

MENU > Monitoring > EVF/Monitor > Settings



Determines the illumination/orientation of viewfinder and monitor.

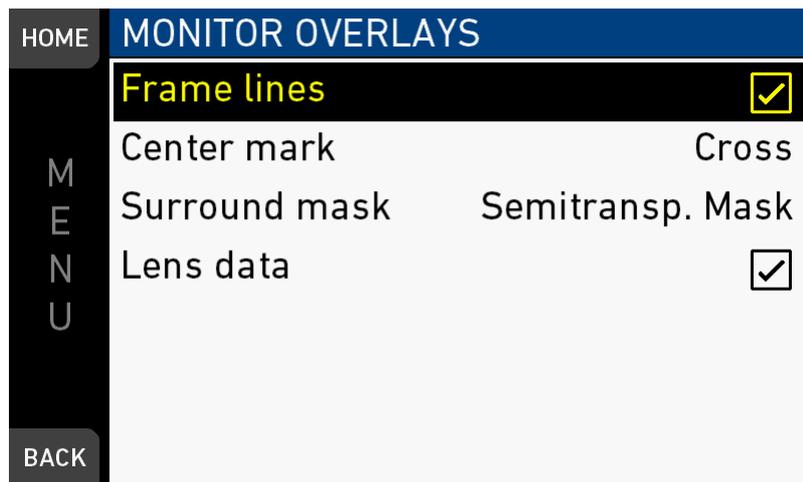
EVF brightness: For eyepiece OLED illumination from 1 (= minimum) to 10 (= maximum).

Monitor brightness: For monitor TFT backlight from 1 (= minimum) to 10 (= maximum).

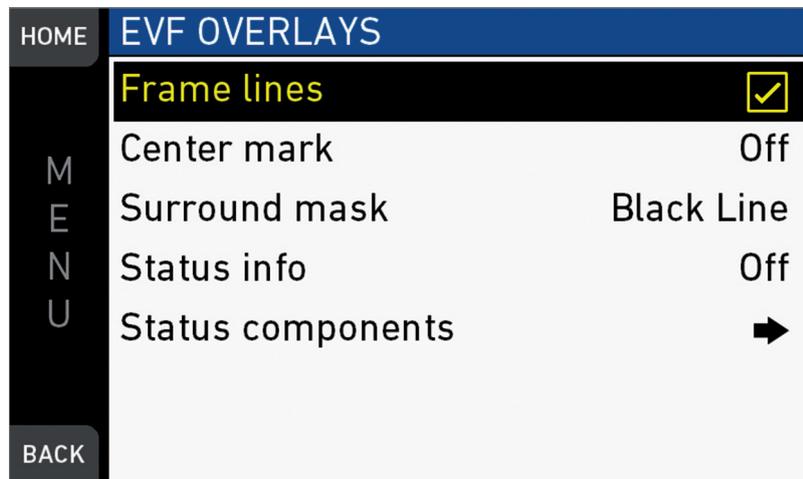
Monitor flip mode: For either *Normal*, *Flipped*, or *Auto* monitor orientation. *Auto* flips the monitor display automatically via position sensor.

20.1.6 EVF overlays / Monitor overlays / SDI overlays

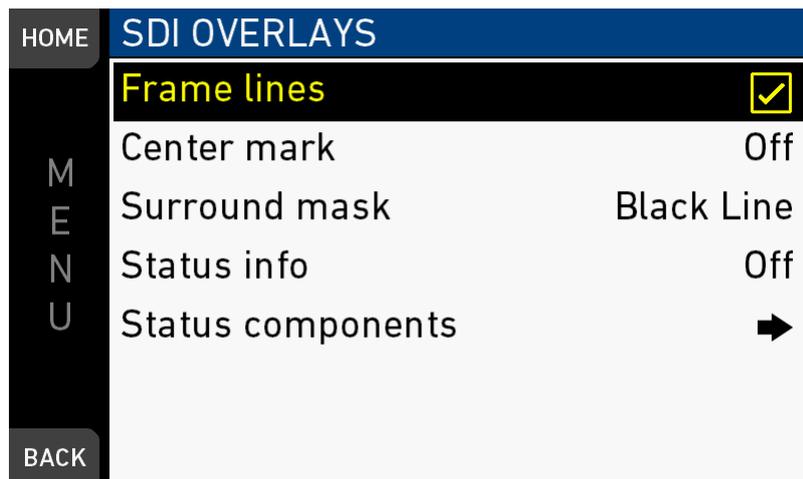
MENU > Monitoring > EVF/Monitor > Monitor overlays



MENU > Monitoring > EVF/Monitor > EVF overlays



MENU > Monitoring > SDI > SDI processing > Overlays



These almost identical menus overlay the monitor, the viewfinder, and the SDI with essential visual tools. **Note:** The illustration shows the menu for the viewfinder.

Frame lines: Sets frame lines *On* or *Off*. Used as a framing reference tool with typically an image frame, a center mark, and aspect ratio.

Center mark: Sets the center mark (for use with frame lines) between *Off*, *Small Dot*, *Dot*, or *Cross*.

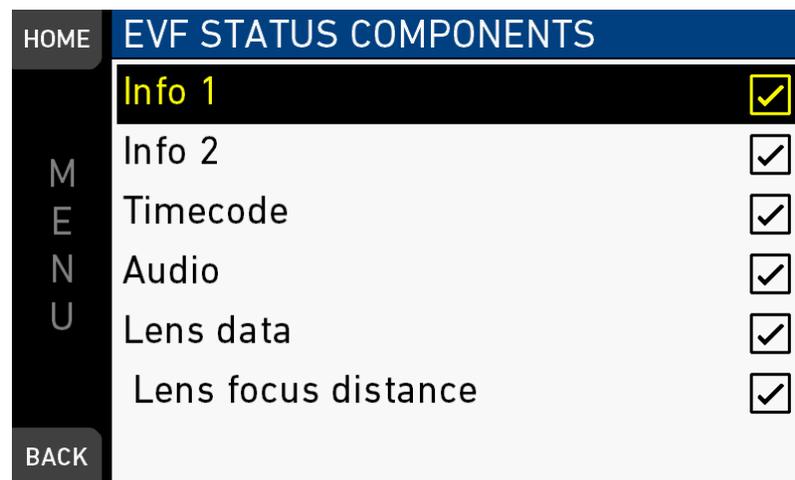
Surround mask: Sets the type of overlay to mark the surround view area of the active image. Either as *Black line*, *Colored line*, or semitransparent with 25*, 50 or 75* percent opacity (* only on EVF). The surround view area is used for framing and is not recorded.

Status info: Only for viewfinder and SDI. Sets camera status overlays between *Off*, *Overlay (status on active image)*, or *Safe (status outside of active image)*.

Note: In *Overlay* mode, frame lines up to aspect ration 1.94:1 are not displayed because they are covered by the status info.

Status components: Only for viewfinder and SDI. Configures the status info overlay components (see below).

MENU > Monitoring > EVF/Monitor > EVF overlays > EVF status components



Info 1: Status areas above and below the image.

Info 2: Status areas on left and right side.

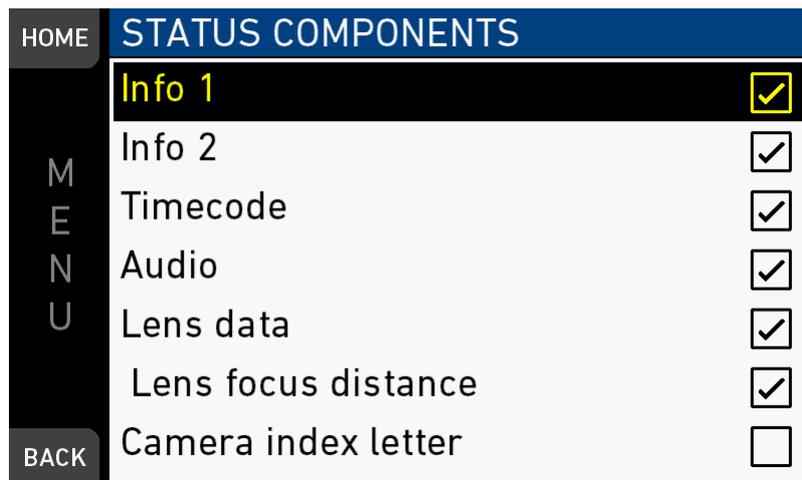
Timecode: Current TC in bottom right of status.

Audio: Audio levels, located on lower right side of the status.

Lens data: Focus distance, iris and focal length, if supported by the lens. Also available for monitor (in Monitor overlays menu screen).

Lens focus: Sub-option of lens data setting. Focus distance value of lens, located on the lower image center.

MENU > Monitoring > SDI > SDI processing > Overlays > Status components

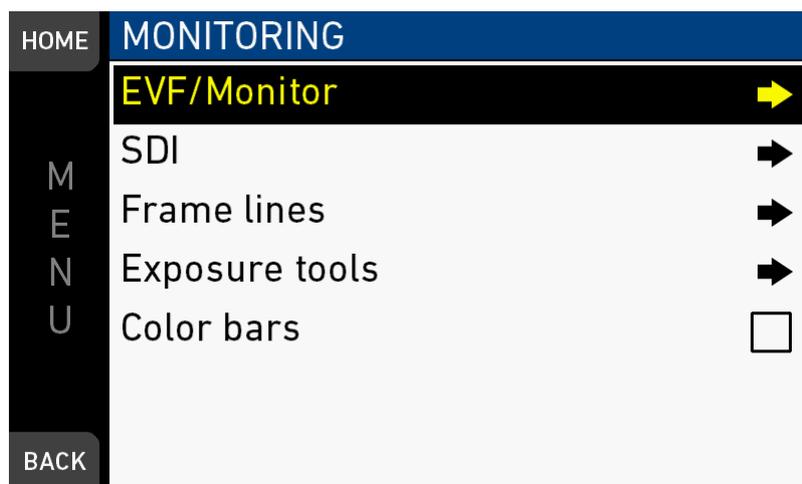


For more information on Status components, see EVF status components.

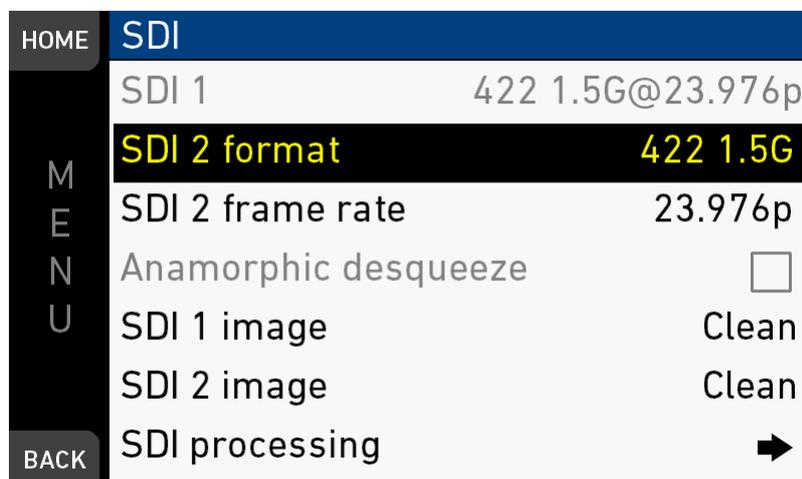
Camera index letter: Activates the identification of images from different cameras.

20.2 SDI

MENU > Monitoring > SDI



UHD mode: MENU > Monitoring > SDI *



Configures the SDI outputs (based on 1920x1080 image raster).

In 4K UHD and 3.2K modes, SDI 1 and 2 can be configured independently.

SDI format: Toggles the SDI signal between different formats, sampling structures and color modes:

- 422 1.5G: 4:2:2, YCbCR, 1920x1080
- 422 3G: 4:2:2, YCbCR, 1920x1080
- 444 3G: 4:4:4, RGB, 1920x1080
- 422 6G: 4:2:2, YCbCr, 3840x2160*

*only in 4K UHD mode on SDI 2. Requires installed 4K UHD license.

SDI frame rate: Sets the frame rate together with the scan format on the SDI output. If the frame rate is lower than the sensor fps, frame drops will occur. If it is higher, duplicate frames will be output.

The possible scan formats are:

- *Progressive (p)*: Transmits images line by line starting at the top-left pixel
- *Progressive segmented frame (psf)*: Splits progressive images into fields (odd lines and even lines). Transmits these (all odd before all even) line by line
- *Interlaced (i)*: Creates two fields from two adjacent progressive frames (odd lines from the first; even lines from the second frame)

The following combinations of formats, frame rates and scan formats are available:

HD/2K

Format	SDI
422 1.5G	23.976p, 24p, 25p, 29.97p, 30p, 50i, 59.94i, 60i, 23.976 pfs, 24 pfs, 25psf, 29.97psf, 30psf
422 3G	48p ^{***} , 50p, 59.94p, 60p
444 3G	24p, 25p, 29.97p, 30p

3.2K/4K UHD

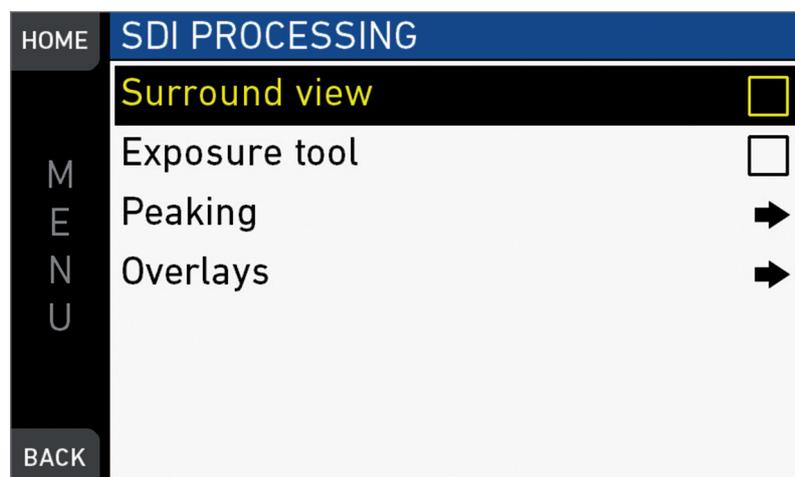
Format	SDI 1	SDI 2*
422 1.5G	24p, 25p, 30p, 50i, 60i, 24 pfs, 25 pfs, 30 pfs	-
422 3G	48p ^{***} , 50p, 60p	48p ^{***} , 50p, 59.94p, 60p
444 3G	24p, 25p, 30p	23.976p, 24p, 25p, 29.97p, 30p
422 6G ^{**}	-	23.976p, 24p, 25p, 29.97p, 30p

* SDI 2 is always clean in 3.2K/4K UHD modes.

** 422 6G is only available in 4K UHD mode on SDI 2.

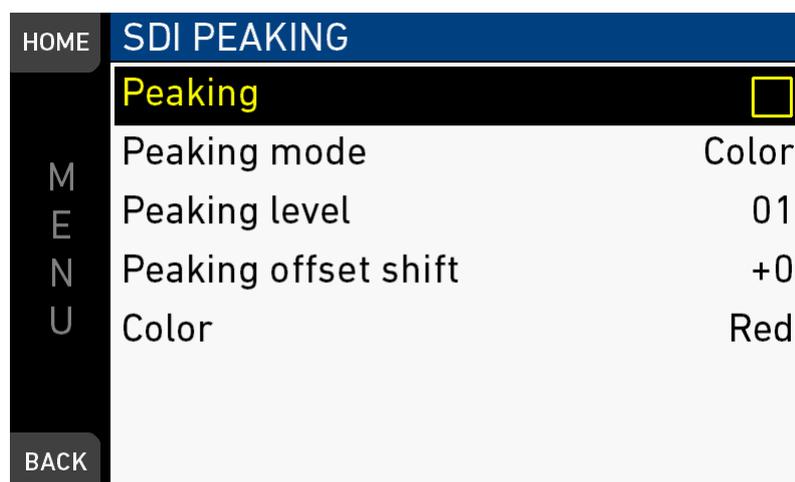
***48p may not be supported by some SDI devices, as this is not a defined frame rate according to the SMPTE standard.

SDI 1/2 image: Sets SDI 1 image to *Clean* or *Processed*. Clean image is the recorded image area without further processing. Processed image is enhanced according to the settings of the submenu *SDI processing*. For SDI 2, the user can choose between *Clean* and *Clone SDI 1*. When cloned, SDI has the same image setup as SDI 1.

MENU > Monitoring > SDI > SDI processing

SDI processing: Configures the SDI processing elements.

- *Surround view:* Sets SDI surround view on or off.
- *Exposure tool:* Allows you to select the exposure tool. For more information, see "Exposure tool", page 126.
- *Peaking:* Peaking highlights in-focus image sectors for better focus judgement. For more information, see "Peaking", page 128.
- *Overlays:* Configures graphical overlays of processed SDI out. Almost identical to EVF overlay configuration. For more information, see "EVF overlays / Monitor overlays / SDI overlays", page 129.

MENU > Monitoring > SDI > SDI Processing > Peaking

Peaking highlights in-focus image sectors for better focus judgement. Activation by user button or by pressing *PK* on the viewfinder.

Peaking: Activates Peaking

Peaking mode: Toggles between color peaking (to overlay in-focus areas with a color), and aperture peaking (to enhance object edges only).

Peaking level: Sets a peaking strength from 1 (= minimum) to 20 (= maximum).

Peaking offset shift: Adjusts the threshold for color peaking to set in, relative to the peaking level.

Note: A negative offset shift (in particular with high ASA ratings) can increase the peaking results.

