



Avid[®] Artist DNxIV

Installation and Operations Guide

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Using This Guide

Important Information

Avid recommends that you read all the information in this document before connecting or using your new hardware and software.

If You Need Help

If you are having trouble using your Avid product:

1. Retry the action, carefully following the instructions given for that task in this guide. It is especially important to check each step of your workflow.
2. Check the latest information that might have become available after the documentation was published. You should always check online for the most up-to-date release notes or ReadMe because the online version is updated whenever new information becomes available. To view these online versions, select ReadMe from the Help menu, or visit the Knowledge Base at www.avid.com/support.
3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.
4. Visit the online Knowledge Base at www.avid.com/support. Online services are available 24 hours per day, 7 days per week. Search this online Knowledge Base to find answers, to view error messages, to access troubleshooting tips, to download updates, and to read or join online message-board discussions.

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1 Avid Artist DNxIV



Overview

Avid Artist | DNxIV, developed in cooperation with AJA® Video Systems, offers a full set of professional video and audio connectivity with support for the latest 4K and UltraHD devices and High Frame Rate workflows. The power of Thunderbolt 3 enables Avid Artist | DNxIV to handle a wide range of formats from SD to HD, UltraHD and full 4K over both SDI and HDMI and support 4K frame rates up to 60p, plus HDR 10 and HLG support over HDMI for HDR workflows.

Avid Artist | DNxIV is the ideal companion for lightning-fast video capture, playback and editorial. Avid Artist | DNxIV connects with a single Thunderbolt cable and provides a second Thunderbolt connector for flexibility, making it perfect for on set, or in the edit suite.

Features

- Two Thunderbolt 3 ports (supports pass-through daisy-chaining)
- Four bidirectional SDI BNCs configurable for up to four inputs, or four outputs, or two inputs and 2 outputs.
- Single Link I/O for 4K/UltraHD, HD and SD across 12G-SDI, 6G-SDI, 3G-SDI, and 1.5G-SDI
- Dual Link I/O for 1.5G-SDI and 3G-SDI (2 x BNC)
- Quad Link I/O for 1.5G-SDI, 3G-SDI (4 x BNC)
- Supports Quadrant or Two Sample Interleave transport
- HDMI 2.0 Input and Output
- HDR (HDR10 or HLG via HDMI, 12 Bit RGB, BT2020)
- Dedicated realtime 4K/UltraHD to HD down-conversion output (SDI Monitor out BNC)
- Eight-channel Embedded HDMI audio
- Choice of Eight-Channel In, Eight-Channel Out, or Four-Channel In/Out analog audio (DB25 cable, Line Level)
- Front panel Mic/Line/Phantom XLR audio input connector, with gain control

- Front panel LED VU meters and Headphone output w/level control
- Reference In/LTC In (selectable)
- LTC Output
- RS-422 control via 9-pin
- Rugged Chassis, Small Size
- 12V DC, 4-pin XLR Power (AC adapter included)

Video Formats

For a list of supported video formats, see [Specifications](#).

High Quality Down Conversion

The Avid Artist | DNxIV built-in down-conversion 3G monitor spigot, uses large multi-point digital interpolators, anti-alias filtering and interpolation. Because these functions are in hardware, they are available full time, all the time-with no CPU load.

Avid Artist | DNxIV Audio

Avid Artist DNxIV provides up to 16 channels of SDI embedded audio, and up to eight channels of embedded HDMI audio. Eight channels of analog audio I/O is supported via a DB25 industry standard Tascam style audio breakout cable. The eight analog audio channels can be configured as either Ch 1-8 input, Ch 1-8 output, Ch1-4 input with Ch 5-8 output or, Ch 1-4 output with Ch 5-8 input.

AJA Software and Utilities

Avid Artist | DNxIV operates with AJA's Desktop software package, developed for powerful integrated video/audio capture, editing, and production with a variety of 3rd-party software. AJA software is distributed as a unified package which includes all the software, firmware, plugins, and utility programs for the Avid Artist | DNxIV, as well as AJA's Io, KONA, and T-TAP products.

Two retail packages are available, one for Mac and one for Windows.

Mac and Windows Packages

These packages include:

Drivers

AJA device drivers for tightly integrated hardware/software operation.

AJ Control Panel

The Control Panel provides:

- Source selection and control of your AJA hardware.
- A block diagram to show visually what routing and processing is being performed.

AJ Control Room

Control Room is a cross-platform software application for ingest, playback and output with AJA products

AJ System Test

System Test provides accurate and detailed evaluations of drive and PCIe performance statistics, allowing you to measure the capabilities of your system for recording and playing back various resolutions and codecs.

3rd-Party Plugins

Plugins for popular 3rd-party Professional Video Applications from Adobe, Avid, Apple, Telestream, and others.

System Requirements

Your system should meet minimum hardware and software requirements to achieve a satisfactory level of performance. Updates to system requirements are subject to change.



See Software Vendor system requirements for GPU recommendations and additional hardware requirements and recommendations.

Recommended system requirements:

- Mac OS 10.12 Sierra or later
- Win 10 or later with all updates
- Linux Redhat/CentOS 7
- Linux Ubuntu 14 and Ubuntu 16
- 2.5 GHz quad core i7 minimum, for HD
- 3.5 GHz eight core minimum, faster processors and more cores recommended, for UltraHD/4K workflows, especially with high frame rate*
- 16GB RAM minimum, 32GB or more recommended, especially for UltraHD/4K or High Frame Rate applications
- A reasonably fast and powerful graphics card, with plenty of on-board memory. Examples (may be specific to application version and/or host CPU) include:
 - Nvidia K5200
 - Nvidia K4200
 - Nvidia M6000
 - Nvidia M5000
 - Nvidia M4000
 - AMD W7100
 - AMD W8100
- Media storage with adequate bandwidth to sustain the capture and playback of the material you expect to be working with.



For large scale installations with shared storage, or for very high performance requirements, consultation with an experienced a system integrator is recommended. A consultant will be able to assist with many important variables.

What's In the Box?

As you unpack the shipping box, carefully examine the contents. Ensure you received everything and that nothing was damaged during shipment.

If you find any damage, immediately notify the shipping service and supply them with a complete description of the damage, and contact your dealer or distributor for details on how to have your Avid Artist | DNxIV repaired or replaced.

Save packing materials and the shipping box for future use should you need to transport your system or return it for service.

Inside the box you'll find the following components:

- Avid Artist | DNxIV
- 12V power adapter and power cord

In this Manual

Chapter 1 - Introduces the product briefly, listing features and system requirements.

Chapter 2 - Provides complete instructions for installing and configuring the product.

Chapter 3 - Discusses operational aspects and how to work with 3rd-party software.

Appendix A - Presents a list of technical specifications for the product.

Appendix B - Provides important Safety and Compliance information.

2 Installation



Installation Overview

1. If not previously installed on your Thunderbolt equipped computer, ensure that appropriate third party application software is installed as detailed in its user documentation.
2. Download and install the latest Avid Artist | DNxIV software from your Avid Master Account [here](#).
3. Connect your Io 4K Plus to your computer using an appropriate Thunderbolt cable.
4. Connect the video and audio inputs and outputs.
5. Power up the unit (AC supply or battery). The Avid Artist | DNxIV will startup automatically.
6. Avid recommends that you now run AJA Control Panel, as this allows you to verify that the installation has completed successfully.



AJA Control Panel will prompt you to update firmware (if the new software package contained a firmware update for your AJA device).

