

ARRI Sample Footage

TECHNICAL INFORMATION

Date: 30th of September 2021

Contents

Introduction	3
How to access the Sample Footage	3
ALEXA 65	4
Webgate Link for ALEXA 65	4
ALEXA LF	5
Webgate Link for ALEXA LF	5
ALEXA Mini LF	6
Known Issues	6
Webgate Link for ALEXA Mini LF	7
ALEXA SXT	8
Webgate Link for ALEXA SXT	8
ALEXA XT	9
Known Issues	9
Webgate Link for ALEXA XT.....	10
ALEXA Mini	11
Webgate Link for ALEXA Mini.....	11
AMIRA	12
High speed clips	12
Clips with looks.....	13
Webgate Link for AMIRA.....	13
Music credit	14
Downloading footage from our FTP server	15
FTP access in Filezilla	16

Introduction

This document gives an overview on our Sample Footage shot on ARRI digital cameras.

Currently we offer Sample Footage for:

- ALEXA 65
- ALEXA LF
- ALEXA Mini LF
- ALEXA SXT
- ALEXA XT
- ALEXA Mini
- AMIRA

The shots are intended for anyone who wants to test the workflow with ProRes, MPEG-2 or DNxHD, ARRIRAW or MXF/ARRIRAW files. Use these clips to check your color pipeline, file conversion, grading paths or our ARRI Look File 2.

All clips (ProRes and (MXF/-)ARRIRAW) hold lens metadata from ARRI's Lens Data System.

Each clip is shot with the following settings if not otherwise noted:

24fps, 800ASA, shooting gamma: Log C

How to access the Sample Footage

ARRI's Sample Footage is available for download via our FTP server and ARRI Webgate (a cloud service for video management, project hosting transcoding and streaming). Links for each camera are provided throughout the document. For FTP server access please refer to the according chapter in this document.

ALEXA 65

All four ALEXA 65 clips were shot in ARRIRAW Open Gate format. Using the full aperture, the crew used Prime 28, 35, 50 and 80mm lenses by ARRI Rental.

For each we also offer a 2K ProRes 422HQ QuickTime proxy. The original metadata of the ARRIRAW footage is stored in the proxy files as well.

Clip	Mode/Format	Resolution		Lens	Comments
A003C025	ARRIRAW	6.5K	6560x3100	50mm	24fps/23.976p
A005C021	ARRIRAW	6.5K	6560x3100	80mm	60fps/23.976p
A005C031	ARRIRAW	6.5K	6560x3100	35mm	60fps/24p
A006C021	ARRIRAW	6.5K	6560x3100	28mm	60fps/23.976p

Webgate Link for ALEXA 65

As ARRIRAW files on the ALEXA 65 are stored as single file sequences, you have to download the content as TAR or ZIP package for each clip. After clicking on the link below you have the option to select one or more shots for download.

The ProRes proxy clips are downloadable as-is.

- [ALEXA 65 ARRIRAW](#)

If you only need single ARRIRAW frames please use FTP access.

ALEXA LF

Our ALEXA LF footage has been shot in our Munich HQ Showroom. We used a Signature Prime 40mm for the spherical shots and a Master Anamorphic 100mm for the anamorphic shot.

Reel	Clip	Codec	Sensor Mode	Resolution	FPS	Lens*	Look	Audio
B001	C001	ProRes 4444	LF 16:9	HD (1920x1080)	24	SP 40/T1.8	ARRI 709	x
	C002			2K (2048x1152)	24		ARRI 709	x
	C003				24		ARRI 709	x
	C004			4K UHD (3840x2160)	24		BleachByPassLook	x
	C005			24	CoolWaterCustom		x	
	C006			24	Landscape		x	
	C007		LF 2.39:1	Scope 4.5K (4448x1856)	24		ARRI 709	x
	C008		LF Open Gate	OG 4.5K (4448x3096)	24		ARRI 709	x
	C010		LF 2.39:1	Scope 4.5K (4448x1856)	100		ARRI 709	-
	B002		C006	ARRIRAW	LF 16:9		4K UHD (3840x2160)	24
B003	C001				24	SP 40/T1.8	ARRI 709	-
	C002	LF 2.39:1	Scope 4.5K (4448x1856)		24		ARRI 709	-
	C003	LF Open Gate	OG 4.5K (4448x3096)		24		ARRI 709	-
	C005	LF 2.39:1	Scope 4.5K (4448x1856)		150		SP 40/T1.8	ARRI 709

Lenses: SP 40/T1.8 = ARRI Signature Prime 40/T1.8
MA 100/T1.9 = ARRI Master Anamorphic MA 100/T1.9

Webgate Link for ALEXA LF

ARRIRAW files of the ALEXA LF are stored as single file sequences, so you need to download the content as TAR or ZIP package for each clip. After clicking on the links below you have the option to select one or more shots for download.