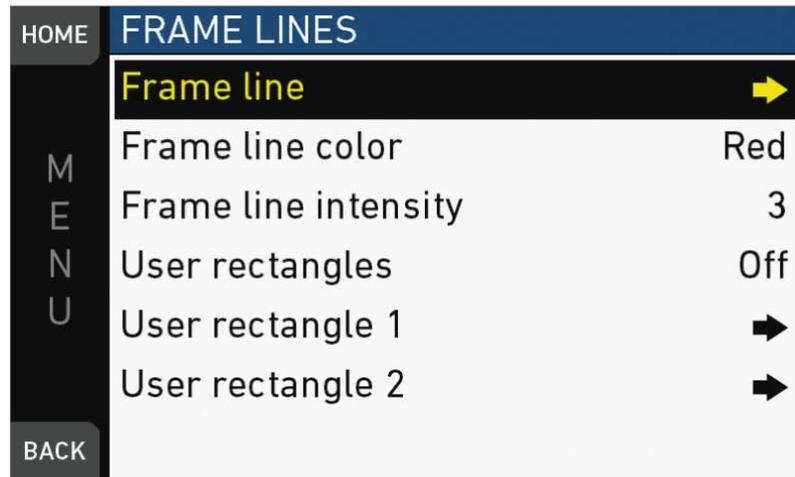
20.3 Frame lines

NOTICE

The camera contains a set of default frame lines with standard aspect ratios. You can also create import external frame lines in XML format.

Try the frame line composer on the ARRI website.

MENU > Monitoring > Frame lines



Frame line: Sets the aspect ratio of a frame line.

Frame line color: Sets the color of frame, center mark, user rectangle, surround mask (if mask is set to *Colored line*).

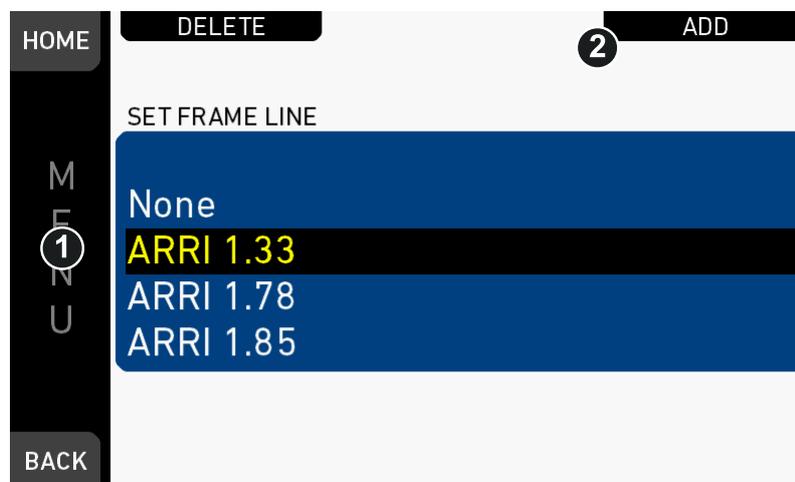
Frame line intensity: Sets the brightness of frame line components.

User rectangles: Allows you to add two user-defined frame line rectangles.

User rectangle 1 & 2: Configures user rectangle sizes and positions.

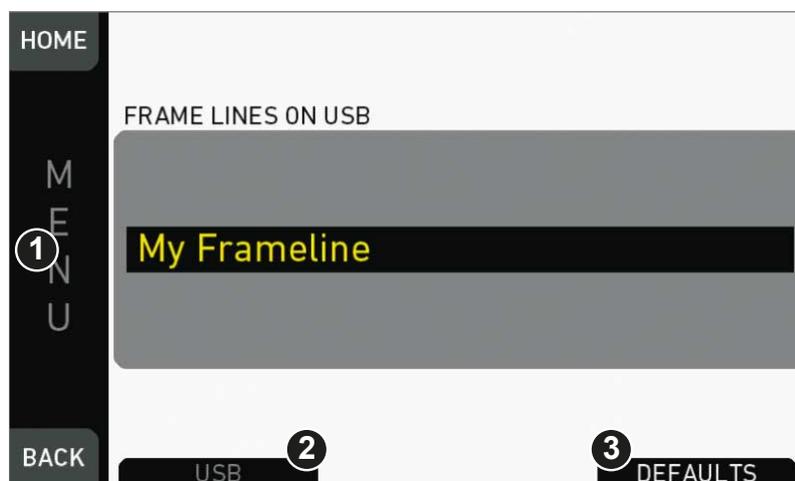
20.3.1 Setting/adding a frame line

MENU > Monitoring > Frame lines > Frame line



1. Via jogwheel, open MENU > Monitoring > Frame lines > Frame line.
2. A list of installed frame lines appears.
3. Scroll to the required entry (here: ARRI 1.33).
4. Confirm by pressing the jogwheel (1).

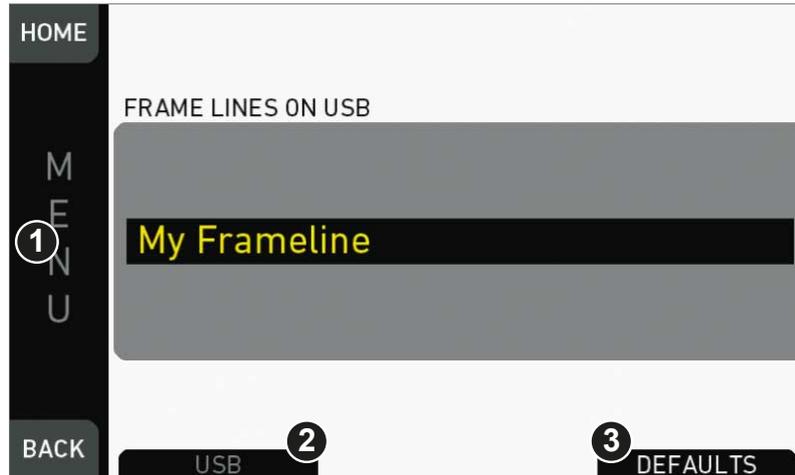
5. If a required entry is not listed: Press *ADD* (2).
6. **Note:** *ADD* is inactive/gray if the maximum number of 20 frame lines is installed.



7. **For internal frame files:** Press *DEFAULTS* (3) to open the default list.
8. Via jogwheel (1), scroll to the required file: Press wheel to confirm.
9. Repeat for all required files.



10. **For external frame files:** Store the required file(s) into *ARRI/AMIRA/FRAMELINES* on a properly prepared USB memory stick. See page 124.
11. Open the media lid (1).
12. Connect the memory stick (3) to the camera (2).

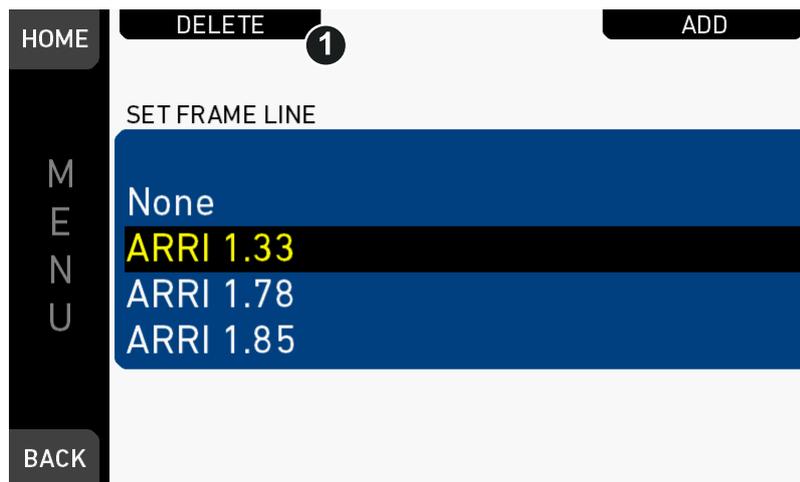


13. Only then, press USB (2).

14. Via jogwheel (1), select and install all required frame lines.

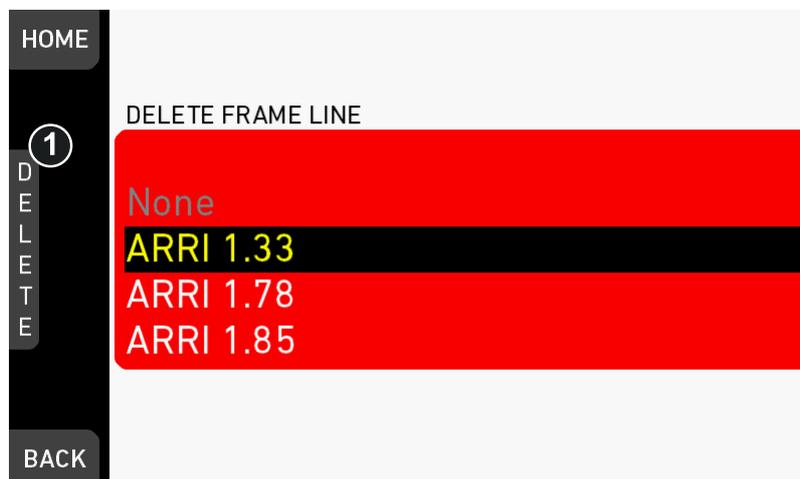
20.3.2 Deleting a frame line

MENU > Monitoring > Frame lines > Frame line

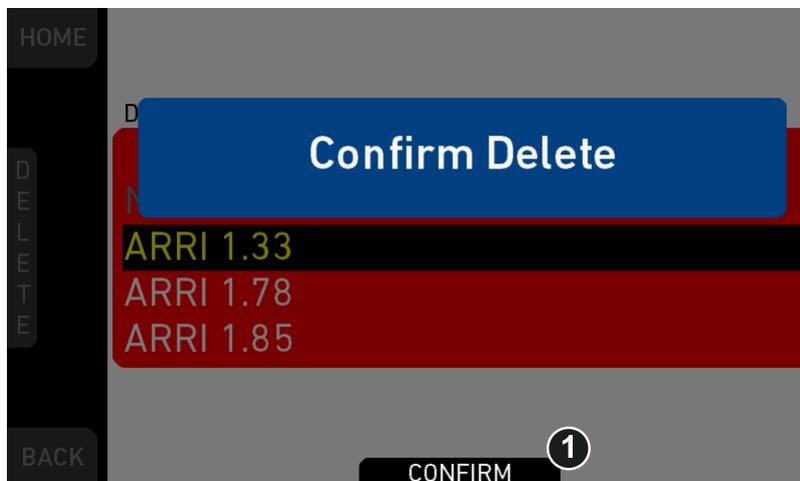


1. Via jogwheel, open *MENU > Monitoring > Frame lines > Frame line*.

2. Press *DELETE* (1).



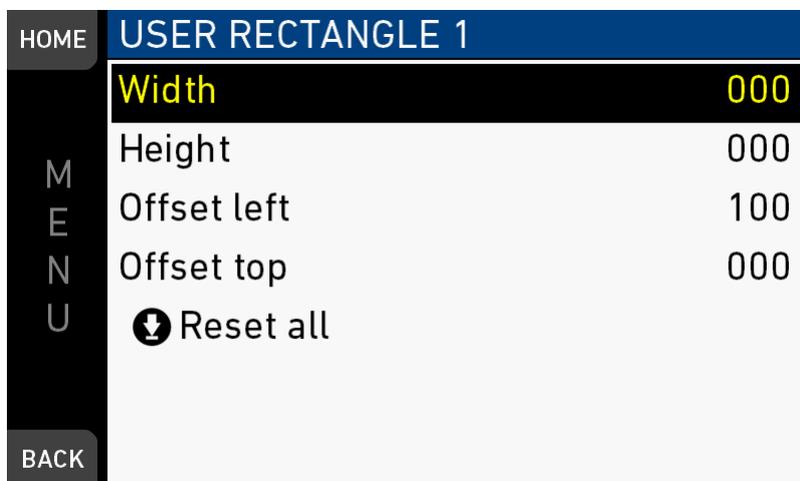
3. The list turns red.
4. Via jogwheel (1), select the obsolete entry.
5. Press the wheel (1).



6. Press *CONFIRM* (1). **Cancel** with *BACK*.
7. The entry is deleted.

20.3.3 User rectangle 1 & 2

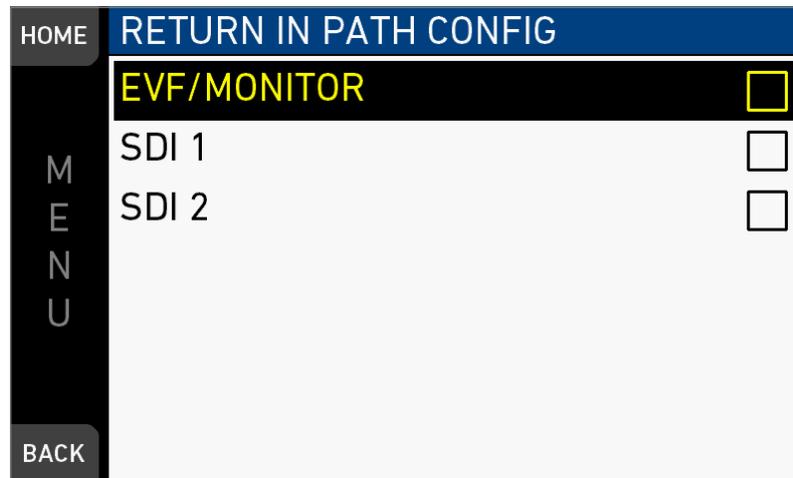
MENU > Monitoring > Frame lines > User Rectangle 1 & 2



Configures *Width*, *Height* and *Offset* (= position from left/right screen edge) in per mille.

Reset all: Resets the configuration.

20.4 Return in path config



Selects the paths for return in routing. Return In is activated with a user button.

Available paths are EVF/Monitor, SDI 1 and SDI 2. SDI 2 may be disabled depending on SDI path configurations.

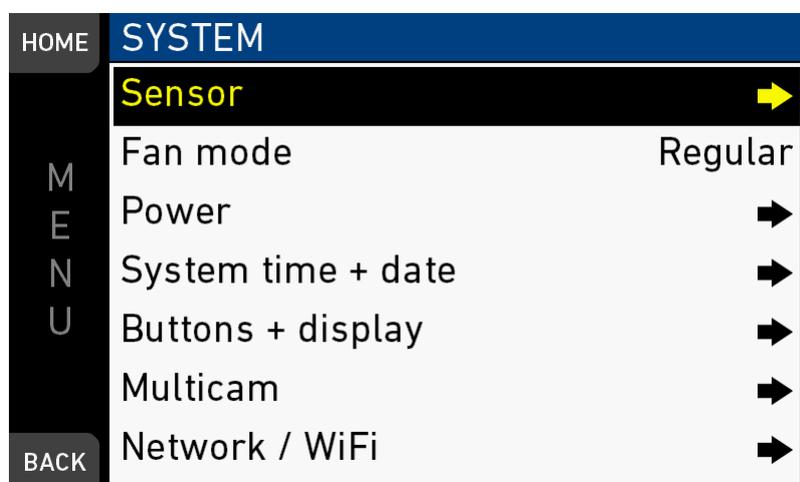
Return In requires a valid HD-SDI signal on the RET/SYNC IN BNC Connector. Works only in HD/2K modes. Supports progressive 422 1.5G HD-SDI signals in 1920x1080 resolution.

20.5 Color bars

Activates a SMPTE color bar on SDI outs.

Note: Recording deactivates the color bar.

21 MENU > System



The system menu organizes the general camera setup.

Sensor: Sets sensor related parameters.

Fan mode: Adapts the camera cooling to several shooting situations.

Power: Edits the thresholds for critical voltage levels and other warnings.

System time + date: Sets the system time and date.

Buttons + display: Modifies the button/display illumination and style.

Multicam: Edits parameters relevant for multicamera setups.

Network / WiFi: Sets up the camera's WiFi module.

Licensed features: Manages the camera licensing.

Camera update: Allows to install software update packets (SUPs).

21.1 Sensor

MENU > System > Sensor

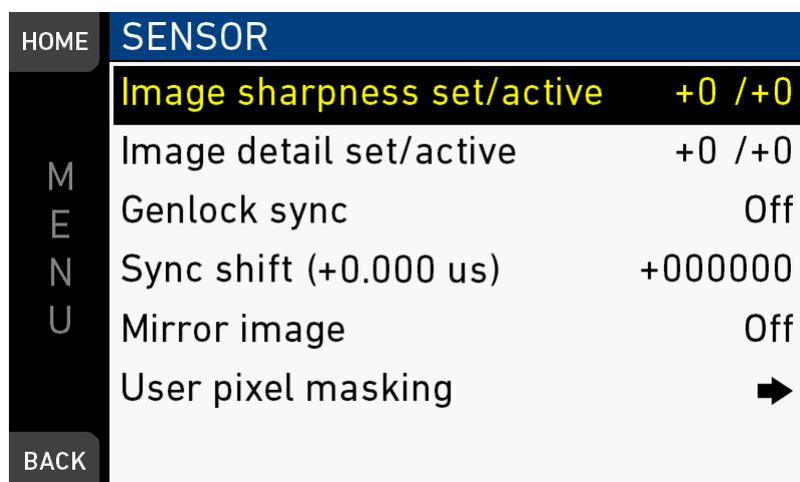


Image sharpness set/active: Adjusts the image sharpness between -5 and +5 (default = 0).

Image detail set/active: Adjusts the maximum detail frequency influenced by the sharpness setting in a range between -5 and +5 (default = 0).

Genlock sync: Sets external sync to *Off*, *RET/SYNC IN* or *TC IN*:

- When set to *RET/SYNC IN*, the camera requires a black burst, tri-level sync or 422 1.5G HD-SDI signal with sensor fps for the RET/SYNC IN BNC connector.
- When set to *TC IN*, the camera requires a timecode sync signal with sensor fps for the TC connector.
- When daisy-chaining several AMIRAs via HD-SDI, set the first camera to Genlock: *Off* and all others to the desired input signal.