System Test Application

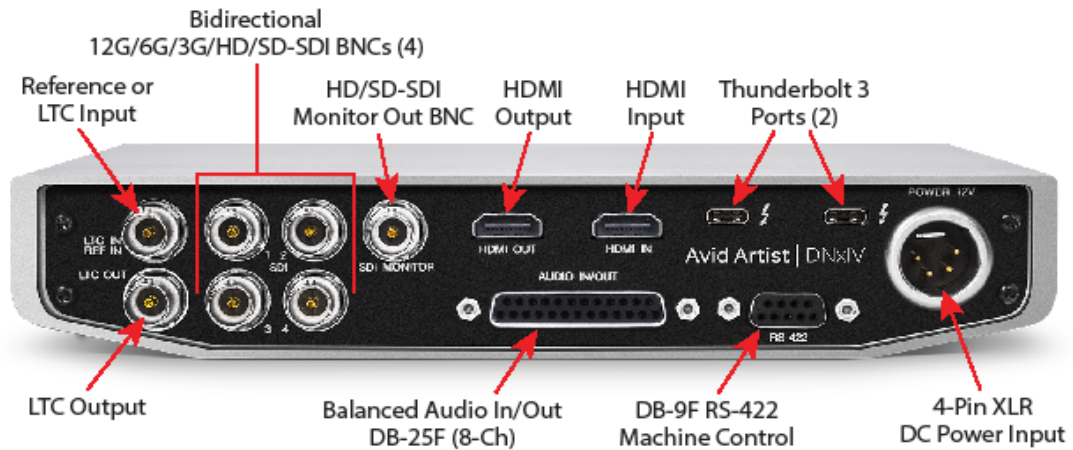
AJA System Test is a utility for measuring system performance. The application includes:

- System Disk Test
- AJA Device Test
- Disk + Device Test
- System Report

The application tests Read and Write, Capture and Playback speeds tests in both Megabytes per second and Frames per second. The disk speed tests differ from standard disk I/O performance applications in that they specifically test the system under conditions typically encountered with video capture, playback, and editing.

Theoretically the best test is to fill your storage disk to 80% and then test capture at the highest data rate you will use.

Cable Connections



Connector Descriptions

Thunderbolt 3

The Avid Artist | DNxIV provides the third-generation Thunderbolt 3 (USB-C) ports to support increased bandwidth between host computer and I/O device. Two ports are provided for daisy-chained network configurations.

Bi-directional SDI I/O

Four bidirectional BNC connectors can be configured in a variety of ways via the AJA Control Panel, including:

- Two HD/SD inputs (SDI 1 and SDI 2) and two outputs (SDI 3 and SDI 4)
- Two 4K/UltraHD single-link 6/12G inputs (SDI 1 and SDI 2) and two 4K/UltraHD single-link 6/12G outputs (SDI 3 and SDI 4)
- One 4K/UltraHD two-link 3G input (SDI 1 and SDI 2) and one and one two-link 3G output (SDI 3 and SDI 4)
- One 4K/UltraHD four-link 1.5/3G input (SDI 1, SDI 2, SDI 3, and SDI 4) input, Quadrant or 2SI.
- One 4K/UltraHD four-link 1.5/3G output (SDI 1, SDI 2, SDI 3, and SDI 4) output, Quadrant or 2SI.

Dedicated SDI HD/SD Output

One BNC connector is provided for full-time, real-time output of HD/SD video. 4K video is down-converted to 2K HD and UltraHD is down-converted to HD.

HDMI Input and Output

Two HDMI connectors provide input and output of HDMI video and multi-channel embedded audio.

- HDMI 2.0 input and output, supporting UltraHD and 4K resolutions at up to 60p (4:2:2), 10-bit and 8-bit
- Supports two or eight channel HDMI audio input and output

HDMI output also supports:

- HDR 10 Support - HDR Infoframe metadata, compatible with HDMI 2.0a/CTA-861.3
- HLG Support - compatible with HDMI 2.0b/CTA-861-G



HDCP is not supported on either input or output. 4K HDMI output does not have HDCP, and input sources having HDCP are not supported.

The HDMI input is designed to support long cable runs—up to 100 ft. when using 22 or 24AWG HDMI cable, or up to 50 ft. using 28 or 30AWG HDMI cable. The HDMI output supports standard HDMI cables only.

RS-422 Machine Control

A female DB-9 connector provides connection for VTRs, camcorders, disk media servers, and other devices using RS-422 SMPTE (Sony) protocol.

Reference Video and LTC Input

Two BNC connectors provide reference Input and LTC output. The Reference Video input can also be used for LTC input. The selection of Reference (sync) or LTC is set using the AJA Control Panel “Input Select Screen” on page 26).

Supplying a reference signal to the Reference input allows you to synchronize Avid Artist | DNxIV outputs to your house analog reference video signal (or black burst). When connecting a reference video source, the locking signal should be the same as the input format. It is possible in some circumstances to use an alternate format video signal as long as the basic frame rate is compatible.

Balanced Analog Audio Input and Output

A 25-pin connector provides 8-channel balanced analog audio, 24-bit 48kHz sample rate D/A and A/D, for use with an industry standard 8x XLR on DB.25 breakout cable (cable not included). The eight analog audio channels can be configured four different ways:

- Ch 1-8 Output
- Ch 1-4 Input and Ch 5-8 Output (default)
- Ch 1-4 Output and Ch 5-8 Input
- Ch 1-8 Input

12V Power Connector

A standard 4-pin XLR type connector is provided for either battery or line source power using the supplied AC power adapter.

Installing Software

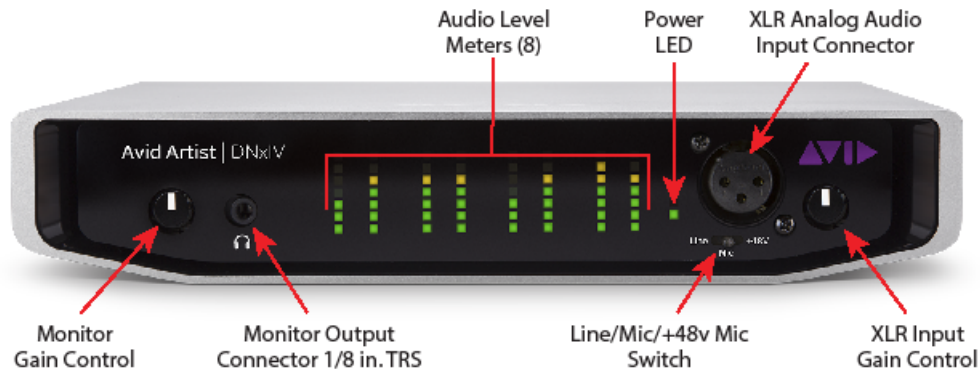


If your computer has previously had another video capture or multimedia device installed, ensure you uninstall any related software before installing Avid Artist | DNxIV. This will prevent any hardware or software conflicts.

Before installing the software package, ensure that Media Composer is installed on your system. See the *Media Composer Installation Guide* [here](#) for details on installing the editing application software. Before using Avid Artist | DNxIV with Avid Media Composer or other NLE application, it is best practice to have installed and run the software at least once on your workstation. Next, install the AJA software package.

If at a later date you add any Avid Artist | DNxIV supported applications that require drivers, you must run the AJA install program again to install them.

3 Avid Artist DNxIV Operation



Front Panel Operation

The Avid Artist | DNxIV front panel has the following controls and indicators:

Monitor Output and Gain Control

A 1/8 inch TRS connector is available for monitoring two channels of audio, selectable in channel pairs using the Control Panel application. Typically used with a pair of headphones.

