

## ALEXA SXT Studio - Technical Data



## ALEXA SXT Studio Technical Data

Camera Type	35 format film-style digital camera with an optical viewfinder, a 16:9, 6:5, 4:3 or Open Gate switchable active sensor area, built-in support for the ARRI Wireless Remote System and the cmotion evolution lens control system, built-in filter holder, Lens Data System, integrated shoulder arch and receptacles for 15 mm lightweight rods
Sensor	35 format ALEV III CMOS sensor with Bayer pattern color filter array.
Photo Sites	<p><b>Sensor Mode 16:9</b>  2880 x 1620 used for 16:9 ARRIRAW 2.8K  3168 x 1782 used for 16:9 ARRIRAW 3.2K  2880 x 1620 down sampled to 1920 x 1080 16:9 ProRes HD  2880 x 1620 down sampled to 2048 x 1152 for 16:9 ProRes 2K  3200 x 1800 used for 16:9 ProRes 3.2K  3200 x 1800 up sampled to 3840 x 2160 for 16:9 ProRes 4K UHD</p> <p><b>Sensor Mode 6:5</b>  2578 x 2160 used for 6:5 ARRIRAW 2.6K  2560 x 2146 down sampled to 2048 x 858 for 6:5 ProRes 2K Anamorphic  2560 x 2146 re-sampled to 4096 x 1716 for 6:5 ProRes 4K Anamorphic</p> <p><b>Sensor Mode 4:3</b>  2880 x 2160 used for 4:3 ARRIRAW 2.8K  2880 x 2160 used for 4:3 ProRes 2.8K</p> <p><b>Sensor Mode Open Gate</b>  3424 x 2202 used for Open Gate ARRIRAW 3.4K  3424 x 2202 used for Open Gate ProRes 3.4K  3414 x 2198 up sampled to 4096 x 2636 for Open Gate ProRes 4K Cine</p>
Operating Modes	Mirror shutter on or off. Switching takes approximately 3 seconds. 16:9, 6:5, 4:3 or Open Gate sensor modes. Switching takes approx. 60 seconds. All sensor modes available in ARRIRAW and ProRes.
Frame Rates	<p><b>Mirror shutter off</b></p> <p><b>16:9</b>  0.75 - 120 fps</p> <p><b>6:5</b>  0.75 - 96 fps</p> <p><b>4:3</b>  0.75 - 96 fps</p>

**Open Gate**  
0.75 - 90 fps

**Mirror shutter on**  
**16:9**

0.75 - 60 fps

**6:5**

0.75 - 60 fps

**4:3**

0.75 - 60 fps

**Open Gate**

0.75 - 60 fps

All speeds adjustable with 1/1000 fps precision. Some limitations based on recording media or recording format apply.

For a detailed table of frame rates for ALEXA SXT Studio with Mirror Shutter off

## Maximum Frame Rates for ALEXA SXT Studio with Mirror Shutter Off with SUP 1.0 (ALEXA SXT)



Recording Format				Maximum Frame Rate in fps <sup>(1)</sup>				
Sensor Mode	Recording File Type	Recording Resolution <sup>(2)</sup>	Recording File Setting	SxS PRO 64 GB SxS PRO+ 64 GB SxS PRO+ 128 GB <sup>(3)</sup>	LEXAR 3600x CFast 2.0 256 GB <sup>(4)</sup>	XR Capture Drive 512 GB <sup>(5)</sup>	SXR Capture Drive 1 TB and 2 TB <sup>(6)</sup>	
16:9	ProRes	HD	422	120	120	120	120	
			422 HQ	120	120	120	120	
			4444	96	120	120	120	
			4444 XQ	60	120	120	120	
		2K	422	120	120	120	120	120
			422 HQ	120	120	120	120	
			4444	80	120	120	120	
			4444 XQ	50	120	120	120	
		3.2K	422	72	72	72	72	
			422 HQ	50	72	72	72	
			4444	30	72	72	72	
			4444 XQ	-	50	60	72	
	4K UHD	422	50	50	50	50		
		422 HQ	30	50	50	50		
		4444	-	50	50	50		
		4444 XQ	-	30	40	50		
ARRIRAW	2.8K	-	-	120	120			
	3.2K	-	-	100	120			
6:5	ProRes	2K Anamorphic	422	96	96	96	96	
			422 HQ	96	96	96	96	
			4444	96	96	96	96	
			4444 XQ	70	96	96	96	
	4K Cine Anamorphic	422	60	60	60	60		
		422 HQ	40	60	60	60		
		4444	25	60	60	60		
		4444 XQ	-	40	50	60		
	ARRIRAW	2.6K	-	-	96	96		
	4:3	ProRes	2.8K	422	60	60	60	60
422 HQ				45	60	60	60	
4444				30	60	60	60	
4444 XQ				-	50	60	60	
ARRIRAW		2.8K	-	-	90	96		
Open Gate	ProRes	3.4K	422	55	60	60	60	
			422 HQ	35	60	60	60	
			4444	25	60	60	60	
			4444 XQ	-	40	50	60	
		4K Cine	422	40	48	48	48	
			422 HQ	25	48	48	48	
			4444	-	40	48	48	
			4444 XQ	-	25	30	48	
	ARRIRAW	3.4K	-	-	75	90		