Sync shift (+ 0.000 μs): Offset applied to the genlock signal at the input. Minimum stepsize is 52 ns, maximum possible correction is up to +/- 20 ms (= 384000 steps), depending on the sensor frame rate.

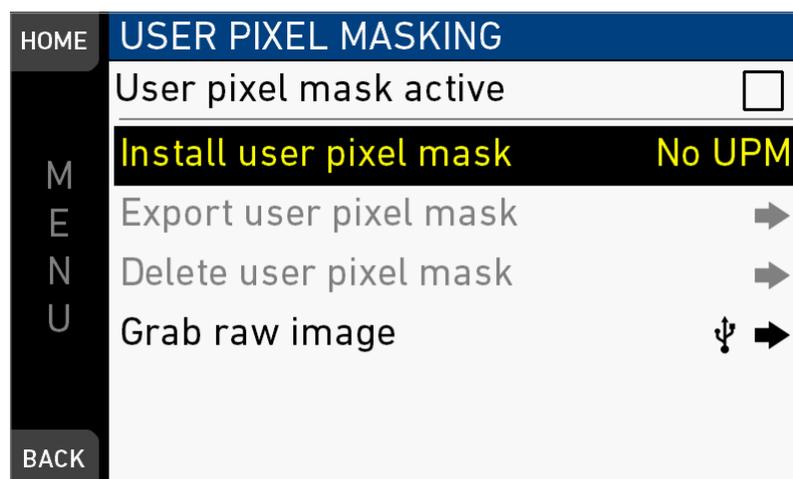
Mirror image: Mirrors the sensor image on all image paths vertically (V), horizontally (H), or both (V+H).

Note: Mirroring information is stored as metadata in Quicktime files. MPEG-2 HD MXF files do not support mirroring via metadata, so the clips appear as recorded when played back externally.

Sensor temperature: Toggles the sensor temperature between normal and high humidity.

- Setting to *High humidity* increases the sensor temperature to reduce the risk of condensation on the sensor cover glass.
- **Note**: Recommended only in environments > 40 °C (104 °F) and 80 % r.H. Entry is greyed out if camera is not calibrated for high humidity.
- **Note**: Cameras with newer calibration are optimized for all environmental conditions, so that no more manual adjustment is required. On these cameras, the menu entry is not shown.

User pixel masking: Opens a sub-screen, where the user can upload a user pixel mask from the USB. The user pixel mask allows to correct user selected defect sensor pixels.



NOTICE

User pixel masks can be created with the ARRIRAW Converter for Mac and Windows, available for download from the ARRI website. Please refer to the ARRI website and the ARRIRAW Converter documentation for additional information.

21.2 Fan mode

MENU > System > Fan mode

Optimizes the camera cooling for different shooting situations.

Regular: Creates a balance between fan noise and camera temperature.

Rec low: Increases fan speed during standby to pre-cool the camera. Minimizes fan speed/noise during recording.

Note: Ideal in an environment warmer than 25 °C (77 °F).

Low Noise: Minimizes fan noise during both standby and recording.

Note: With data rates above 100 MB/s (due to fps/codec setting), the fan speed automatically increases to prevent CFast 2.0 cards from overheating.

21.3 Power

MENU > System > Power

HOME	POWER	
M E N U	Bat onboard (BAT1) warning	11.0 V
	Bat onboard (BAT1) warning	9 %
	BAT in (BAT2) warning	11.0 V
	Bat unit preference	Volt
BACK		

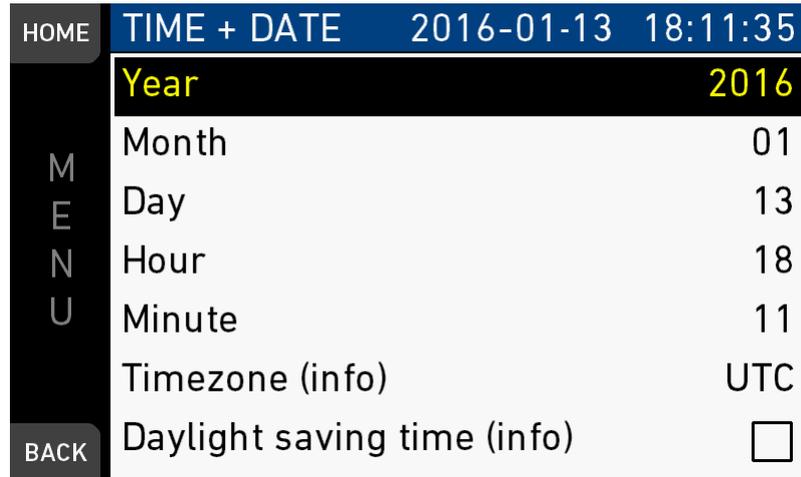
Bat onboard (BAT1) warning: Sets the voltage/percentage level that triggers a power warning for onboard batteries. **Note**: Percentage setting is only used if *Bat unit preference* is set to *Percent* and battery transmits capacity in percent.

BAT in (BAT2) warning: Sets the voltage level that triggers a power warning for external batteries on the BAT connector.

Bat unit preference: Sets the preferred unit for **onboard** batteries. **Note**: If battery does not transmit capacity in percent, voltage levels are used.

21.4 System time + date

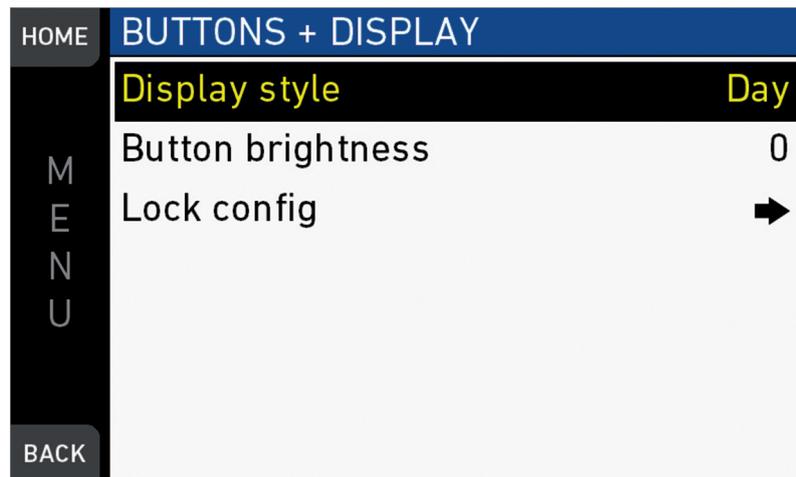
MENU > System > System time + date



Note: *Timezone* and *Daylight savings time* do not change time and date settings. They are only stored as metadata in the recorded clips.

21.5 Buttons + display

MENU > System > Buttons + display

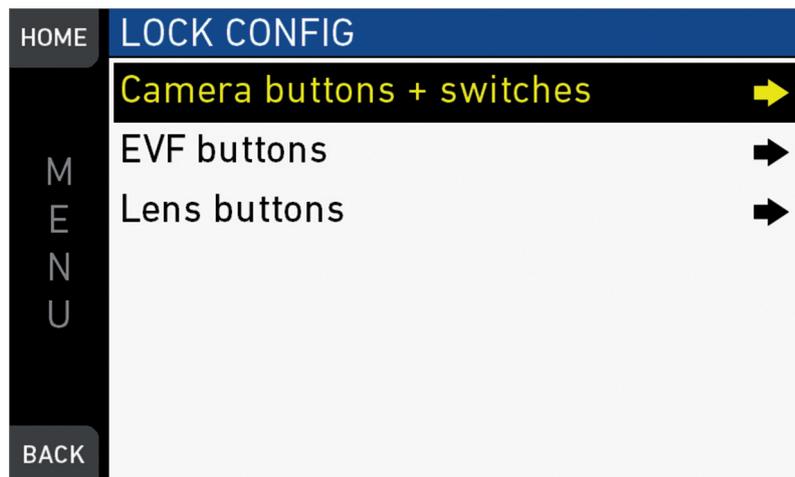


Display style: Changes the display style between *Day* and *Night* mode.



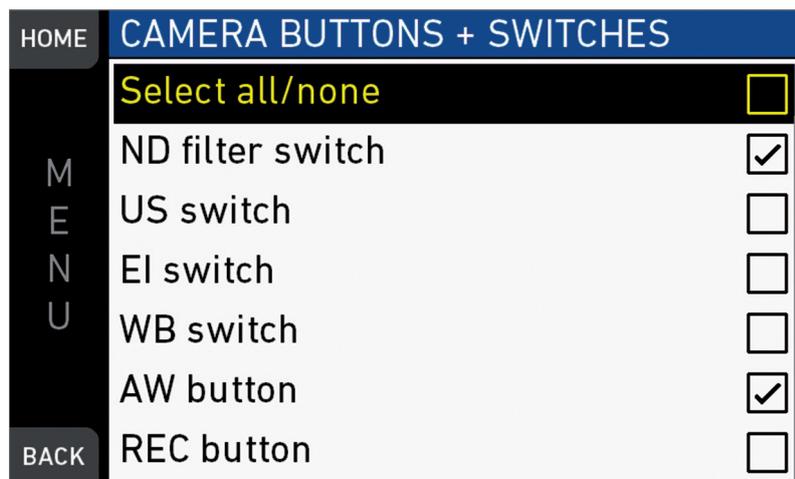
Button brightness: Sets the brightness of the button illumination in a range of 0 to 3.

MENU > System > Buttons + display > Lock config



Lock config: Sets which switches and buttons are affected by the camera lock. Cannot be changed while lock is active. Default lock config locks all buttons except REC and [M] buttons as well as lens buttons. Audio module buttons & switches and camera LOCK and power buttons cannot be locked. Lens buttons are only available on certain types of lenses. For operation of camera lock. See "Locking/unlocking", page 48.

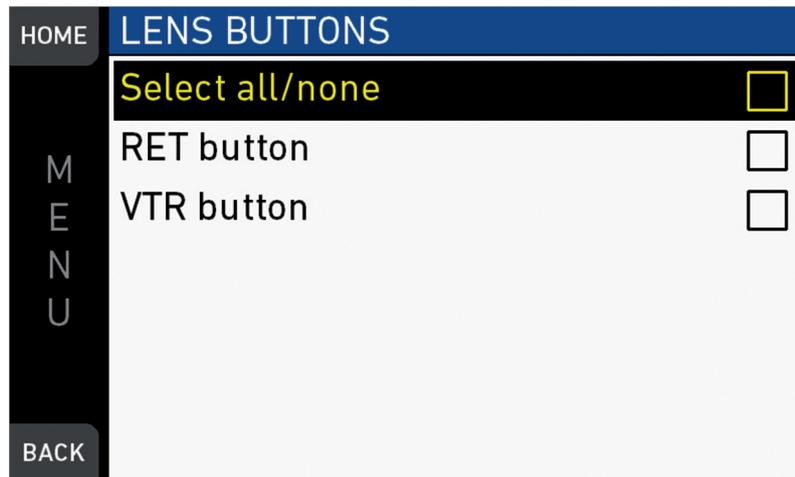
MENU > System > Buttons + display > Lock config > Camera buttons + switches



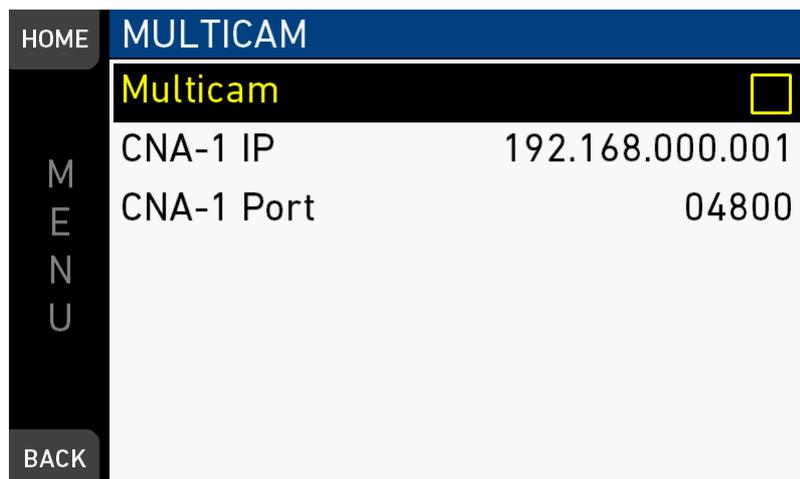
MENU > System > Buttons + display > Lock config > EVF buttons



MENU > System > Buttons + display > Lock config > Lens buttons



21.6 Multicam



Multicam enables the camera for usage in a multi-camera production environment. When activated, the camera can be controlled with a range of Sony RCP's through a Sony CNA-1 connected to the camera's Ethernet port. A more comprehensive white paper on the features and functions is available from ARRI sales representatives.

Functionalities

The following list contains the RCP functions supported by the camera.

- Iris Control
- Auto Iris
- Black R/G/B
- Master Black
- White R/G/B
- 5600K Override
- Auto White Balance
- ND filter selection
- Detail
- Master Gain

- Gamma R/G/B
- Master Gamma
- Master Black gamma
- Master Knee
- Saturation
- Scene Files (up to 5)
- Call
- Color Bars

Note: In multicam mode, tally is only activated when triggered by an external source, e.g. a production switcher. Internal recording does not activate tally. See the white paper for more info.

Restrictions

When activated, access to the screens EI and WB from the homescreen is disabled. The LOOK button accesses the GAMMA settings, further LOOK adjustments are not possible.

Usage

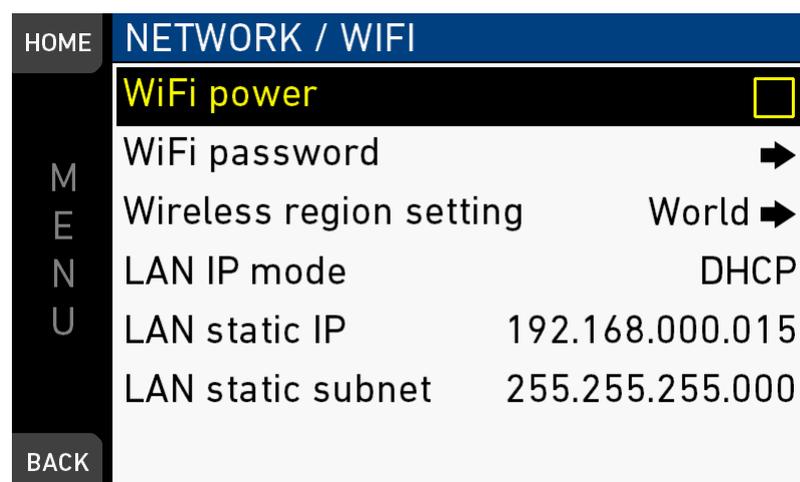
Activation

- 1 Connect the camera to the CNA-1 via Ethernet.
- 2 Set the IP address of the CNA-1.
- 3 Set the port of the CNA-1.
- 4 Activate Multicam by activating the checkbox.

Note: CNA-1 IP and port cannot be changed while Multicam is activated.

21.7 Network / WiFi

MENU > System > Network / WiFi



WiFi Power: Sets power of camera WiFi on or off.

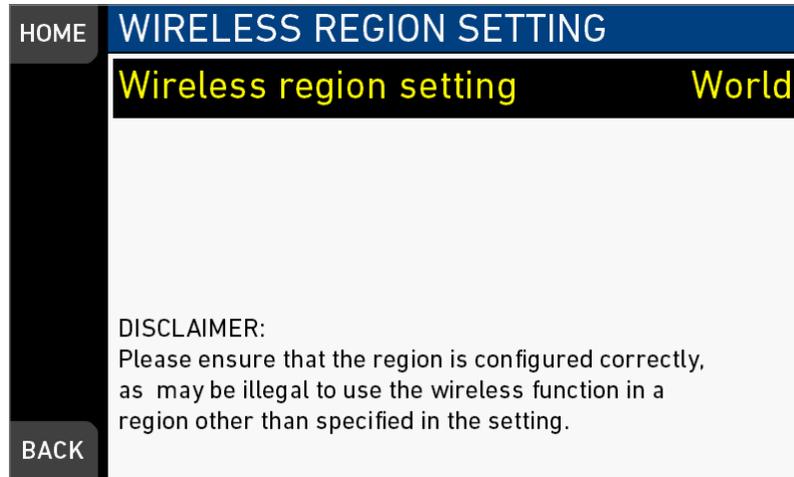
WiFi password: Sets the WiFi password. The default WiFi password is *arriarri*. **Note:** *WiFi passwords must be 8-32 characters long.*

Wireless region setting: Navigates to a sub-screen, where the wireless region setting can be set.

LAN IP mode: IP configuration can be changed between manual and DHCP. *Note:* For manual mode the values can be set.

LAN static IP: Shows the static IP address.

LAN static subnet: Shows the static subnet address.



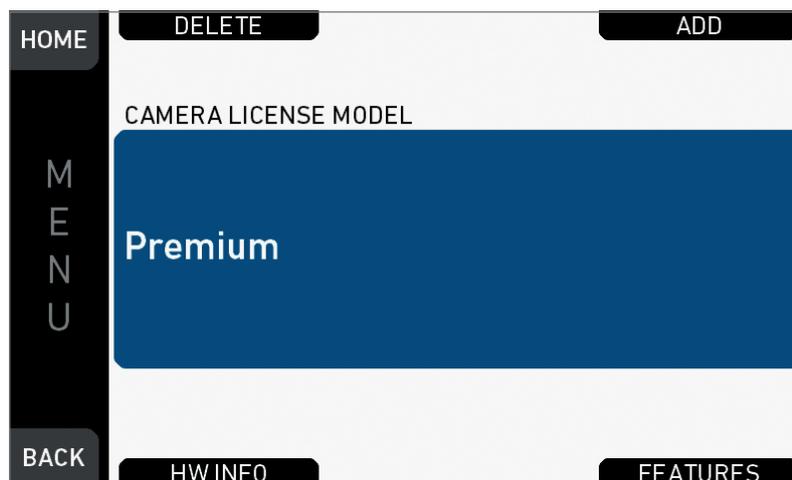
⚠ CAUTION!