The Monitor Gain knob on the left adjusts the monitor output level. Pushing in the knob extends it (for adjustment) or recesses it (to prevent accidental changes).

Audio Level Meters

The Audio Level Meters in the center of the front panel indicate:

- During Capture - The first 8 channels of the audio source selected (SDI, HDMI, Analog, Mic).
- During Playback - The sum of whatever sources are being played out via the AJA hardware; i.e. NLE timeline and mix of host system audio output (if applicable).

The meter's LEDs are colored to indicate the amount below 0dBfs when averaged over a one millisecond time interval:

dBfs	LED Color and Location
-2 db	Red LED 1 (top)
-12 db	Yellow LED 2

dBfs	LED Color and Location
-20 db	Yellow LED 1
-30 db	Green LED 4
-40 db	Green LED 3
-50 db	Green LED 2
-60 db	Green LED 1 (bottom)



These audio level meters are for guidance only. Third-party audio metering should be employed when doing critical audio editing and mixing.

Power LED

The power LED lights up yellow when power is provided via the power supply. Once a Thunderbolt 3 connection is made, and the host is in an active state, the light turns green.

XLR Audio Input and Controls

The XLR audio connector is available for use with a microphone or line-level mono audio source to conveniently capture or punch-in single channel audio.

The Input Gain knob on the right adjusts the input level. Pushing in the knob extends it (for adjustment) or recesses it (to prevent accidental changes).

The Mic/Line/+48 switch below the XLR connector is used to select:

- Mic input, for use with a dynamic microphone.
- Line Input, for use with a line level source like an audio mixer.
- +48 Mic Input, for use with a condenser mic that requires phantom power.

The audio from the XLR input can be routed for capture or playback and mixed with other sources for monitoring purposes using the AJA Control Panel application or third party applications.

AJA Control Panel Overview

The AJA Control Panel is a software application that provides a simple visual showing how the Avid Artist | DNxIV hardware is currently configured and allows you to make changes. You can change signal input and output parameters and define the video processing that will be performed.

The AJA software installer automatically installs the Control Panel application on your computer. You'll find the AJA Control Panel application in your Applications folder.

AJA Control Panel User Interface

The AJA Control Panel user interface includes a visual block diagram of the unit's current configuration. The current status, input and output settings, and many other details are depicted in the color-coded block diagram. Below this block diagram are various controls for changing operating parameters, which will vary depending on which function screen has been selected.

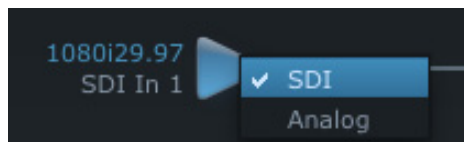
The left side of the AJA Control Panel provides a navigation list of available function screens. Clicking on a link (or alternatively, a related element in the block diagram) displays a function screen corresponding to that topic.



Block Diagram Area

The top block diagram area of the Control Panel screen is a visual representation of the processing, if any, that's currently occurring, including inputs/outputs, reference source, and system status. Lines between inputs, the framebuffer, and outputs, show a video path. Where there are no lines, there is no connection; this can be because an input or output isn't selected in the Input Select menu. The lines will also show whether the outputs are video or video + key.

You can click any of the function screen selection links in the left column to view its current settings or click on an icon to call up its related settings screen. You can also right-click or Control-click to see context-sensitive information and choices.



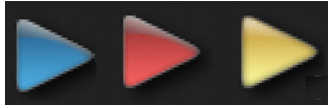
Color Meanings

All items in the AJA Control Panel block diagram are color-coded to show what is happening in real time. This applies to both icons and text. These colors indicate:

- **Blue** - Video is same format as the Primary Format (framebuffer)
- **Yellow** - Reference video (black burst or other reference source)
- **Red** - The selected operation cannot be performed

Input/Output Icons

The input and output icons are triangles that together with their color show all the input and outputs and their status (selected, not selected, input present or not, format, etc.). A complete video path is shown when inputs and outputs are connected with lines going to/from the framebuffer.



Frame Buffer

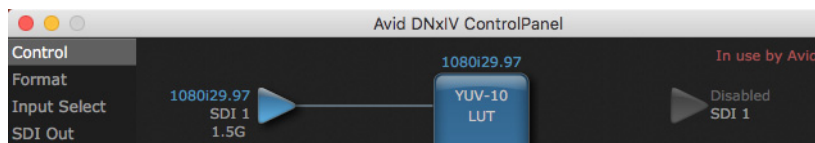
The framebuffer is the “engine” where your third-party applications interface with the AJA device. The framebuffer has a format (called the “Primary Format”) and color space that it follows, as defined in the linked menu screens or via external application software.

Primary Format

The Primary Format is the media format written to disk and used in your project. This is the format that the framebuffer will use and is shown in the Control Panel using the color blue. It is the format that the third-party application software will either receive from the AJA hardware, or is sending to the hardware. All icons in blue are the same as the Primary Format used by the framebuffer. Also any text descriptions in the block diagram that appear in blue indicate that something is in the primary format.

Controlling Application

It is important to understand that the computer can contain many applications that can use the AJA device (as you switch from window to window) and it may not always be obvious which currently controls it.



Control Panel In Use Message (in red)

In the top right corner, the Control Panel displays the name of the application controlling the unit. In some cases, applications may not always properly “let go” of the I/O interface as another takes over—you’ll be able to tell by looking at the Control Panel.

Presets

Setups can be named and saved as a snapshot (Preset) for recall at any time. You can save various AJA device Control Panel configurations associated with your frequent tasks. You don’t have to spend time resetting interface configurations, just load the previously saved Preset for each task. See [Saving, Loading and Deleting Presets](#) for more information.

If you work on multiple systems and want to carry your saved setups to another location, you can copy your saved Preset files on to movable storage and load them into any computer running the AJA Control Panel application.

Mac OS Preset Files Storage Location

- From the Finder, hold down the Option key (to display the Library directory) and click on Go/Library/Application Support/AJA/<device name>/Presets/

Windows Preset Files Storage Location

- c:\Users\<username>\AppData\Local\AJA\Control Panel\<device name> Presets\

Default Preferences

When an AJA device starts up, a preference can determine what settings it will have it when it begins to operate. The AJA Control Panel offers two default preference settings:

- **Local Preference** - A preference stored from the last AJA device's Control Panel settings to be used on next startup of AJA Control Panel. This occurs on next restoration of the default state (triggered by start up of host CPU, startup of the AJA device, or when a third-party application releases the AJA device).
- **Global Preference** - A preference saved for use as a global default start state for an AJA device that can be shared by multiple users, applied on first startup, or by pressing the Control Panel Reset Device... button.

Local Preference

The Local Preference file (com.aja.devicesettings) exists to immediately and automatically store all parameter changes made by a user on a particular AJA device. When any control is changed in the Control Panel, that change is recorded in the Local Preference file stored in a unique location on that computer that is dedicated to that particular device, serial number, and logged-in user. Then, when AJA Control Panel is restarted for any reason, the AJA device being controlled restores the settings being used when Control Panel was last closed.

The Local Preference file can be accessed at the following locations.

- **On Mac:** From the Finder, hold down the Option key (to display the Library directory) and click on Go/Library/Preferences/com.aja.devicesettings.
- **On Windows:** C:\Users\<USER_NAME>\AppData\Local\aja\com.aja.devicesettings



Clicking on the AJA Control Panel “Erase All Prefs” button deletes the existing Local Preference file from this location. This file will be recreated as soon as any Control Panel setting is changed.