ProRes clips are downloadable as-is. Webgate doesn't respect the camera's folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

- [ALEXA LF ProRes](#)
- [ALEXA LF ARRIRAW](#)

ALEXA Mini LF

The ALEXA Mini LF sample footage has been shot on a farm in the Bavarian countryside. We used a Signature Prime 18mm, 47mm, 58mm, 150mm and a Zeiss Compact Zoom 70-200mm for the spherical shots as well as an ARRI/Zeiss Master Anamorphic 50mm and 100mm for the anamorphic shots.

The ALEXA Mini LF Sample Footage now includes additional clips for our 4.3K, S35 and 1:1 formats.

Reel	Clip	Codec	Resolution	FPS	Lens	Look	Audio	Dyn. Metadata	
P006	C008	Apple ProRes 4444	2.8K S35 16:9 – HD (1920x1080)	24	ARRI SP150	ARRI 709	Noise	-	
	C003		2.8K S35 4:3 – 2.8K (2880x2160)	24			Noise	-	
	C004		3.2K S35 16:9 – 3.2K (3200x1800)	24			Noise	-	
	C002		3.8K LF 16:9 – HD (1920x1080)	24			Noise	-	
F003	C003		3.8K LF 16:9 - 2K (2048x1152)	24	Zeiss Zoom		ARRI 709	Noise	-
	C004		3.8K LF 16:9 - UHD (3840x2160)	24				ARRI SP47	Noise
	C005			60	Noise				Focus
	C008		4.5K LF 2.39:1 - 4.5K (4448x1856)	24	ARRI MA 100			-	-
	C009			24				Noise	Focus
	C012			24				Noise	Focus
	C013			24				6110 – medium – Warm	Noise
	P006		C016	24	ARRI SP47			5110 – medium – Nature	Noise
C018		4.5K LF 3:2 Open Gate - 4.5K (4448x3096)	24	ARRI SP18		Noise	Focus		
C006		4.3K LF 16:9 - HD	24	ARRI SP150		ARRI 709	Noise	-	
C007		4.3K LF 16:9 - UHD	24	ARRI SP150		Noise	-		
S071		C018	2.8K LF 1:1 - 2.8K	24		ARRI MA 50 ^{FS}	3112 Film C	Noise	-
P006	C011	3.4K S35 3:2 - 3.4K (3424x2202)	24	ARRI SP150	ARRI 709	Noise	-		
S071	C024	2.8K LF 1:1 - 2.8K	24	ARRI MA 50 ^{FS}	3112 Film C	Noise	-		
F004	C001	ARRIRAW	3.8K LF 16:9 - UHD (3840x2160)	24	ARRI MA 100	ARRI 709	Noise	Focus	
	C003			24	ARRI SP150		Ok	Focus	
	C022			60	ARRI SP47		-	Focus	
	C028			24	Zeiss Zoom		Noise	Zoom	
	C009		24	ARRI SP47	Ok		-		
	C006		4.5K LF 2.39:1 - 4.5K (4448x1856)	24	ARRI SP47		8180 – medium – 80s	Ok	Focus
	C007		24	ARRI SP47	2130 – medium - Beauty		Ok	Focus	
	C024		4.5K LF 3:2 Open Gate - 4.5K (4448x3096)	24	ARRI SP47		ARRI 709	Ok	-

Lenses: ARRI SP18 = ARRI Signature Prime 18mm/T1.8
 ARRI SP47 = ARRI Signature Prime 47mm/T1.8
 ARRI SP150 = ARRI Signature Prime 150mm/T1.8
 ARRI MA50^{FS} = ARRI/Zeiss Master Anamorphic MA 50/T1.9 with Flare Set
 ARRI MA100 = ARRI/Zeiss Master Anamorphic MA 100/T1.9
 Zeiss Zoom = Zeiss Compact Zoom CZ.2 70-200/T2.9 PL

Known Issues

The audio tracks exhibit mostly wind noise.