(1) Minimum frame rate is always 0.75 fps

(2) The 'recording resolution' determines the number of horizontal pixels that will be recorded (the number of vertical pixels is dependent on the recording file type and sensor mode). HD = 1920 / 2K = 2048 / 2.6K = 2578 / 2.8K = 2880 / 3.2K = 3168 / 3.4K = 3424

(3) Requires an SxS Adapter 2

(4) Requires a CFast 2.0 Adapter 2

(5) Requires a XR Adapter

(6) Requires a SXR Adapter

"-" = Not available

For a detailed table of frame rates for ALEXA SXT Studio with Mirror Shutter on

# Maximum Frame Rates

## for ALEXA SXT Studio with Mirror Shutter On

with SUP 1.0 (ALEXA SXT)



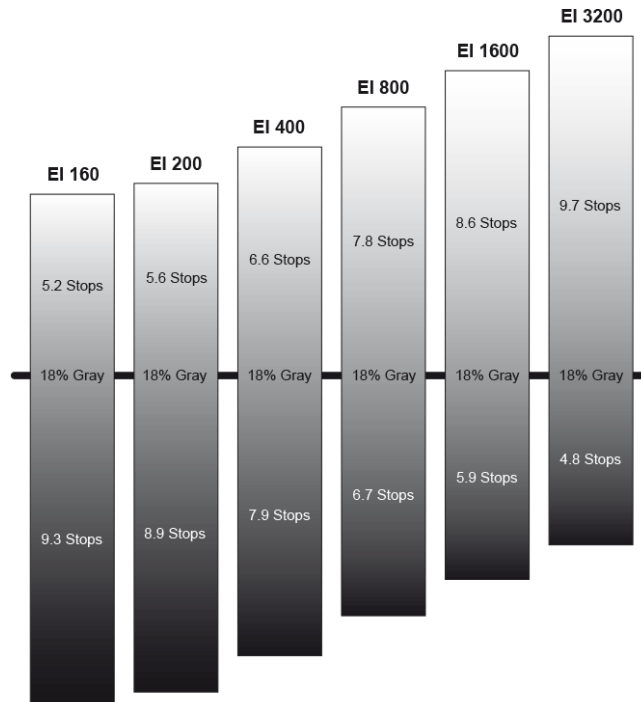
Sensor Mode	Recording Format			Maximum Frame Rate in fps <sup>(1)</sup>				Mirror Shutter	
	Recording File Type	Recording Resolution <sup>(2)</sup>	Recording File Setting	SxS PRO 64 GB SxS PRO+ 64 GB SxS PRO+ 128 GB <sup>(3)</sup>	LEXAR 3600x CFast 2.0 256 GB <sup>(4)</sup>	XR Capture Drive 512 GB <sup>(5)</sup>	SXR Capture Drive 1 TB and 2 TB <sup>(6)</sup>	Max. Fps at 180° Mirror Shutter	Max. Mirror Shutter at Max Fps
16:9	ProRes	HD	422	60	60	60	60	48	145.5°
			422 HQ	60	60	60	60	48	145.5°
			4444	60	60	60	60	48	145.5°
			4444 XQ	60	60	60	60	48	145.5°
		2K	422	60	60	60	60	48	145.5°
			422 HQ	60	60	60	60	48	145.5°
			4444	60	60	60	60	48	145.5°
			4444 XQ	50	60	60	60	48	145.5°
		3.2K	422	60	60	60	60	33	74.4°
			422 HQ	50	60	60	60	33	74.4°
			4444	30	60	60	60	33	74.4°
			4444 XQ	-	50	60	60	33	74.4°
	4K UHD	422	50	50	50	50	33	114.0°	
		422 HQ	30	50	50	50	33	114.0°	
		4444	-	50	50	50	33	114.0°	
		4444 XQ	-	30	40	50	33	114.0°	
ARRIRAW	2.8K	-	-	60	60	48	145.5°		
	3.2K	-	-	60	60	48	145.5°		
6.5	ProRes	2K Anamorphic	422	60	60	60	60	36	96.0°
			422 HQ	60	60	60	60	36	96.0°
			4444	60	60	60	60	36	96.0°
			4444 XQ	60	60	60	60	36	96.0°
	4K Cine Anamorphic	422	60	60	60	60	36	96.0°	
		422 HQ	40	60	60	60	36	96.0°	
		4444	25	60	60	60	36	96.0°	
		4444 XQ	-	40	50	60	36	96.0°	
ARRIRAW	2.6K	-	-	60	60	36	96.0°		
4:3	ProRes	2.8K	422	60	60	60	60	36	96.0°
			422 HQ	45	60	60	60	36	96.0°
			4444	30	60	60	60	36	96.0°
			4444 XQ	-	50	60	60	36	96.0°
	ARRIRAW	2.8K	-	-	60	60	36	96.0°	
Open Gate	ProRes	3.4K	422	55	60	60	60	33	74.4°
			422 HQ	35	60	60	60	33	74.4°
			4444	25	60	60	60	33	74.4°
			4444 XQ	-	40	50	60	33	74.4°
	4K Cine	422	40	48	48	48	33	122.0°	
		422 HQ	25	48	48	48	33	122.0°	
		4444	-	40	48	48	33	122.0°	
		4444 XQ	-	25	30	48	33	122.0°	
ARRIRAW	3.4K	-	-	60	60	33	74.4°		