Clicking on the AJA Control Panel “Reset Device...” button will delete the existing Local Preference file. If a Global Preference file is found, these settings are reloaded. If a Global Preference file is not found, “factory defaults” are loaded and the device is set to that state.

Global Preference

An administrator can establish a house standard for an AJA device by copying a preference file to a shared computer location. Once placed at that location, it becomes a Global Preference file where it will establish a standard default startup state for all users of that AJA device using that computer system. These settings preempt the initial AJA factory default settings, and are applied when an AJA device is first powered up, or when the Control Panel Reset Device button is pressed.

To establish a Global Preference, the administrator first configures the AJA device (which automatically creates a “com.aja.devicesettings” Local Preference file in the location identified above) and then copy or move or that file to the correct computer locations (manually or by pushing it out across the network) on all the computers that use the AJA device.



If the user makes changes to an AJA Device's Control Panel settings, those changes are saved to the Local Preference file, which will take priority over the Global Preference file.

The shared computer locations for a Global Preference file are:

- **On Mac:** From the Finder, click on Go/Computer/<System HD>/Users/Shared/AJA/ and copy or move the “com.aja.devicesettings file” described above to this location.



The “AJA” folder needs to be created manually at this location before moving the preference file into it.

- **On Windows:** On Windows there are three possible shared locations depending on your system:
 - C:\Users\Public\Aja\
 - C:\Users\All Users\Aja\
 - C:\ProgramData\Aja\

Copy or move the “com.aja.devicesettings file” described above to one of these locations.



The AJA Control Panel Info screen displays the path to the Global Preference file on that computer.



Clicking on the AJA Control Panel Erase All Prefs button does NOT delete an existing Global Preference file from this location.

Function Screens

Listed below are the function screens for Avid Artist | DNxIV and what they are used for.

Screen	Functions
Control	Configure basic Avid Artist DNxIV operation options and output timing.
Format	Select the framebuffer primary video format settings.
Input Select	View and edit input selections and audio mapping.
SDI Out	Select output format.
HDMI	Configure the HDMI I/O
HDMI HDR	Configure High Dynamic Range settings for HDMI output
Video Setup	Configure Video such as composite black level, progressive format and ancillary data (Closed Caption) option.
Audio Setup	Configures Audio options such as analog audio monitor level.
Audio Mixer	Select and mix audio sources for monitoring.

Screen	Functions
Conversion	(Mac platform only) Select codec options such as whether paused video is full frame or single field, pulldown settings, and color space conversion.
DS Keyer	Setup and control the insertion of keyed video from the frame buffer or graphics files with alpha channel.
LUT	Load a lookup table (LUT) file to adjust the calibration of color for any source.
Timecode	Monitors SMPTE 12M-2 timecode and configure timecode window burn output.
Presets	Add or delete saved preset configurations (handy for quick and easy recall of different Avid Artist DNxIV settings for varied workflows).
Firmware	Install firmware from your currently installed AJA software package.
Info	Display status information and the firmware version number. This information is generally intended for troubleshooting/support.

Using Avid Artist | DNxIV for UltraHD/4K

4K/UltraHD Transport Modes

The 4K and UltraHD SDI formats can use different transport modes, associated with the number of links used to transport the signal, the data rates involved, and the way the image data is organized.

Avid Artist | DNxIV supports both Quadrant and Two Sample Interleave (2SI) transport standards. Many different combinations of modes and data organization exist.

In 4K mode, single link transport is available as either 12G or 6G (which are both 2SI). Whether the video is auto-sensed as 12G vs. 6G is dependent on the data rate of the incoming or outgoing signal. For example, 4K p30 at 8bit 4:2:0 requires 6G only.

Besides single link transport, Avid Artist | DNxIV also supports the following multiple link transport modes for UltraHD and 4K:

- Quadrant 4-wire (transported on four links)
- Quadrant 2-wire (transported on two links)
- 2SI (two or four links automatically selected)

The amount of data in the signal affects the number of links and data rates necessary to carry that signal.

Quadrant Mode

In Quadrant Mode you can use four HD or 2K signals (1.5G) to input / output UltraHD or 4K at 30fps or below, or four 3G signals to enable HFR and / or deep color. Whether using four 1.5G or four 3G wires, each represents individual quadrants of the higher definition UltraHD 3840x2160 or

4K 4096x2160 4K formats. Physical connections of the quadrants will be mapped to the SDI connectors as shown. Monitoring one of these HD signals on a standard SDI monitor will display one quadrant of the picture.



Mapping of Quad SDI Outputs

2SI Mode

Two Sample Interleave is an alternative method to organize the data of SDI UltraHD and 4K formats. Instead of dividing the picture raster into quadrants, this method samples pixels to create four lower resolution versions of the entire picture. These are combined later to create the full resolution image.



Mapping of 2SI Outputs

For 2SI UltraHD or 4K SDI video at 30 fps or less, monitoring one of these four signals on a standard SDI monitor displays the entire picture, but at a lower resolution. Above 30 fps, 3G bandwidth is required, so a 3G capable monitor is required.



In some versions of AJA Control Panel, the 2SI method is referred to as '425' which is a reference to the SMPTE 425 standard which defines this method.

2-Wire and 4-Wire Modes

Using higher data rates, it is possible to carry UltraHD and 4K signals on two SDI links, instead of four. In this situation, half (two quarters) of the image data is carried on one link, with the other half carried on the other link. These types of signals also cannot be viewed on a standard SDI monitor using one connector.

You can choose 2-wire or 4-wire input and output (depending on the type of signal). If the number of links selected is not sufficient, the number of links is automatically increased to accommodate the signal. UltraHD or 4K SDI signals 30 fps and below can be input and output simultaneously, using two connectors in each direction. However, all four connectors are required above 30 fps. You will be able to either input or output a high frame rate SDI signal, not both at the same time. In this situation, you can use the down-converted SDI monitor output to monitor the input signal, or use the HDMI output. Note that to monitor incoming UltraHD/4K SDI as HDMI UltraHD/4K, the SDI input transport must be 2SI. Quad SDI will be down-converted to HD on the HDMI output.

Specifying the number of wires for output forces Quadrant mode. You cannot specify the number of links when 2SI output is selected (the lowest number of links will be set automatically).

Avid Artist | DNxIV Audio Monitoring

Avid Artist | DNxIV hardware can be used as your single audio monitoring solution whether you are auditioning music in a web browser, playing a movie file on the desktop, creating music, or playing a YouTube clip. As long as the output of your work or application is normally output via the host system audio, your AJA hardware can route this audio for monitoring. This cuts down on unnecessary cabling, and means you can take advantage of a consistent audio monitoring environment whatever you are currently doing with your host system.



On first use, you will need to tell your operating system to use AJA hardware as the default Input and Output hardware.

Avid Artist | DNxIV lets you listen to Host System audio concurrently with your NLE audio. This is useful if you need to audition music tracks against playback of your NLE timeline, or if you need to Skype with a remote producer during an edit session, or for a myriad of other reasons.

You can also listen to Avid Artist | DNxIV Input concurrently with your NLE (with the exception of Avid Media Composer). This is useful if you need to listen out for the readiness of talent, or the presence of some other feed, whilst you continue to work.