Wireless region settings specify where the wireless function can be used in compliance with local regulations . It may be illegal to use the wireless function in a region other than specified in the setting. Please ensure that the region is configured correctly (e.g. when traveling).

Note: WiFi requires an advanced license.

21.8 Licensed features

MENU > System > Licensed features



Licensed features require the installation of a license to enable their use. Licenses are installed and removed as bundles. Two bundles are available:

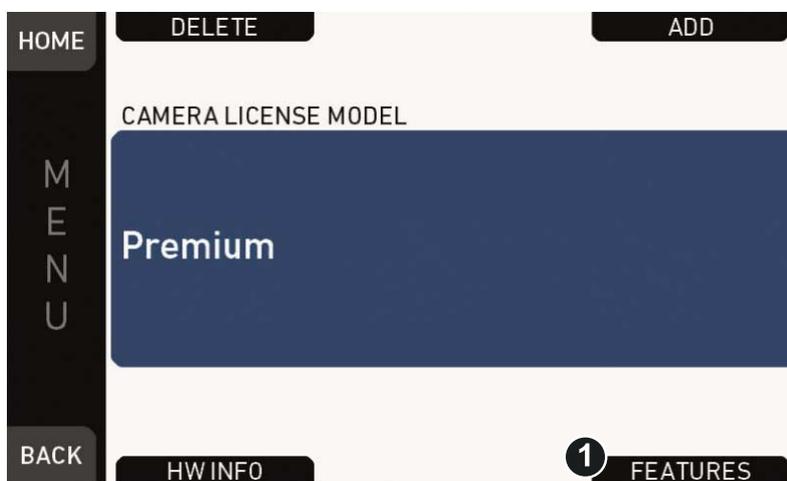
Advanced license bundle

- Frame rates 100-200 fps
- ProRes 422 HQ recording format
- Pre-record function

- Gamma: Log C
- Import of external look files
- In-Camera CDL look parameter adjustment
- Dynamic Auto-Tracking white balance
- WiFi Remote Control
- Bluetooth Audio Monitoring

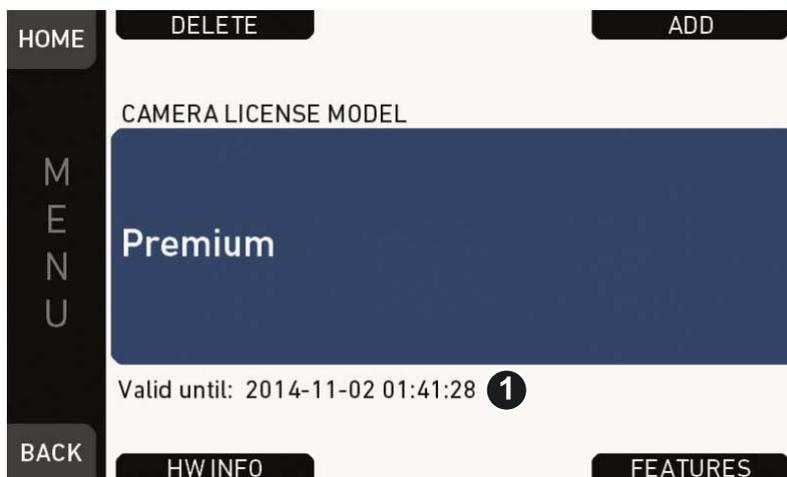
Premium license bundle

- All advanced license features
- ProRes 4444 recording format
- 2K (2048 x 1152) recording
- Import of looks containing 3D LUTs



To view the features contained in the active license bundle, press *FEATURES* screen button (1).

Temporary licenses



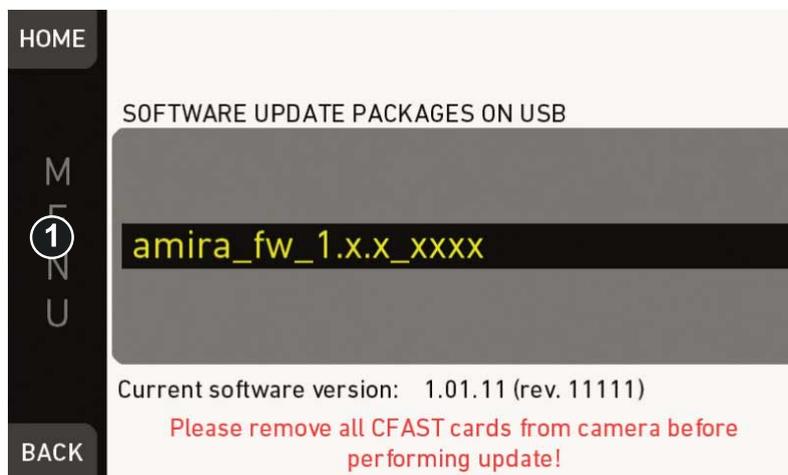
Licenses are also available as temporary real-time licenses. After installation, the license is valid for a defined period past the installation time. After this period, the license becomes invalid.

A temporary license shows *Valid until: YY-MM-DD HH:MM:SS* (1) in the licensed features screen and in the *FEATURES* subscreen.

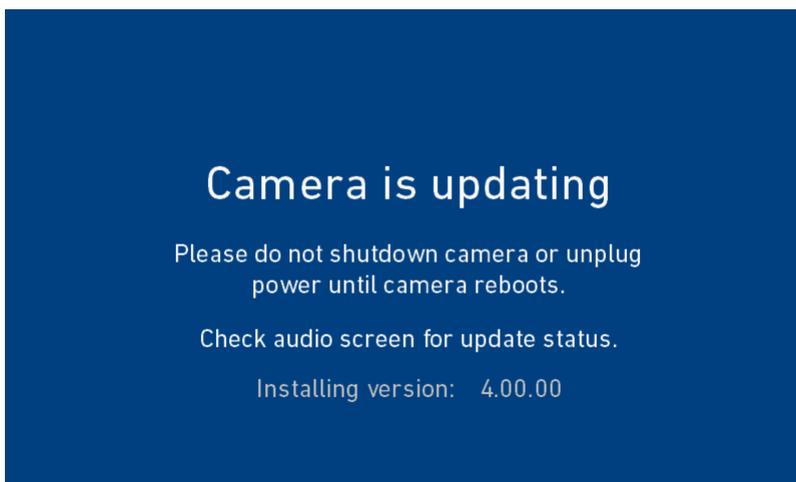
Note: For licensing instructions, see page 171.

21.9 Camera update

MENU > System > Camera update



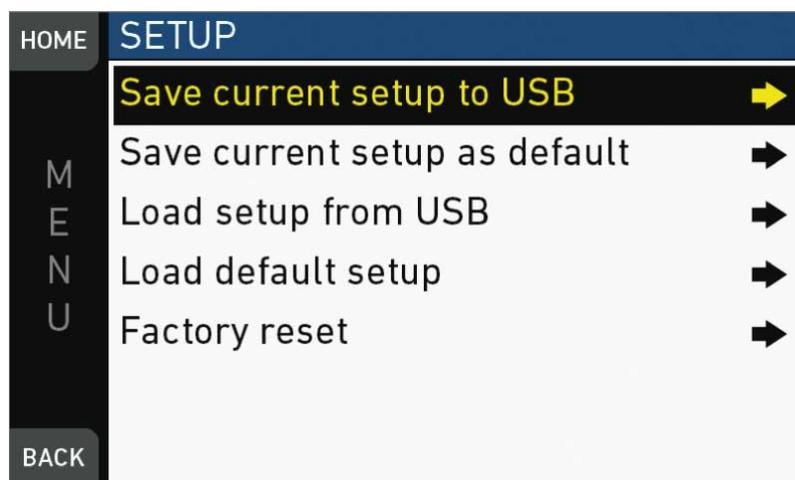
While the camera is updating, the information is shown.



Allows the installation of SUP software update packages.

Note: For update instructions, see page 169.

22 MENU > Setup



Setups allow you to store/load full camera configurations.

Save current setup to USB: Stores the configuration on the USB stick (ARRI/AMIRA/SETUPS). You can rename this user setup file beforehand.

Save current setup as default: Stores the current configuration on the camera. Survives a factory reset. Serves as an alternative to a factory reset if other settings are required as default.

Load setup from USB: Loads a setup from the USB stick.

Load default setup: Loads the default setup from the camera.

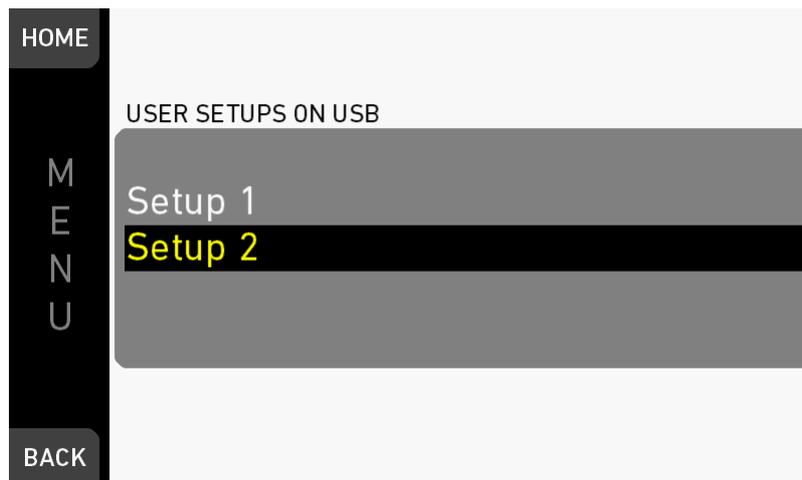
Factory reset: Sets the camera to ARRI factory default values.

MENU > Setup > Save current setup to USB



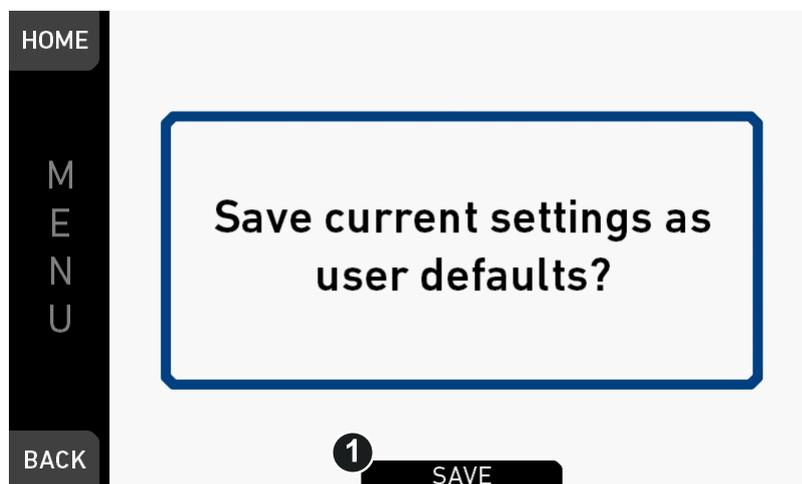
► Type the user setup name.

MENU > Setup > Load setup from USB



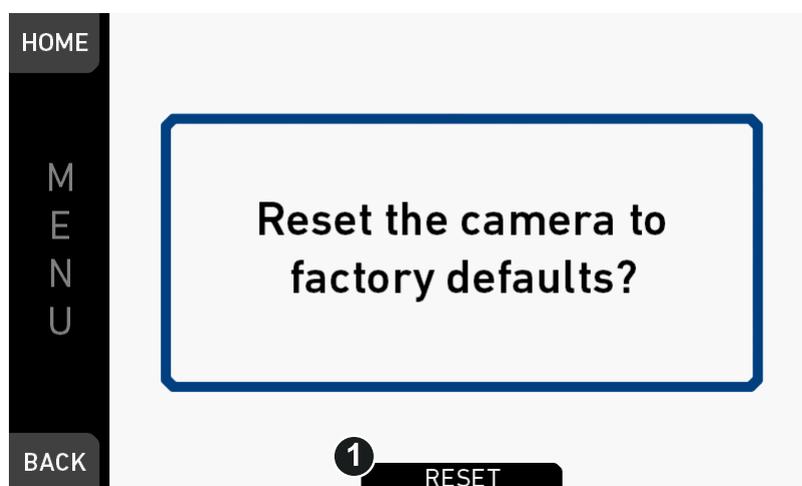
- ▶ Load the user setup from USB.

MENU > Setup > Save current setup as default



- ▶ Press **SAVE** to save the settings as user defaults.

MENU > Setup > Factory reset



- ▶ Press **RESET** to reset the camera to factory defaults.

23 MENU > User buttons

HOME	USER BUTTONS	
	User switch ①	Fps
M E N U	Button VF1	EVF+Mon. Zoom
	Button VF2 ②	Prerecording
	Camera user buttons	➔
	WCU user buttons	➔
	GPIO user buttons	➔
	BACK	Lens RET 

User switch: Sets the function of the user switch (US). Can be set to *None*, *Fps*, *Shutter/Exp Time* or *Look* (1).

Button VF1 / VF2: Set the function of the *VF1* and *VF2* button on the viewfinder (2).

Camera user buttons: Submenu with camera user buttons 1-8.

WCU user buttons: Submenu with user buttons of WCU-4*.

GPIO user buttons: Submenu with user buttons connected via a GPIO box.

Lens RET: RET button of ENG lens. Requires special lens. If not supported by lens, a disconnected plug in is shown behind menu entry.

* Configuration valid for WCU-4 connected to AMIRA via UMC-4. WCU-4 requires software version 2.1 or later to support smart behavior of buttons.

MENU > User buttons > Camera user buttons

HOME	CAMERA USER BUTTONS		
	Button 1	Audio Solo	
M E N U	Button 2	Off	
	Button 3	Off	
	Button 4	Off	
	Button 5	Off	
	Button 6	Off	
	BACK	Button 7	Off

Button 1-8: Set the functions of user buttons 1-8 on the left camera side.

MENU > User buttons > WCU user buttons

HOME	WCU USER BUTTONS	
M E N U	Button 1	Off
	Button 2	Off
	Button 3	Off
	Button 4	Off
BACK		

User/VF button functions

The following user and VF button functions are available:

- *Off*: Disables the user button
- *EVF+Mon. Zoom**: Switches the viewfinder zoom function on or off. Supports smart behavior.
Note: Zoom image is monochrome.
- *EVF+Mon. Zoom pos.**: Selects the next zoom area position.
- *EVF+Mon. Frame Lines**: Switches frame lines on or off. Supports smart behavior.
- *EVF+Mon. Zebra/FC**: Toggles the exposure tool between Zebra and False Color.
- *EVF+Mon. Gamma* ****: Toggles gamma between Look and Log C. Supports smart behavior.
- *EVF+Mon. Surround**: Switches surround view on or off. Supports smart behavior.
- *EVF+Mon. Peaking**: Switches peaking on or off. Supports smart behavior.
- *EVF+Mon. Exp. Tool**: Switches the exposure tool on or off. Supports smart behavior.
- *EVF Status Info*: Switches status info on or off.
- *EVF Waveform*: Switches EVF waveform overlay on or off. Supports smart behavior.
- *Monitor Waveform*: Switches Monitor waveform overlay on or off. Supports smart behavior.
- *Flip Monitor*: Toggles the Monitor between normal and flipped mode.
Note: To return to automatic operation, press and hold the user button for two seconds.
- *SDI Frame Lines*: Switches frame lines on or off. Supports smart behavior.
- *SDI Zebra/FC*: Toggles the exposure tool between Zebra and False Color.
- *SDI Gamma****: Toggles gamma between Look and Log C. Supports smart behavior.
- *SDI Surround*: Switches surround view on or off. Supports smart behavior.
- *SDI Peaking*: Switches peaking on or off. Supports smart behavior.

- *SDI Exp. Tool*: Switches the exposure tool on or off. Supports smart behavior.
- *SDI Status info*: Switches status info on or off.
- *Audio Solo*: Mutes all audio recording channels except one. Toggles through Off, Ch1, Ch2, Ch3, Ch4, selecting the next channel with every button press. Channels that are not assigned to an audio input are skipped. Does not work when audio is disabled or switched off. Works in playback for all channels and on all clips, as information on clip audio is not available. This may result in a selection of an unassigned channel when playback is exited. In this case, press button once to select the next assigned channel. When solo is active, the selected channel is marked as SOLO in the audio bars of EVF, monitor and SDI, on the homescreen and the audio display.
- *Auto WB*: First press arms auto white balance for one second, second press within one second triggers AWB.
- *BT Talkback****: Switches the talk-back channel via Bluetooth to *Open* (signal is recorded) or *Muted* (signal is not recorded).
- *Check Last Clip*: Plays the last five seconds of the last recorded clip.
- *Color Bar*: Turns color bar on or off. Activation works only during Stby.
- *EF Auto Iris***: Triggers automatic iris compensation.
- *EF Open Iris***: Opens the iris of a lens. Short press opens by 1/x stop (step size depending on lens), long press opens by 1 stop per 0.5 seconds.
- *EF Close Iris***: Closes the iris of a lens. Short press closes by 1/x stop (step size depending on lens), long press closes by 1 stop per 0.5 seconds.
- *EI Decrease*: Decreases camera Exposure Index by one value.
- *EI Increase*: Increases camera Exposure Index by one value.
- *Framegrab*: Grabs a still frame in .JPG and .DPX format and saves it to the USB stick in the GRABS directory (during *Standby* only).
Note: Framegrabs are taken from the clean SDI image path and cropped to the active image area (without black borders).
- *Frame Line Color*: Changes the frame line color.
- *ND Decrease*: Decreases the active ND filter by one step.
- *ND Increase*: Increases the active ND filter by one step.
- *Overlay Menu*: Activates or deactivates the overlay menu on MVF-1 EVF, monitor and SDI (when SDI processing is activated).
- *Playback*: Behaves identically to the PLAY button on MVF-1.
- *Prerecording****: Switches pre-recording on or off.
- *Record Start/Stop*: Behaves identically to the record button.
- *Return In*: Activates return signal connected to RET/SYNC IN BNC connector on SDI and/or EVF/Monitor image paths, depending on preconfiguration via *MENU > Monitoring > Return in path config*. Supports smart behavior.
- *Select Card*: Changes between card slots A and B for recording.
- *Stop Motion Trigger*: Triggers the capture of a single frame during recording in recording mode *Stop Motion*.
- *WiFi Power****: Toggles WiFi power On and Off.