(1) Minimum frame rate is always 0.75 fps  
(2) The 'recording resolution' determines the number of horizontal pixels that will be recorded (the number of vertical pixels is dependent on the recording file type and sensor mode). HD = 1920 / 2K = 2048 / 2.6K = 2578 / 2.8K = 2880 / 3.2K = 3168 / 3.4K = 3424  
(3) Requires an SxS Adapter 2  
(4) Requires a CFast 2.0 Adapter 2  
(5) Requires a XR Adapter  
(6) Requires a SXR Adapter  
"- " = Not available

**Shutter** Rotating mirror shutter: 11.2° - 180.0°. Shutter angle setting precision: 1/10 degree. At some frame rates mirror shutter needs to be less than 180°.  
Electronic rolling shutter, 5.0° - 358.0° up to 60 fps; 5.0° to 356° above 60 fps. Shutter angle adjustable with 1/10 degree precision.

**Filters** Permanent filters in front of the sensor: optical low pass, UV, IR. Includes a sealed behind-the-lens motorized filter mechanism that provides an optical flat or ND 1.3 (4.3 stops).

**Exposure Latitude** 14+ stops for all sensitivity settings from EI 160 to EI 3200, as measured with the ARRI Dynamic Range Test Chart (DRTC).  
For a graphic of how the exposure latitude shifts at different EIs,



Exposure Index EI 160<sup>+5.2</sup><sub>-9.3</sub> EI 200<sup>+5.6</sup><sub>-8.9</sub> EI 400<sup>+6.6</sup><sub>-7.9</sub> EI 800<sup>+7.8</sup><sub>-6.7</sub> EI 1600<sup>+8.6</sup><sub>-5.9</sub> EI 3200<sup>+9.7</sup><sub>-4.8</sub> Values behind the exposure index are the number of stops above and below 18% grey.

White Balance Presets for 3200 (tungsten), 4300 (fluorescent), 5600 (daylight) and 7000 (daylight cool). Automatic calculation or manual white balance for 2000 to 11000 Kelvin, adjustable in 100 K steps

Color Correction While white balance changes the red/blue hue of the image, color correction changes green/magenta. Adjustable range from -12 to +12 CC. 1 CC corresponds to 035 Kodak CC values or 1/8 Rosco values.