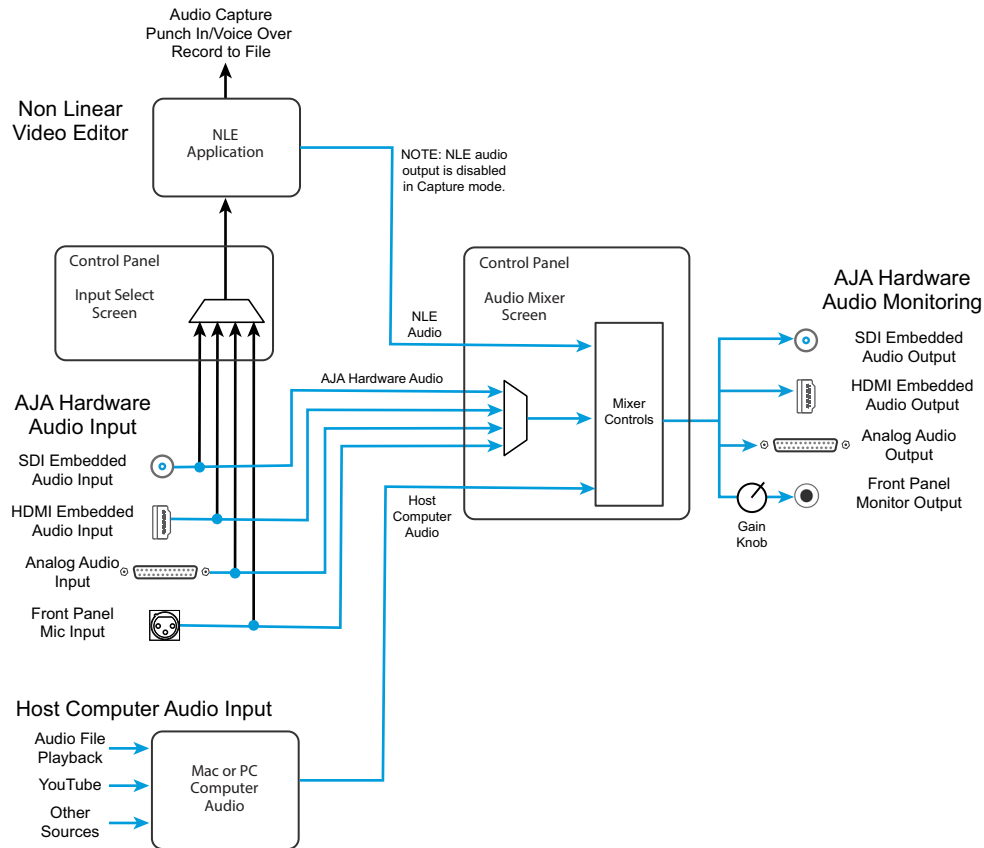
Avid Artist | DNxIV audio monitoring is routed and mixed using the Control Panel application's Audio Mixer screen. You can select sources to be monitored, and can adjust their levels. If you are using the 1/4 inch monitor output connector, an additional overall mix gain control is conveniently available on the Avid Artist | DNxIV's front panel.

The mixed audio monitor signal is also routed to:

- SDI Audio out
- HDMI Audio Out
- Analog Audio Out (via DB25 cable)



Even though you can hear changes in the signals and levels adjusted with the Audio Mixer screen, these changes are NOT recorded to disk during NLE Capture or Audio Punch In / Voice Over to Timeline. The Audio Mixer screen is dedicated for monitoring only, not program mixing.



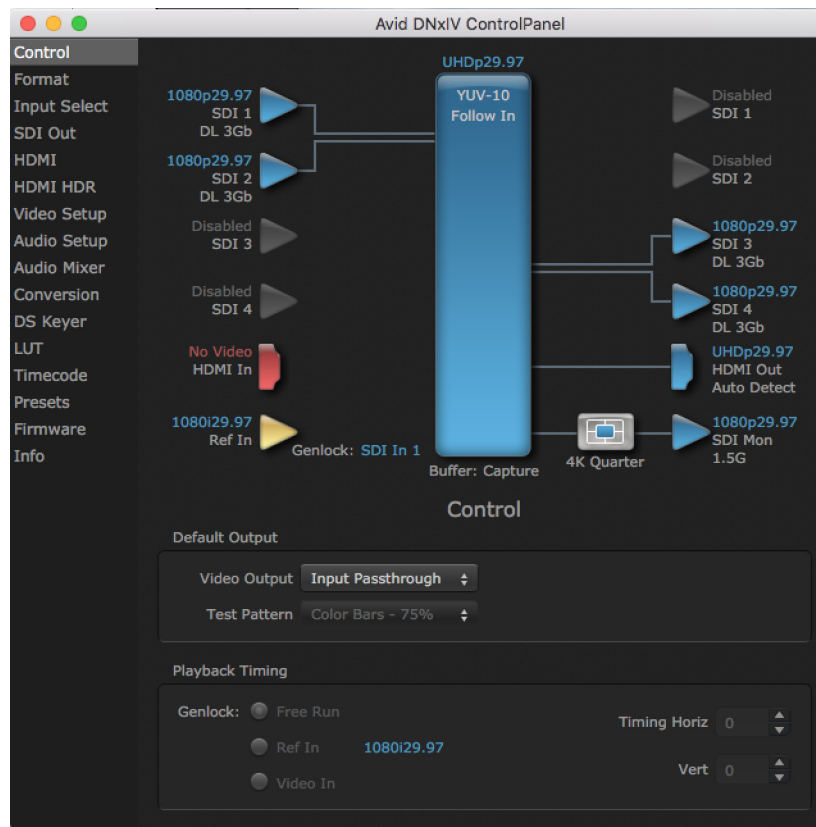
To control which AJA hardware audio is used during recording, you use the Control Panel application's Input Select Screen, Audio Input Select drop down to select from:

- SDI embedded
- HDMI embedded
- Analog (via DB25 cable)
- Mic audio (via front Mic input)

Any level adjustments to Capture or Audio Punch In / Voice Over to Timeline recording operations will either need to be made upstream of the AJA input, or else via adjustments within the main NLE application (e.g. via a pass through mix tool).

AJA Control Panel Function Screens

Control Screen



The Control Screen is where you set the Default Output, what the device outputs when no application has control of the board. This screen also has controls for setting the genlock source, and for setting the Horiz and Vert timing offsets. The top of the Control Screen shows the current state of the device and also shows the name of the Application which has control of the board, if there is one.

Default Output

Many video applications can grab control of the Avid Artist | DNxIV, so its outputs can change dynamically. The Default Output settings are used to select what will be output when no third-party video application is controlling Avid Artist | DNxIV.

Video Output

- Input Passthrough - This selection directs Avid Artist | DNxIV to route video from its selected input through the card for processing and output.
- Test Pattern - This selection directs Avid Artist | DNxIV to output a preset pattern when no other application is in control. The pattern is selected from the Test Pattern dropdown list below, or a graphic file can be chosen.
- Hold Last App - This selection directs Avid Artist | DNxIV to hold and output the last frame of video from the last application to control Avid Artist | DNxIV. This can be helpful when operating in an environment where you're switching back and forth between multiple application windows.

Test Pattern

With Test Pattern selected above, you can choose the pattern type. Select from:

- Black, Color bars (75% or 100%), Ramp, Multiburst, Line Sweep, Multi Pattern, or Flat Field, Check Field, White, Border, Linear Ramp, Slant Ramp, Zone Plate, Color Quadrant, or Color Quad Border.