* Affects both viewfinder and monitor settings.

** Requires EF lens mount and a suitable EF lens.

*** Requires advanced license or higher.

User button smart behavior: For these user button functions, a short press toggles the function, while a longpress activates the function only temporarily.

Example: Press EVF Zoom long > EVF Zoom function is activated, release of button deactivates zoom. Press EVF Zoom short > EVF Zoom is activated. Press again to deactivate.

MENU > User buttons > GPIO user buttons

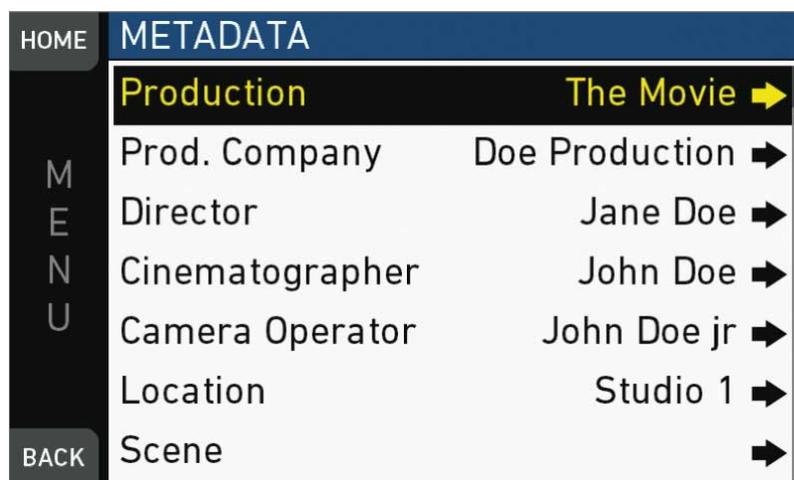
HOME	GPIO USER BUTTONS	
M E N U	GPIO box 0	-ⓄD- →
	GPIO box 1	-ⓄD- →
	GPIO box 2	-ⓄD- →
	GPIO box 3	-ⓄD- →
	GPIO box 4	-ⓄD- →
	GPIO box 5	-ⓄD- →
	GPIO box 6	-ⓄD- →
BACK		

The ARRI GPIO box (GPB-1, K.2.0007642) can be used as an interface to the camera for external user buttons. It connects to the camera via the EXT connector and has a 37-pin D-Sub connector carrying 14 GPI (General purpose input) connections plus 2 outputs (camera power status and camera recording status). Currently, the GPIO box is hard-mapped to channel 0. For additional information, please refer to the user manual of the GPB-1.

MENU > User buttons > GPIO user buttons > GPIO box

HOME	GPIO BOX 0	
M E N U	Button 1	Off
	Button 2	Off
	Button 3	Off
	Button 4	Off
	Button 5	Off
	Button 6	Off
	Button 7	Off
BACK		

24 MENU > Metadata



Allows you to enter static production metadata to the recorded Quicktime files.

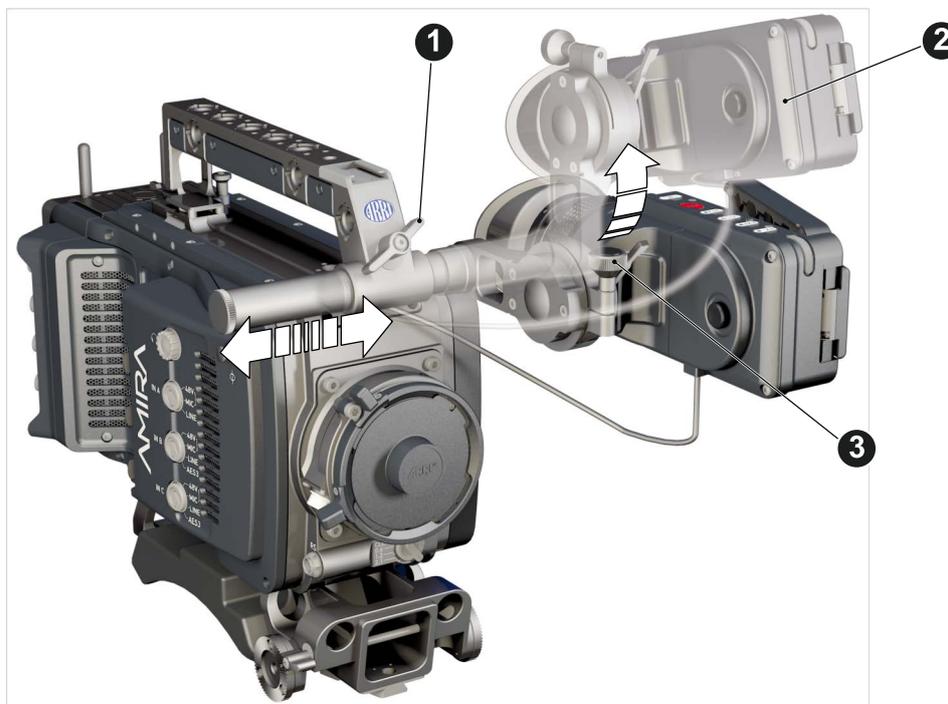
- *Production*: Field for the name of the production
- *Prod. Company*: Field for the name of the production company
- *Director*: Field for the director's name
- *Cinematographer*: Field for the cinematographer's name
- *Camera operator*: Field for the camera operator's name
- *Location*: Field for the location name
- *Scene*: Field for the scene number
- *Take*: Field for the take number
- *User info 1 & 2*: Fields for additional info.



For editing, see page 104.

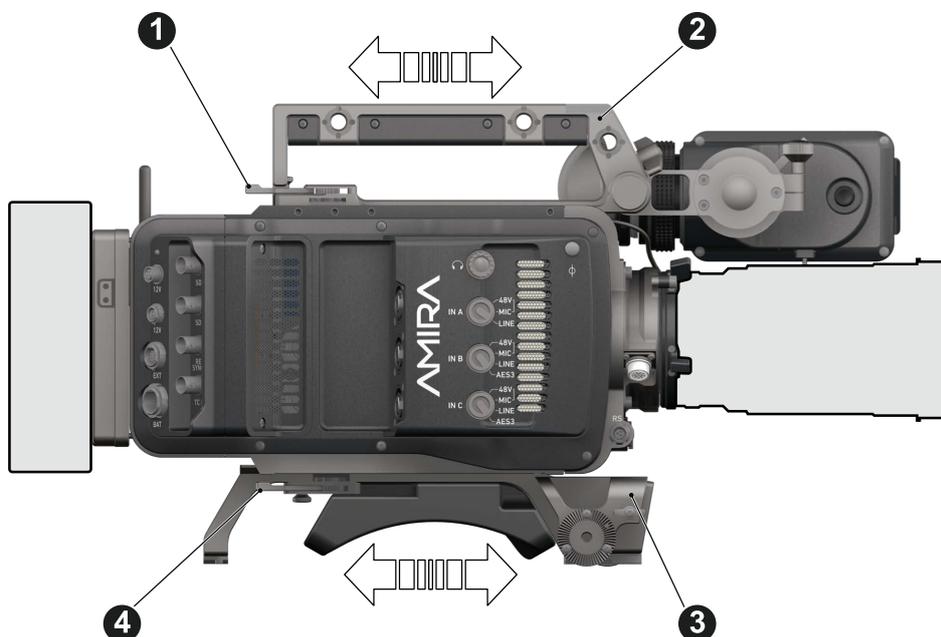
25 Camera preparation

25.1 Adjusting the viewfinder



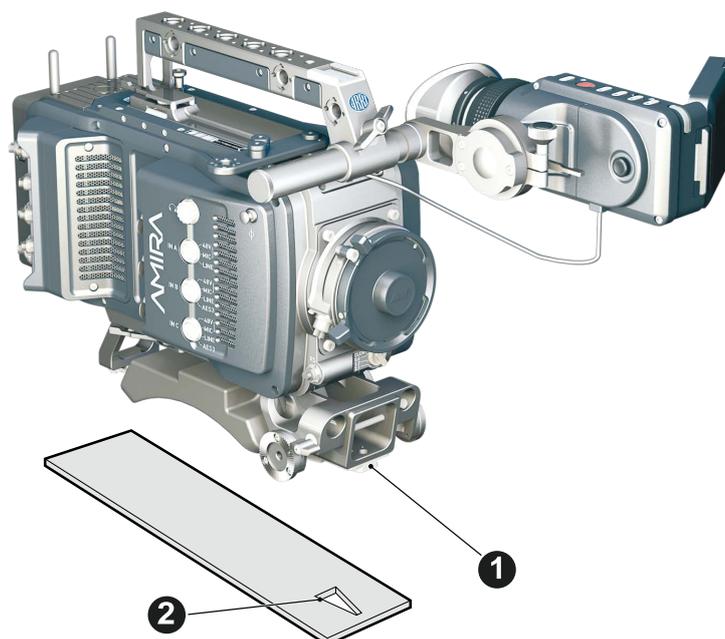
1. Slightly loosen the clamp (1) to move the viewfinder (2) left/right and up/down.
2. Unclamp the hinge (3) to swivel the viewfinder horizontally.
3. Close all clamps (1, 3) when the viewfinder is in the desired position (2).

25.2 Balancing the camera weight



1. Unlock (4) and slide the base adapter (3) until the camera is balanced.
2. Close the clamp (4).
3. Unlock (1) and slide the handle (2) until the camera is balanced.
4. Close the clamp (1).

25.3 Mounting to a wedge plate

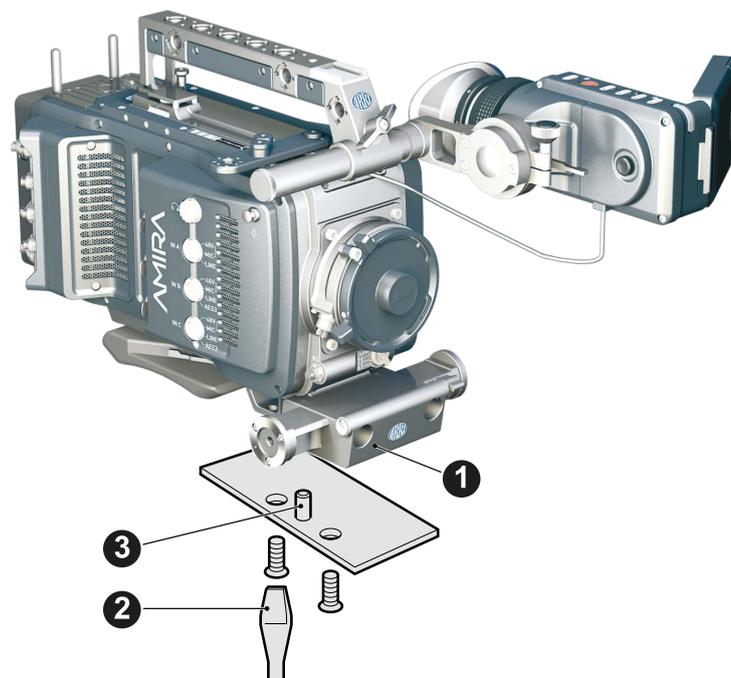


1. For mounting to a wedge plate, use the WPA-1 wedge plate adapter.
2. Open the quick-release base plate.
3. Place the adapter (1) into the quick-lock plate slightly behind the connection points.
4. Slide the camera forward until the quick-lock audibly locks (2).
5. **Note:** The lock must be closed.

25.4 Mounting to a bridge plate

NOTICE

Always use a flat screwdriver to connect the BPA-3 to a bridge plate. Never use a coin. A coin does not deliver enough force to ensure a proper lock.



1. For mounting to a bridge plate, use the BPA-3 bridge plate adapter.
2. Place the bridge plate under the adapter (1).
3. Adjust the bridge plate's nose (3) to the adapter's aperture.
4. With a flat screwdriver (**no coin!**), attach the screws to the adapter and tighten (2).
5. **Note:** Always ensure a proper lock.

26 Assembly and retrofits

NOTICE

To avoid damage while assembling and retrofitting, always place the camera on a padded, firm, flat and level surface.

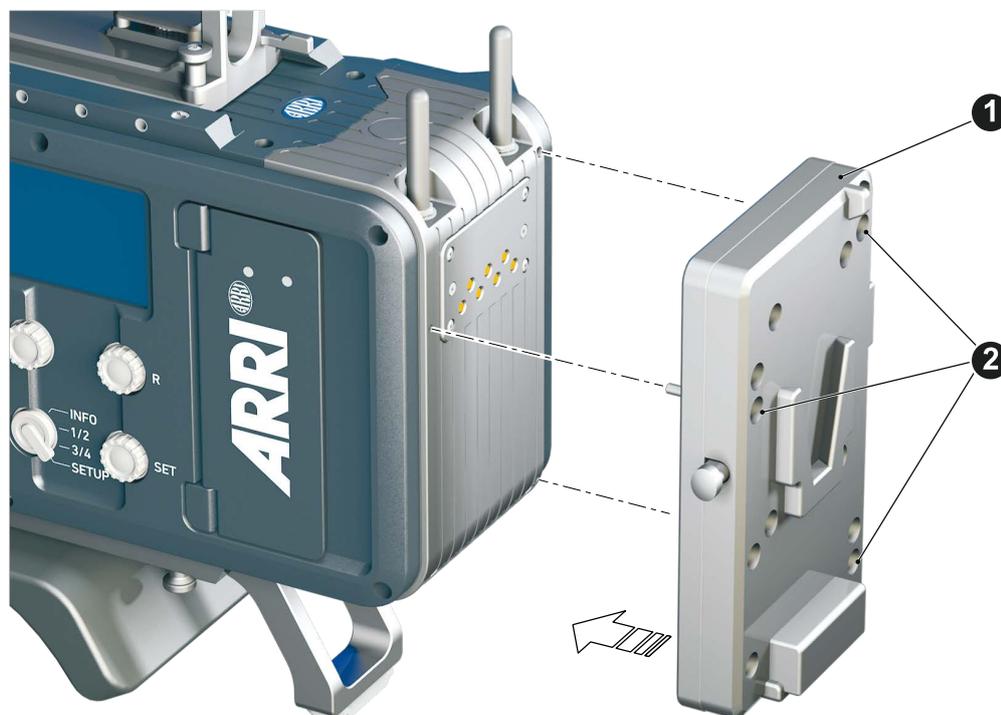
Work on an unpowered camera only.

26.1 Battery adapter

Tools needed

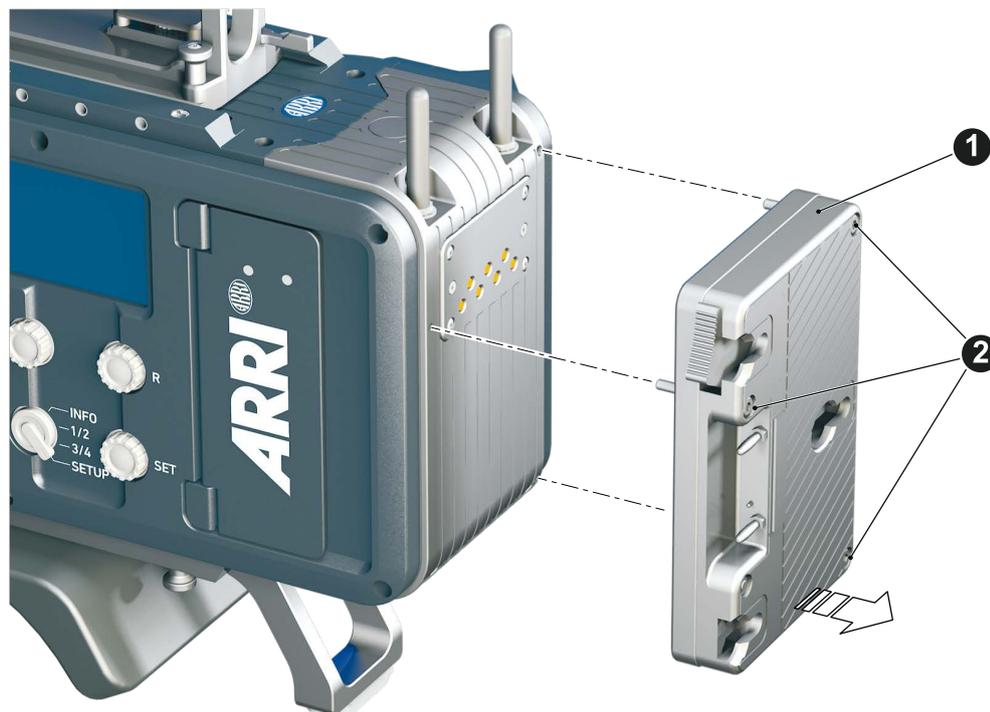
- 2.5 mm Allen key

Mounting



1. **Note:** The illustration shows a V-Lock adapter.
2. Switch off; interrupt the power supply.
3. Pin the battery adapter (1) to the camera.
4. With a 2.5 mm Allen key, fasten all three screws (2) until the adapter fits tightly.