Sound Level Under 19 db(A) while recording ProRes 4444 16:9 HD @ 24 fps and ≤ +30° Celsius (≤ +86° Fahrenheit) with lens attached and fan mode set to 'Regular', measured 1 m/3 feet in front of the lens. Silent operation at higher temperatures possible with fan mode set to 'Rec low'.

Power In Three possible inputs: BAT connector, optional battery adapter back or optional battery adapter top. All inputs accept 10.5 to 34 V DC. Approx. 90 W power draw for camera and EVF-1 in typical use recording ProRes at 24 fps to an SxS PRO card at room temperature, without accessories. Initial power draw during power up is higher.

Power Out 12 V connector: limited to 12 V, up to 2.2 A. RS, EXT and ETHERNET: input below 24 V is regulated up to 24 V; above 24 V: input voltage = output voltage. RS and EXT connectors combined are limited to 2.2 A. ETHERNET is limited to 1.2 A. Maximum power draw is also limited by the power source.

Weight ALEXA SXT Studio body with PL mount: 8.2 kg/18.1 lbs.  
ALEXA SXT Studio body with PL mount, electronic viewfinder, viewfinder cable, viewfinder mounting bracket and handle: 9.8 kg/21.7 lbs.  
ALEXA SXT Studio body with PL mount, optical viewfinder and handle: 10.3 kg/22.8 lbs.

Dimensions ALEXA SXT Studio body with PL mount: Length: 364 mm/14.33", width: 189 mm/7.44", height: 163 mm/6.42"; dimensional drawings available in the [ALEXA manual](#)

Environmental -20° C to +45° C (-4° F to +113° F) @ 95% humidity max, non-condensing. Splash and dust proof through sealed electronics. System cooling through radiator/single fan.

Lens Mount 54 mm stainless steel LDS PL mount, Super 35 centered. 52.00 mm nominal flange focal depth without FSND filters.

**Viewfinder**

Bright, high contrast optical viewfinder OVF-1 for through-the-lens viewing with low distortion, accurate color fidelity and no delay. Rotates to left and right of camera body and telescopes closer/farther from camera body. Automatically keeps an upright image with an optional manual image rotation. Includes a flip in ND 0.6 contrast filter and de-squeeze optics for 2x anamorphic lenses (1.3x de-squeeze module also available). Includes Basic Insert Module BIM-1 for RGB frame glow. Compatible with 8x and 10x 435 eyepieces, 435 eyepiece extensions and all ARRIFLEX and ARRICAM heated eyecups. With the optional ARRICAM Eyepiece Adapter AEA-1, the OVF-1 can accept the 8x ARRICAM Studio eyepiece or ARRICAM Studio Viewfinder Extension Medium. Not compatible with ARRICAM Studio Anamorphic Extension, ARRICAM Studio Viewfinder Zoom Extension and Lite Universal Eyepiece. ALEXA Studio ground glass and framerglow holder are compatible to the ARRICAM system, but only ALEXA Studio ground glasses and glow masks provide exact alignment of framelines and captured frame.

The OVF-1 can be replaced with the ALEXA Electronic Viewfinder EVF-1 with an Electronic Viewfinder Adapter EVA-1. The EVF-1 is a high quality, low latency ( $\leq 1$  frame delay) electronic color viewfinder with a 1280 x 784 F-LCOS micro display.

**Assistive Displays**

For OVF-1: Warning LEDs for REC (recording), BAT (battery low), FULL (media full).  
 For EVF-1 and MON OUT: preset and custom frame lines, user rectangles, surround view, 180° image rotation, camera status, false color exposure check, peaking focus check, compare stored image with live image, RETURN IN video and anamorphic de-squeeze. For MON OUT additionally: Reel & clip number.  
 For a graphic of which false color indicates which exposure level

Color	Level	Description
red	99 – 100%	White clipping
yellow	97 – 99%	Just below white clipping/white shoulder
pink	52 – 56%	One stop over medium gray (Caucasian skin)
green	38 – 42%	18% neutral gray
blue	2.5 – 4.0%	Just above black clipping/black slope
purple	0 – 2.5%	Black clipping

**Control**

Camera right: Main user interface with a 3" transreflective 400 x 240 pixel LCD color screen, illuminated buttons, button lock and jog wheel. Camera left: Operator interface with illuminated buttons and button lock. Camera acts as a web server, displaying the ALEXA Web Remote on web browsers of computers connected to ETHERNET connector. MIRROR PARK buttons: VIEW/GATE. Optional accessory Remote Control Unit RCU-4 for cabled remote control via camera ETHERNET connector. Optional accessory Wireless Compact Unit WCU-4 for wireless remote control (UMC 3A or UMC-4 required).