F003C001-C004: Motor inverted; metadata/encoder values also inverted

Webgate Link for ALEXA Mini LF

MXF/ARRIRAW files of the ALEXA Mini LF are stored as MXF-wrapped file sequences, so you can download each clip separately. After clicking on the links below you have the option to select one or more shots for download.

MXF/Apple ProRes clips are downloadable as-is. Webgate doesn't respect the camera's folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

- [ALEXA Mini LF ProRes](#)
- [ALEXA Mini LF ARRIRAW](#)
- [ALEXA Mini LF HDE](#)

ALEXA SXT

The sample footage for ALEXA SXT (and ALEXA Mini) was shot in the Munich Botanic Garden, so naturally there's a broad variety of green in the shots, but little movement. We used different lenses to feature a variety of views.

Clip	Mode/Format	Resolution			Lens	Look	Comment
16:9 mode							
S001C001	ProRes 4444XQ	HD	1920	1080	MP 135mm	ARRI 709	
S001C002		2K	2048	1152	MP 135mm	ARRI 709	
S001C003		3.2K	3200	1800	MP 135mm	ARRI 709	
S001C004		4K UHD	3840	2160	MP 135mm	ARRI 709	
S001C009		HD	1920	1080	UWZ 9.5-18mm	ARRI 709	Lens: UWZ
S003C001-C006		HD	1920	1080	ALURA LWZ 15.5-45mm	Various looks	Looks
S002C001	ARRIRAW	2.8K	2880	1620	ALURA LWZ 15.5-45mm	ARRI 709	
S002C002		3.2K	3168	1782	ALURA LWZ 15.5-45mm	ARRI 709	
S004C001		2.8K	2880	1620	MP 135mm	ARRI 709	120fps
S004C002-C007		2.8K	2880	1620	ALURA LWZ 30-80mm	Various looks	Looks
S004C008		2.8K	2880	1620	UWZ 9.5-18mm	ARRI 709	Lens: UWZ
4:3 mode							
S001C005	ProRes 4444XQ	2.8K	2880	2160	MP 135mm	ARRI 709	
S002C004	ARRIRAW	2.8K	2880	2160	ALURA LWZ 15.5-45mm	ARRI 709	
6:5 mode							
S001C010	ProRes 4444XQ	2K Anamorphic	2048	858	MA 100mm	ARRI 709	
S001C011		4K Cine Anamorphic	4096	1716	MA 100mm	ARRI 709	
S002C005	ARRIRAW	2.6K	2578	2160	MA 100mm	ARRI 709	
Open Gate mode							
S001C006	ProRes 4444XQ	3.4K	3424	2202	MP 135mm	ARRI 709	
S001C007		4K Cine	4096	2636	MP 135mm	ARRI 709	
S001C008		4K Cine	4096	2636	UWZ 9.5-18mm	ARRI 709	Lens: UWZ
S002C003	ARRIRAW	3.4K	3424	2202	ALURA LWZ 15.5-45mm	ARRI 709	

Webgate Link for ALEXA SXT

As ARRIRAW files on the ALEXA SXT are stored as single file sequences, you have the option to download those as TAR or ZIP package per clip. After clicking on the links below you have the option to select one or more shots for download.

ProRes clips are downloadable as-is. Webgate doesn't respect the camera's folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

- [ALEXA SXT ProRes](#)
- [ALEXA SXT ARRIRAW](#)

ALEXA XT

All clips were captured with an ARRI ALEXA XT Plus camera. We've shot nine different formats in all project speeds available (i.e. time code base set to 23.967, 24, 25, 29.97 and 30 fps – **only 24fps on Webgate**). Each project speed folder contains sync speed as well as over-cranked high-speed clips.

We used an ARRI/Fujinon Alura Lightweight Zoom for all 16:9, an ARRI/Zeiss Master Anamorphic 35mm lens for all 4:3 anamorphic shots and an ARRI Ultra Wide Zoom for the Open Gate clips.

All ProRes or DNxHD footage has been recorded either in the ALEXA Log C Wide Gamut color space or by using the ALEXA LCC look file in the REC 709 color space at 5600K white balance. You can get hold of the full set of metadata by extracting it from the corresponding file's header.