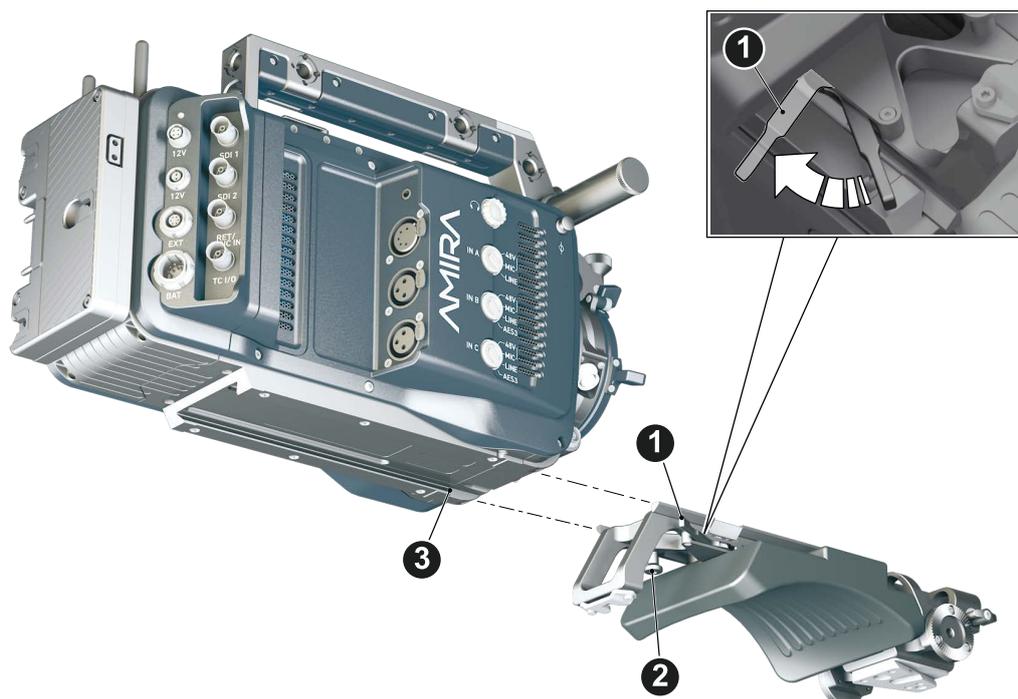
Unmounting



1. **Note:** The illustration shows a Gold Mount adapter.
2. Switch off; interrupt the power supply.
3. With a 2.5 mm Allen key, unfasten all three screws (2).
4. Remove the battery adapter (1).

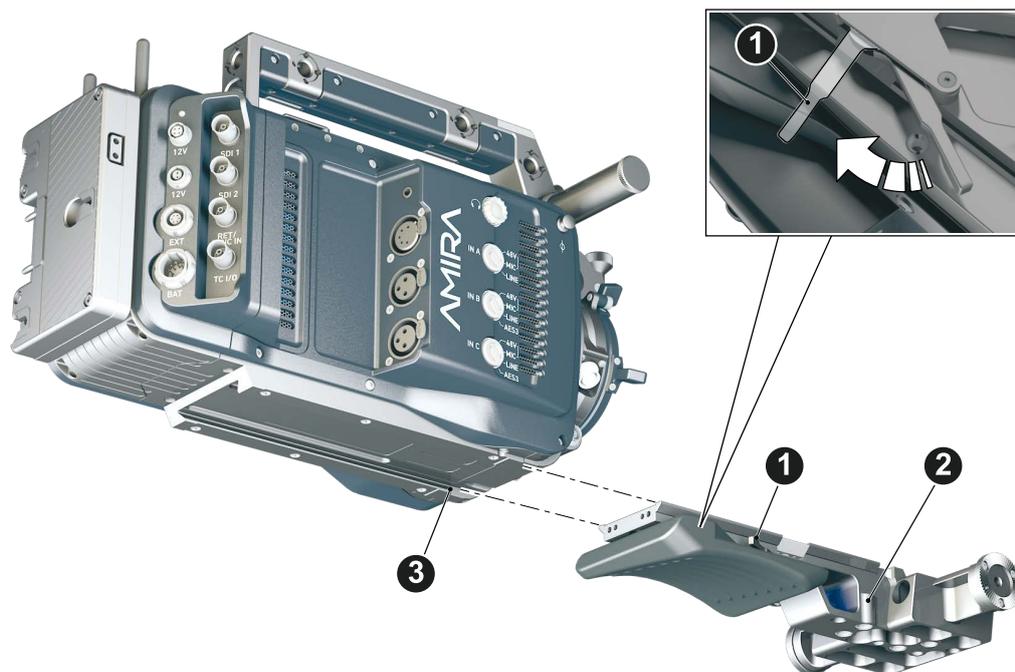
26.2 Base adapter

Mounting



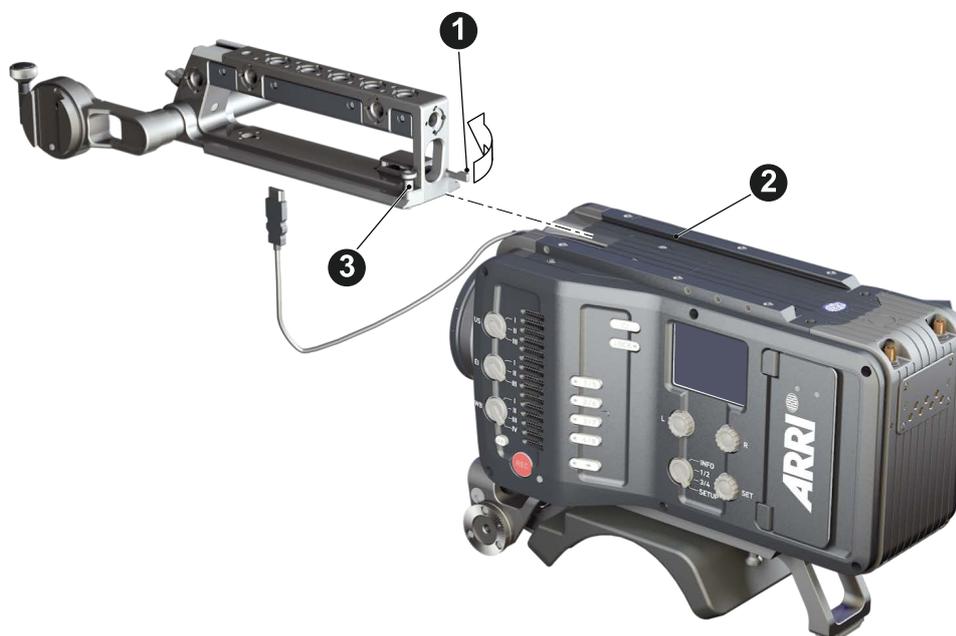
1. **Note:** The illustration shows a WPA-1.
2. Open the clamp (1).
3. Slide the adapter under the camera (3).
4. **Note:** The safety pin (2) must audibly lock.
5. Close the clamp (1).

Unmounting



1. **Note:** The illustration shows a BPA-3.
2. Open the clamp (1).
3. With the safety pin pulled (2), slide the adapter off the camera (3).

26.3 Camera handle



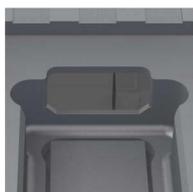
1. Open the clamp (1).
2. Slide the handle onto the camera (2).
3. **Note:** The safety pin (3) must audibly lock.
4. Close the clamp (1).
5. **To unmount:** Open the clamp (1).
6. With the safety pin pulled (3), slide the handle off the camera (2).

26.4 Viewfinder and EVF cable

Tools needed

- 2 mm Allen key

EVF port



Via original AMIRA EVF cable, this port connects the camera to the multi-viewfinder.

Changing the EVF cable



1. **Note:** Use original AMIRA EVF cables only.
2. Place the camera bottom-down.
3. Unmount the camera handle. See page 162.
4. With a 2 mm Allen key, unscrew and remove the lid (1).
5. Either: Connect the cable (2) to the EVF port.
6. Or: Disconnect the cable (2).
7. Reattach lid (1) and camera handle.

Changing the viewfinder

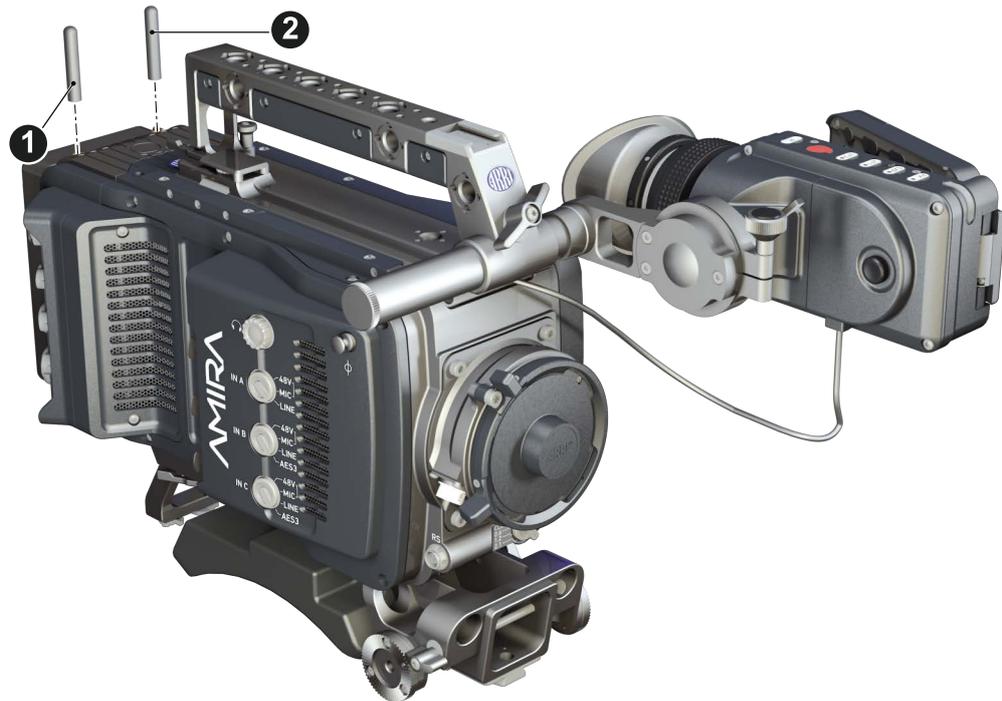


1. Switch off; interrupt the power supply.
2. **Note:** Use original AMIRA EVF cables only.
3. Connect a EVF cable to the camera. See page 163.
4. With your fingers, unscrew and remove the viewfinder's lid (1).
5. Either: Connect the cable (2) to the EVF port.
6. Or: Disconnect the cable (2).
7. Reattach the lid (1).



8. Open the clamp (1).
9. Either: Dovetail the viewfinder to the bracket (2).
10. Or: Unbracket (2) and remove the viewfinder.
11. Close the clamp (1).

26.5 Antennas



1. With your fingers, thread the antennas for WiFi (1) and Bluetooth (2) onto the camera.
2. **To unmount:** Unthread the antennas (1, 2) with your fingers.

WiFi



Antenna for WiFi signal according 802.11g. Used for remote camera access.

Bluetooth

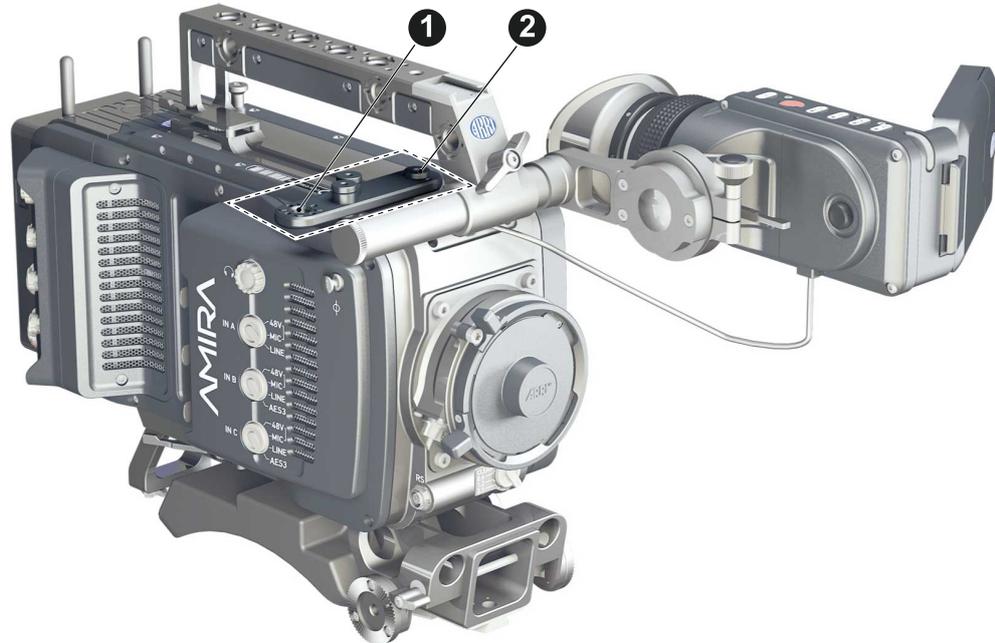


Antenna for Bluetooth signal. Used for wireless audio monitoring and comment channel return with Bluetooth headset. Supports Handsfree and A2DP protocols.

26.6 Microphone bracket

Tools needed

- 3 mm Allen key



1. With a 3 mm Allen key, attach the microphone bracket (1) to the handle (2).
2. **To unmount:** Loosen the screw (2); remove the bracket (1).

26.7 Changing a lens mount

⚠ DANGER!

High voltage! Risk of electric shock and fire!

Short circuits may entail lethal injury and damage!

Use original AMIRA lens mounts only.

Before each lens mount change, always switch the camera off and disconnect all power sources.

Changing the lens mount while the camera is powered may permanently damage the camera and lens mount.

Protect sensor and electrical system: Always store the camera with a lens mount properly installed and capped.

Immediately replace each lens mount after removal.

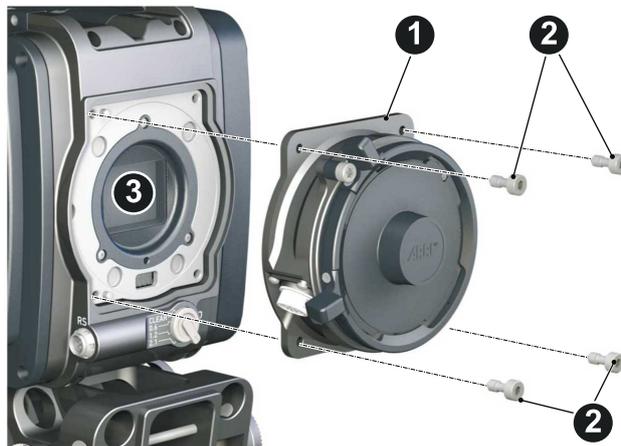
Change lens mounts in dust-free environment only.

NOTICE

After each lens mount change, always check the back focus of the camera.
 Have the back focus always corrected by properly skilled personnel.
 Back focus correction requires special tools and training that meet ARRI guidelines.
 For all back focus issues, contact a qualified ARRI Service Center.

Tools and provisions needed

- 3 mm Allen key
- Fresh rubber gloves
- Switch the camera off
- Disconnect all power sources
- Properly cap, disconnect, and store the lens

Deinstallation (here: a PL mount)

1. Perform task with care to protect optical surfaces.
2. Crosswise, loosen all four screws (2) with an Allen key.
3. Carefully remove the mount (1).
4. Store the mount in a case for dust protection.
5. **Note:** To protect the sensor (3), immediately install another original AMIRA lens mount.

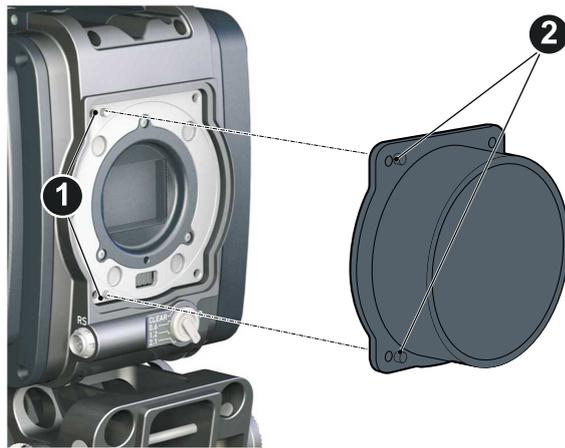
Installation (here: a PL mount)**⚠ WARNING!****Condensation! Risk of electric shock and damage!**

Humidity may ingress due to misinstalled lens mounts!

When installing a lens mount, always align and attach properly; never apply force.

Hand-tighten all screws crosswise before final tightening.

Always tighten crosswise with the prescribed tool.



1. Properly align the two guiding pins (1) for correct lens mount fit (2).
2. **Note:** Never apply force, align the guiding pins instead.



3. Crosswise, hand-tighten all four screws (1).
4. Only then, tighten all screws crosswise with an Allen key.
5. **Note:** Always store the camera with a lens mount properly installed and capped.

27 Licensing and updating

27.1 Camera update

NOTICE

Power the camera with a fully charged battery to avoid power loss during the update. The update procedure takes about ten minutes.

Before update, create the AMIRA folder structure on a FAT 32 USB stick:

1. Connect the USB stick to the camera.
2. Navigate to *MENU > Media > Prepare USB medium*.
3. Press *CONFIRM*.
4. AMIRA creates the folder structure (will not alter existing folders).

After each update, the camera reboots. Never shut down or unpower the camera during reboot. Check the audio screen for update status.

Tools needed

- AMIRA with connected MVF-1
- Fully charged camera battery
- Computer with internet access and USB interface
- USB stick (FAT 32 file format), prepared for use with AMIRA

Update procedure

The camera supports the installation of SUP software update packages. Check www.arri.com for the latest available SUP version.