Graphic File Display

In addition to the test patterns above, a "Load File..." selection at the bottom of the Test Pattern dropdown menu allows you to load a standard RGB/RGBA graphics file (.tif,.psd, etc.) into the frame buffer for display (including alpha channel). Some graphics formats and bit depths may not be supported. Files that have been loaded are listed for quick reuse. Loaded graphic files are retained for redisplay if another test pattern is selected, and even if Avid Artist | DNxIV is power cycled.



A loaded graphics file will not be scaled to fit. If it's smaller than the current frame buffer format, Avid Artist | DNxIV will center it in the frame. If larger than the current frame buffer format it will be cropped.

- Clear Files - This selection on the pulldown clears all the Graphic Display files.

Playback Timing

Use these controls to set the Genlock source and Timing adjustment.

Genlock

Selects how Avid Artist | DNxIV will synchronize program video:

- Freerun: Generates sync without an external reference source
- Ref In: Use the Ref Video source for sync (usually an analog black burst video signal)
- Video In: Use whichever video input source has been selected in the Inputs screen for sync

For video stability and proper system operation, you can genlock all equipment to house sync. However genlock is not required for Avid Artist | DNxIV due to its excellent freerun accuracy. On the Avid Artist | DNxIV house sync is connected to "LTC/Ref In".

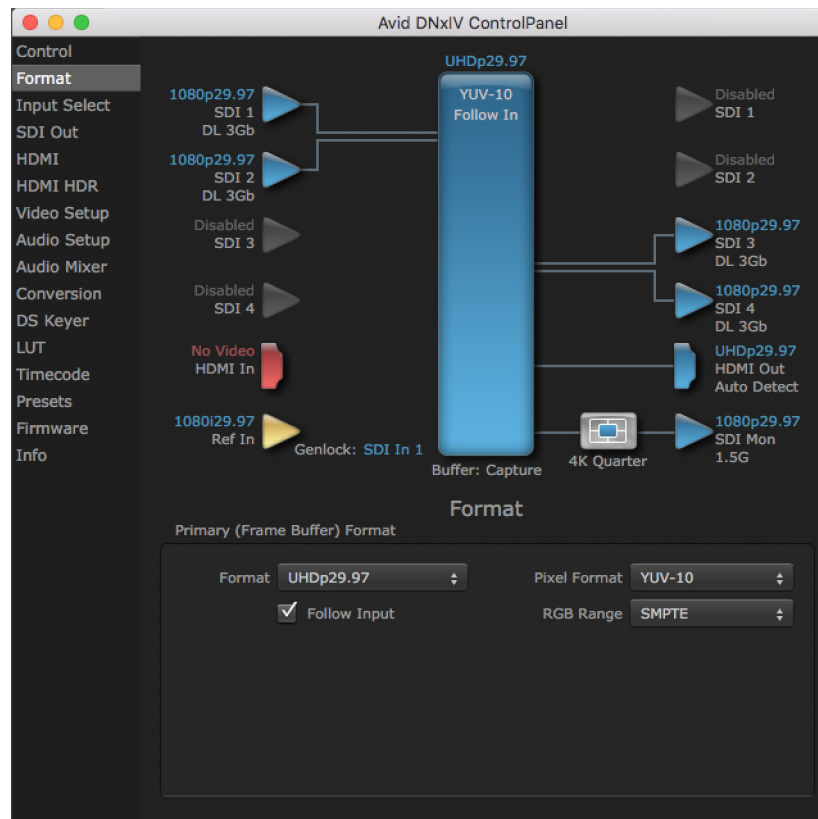
Alternatively, Avid Artist | DNxIV can receive externally supplied Linear Time Code on that same input connector. The LTC/Ref setting on the Input Select screen (see "[LTC/Ref](#)" on page 27) selects how that input signal will be used.

Timing (Horizontal and Vertical)

These two pull-downs allow output timing adjustment with reference to the Ref Video source selected.

- Horizontal: The Horizontal reference can be adjusted by selecting a number of pixels (clocks) to offset
- Vertical: The vertical reference can be adjusted by specifying a number of lines to offset.

Format Screen



The Format Screen shows the video format currently in use by the Avid Artist | DNxIV framebuffer (called the Primary Format) and allows you to change it. All throughout the Control Panel, choices are always presented based on what Avid Artist | DNxIV can do with the signals available and the inputs/ outputs selected.



Do not confuse this Format function screen conversion, which uses AJA hardware and operates on either Mac or PC, with the separate Conversion function screen, which uses QuickTime for conversion and is only available on Mac OS.

Primary (Frame Buffer) Format

Format

This pull-down menu shows the currently selected format. When a change is made via the Video Format pull-down or by clicking an icon and selecting a new format via a contextual menu, the block diagram will change to reflect the new format.



The Format control is not active when an application has control of the Avid Artist / DNxIV.

Follow Input

Enabling the Follow Input checkbox allows the Control Panel Buffer to autoswitch to whatever is the detected input format. This feature works if the controlling application supports input-based capture—Avid Media Composer or AJA Control Room for example. Follow Input can also be active when there is no 3rd party controlling application and the Default Output setting is Input Passthrough (see “Video Output” on page 24).

Pixel Format

Use this pulldown menu to choose from:

- YUV-10, YUV-8, RGB-10, ARGB-8, or RGB-12

RGB Range

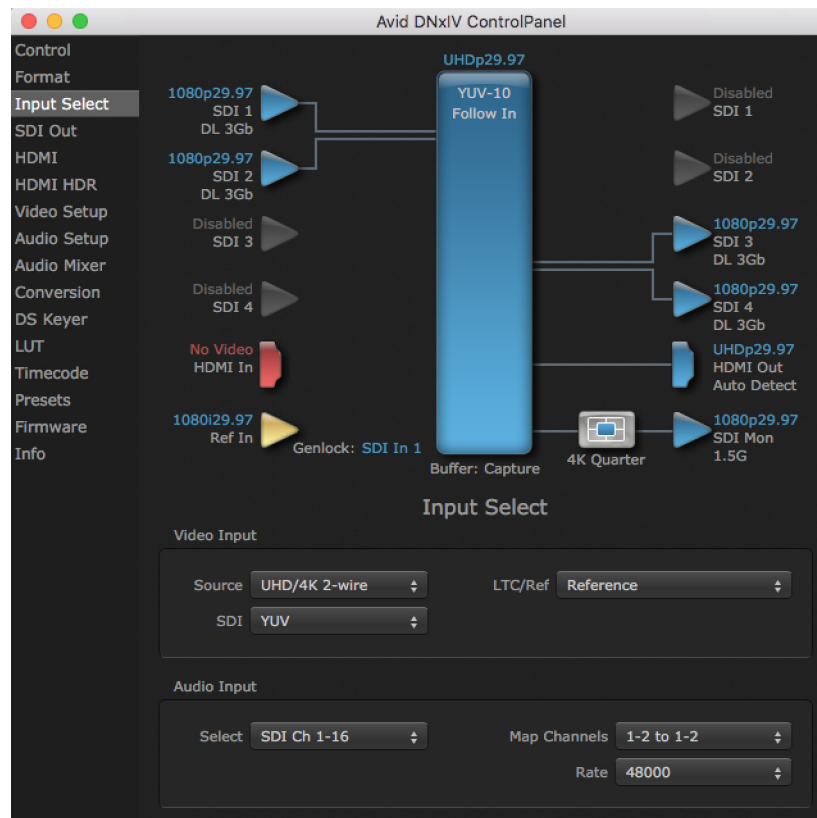
The RGB Range pulldown menu allows you to select either:

- Full range (0-1023)
- SMPTE range (typically 64-940) for RGB color output.