Mode	Format	Resolution	Comments
16:9 HD spherical	DNxHD 115/120/145	1920x1080	REC 709, standard speed, sync audio
	DNxHD 175x/185x/220x	1920x1080	REC 709, standard speed, sync audio
	DNxHD 444	1920x1080	REC 709, standard speed, sync audio
	ProRes 422 HQ	1920x1080	REC 709, standard speed, sync audio
	ProRes 422 HQ	1920x1080	Log C, standard speed, sync audio
	ProRes 4444	1920x1080	Log C, standard speed, sync audio
	ProRes 4444	1920x1080	Log C, high speed, no audio
16:9 2K spherical	ProRes 4444 XQ	1920x1080	Log C, standard speed, no audio
	ProRes 422 HQ	2048x1152	Log C, standard speed, sync audio
	ProRes 4444	2048x1152	Log C, standard speed, sync audio
	ProRes 4444	2048x1152	Log C, high speed, no audio
4:3 2K spherical	ProRes 4444 XQ	2048x1152	Log C, standard speed, no audio
	ProRes 422 HQ	2048x1536	Log C, standard speed, sync audio
	ProRes 4444	2048x1536	Log C, standard speed, sync audio
4:3 2K anamorphic	ProRes 4444 XQ	2048x1536	Log C, standard speed, no audio
	ProRes 4444	2048x1536	Log C, standard speed, sync audio
16:9 spherical	ARRIRAW	2880x1620	standard speed, sync audio
	ARRIRAW	2880x1620	high speed, no audio
4:3 full spherical	ARRIRAW	2880x2160	standard speed, sync audio
	ARRIRAW	2880x2160	high speed, no audio
4:3 full anamorphic	ARRIRAW	2880x2160	standard speed, sync audio
4:3 crop anamorphic	ARRIRAW	2578x2160	standard speed, no audio
Open Gate spherical	ARRIRAW	3414x2198	standard speed, sync audio

Known Issues

- Some of the “upside down”-clips (Image transform set to “rotate 180°”) lack steadiness.

Webgate Link for ALEXA XT

As ARRIRAW files on the ALEXA XT are stored as single file sequences we packed each clip as TAR or ZIP package to download. After clicking on the links below you have the option to select one or more shots for download.

ProRes clips are downloadable as-is. Webgate doesn't respect the camera's folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

All DNxHD clips are available as zip's as well.

- [ALEXA XT DNxHD](#)
- [ALEXA XT ProRes](#)
- [ALEXA XT ARRIRAW](#)

ALEXA Mini

All clips were captured with a production model ARRI ALEXA Mini camera. We've shot two different types of clips: QuickTime ProRes 4444XQ and MXF/ARRIRAW. Again, as ALEXA SXT, shot in the Munich Botanic Garden within the Alpine plants section.

Each clip is shot with the following settings if not otherwise noted: 24fps, 800ASA, 5600K; shooting gamma for all clips is Log C. The clips run for about ten seconds each with 2-channel audio.

Mode/Format	Resolution			Lens	Look	Clip	Comments
ProRes 4444XQ	S16 HD	1920	1080	Ultra 16	ARRI 709	M001C001	
	HD	1920	1080	Fujinon ALURA LWZ 30-80mm	ARRI 709	M001C002	
	HD Ana.	1920	1080	MA 100mm	ARRI 709	M001C006	LDS n/a
	2K	2048	1152	Fujinon ALURA LWZ 30-80mm	ARRI 709	M001C003	
	2.39:1 2K Ana.	2048	858	MA 100mm	ARRI 709	M001C007	LDS n/a
	4:3 2.8K	2880	2160	Fujinon ALURA LWZ 30-80mm	ARRI 709	M001C008	
	4:3 2.8K	2880	2160	MA 100mm	ARRI 709	M001C009	LDS n/a Lens Squeeze Factor: 2.0
	3.2K	3200	1800	Fujinon ALURA LWZ 30-80mm	ARRI 709	M001C004	
	4K UHD	3840	2160	Fujinon ALURA LWZ 30-80mm	ARRI 709	M001C005	
MXF/ARRIRAW	16:9 HD Ana. (OG 3.4K)	1920	2160	MA 100mm	ARRI 709	M002C003	LDS n/a
	2.39:1 2K Ana. (OG 3.4K)	2560	2145	MA 100mm	ARRI 709	M002C004	LDS n/a
	2.8K	2880	1620	MP 135mm	ARRI 709	M002C005	
	4:3 2.8K (OG 3.4K)	2880	2160	MP 135mm	ARRI 709	M002C006	
	Open Gate 3.4K	3424	2202	MP 135mm	ARRI 709	M002C007	
	2.8K	2880	1620	UWZ 9.5-18mm	ARRI 709	M002C001	
	2.8K	2880	1620	UWZ 9.5-18mm	ARRI 709	M002C002	48fps high speed
	2.8K	2880	1620	MP 135mm	various looks	M003C001 to C005	