1. Via computer, download the software update package (SUP) from www.arri.com.
2. Double-click on the downloaded file (*.zip) to unpack it:
 - Update file (*.SUP)
 - Update key (*.lic)
 - Release notes
3. Read the release notes carefully.
4. Copy the update file (*.SUP) to the ARRI/AMIRA/SUP folder on the USB stick.
5. Copy the update key (*.lic) to ARRI/AMIRA/LICENSES on the USB stick.
6. Safely remove the USB stick from the computer.



7. Open the media lid (1) and connect the USB stick (3) to the camera (2).
8. Remove all CFAST cards from the camera.
9. Switch on the camera with a full battery.
10. From the home screen, navigate to *MENU* > *System* > *Camera update*:

MENU* > *System* > *Camera update

Note: Update only possible with all CFAST cards removed from the camera.



1. Scroll to the required update file and press the jogwheel (1).
2. Press *CONFIRM* (1) to start the update. **Cancel** with *BACK*.
Note: Never shut down the camera or unplug power during the update.
3. Check the audio screen for the update progress.
4. Wait for the update process to finish and the camera to reboot.
After a successful update and reboot, the camera monitor displays a blue success message.
5. If so: Press *CLOSE* to start using your updated camera.
Note: After an update, the timezone and daylight saving time settings of the camera are reset. Please set them accordingly in the menu (*MENU*>*System*>*System time* + date).
A failed update produces a red warning message. However, previous camera software remains intact.
6. If so: Press *CLOSE*, restart the camera and start the update again.

27.2 Licensing

You can further enhance the camera capabilities through licensed features available from the ARRI license shop at <http://alshop.arri.de>.

License keys are linked to each camera's serial number and cannot be transferred from one camera to another.

The ARRI license webshop requires a hardware info file (*.json) to identify the individual camera.

Before ordering a license key, you must export the *HW INFO* file from the camera to a USB memory stick for upload during purchase.

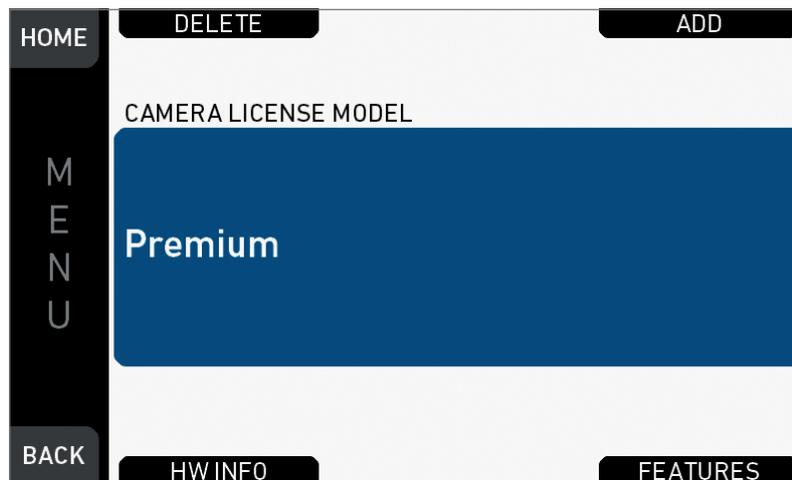
NOTICE

Licenses are also available as timed temporary licenses. After installation, the license is valid for a defined period past the installation time. After this period, the license becomes invalid.

A temporary license shows Valid until: YY-MM-DD HH:MM:SS in the licensed features screen.

The active camera license model (incl. contained features) is available under: *Menu > System > Licensed feature*.

27.2.1 License bundles



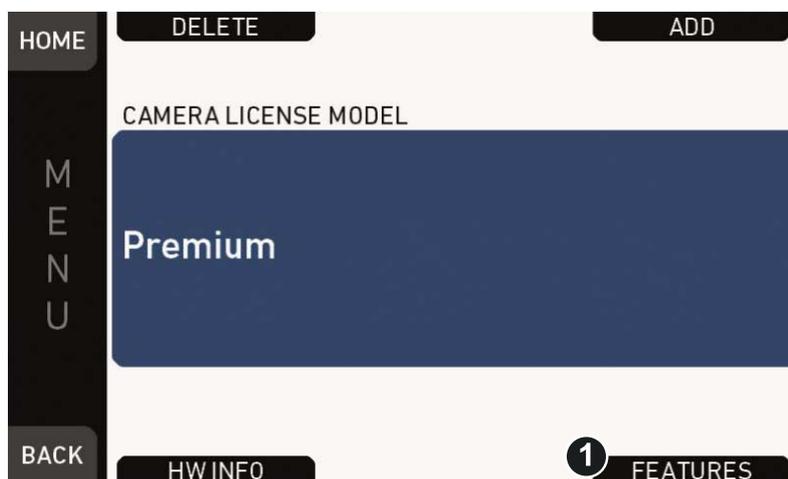
Licensed features require the installation of a license to enable their use. Licenses are installed and removed as bundles. Two bundles are available:

Advanced license bundle

- Frame rates 100-200 fps
- ProRes 422 HQ recording format
- Pre-record function
- Gamma: Log C
- Import of external look files
- In-Camera CDL look parameter adjustment
- Dynamic Auto-Tracking white balance
- WiFi Remote Control
- Bluetooth Audio Monitoring

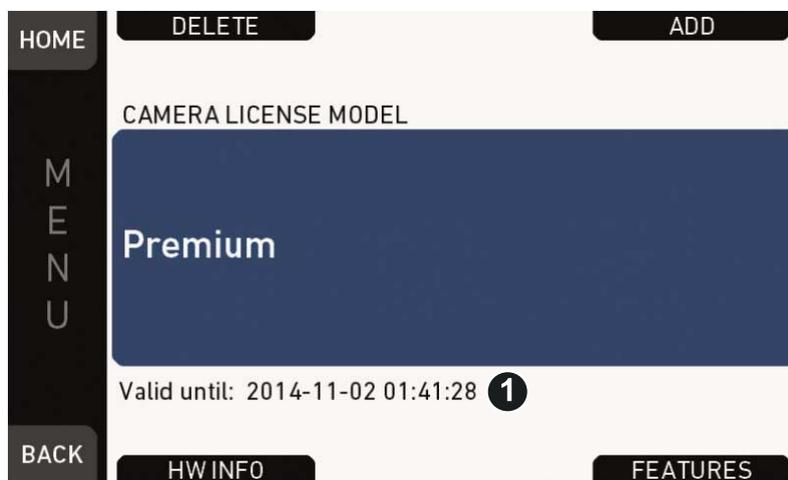
Premium license bundle

- All advanced license features
- ProRes 4444 recording format
- 2K (2048 x 1152) recording
- Import of looks containing 3D LUTs



To view the features contained in the active license bundle, press *FEATURES* screen button (1).

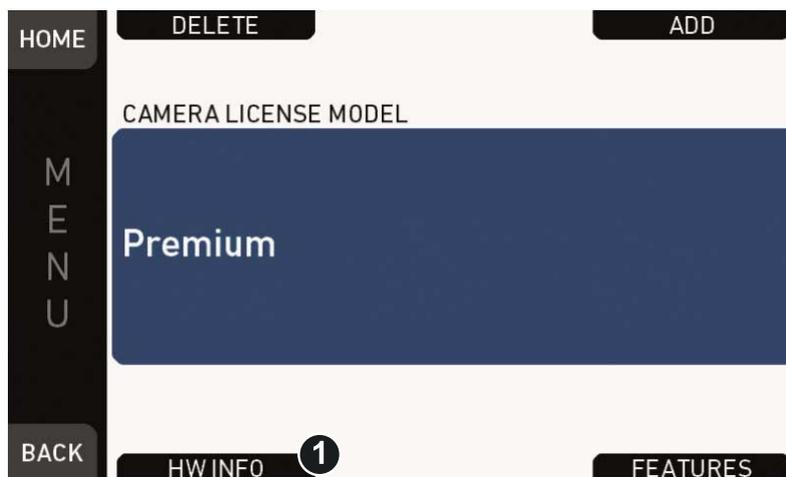
Temporary licenses



Licenses are also available as temporary real-time licenses. After installation, the license is valid for a defined period past the installation time. After this period, the license becomes invalid.

A temporary license shows *Valid until: YY-MM-DD HH:MM:SS* (1) in the licensed features screen and in the *FEATURES* subscreen.

27.2.2 Extracting *HW INFO* from the camera



1. Prepare a USB memory stick. See page 28.
 2. Connect the memory stick to the camera.
 3. Navigate to *Menu > System > Licensed features*.
 4. Press *HW INFO* (1).
 5. In the next screen, click *CONFIRM*.
 6. The file is saved in the USB folder *ARRI/AMIRA/LICENSES*.
 7. File name is *AMIRA-HW-#####-YYMMDD-HHMM.json**
 8. Copy the file from USB to a computer, easily accessible when ordering licenses.
- * ##### = camera serial number. YYMMDD-HHMM = date/time stamp.

27.2.3 Installing a license file

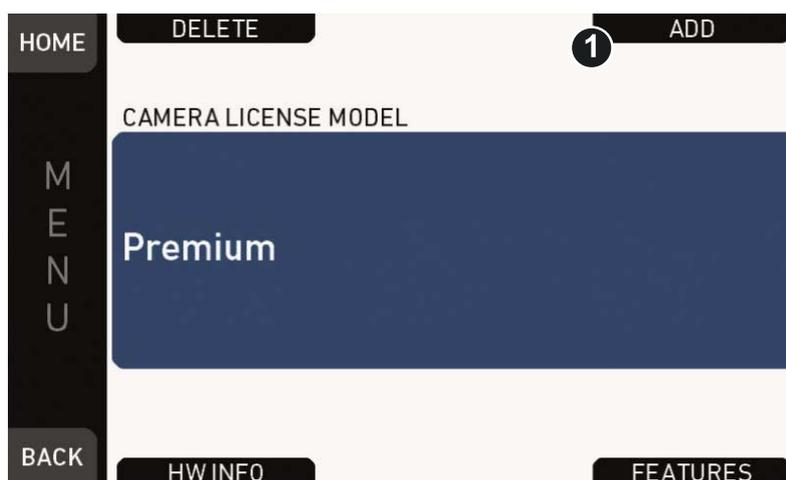
NOTICE

Keep backup copies of all license files in case a license deleted from the camera must be re-installed.

Installed licenses remain on the camera, independent of USB memory stick, and across the installation of SUP software update packages.

All installed licenses are displayed at *MENU > System > Licensed features > FEATURES*.

Menu > System > Licensed features



1. Copy the license file into the *ARRI/AMIRA/LICENSES* folder on a correctly prepared USB stick. See page 28.
2. Connect the USB stick to the camera.
3. Via jogwheel, open *Menu > System > Licensed features*.
4. Press *ADD* (1).



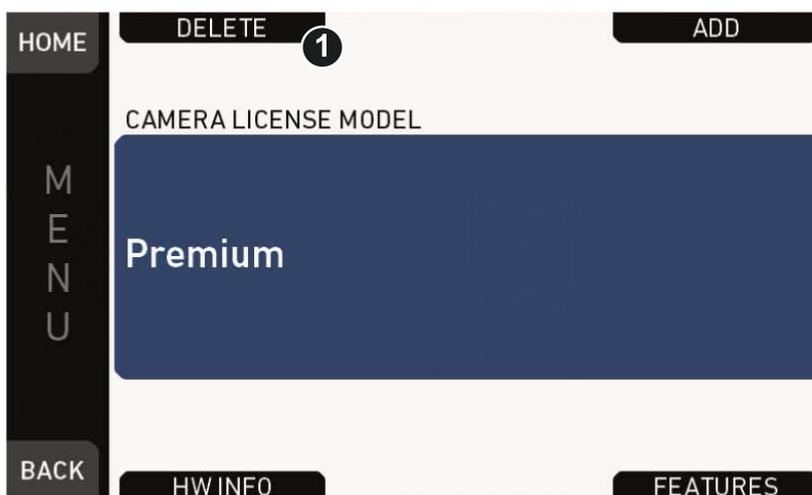
5. A list appears.
6. Via jogwheel (1) scroll to the required file.
7. Confirm by pressing the wheel (1).
8. Wait for the file to install.
9. Reboot the camera afterwards.
10. If required: Repeat for other files.

27.2.4 Downgrading to another license model/Deleting UHD license

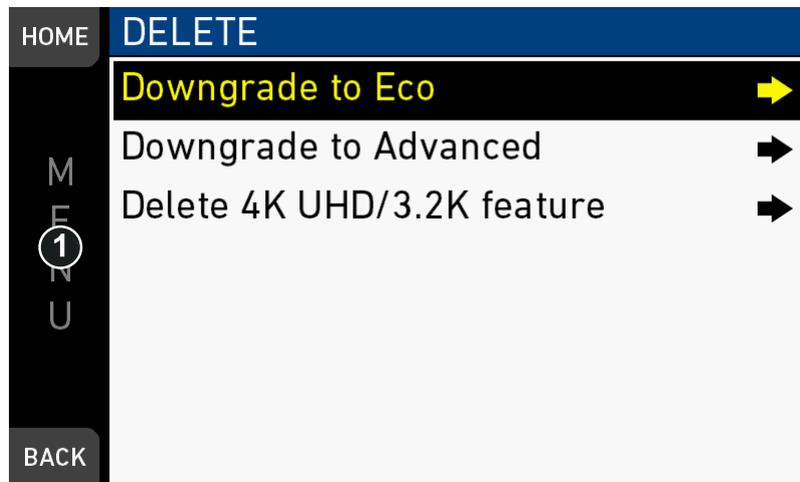
NOTICE

After a downgrade, you must reboot the camera for the new license model to become active.

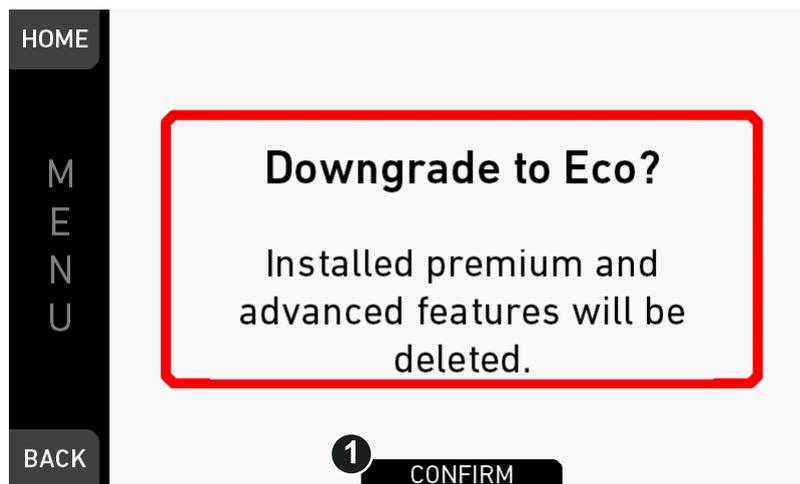
Menu > System > Licensed features



1. Via jogwheel, open *Menu > System > Licensed features*.
2. Press *DELETE* (1).



3. Select one of the options.



4. Confirm (1) the downgrade (here: to Eco). Cancel with *BACK*.
5. After completion, reboot the camera for the downgrade to take effect.

28 Appendix

28.1 Technical data



Camera info

Dimensions	Length	309 mm
	Height	149 mm
	Width	139 mm
Weight		4.1 kg / 9 lbs (camera body with PL mount)
Sensor		35 mm format ARRI ALEV III CMOS with Bayer pattern color filter array
Sensor photo sites	ProRes:	Resolution:
	S16 HD	1600x900
	HD	2880x1620
	2K	2867x1613
	3.2K	3200x1800
	4K UHD	3200x1800
Shutter		Electronic shutter, 5.0°-356.0°
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)
Exposure index		adjustable from EI 160-3200 in 1/3 stops EI 800 base sensitivity
ND filters		Built-in motorized ND filters 0.6, 1.2, 2.1
Supported lens mounts		Steel PL mount with ENG connector and LDS

	Titanium PL mount with L-Bus connector and LDS (Note: LBUS motors are not supported by AMIRA)
	EF mount PL mount with Hirose connector and LDS
	B4 mount with Hirose connector
Recording media	CFast 2.0 memory cards
Sound level	< 20 dB(A) at standard frame rates
Operating temperatures	-20 to +50 °C (-4 to +122 °F) @ 95% r.h. non-condensing
Environmental	Splash and dust-proof through sealed electronics
Wireless interfaces	Built-in WiFi and bluetooth modules

Recording info

Target resolutions	ProRes:	Resolution:
	S16 HD	1920x1080
	HD	1920x1080
	2K	2048x1152
	3.2K	3200x1800
	4K UHD	3840x2160

Recording codecs	ProRes 422 LT, 422, 422 HQ, 4444, 4444 XQ MPEG-2 HD
------------------	--

Maximum recording frame rates

Camera settings		Maximum frame rate in fps	
Resolution	Codec	CFast 2.0 60 GB	CFast 2.0 128 GB
S16 HD	ProRes 422 LT	200	200
	ProRes 422	200	200
	ProRes 422 HQ	200	200
	ProRes 4444	137	200
	ProRes 4444 XQ	91	120
HD	ProRes 422 LT	200	200
	ProRes 422	200	200
	ProRes 422 HQ	200	200
	ProRes 4444	137	200

	ProRes 4444 XQ	91	120
	MPEG-2 HD	59.940	59.940
2K	ProRes 422 LT	200	200
	ProRes 422	200	200
	ProRes 422 HQ	181	200
	ProRes 4444	120	200
	ProRes 4444 XQ	80	120
3.2K	ProRes 422 LT	60	60
	ProRes 422	60	60
	ProRes 422 HQ	60	60
	ProRes 4444	49	60
	ProRes 4444 XQ	30	30
4K UHD	ProRes 422 LT	60	60
	ProRes 422	60	60
	ProRes 422 HQ	51	60
	ProRes 4444	34	60
	ProRes 4444 XQ	22	30

Electrical data

DC power input	10.5 to 34 V
DC power output	10.5 to 12 V (RS: 24 V) / 2.0 A

Audio data

External interfaces	2x 3-pin XLR in (In B, C), 1x 5-pin XLR in (In A), 1x 3.5mm TRS out
Input formats	Mic level (optional phantom power) Line level AES3 EBU (32, 44.1, 48, 96 kHz) <i>Note: In B, C only</i>
Recording format (embedded in video file)	Linear PCM, 24 bit 48 kHz
Number of recording channels	4+1
Gain adjustment	0 - +30 dB independently per input
Line input max. level	+8 / +24* dBu, correlating to 0 dBFS *requires IOAU2 audio board
Limiter/Auto level features	-6 dBFS threshold 3ms attack time 360ms release time ∞ :1 ratio
Metering	From -50 to 0 dBFS

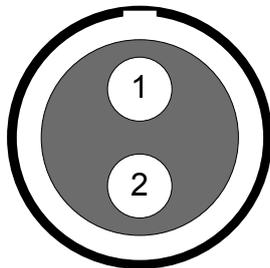
Markers at -20, -18 and -9 dBFS
 Warnings from -5 dBFS (yellow) and -2 dBFS (red) to 0 dBFS
 Input clipping indication through red frame around audio meter

Internal test tone generator

1 kHz sine @ -9 dBFS / -18 dBFS / -20 dBFS

28.2 Pin-outs

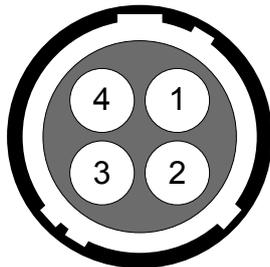
Note: All pin-outs for camera interfaces appear as seen by the user.