RGB Range is only used when the SDI input or output is configured for RGB.

Input Select Screen



On the Input Select screen you can view or set the currently selected video and audio input sources and map audio sources to the channels supported by your editing application. Two information panes in the screen are provided: Video Input and Audio Input.

Video Input

Source

The Source pulldown menu allows you to see and change what's currently selected and shows the video format that Avid Artist | DNxIV has detected (if any). To select a different input use the pulldown to choose from:

- SDI 1, SDI 2, Dual Link, UHD/4K 2-wire, UHD/4K 4-wire, or HDMI

LTC/Ref

Use the LTC/Ref menu pulldown to identify the type of signal being received by the LTC/Ref BNC:

- Reference - BNC is used as a video reference input.
- LTC- BNC is used for linear time code (LTC) input.

Audio Input

Select

This pulldown menu allows you to pick where the audio comes from.

Avid Artist | DNxIV supports up to 16 channels of embedded audio, up to 8 channels of HDMI audio, up to four analog input channels (DB-25 connector), and one analog mic/line input. Choose from:

- Analog, SDI Ch 1-16, HDMI, or Mic In

Map Channels

Here you can select which two audio input channels will be mapped to your editing application if only two channels (Ch 1 and Ch2) are selected in that application.

- Choose in pairs from 1-2 through 15-16.

Incoming embedded SDI audio supports the routing of all eight channel pairs. HDMI embedded audio supports routing of the first four channel pairs. Analog audio supports routing the first two channel pairs.

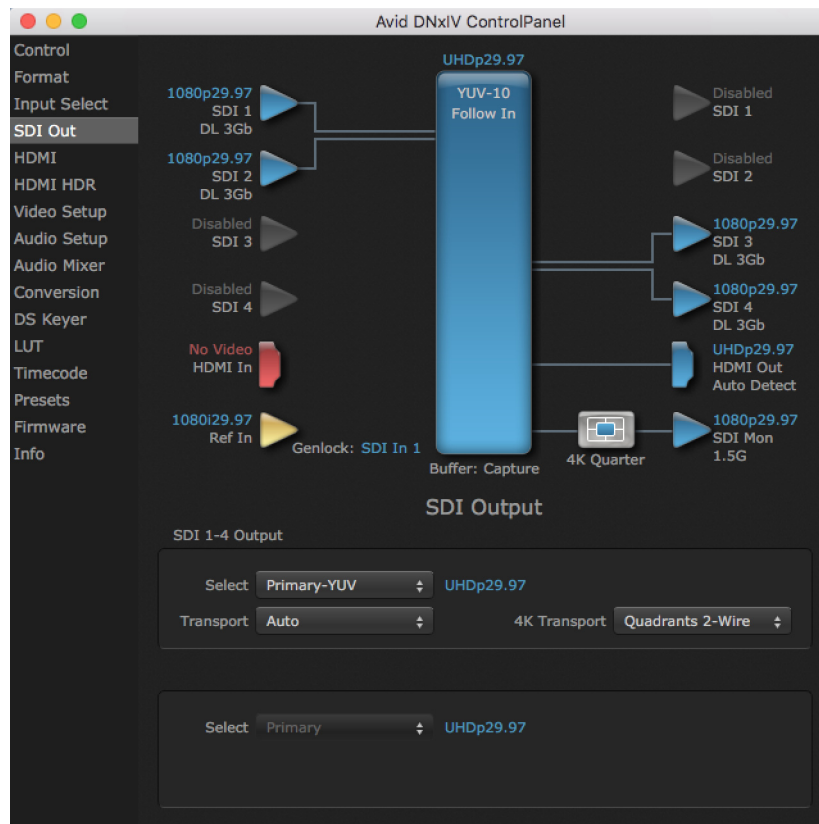


This setting does not affect the embedded audio being sent to the Avid Artist | DNxIV's BNC or HDMI output connectors.

Rate

Avid Artist | DNxIV digital audio sampling is fixed at 48k.

SDI Out Screen



The SDI Out screen shows the current settings for the SDI outputs. The outputs can be configured independently. If an input/output has no video, it will be indicated on the block diagram (“No Video”).

SDI Output

The number of SDI outputs will depend on the Video Input source format and the 4K Transport settings.

Select

Configure the SDI Outputs from:

- **Primary YUV** - The SDI output is set to the same format as the frame buffer with YUV color.
- **RGB SMPTE** - Sets the output to RGB SMPTE range video for the SDI output.
- **RGB Full** - Sets the output to RGB full range video for the SDI output.
- **Video+Key** - The SDI 1 Output video is set to the same format as the framebuffer. SDI 2 Output is set to a video key signal associated with SDI 1 (the shape to be cut out from the video - this will appear as a black and white image/matte). Using the second output as an Alpha Channel key, with the video output, may be useful for feeding production switchers, DVEs or other professional video equipment.
- **Stereo** - Indicates SDI 1 represents the left eye output and SDI 2 represents the right eye output of stereoscopic material, or a single link output of multiplexed Stereo 3D.

Transport

This control sets the video transport protocol for the SDI output. Select from:

- Auto - Automatically selects output transport, based on input format.
 - Up to 2K format, Auto chooses the most efficient transport (i.e. auto defaults to 1 x 3G rather than 2 x 1.5G).
 - For UltraHD/4K the Auto setting does not apply. 12G/6G 1-wire or 2SI is selected with the 4K Transport control.
- Dual Link - Forces (SMPTE 372M) output, using SDI 1 and SDI 2 in concert.
- 3Gb - Forces (SMPTE 424M) output using a single-link transport.

4K Transport

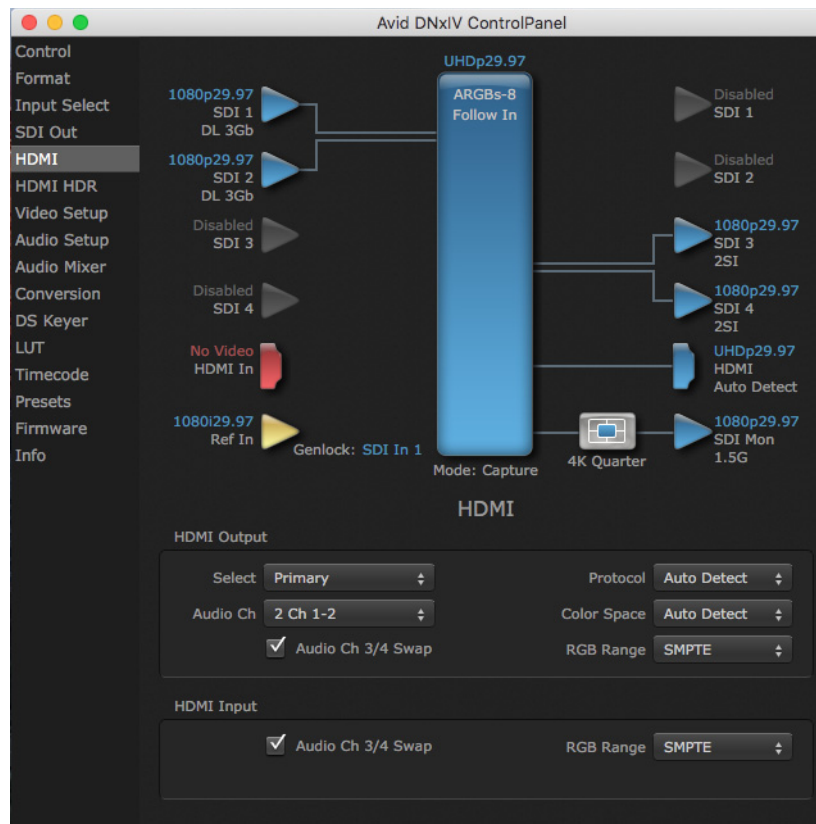
Select the UltraHD/4K output transport from:

- Quadrants 2-Wire
- Quadrants 4-Wire
- 12G/6G 1-Wire
- SMPTE 2Si
- 4K Quarter 1-Wire - Down-converts 4K to 2K, and UltraHD to HD.