Webgate Link for ALEXA Mini

MXF/ARRIRAW and ProRes clips are downloadable as-is. Webgate doesn't respect the camera's folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

- [ALEXA Mini ProRes](#)
- [ALEXA Mini MXF/ARRIRAW](#)

AMIRA

All clips were captured with an ARRI AMIRA camera on the premises of the airplane hall in the Deutsches Museum Munich. We've shot two different ProRes flavors: ProRes 422 – “Video Workflow” and ProRes 4444 – “Postproduction Workflow” in two resolutions: HD and 2K.

HD and 2K are available in every project speed (i.e. timecode base set to 23.967p, 24p, 25p, 29.97p, 30p, 48p, 50p, 59.94p, 60p, 50i, 59.94i and 60i). Project speed 29.97p is available as non-drop frame as well as drop frame timecode clip-set.

So each project speed folder/zip/tar contains a similar set of six clips:

Name	Format	Resolution	Gamma	Look	Audio
_001C001	ProRes 422	1920 x 1080	Look	Rec 709	CH 1/2: on board microphone CH 3/4: music CH 5: silent
_001C002	ProRes 4444	1920 x 1080	Look	Rec 709	
_001C003	ProRes 4444	1920 x 1080	Log C	Rec 709	
_001C004	ProRes 422	2048 x 1152	Look	Rec 709	
_001C005	ProRes 4444	2048 x 1152	Look	Rec 709	
_001C006	ProRes 4444	2048 x 1152	Log C	Rec 709	

The clips have been recorded either in the Log C Wide Gamut color space or by using the built-in Rec 709 Look file for conversion to HD video color space.

You can get hold of the full set of metadata by extracting it from the corresponding file's header using ARRI Meta Extract.

We used a Fujinon Cabrio 19-90 Zoom for all “sets of six clips” and an ARRI/Fujinon Alura 30-80 Lightweight Zoom for the high speed clips.

High speed clips

A separate folder holds two overcranked high speed clips (project speed: 25pfs):

Name	Format	Resolution	Gamma	Look	Audio
A001C030	ProRes 422 HQ	2048 x 1152	Log C	Rec 709	n/a
A001C031	ProRes 422 HQ	1920 x 1080	Log C	Rec 709	

Clips with looks

To familiarize yourself with the ARRI Look File 2, ALF-2) in combination with the ARRI Color Tool (formerly AMIRA Color Tool) or other 3rd party tools, the “Look” folder contains shots to which we have applied our “demo looks” (which you can download here: http://www.arri.com/camera/amira/tools/arri_color_tool/) For each look there’s a baked-in and a non-baked-in version. In both cases the look also travels within the QuickTime file header.

Name	Format	Resolution	Gamma	Look
B001C007	ProRes 4444	1920 x 1080	Look	Commercial
B001C008			Log C	Commercial
B001C009			Look	Film Style
B001C010			Log C	Film Style
B001C011			Look	Film Style Bleach Bypass
B001C012			Log C	Film Style Bleach Bypass
B001C013			Look	Film Style Cross
B001C014			Log C	Film Style Cross
B001C015			Look	Film Style Tabacco
B001C016			Log C	Film Style Tabacco
B001C017			Look	High Key
B001C018			Log C	High Key
B001C019			Look	Landscape
B001C020			Log C	Landscape
B001C021			Look	LCC
B001C022			Log C	LCC
B001C023			Look	Low Key
B001C024			Log C	Low Key
B001C025			Look	Vibrant
B001C026			Log C	Vibrant
B001C027			Look	X-2-ALEXA
B001C028			Log C	X-2-ALEXA

Webgate Link for AMIRA

ProRes clips are downloadable as-is. Webgate doesn’t respect the camera’s folder structure. If you need the files in their original folders (like they are being stored by the camera) please use FTP access.