**Recording Codecs**

Uncompressed and unencrypted ARRIRAW or compressed and unencrypted QuickTime/ProRes recording. All formats include embedded audio, timecode and metadata.  
 For more details

## Data Rates

For in-camera recording with ALEXA SXT cameras  
with SUP 1.0 (ALEXA SXT)

Sensor Mode	Recording File Type (1,2)	Recording Resolution	Recording File Setting	Output Resolution	Bit Depth	Target Data Rate @ 24 fps (4)	Data Volume @ 24 fps in GByte/h	Recording Time @ 24fps on						
								SXR Capture Drive 2 TB	SXR Capture Drive 1 TB	XR Capture Drive 512 GB	CFast 2.0 256 GB	SxS PRO+ 128 GB	SxS PRO+ 64 GB	
16:9	ProRes	HD	422	1920 x 1080	10	132 Mbit/s	59 GB/h	968 min	484 min	242 min	258 min	123 min	65 min	
			422 HQ	1920 x 1080	10	198 Mbit/s	89 GB/h	645 min	322 min	161 min	172 min	82 min	43 min	
			4444	1920 x 1080	12	297 Mbit/s	134 GB/h	430 min	215 min	107 min	114 min	54 min	28 min	
			4444 XQ	1920 x 1080	12	446 Mbit/s	201 GB/h	287 min	143 min	71 min	76 min	36 min	19 min	
		2K	422	2048 x 1152	10	151 Mbit/s	68 GB/h	847 min	423 min	211 min	226 min	107 min	56 min	
			422 HQ	2048 x 1152	10	226 Mbit/s	102 GB/h	565 min	282 min	141 min	150 min	71 min	37 min	
			4444	2048 x 1152	12	340 Mbit/s	153 GB/h	376 min	188 min	94 min	100 min	47 min	25 min	
			4444 XQ	2048 x 1152	12	510 Mbit/s	230 GB/h	251 min	125 min	62 min	66 min	31 min	16 min	
		3.2K	422	3200 x 1800	10	369 Mbit/s	166 GB/h	347 min	173 min	86 min	92 min	44 min	23 min	
			422 HQ	3200 x 1800	10	553 Mbit/s	249 GB/h	231 min	115 min	57 min	61 min	29 min	15 min	
			4444	3200 x 1800	12	830 Mbit/s	374 GB/h	154 min	77 min	38 min	41 min	19 min	10 min	
			4444 XQ	3200 x 1800	12	1244 Mbit/s	560 GB/h	102 min	51 min	25 min	27 min	-	-	
	4K UHD	422	3840 x 2160	10	531 Mbit/s	239 GB/h	241 min	120 min	60 min	64 min	30 min	16 min		
		422 HQ	3840 x 2160	10	797 Mbit/s	359 GB/h	160 min	80 min	40 min	42 min	20 min	10 min		
		4444	3840 x 2160	12	1195 Mbit/s	538 GB/h	107 min	53 min	26 min	28 min	-	-		
		4444 XQ	3840 x 2160	12	1791 Mbit/s	806 GB/h	71 min	35 min	17 min	19 min	-	-		