12 V

Connector ID: LEMO EEG.0B.302.CLN.A365

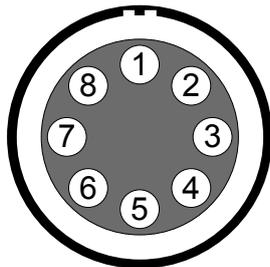
- 1 Gnd
- 2 12 V Aux



12 V Hirose

Connector ID: Hirose HR10-7R-4S

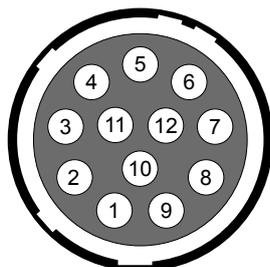
- 1 Gnd
- 2 GP Out
- 3 GP In
- 4 12 V Aux



BAT

Connector ID: LEMO EEJ.2B.308

- 1 Batcom
- 2 Powergnd
- 3 Powergnd
- 4 Powergnd
- 5 Batcom Gnd
- 6 Batplus
- 7 Batplus
- 8 Batplus



ENG (on PL lens mount steel)

Connector ID: Hirose HR10-10R-12S(73)

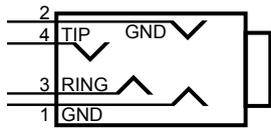
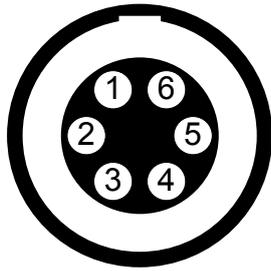
- 1 -/-
- 2 -/-
- 3 Gnd
- 4 -/-
- 5 -/-
- 6 12 V
- 7 -/-
- 8 -/-
- 9 -/-
- 10 -/-
- 11 RXD (Mount to Lens)

12 TXD (Lens to Mount)

EXT

Connector ID: LEMO EEG.1B.306.CLN

- 1 Can1 H
- 2 Can1 L
- 3 Can2 H
- 4 Can2 L
- 5 24 V Aux
- 6 Gnd
- 7



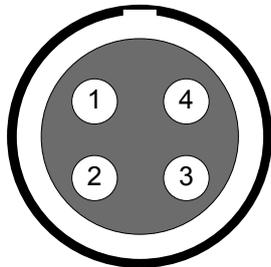
Headphones

- 1 Gnd
- 2 Gnd
- 3 R Out
- 4 L Out

LBUS (on PL lens mount titanium)

Connector ID: LEMO EEG.0B.304

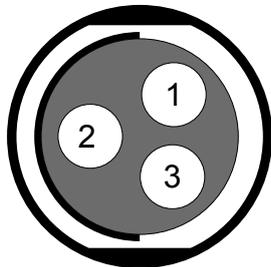
- 1 Gnd
- 2 Can L
- 3 VBat
- 4 Can H



R/S

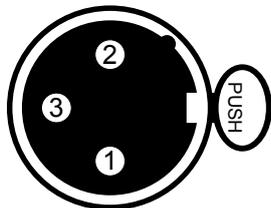
Connector ID: Fischer DPB102A052-130

- 1 Gnd
- 2 24 V Aux
- 3 R/S



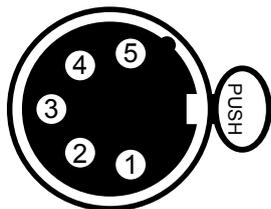
XLR 3-pin

- 1 Gnd
- 2 In (+)
- 3 In (-)



XLR 5-pin

- 1 Gnd
- 2 L In (+)
- 3 L In (-)
- 4 R In (+)
- 5 R In (-)



28.3 MPEG-2 Notice

This product contains MPEG-2 functionality.

ANY USE OF THIS PRODUCT IN ANY MANNER OTHER THAN PERSONAL USE THAT COMPLIES WITH THE MPEG-2 STANDARD FOR ENCODING VIDEO INFORMATION FOR PACKAGED MEDIA IS EXPRESSLY PROHIBITED WITHOUT A LICENSE UNDER APPLICABLE PATENTS IN THE MPEG-2 PATENT PORTFOLIO, WHICH LICENSE IS AVAILABLE FROM MPEG LA; LLC; 4600S. ULSTER ST., SUITE 400, DENVER, CO 80237.

28.4 Declarations of conformity

EU Declaration of Conformity

The product AMIRA 1 conforms to the specifications of the following European directives:

For cameras delivered before 13 June 2016:

- DIRECTIVE 1999/5/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 9 March 1999 on radio equipment and telecommunications terminal equipment and the mutual recognition of their conformity
- DIRECTIVE 2011/65/EU OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 8 June 2011 on the restriction of the use of certain hazardous substances in electrical and electronic equipment (recast)

For cameras delivered from 13 June 2016:

- DIRECTIVE 2014/53/EU OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 16 April 2014 on the harmonisation of the laws of the Member States relating to the making available on the market of radio equipment
- DIRECTIVE 2011/65/EU OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 8 June 2011 on the restriction of the use of certain hazardous substances in electrical and electronic equipment (recast)

FCC Compliance Statement

Class A Statement: This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment.

Note: This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

- **WiFi:** FCC ID: PD962205ANH or PPD-AR5B22
- **Bluetooth:** FCC ID: QOQWT32AE

Industry Canada Compliance Statement

Complies with the Canadian ICES-003 Class A specifications.

Cet appareil numérique de la Classe A est conforme à la norme NMB-003 du Canada.

This device complies with RSS-210 of Industry Canada.

Cet appareil est conforme à CNR-210 d' Industrie Canada.

This Class A device meets all the requirements of the Canadian interference-causing equipment regulations

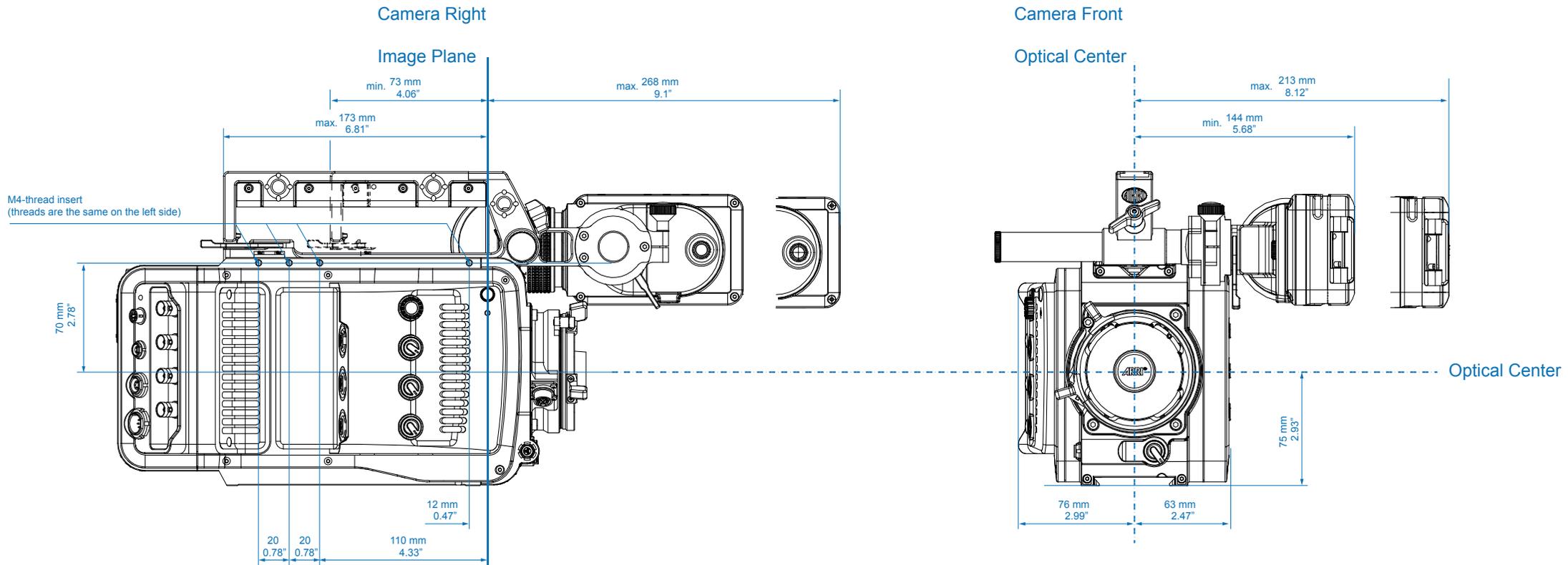
Cet appareil numérique de la Classe A respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

- **WiFi:** IC ID: 1000M-62205ANH or 4104A-AR5B22
- **Bluetooth:** IC ID: 5123A-BGTWT32AE

28.5 Dimensional drawings

Dimensional drawings of the camera are attached to the end of this document. They can also be downloaded from the ARRI website:

<https://www.arri.com/camera/amira/downloads/>



AMIRA

Body (with LDS PL-Mount)

Length

309 mm - 12.1"

Width

139 mm - 5.4"

Height

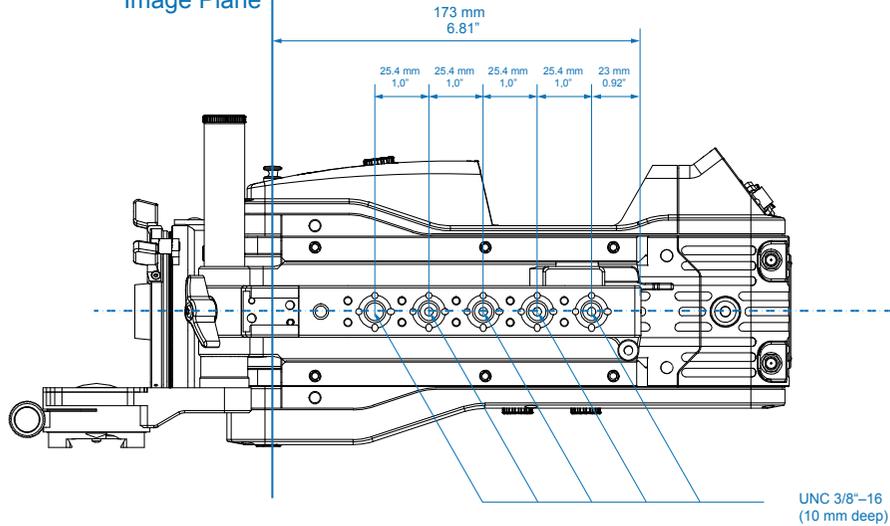
149 mm - 5.8"

Weight

~ 4.1 kg - 9.2 lb

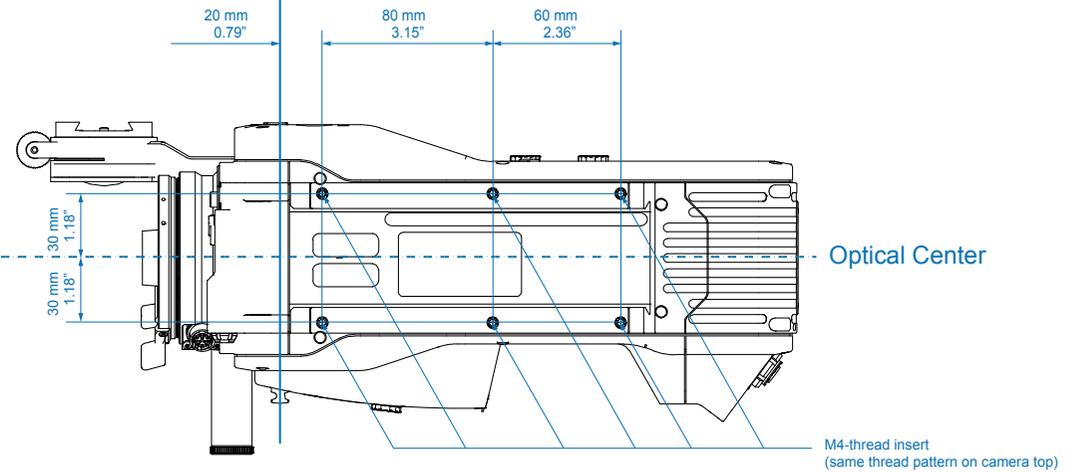
Camera Top

Image Plane

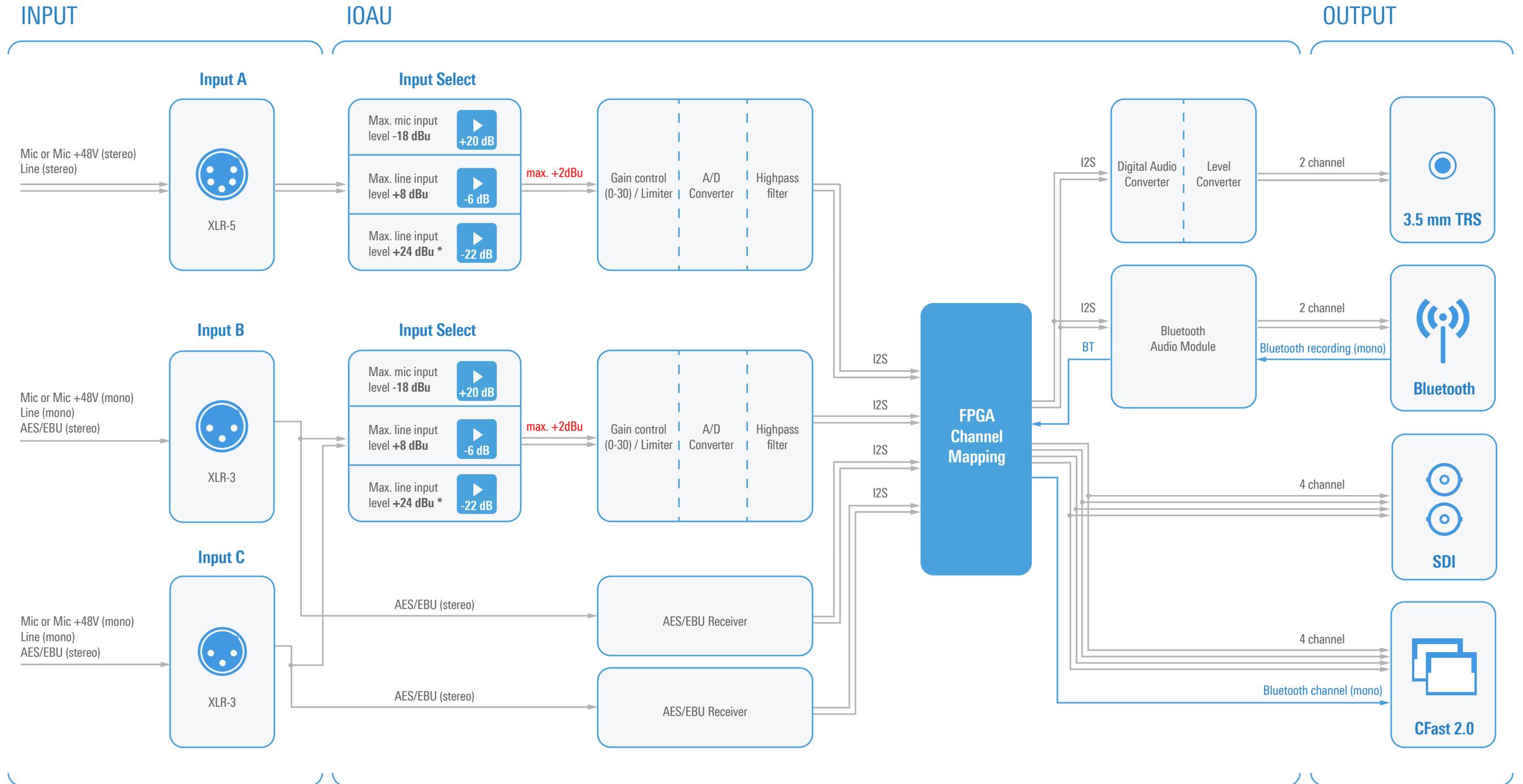


Camera Bottom

Image Plane



AMIRA Audio Block Diagram



* 24 dBu max. line input level only available with the IOAU-2 audio board. The IOAU-1 audio board is limited to 8 dBu max. line input level.