1. New recording formats
- 14 carefully fine-tuned recording options
- All sensor modes in ARRIRAW or ProRes
- 7 new recording formats

<table>
<thead>
<tr>
<th>Sensor Mode</th>
<th>Recording File Type</th>
<th>Recording Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:9</td>
<td>ProRes</td>
<td>HD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2K</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.2K</td>
</tr>
<tr>
<td></td>
<td>ARRIRAW</td>
<td>4K UHD</td>
</tr>
<tr>
<td>6:5</td>
<td>ProRes</td>
<td>2.8K</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.2K</td>
</tr>
<tr>
<td></td>
<td>ARRIRAW</td>
<td>4K Anamorphic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4K Cine Anamorphic</td>
</tr>
<tr>
<td>4:3</td>
<td>ProRes</td>
<td>2.8K</td>
</tr>
<tr>
<td></td>
<td>ARRIRAW</td>
<td>2.8K</td>
</tr>
<tr>
<td>Open Gate</td>
<td>ProRes</td>
<td>3.4K</td>
</tr>
<tr>
<td></td>
<td>ARRIRAW</td>
<td>3.4K</td>
</tr>
</tbody>
</table>

2. New ARRI Look Management
- Look management from prep to post
  - maintain and share the cinematographer’s intended look on set, in dailies and in editing
  - wide range of unique looks possible
  - same look file and tools for ALEXA SXT, ALEXA Mini and AMIRA
- new ARRI Look File (ALF-2) contains name of target color space, ASC CDL values and 3D LUT
- Look file is always stored in metadata for
  - live grading on set
  - automated dailies creation
  - editing with looks

3. Super flexible on-set monitoring
- High Dynamic Range (HDR) monitoring
- Four independent monitoring outputs
- Rec 709 or Rec 2020 output
- Better frame grabs

4. Improved image quality
- Optional mild ARRI Noise Reduction (ANR)
- Advanced defect pixel correction
- More range for baked-in looks with 3D LUTs

16:9 ProRes 4K UHD
Easiest and fastest path to the best 4K UHD image, with the immediacy and speed of ProRes. Exactly the same format as on ALEXA Mini and AMIRA.

6:5 ProRes 2K/4K Anamorphic
The most economical path to the best overall image quality with anamorphic lenses. Camera creates a ready-to-view ProRes file in the DCI delivery format, with no de-bayering, cropping, rescaling or de-squeezing needed in post.

4:3 ProRes 2.8K
This format provides extra height for VFX tracking markers or repositioning when shooting 16:9 or 1.85:1 projects. Lower data rate and smaller image circle than Open Gate. Same pixel count as 4:3 ARRIRAW 2.8K.

Open Gate ProRes 3.4K
Maximum image area and photo site count from a Super 35 ALEXA in combination with the immediacy and speed of ProRes. Same pixel count as ARRIRAW Open Gate 3.4K.

Open Gate ProRes 4K Cine
Unique to ALEXA SXT. Recorded file contains 4K cine standard width with extra height for VFX tracking markers or repositioning.

Open Gate ARRIRAW 3.2K
The largest number of pixels that can be processed at 120 fps. Use full 3.2K image area for most ARRI Super 35 PL lenses, or use 2.8K center for lenses with a smaller image circle (and gain padding).

4:3 ARRIRAW 2.8K
This format provides extra height for VFX tracking markers or repositioning when shooting 16:9 or 1.85:1 deliverables. Allows fewer processing steps in post and higher frame rates for some formats than 4:3. Max 96 fps.

6:5 ARRIRAW 2.6K
For all projects using anamorphic lenses with a 2.39:1 CinemaScope deliverable. Allows fewer processing steps in post and higher frame rates for some formats than 4:3. Max 96 fps.

Download "ALEXA SXT – ARRI Look Management" white paper at www.arri.com/alexa/downloads

Example of how the four independent monitoring outputs might be used on set

Director: Rec 2020 monitor with custom look, frame lines and surround view

Operator: EVF-1 with custom look, frame lines, surround view and status info

Assistant: Rec 709 on-board monitor with frame lines, surround view, status info and LDS info

DIT: Rec 709 monitor with Log C, clean

For TV series or commercials using spherical lenses. Max 120 fps.

For all projects wanting the maximum image area and pixel count from a Super 35 format ALEXA. Best for resizing, repositioning, rotating, stabilizing, tracking and 4K up-sampling in post. Max 90 fps.

For projects using spherical lenses with a 16:9 or 1.85:1 deliverable requiring extra room above and below the image for VFX markers or repositioning. Max 96 fps.

Open Gate
For all projects wanting the maximum image area and pixel count from a Super 35 format ALEXA. Best for resizing, repositioning, rotating, stabilizing, tracking and 4K up-sampling in post. Max 90 fps.

Download HDR look files at www.arri.com/goto/hdr_faq
### XR Capture Drive 512 GB
- ProRes 4444 HD @ 24 fps: 1.7 hrs, 3.5 hrs, 7 hrs
- 120 fps: 6.7 Gbit/s, 20 Gbit/s, 20 Gbit/s

### XR Capture Drive Dock (TB)
- XR Capture Dock (USB-3)
- XR Capture Drive Dock (SAS)

### XR and SXR Capture Drives recorded in ALEXA SXT require Codex Production Suite 4.1 for downloading

<table>
<thead>
<tr>
<th>Sensor</th>
<th>Recording Resolution</th>
<th>Recording File Type</th>
<th>Recording File Setting</th>
<th>Recording File Container Size (pixel)</th>
<th>Recording File Image Area (photo sites)</th>
<th>XUX Pro/Pro+ 64GB</th>
<th>XUX Pro/Pro+ 128GB</th>
<th>CFast 2.0 256GB</th>
<th>XR Capture Drive 512GB</th>
<th>SXR Capture Drive 1TB</th>
<th>SXR Capture Drive 2TB</th>
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</thead>
<tbody>
<tr>
<td>16:9</td>
<td>HD</td>
<td>422</td>
<td>2880 x 1620</td>
<td>1920 x 1080</td>
<td>1920 x 1080</td>
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<td>120 [00:25/02:03]</td>
<td>120 [00:52/04:18]</td>
<td>120 [00:48/04:02]</td>
<td>120 [01:37/08:04]</td>
<td>120 [03:14/16:09]</td>
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<td></td>
<td>2K</td>
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</tr>
<tr>
<td></td>
<td>ProRes 2K</td>
<td>3424 x 2142</td>
<td>4096 x 2304</td>
<td>3424 x 2142</td>
<td>3424 x 2142</td>
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</tr>
</tbody>
</table>

### Pixel Math
- 128GB (photo sites)

### Max fps (media duration in hr:min at max fps at 24 fps)

- XR Capture Drive 1TB
- SXR Capture Drive 2TB

### Not supported by ALEXA SXT
- DNxHD, Fiber Remote Option, JOS SDK, SxS Pro 8, 16 and 32 GB cards, all SanDisk CFast 2.0 cards, LEXAR CFast 2.0 128 GB cards