	ARRIRAW	2.8K	2880 x 1620	12	1385 Mbit/s	624 GB/h	189 min	94 min	47 min	-	-	-		
		3.2K	3168 x 1782	12	1668 Mbit/s	751 GB/h	157 min	78 min	39 min	-	-	-		
	6:5	ProRes	2K Anamorphic	422	2048 x 858	10	112 Mbit/s	50 GB/h	1138 min	569 min	284 min	303 min	144 min	76 min
				422 HQ	2048 x 858	10	169 Mbit/s	76 GB/h	756 min	378 min	189 min	201 min	96 min	50 min
4444				2048 x 858	12	253 Mbit/s	114 GB/h	505 min	252 min	126 min	134 min	64 min	33 min	
4444 XQ				2048 x 858	12	380 Mbit/s	171 GB/h	336 min	168 min	84 min	89 min	42 min	22 min	
4K Cine Anamorphic			422	4096 x 1716	10	450 Mbit/s	203 GB/h	284 min	142 min	71 min	75 min	36 min	19 min	
			422 HQ	4096 x 1716	10	675 Mbit/s	304 GB/h	189 min	94 min	47 min	50 min	24 min	12 min	
ARRIRAW		2.6K	2592 x 1716 (4)	12	1655 Mbit/s	745 GB/h	158 min	79 min	39 min	-	-	-		
		2.8K	2880 x 1620	12	1385 Mbit/s	624 GB/h	189 min	94 min	47 min	-	-	-		
4:3		ProRes	2.8K	422	2880 x 2160	10	398 Mbit/s	179 GB/h	321 min	160 min	80 min	85 min	40 min	21 min
				422 HQ	2880 x 2160	10	597 Mbit/s	269 GB/h	214 min	107 min	53 min	57 min	27 min	14 min
	4444			2880 x 2160	12	896 Mbit/s	403 GB/h	142 min	71 min	35 min	38 min	18 min	9 min	
	4444 XQ			2880 x 2160	12	1344 Mbit/s	605 GB/h	95 min	47 min	23 min	25 min	-	-	
	ARRIRAW	2.8K	2880 x 2160	12	1834 Mbit/s	825 GB/h	142 min	71 min	35 min	-	-	-		
	Open Gate	ProRes	3.4K	422	3424 x 2202	10	481 Mbit/s	216 GB/h	266 min	133 min	66 min	71 min	33 min	17 min
422 HQ				3424 x 2202	10	720 Mbit/s	324 GB/h	177 min	88 min	44 min	47 min	22 min	11 min	
4444				3424 x 2202	12	1081 Mbit/s	486 GB/h	118 min	59 min	29 min	31 min	15 min	7 min	
4444 XQ				3424 x 2202	12	1621 Mbit/s	729 GB/h	78 min	39 min	19 min	21 min	-	-	
4K Cine			422	4096 x 2636	10	691 Mbit/s	311 GB/h	185 min	92 min	46 min	49 min	23 min	12 min	
			422 HQ	4096 x 2636	10	1037 Mbit/s	467 GB/h	123 min	61 min	30 min	32 min	15 min	8 min	
			4444	4096 x 2636	12	1555 Mbit/s	700 GB/h	82 min	41 min	20 min	21 min	-	-	
			4444 XQ	4096 x 2636	12	2333 Mbit/s	1050 GB/h	54 min	27 min	13 min	14 min	-	-	
ARRIRAW		3.4K	3424 x 2202	12	2214 Mbit/s	996 GB/h	117 min	58 min	29 min	-	-	-		