- [AMIRA MPEG-2](#)
- [AMIRA ProRes](#)

Music credit

“Whispers” by [Hyson](#)

The music has been made available via:

[http://freemusicarchive.org/music/Hyson/Soundtrack for the Weary Vol I/Hyson - Whispers](http://freemusicarchive.org/music/Hyson/Soundtrack_for_the_Weary_Vol_I/Hyson_-_Whispers)

It has been released under: <http://creativecommons.org/licenses/by/4.0/>

“Chicago Dream Center” by [SiP](#)

The music has been made available via:

[http://freemusicarchive.org/music/SiP/live at the whistler/01 - SiP - live at the whistler - chicago dream center](http://freemusicarchive.org/music/SiP/live_at_the_whistler/01_-_SiP_-_live_at_the_whistler_-_chicago_dream_center)

It has been released under: <https://creativecommons.org/licenses/by-nc-nd/3.0/>

“Classical piano music” composed by Erik Satie.

The music has been made available via:

<http://incompetech.com/music/royalty-free>.

It has been released under: <http://creativecommons.org/licenses/by/3.0>.

Downloading footage from our FTP server

Sample Footage of all **ALEXA** cameras:

Server: ftp-footage.arri.de
User: ALEXA
Password: samplefootage

Sample Footage of all **AMIRA** cameras:

Server: ftp-footage.arri.de
User: AMIRA
Password: samplefootage

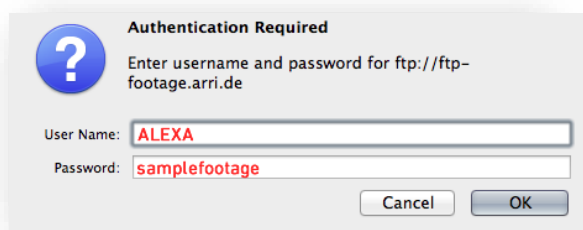
As written above, ALEXA as well as AMIRA sample footage is available from our FTP-server. Downloading data from an ftp-server can be done in two ways: via your browser or by using a FTP-tool. The browser-method does not require any additional software/installation.

FTP access in Firefox browser (others work similar)

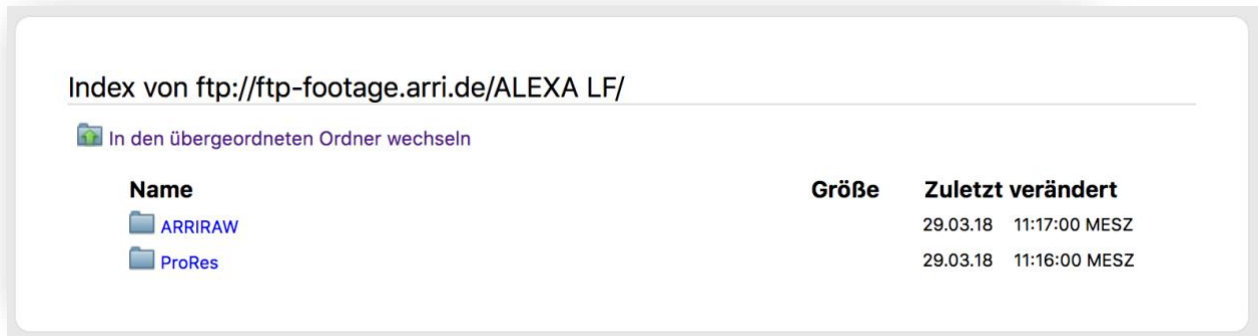
Type the server's name in the address-bar and press Enter. Don't forget the *ftp://* prefix, instead of *http://* for regular websites. It reads <ftp://ftp-footage.arri.de>



Next, the server will prompt for user name and password:



Click OK and you will see the content of the ALEXA LF folder:



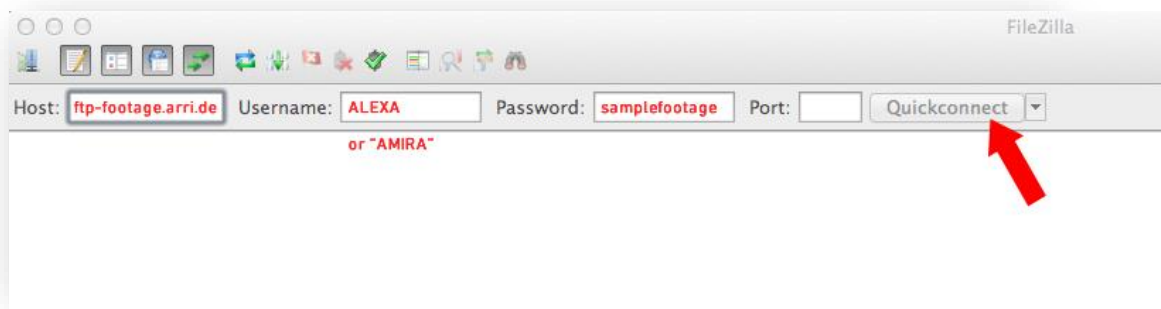
Browse the folders and download the desired files.

AMIRA and ALEXA Mini's MXF/ARRIRAW – opposed to ALEXA LF/XT/SXT ARRIRAW – is not a single frame file format; The frames are wrapped inside a MXF container, so you only have to copy one file instead of e.g. 10.000 (depending on the clip's runtime).

FTP access in Filezilla

Filezilla is a typical ftp-tool developed within an open source project. It is available for Mac, Linux and Windows operating systems. Go to <https://filezilla-project.org> to download and install your copy. If you've started Filezilla and everything seems confusing, have a look at the documentation: https://wiki.filezilla-project.org/FileZilla_Client_Tutorial_%28en%29

To access our sample footage server, fill in the fields as shown:

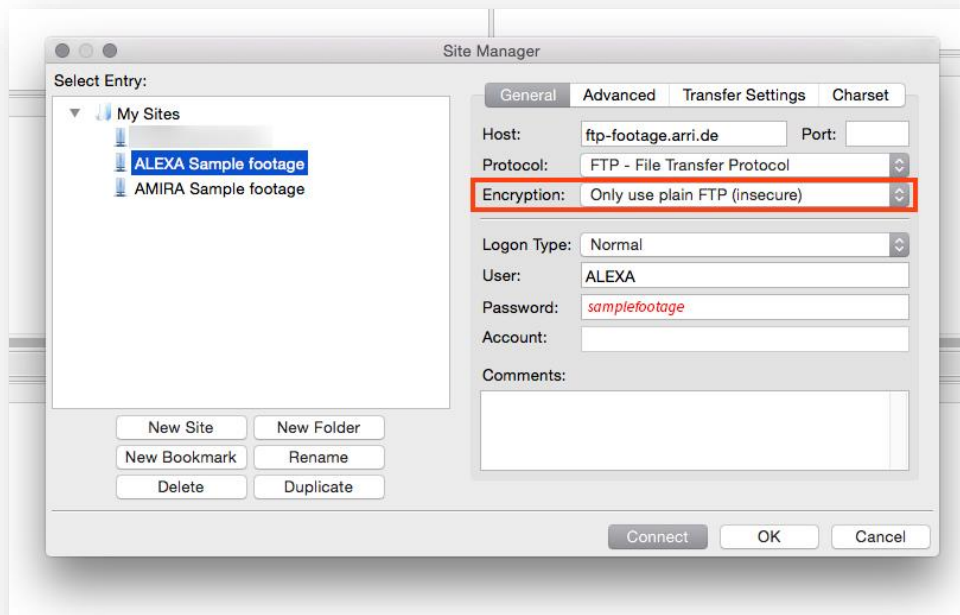


Choose "Quickconnect".

If you have troubles connecting please check your firewall settings or similar protective measurements. Once connected you will be presented with the folder structure in a familiar way (like in Finder or Explorer). Now you can drag & drop the folders to your local drive on the left side.

Please Note:

Make sure you have the latest version of FileZilla installed (V3.31.0 or later). In earlier versions "FTP over TLS" is enabled by default for all connections initiated via "Quickconnect". As our server does not support TLS (Transport Layer Security) in earlier versions of FileZilla you need to add a connection to the Site Manager and set Encryption to "Only use plain FTP (insecure)".



If you have feedback or questions regarding the sample footage, please email us at digitalworkflow@arri.de.