(1) ProRes is a variable bit rate codec. While it is usually close to the target data rate, the actual data rate can vary with image content.  
(2) The ALEXA ProRes target data rate is the Apple target data rate plus metadata and other overhead.  
(3) The remaining time indicated by the camera is always calculated based on the theoretical maximum data rate, not the target data rate, to be on the safe side.  
(4) The recording resolution is 2592 x 2160, although 2578 x 2160 pixel are used for image content. 14 pixels on the left and right of the recorded image do not belong to the image content and are stated as that in the metadata.

Recording Media

SxS PRO or SxS PRO+ cards (requires SxS Adapter 2)  
CFast 2.0 cards (requires CFast 2.0 Adapter 2)  
XR Capture Drives (requires XR Adapter)  
SXR Capture Drives (requires SXR Adapter)

Note: XR Capture Drive Docks require Codex Production Suite to read XR Capture Drives recorded with ALEXA SXT.

Supported Media

SxS PRO 64 GB (SBP-64A)  
SxS PRO+ 64 GB (SBP-64B & SBP-64C)  
SxS PRO+ 128 GB (SBP-128B & SBP-128C)  
LEXAR 3600x CFast 2.0 cards 256 GB  
XR Capture Drives 512 GB  
SXR Capture Drives 1 TB  
SXR Capture Drives 2 TB

Monitor Outputs

4x MON OUT BNC connector for uncompressed 1.5 G HD-SDI video: 1920 x 1080 (16:9), 4:2:2 YCbCr; legal range HD video at 23.976, 24, 25, 29.97, or 30 fps. MON OUT 1b is a clone of MON OUT 1a. Embedded

	audio, time code, metadata and recording flag.
Image Processing	16 bit linear internal image processing in full ALEXA Wide Gamut/Log C color space. Target output color spaces: Log C, Rec 709 or Rec 2020. An ARRI Look File (ALF-2) containing the name of the target color space, CDL values and a 3D LUT can be applied to ProRes or MON OUT images and will be saved in metadata. Optional horizontal image mirroring.
Synchronization	Master/Slave mode for precision sync of settings, sensor, processing, HD-SDI outputs and ARRIRAW or ProRes recording for 3D applications. PHASE user button for shifting camera phase to move phase artifacts out of frame, i.e. when shooting a CRT monitor or rear screen projector (works in Rec Run TC mode).
Playback	Playback of ARRIRAW or ProRes recorded material visible on EVF-1 and MON OUT. Playback audio available over headphone jack and embedded in the MON OUT signal.
Audio	1x XLR 5 pin AUDIO IN for 2 channel, line level, balanced audio. 24 bit/48 kHz A/D conversion. Uncompressed PCM audio recording to ARRIRAW, ProRes and embedded in all HD-SDI outputs. Only available with same project/sensor speed at 23.976, 24, 25, 29.97 and 30 fps. Max of 2.5 dBm output from AUDIO OUT headphones connector.
Connectors	<p>1x media slot</p> <p>4x BNC monitoring out HD-SDI, 1.5G MON OUT</p> <p>1x XLR 5-pin analog audio in AUDIO IN</p> <p>1x BNC return video in HD-SDI, 1.5G RET/SYNC IN</p> <p>1x LEMO 16-pin external accessory interface EXT</p> <p>1x Fischer 2-pin 24 V power in BAT</p> <p>3x Fischer 3-pin 24 V remote start and accessory power out RS</p> <p>1x LEMO 2-pin 12 V accessory power out 12 V</p> <p>1x LEMO 5-pin timecode in/out TC</p> <p>1x TRS 3.5 mm headphone mini stereo jack AUDIO OUT</p> <p>1x custom LEMO 16-pin electronic viewfinder EVF</p> <p>1x custom LEMO 10-pin Ethernet with 24 V power ETHERNET</p> <p>1x Fischer 5-pin Lens Data Display LDD</p> <p>2x Fischer 5-pin Lens Control System LCS</p> <p>1x Fischer 12-pin for CLM-2, CLM-3, CLM-4 or later IRIS</p> <p>1x Fischer 12-pin for CLM-2, CLM-3, CLM-4 or later FOCUS</p> <p>1x Fischer 12-pin for CLM-2, CLM-3, CLM-4 or later ZOOM</p> <p>BNC connectors are designed for fast exchange without camera disassembly. These connectors require a special tool (ALEXA Plus BNC Removal Tool, K5.72915.0).</p>
SD Card	For importing and storing of ARRI Look Files, camera set up files, frame line files and user pixel masks and custom lens tables for the Lens Data Archive (LDA). Stores frame grabs in ARRIRAW (.ari, 12 bit), TIFF (.tif, 16 bit), DPX (.dpx, 10 bit) or JPEG (.jpg, 8 bit) format. Stores log files. Also used for installing Software Update Packets (SUPs).
Upgrades	The Storage Interface Module can be exchanged for future storage modules. The Electronics Interface Module (available as either regular ALEXA or ALEXA Plus versions) can be exchanged for future control electronics. An easily exchangeable lens mount allows other lenses beyond LDS PL mount lenses to be used. Simple camera software updates via free of charge Software Update Packets (SUPs).
Software Tools (apps)	<p><a href="#">ARRIRAW Converter (ARC)</a></p> <p><a href="#">ARRI Color Tool</a></p> <p><a href="#">ARRI Meta Extract</a></p>
Software Tools (online)	<p><a href="#">ALEXA Camera Simulator</a></p> <p><a href="#">Lens Illumination Guide</a></p> <p><a href="#">ARRI Frame Line Composer (AFC)</a></p> <p><a href="#">LUT Generator</a></p> <p><a href="#">ARRI Formats &amp; Datarate Calculator</a></p>
	Note: Technical data based on SXT Software Update Packet SUP 1.0. All data subject to change without notice.