The 4K Transport setting also affects the Io 4K Plus HDMI output signal, even if the SDI inputs are not being used. A 12G/6G 1-Wire or SMPTE 2Si setting is required for UltraHD/4K HDMI output. Other 4K Transport settings will down-convert HDMI output to HD or 2K.

HDMI Screen



The HDMI input and output are configured with this screen.



The 4K Transport setting on the SDI Out screen also affects the Io 4K Plus HDMI output signal, even if the SDI inputs are not being used. A 12G/6G 1-Wire or SMPTE 2Si setting is required for UltraHD/4K HDMI output. Other 4K Transport settings will down-convert HDMI output to HD or 2K.

HDMI Output

Select

For UltraHD/4K formats, this pulldown lets you choose:

- Primary - Full 4K or UltraHD format
- 4K Quarter - Down-converts 4K to 2K, and UltraHD to HD.

Audio Ch

This pulldown allows you to select the number of embedded audio channels for the HDMI output. Two or eight channels can be chosen. Select from:

- 2 Ch 1-2 through 15-16
- 8 Ch 1-8
- 8 Ch 9-16

Audio Ch 3/4 Swap

This checkbox controls HDMI input audio channel placement. Some multi-channel audio decoder systems route the low frequency effects audio to channel 4, and some to channel 3. If you want to monitor or pass audio through to another device, this control can be used to align these two channels correctly.

- Checked - (default) HDMI audio input channel 3 is moved to channel 4's location, and input channel 4 is moved to channel 3's location.
- Unchecked - HDMI audio input retains the original 3 and 4 channel locations.

Protocol

This pulldown allows you to choose:

- Auto Detect - Selects HDMI or DVI depending on signal.
- HDMI - Selects HDMI.
- DVI - Selects DVI. Use when outputting to a DVI monitor using an HDMI to DVI adapter.

RGB Range

This pulldown lets you configure video output range. Choose from:

- SMPTE
- Full

Color Space

Sets the color space bit depth. Select from:

- RGBA 8bit
- RGB 10bit

HDMI Input

The detected HDMI input video format is displayed and you're given a chance to configure the RGB range of the HDMI input.

Audio Ch 3/4 Swap

This checkbox controls HDMI output audio channel placement. Some multi-channel audio decoder systems route the low frequency effects audio to channel 4, and some to channel 3. If you want to monitor multi-channel audio directly or pass audio through to another device, this control can be used to place these two channels correctly.

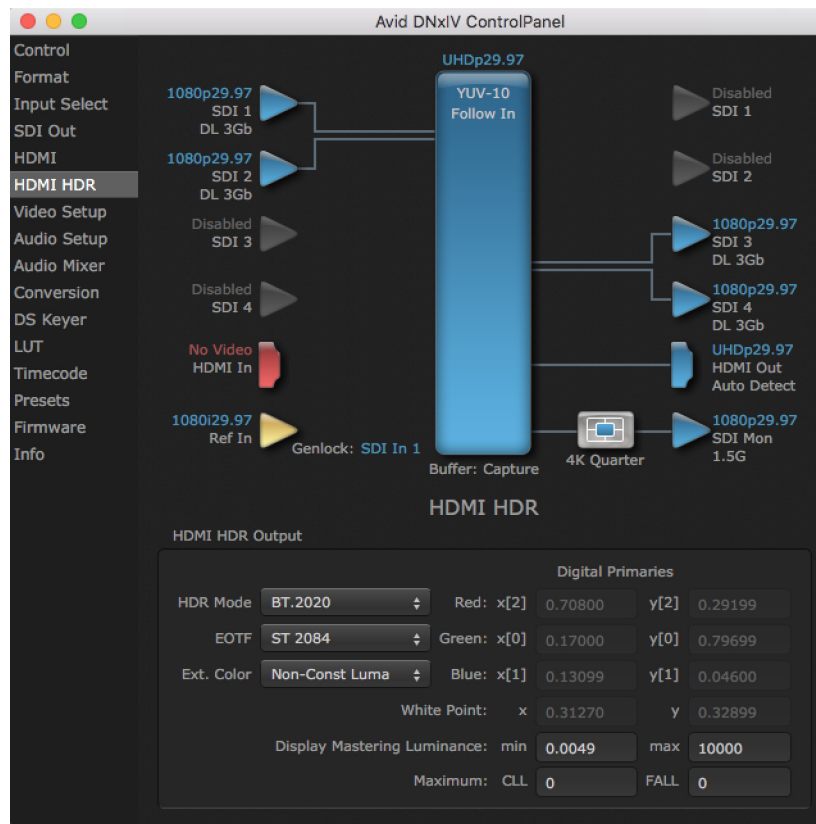
- Checked - (default) HDMI audio output channel 3 is moved to channel 4's location, and input channel 4 is moved to channel 3's location.
- Unchecked - HDMI audio output retains the original 3 and 4 channel locations.

RGB Range

Choose from:

- SMPTE
- Full

HDMI HDR Screen



The HDMI-HDR screen provides a mechanism to inform an HDMI sink device (such as a TV or monitor) that the video content is HDR. This includes generation of the Dynamic Range and Mastering Infoframe and the static metadata descriptors as defined in CTA-861.3 and HDMI v2.0a. Included are preset primaries values for BT.2020 and DCI P3 color gamuts.

HDR Mode

- Off - HDR Mode disabled (default).
- DCI-P3 D65 - Only Display Mastering Luminance available for Digital Primaries.
- BT.2020 - Typically used with HDR.
- Custom - Allows custom values for the Digital Primaries.

EOTF

The Electrical Optical Transfer Function metadata bit tells the HDMI display which EOTF to use. Most TV's will require this to be set to ST 2084 for their HDR modes.

- Trad Gamma SD
- Trad Gamma HD
- ST 2084 (PQ, HDR-10)
- HLG (Hybrid Log Gamma) - No meta-data for Digital Primaries.

Ext. Color

Most TV's require this be set to Non-Const Luma to go into their HDR modes.

Digital Primaries

Selecting Custom HDR Mode allows the editing of digital primaries information that is passed as metadata accompanying the video signal. However, when HLG selected as the EOTF digital primaries information cannot be edited, because HLG does not use metadata.

Display Mastering Luminance

Represents the minimum and maximum Display Mastering Luminance.

- Minimum: Defines the floor of the SMPTE ST 2086 color volume (in the case of HDR) and is determined by the mastering environment.
 - Range: 0.00000 cd/m² to 1.00000 cd/m².
 - Step size: 0.00002 cd/m².
- Maximum: Defines the ceiling of the SMPTE ST 2086 color volume (in the case of HDR) and is determined by the mastering environment.
 - Range: 1 cd/m² to 65535 cd/m².
 - Step size: 1 cd/m².

Maximum Content Light Level (CLL)

Represents the highest-value pixel component in an entire scene. It is determined by analyzing each frame of video, and can be determined in the post environment.

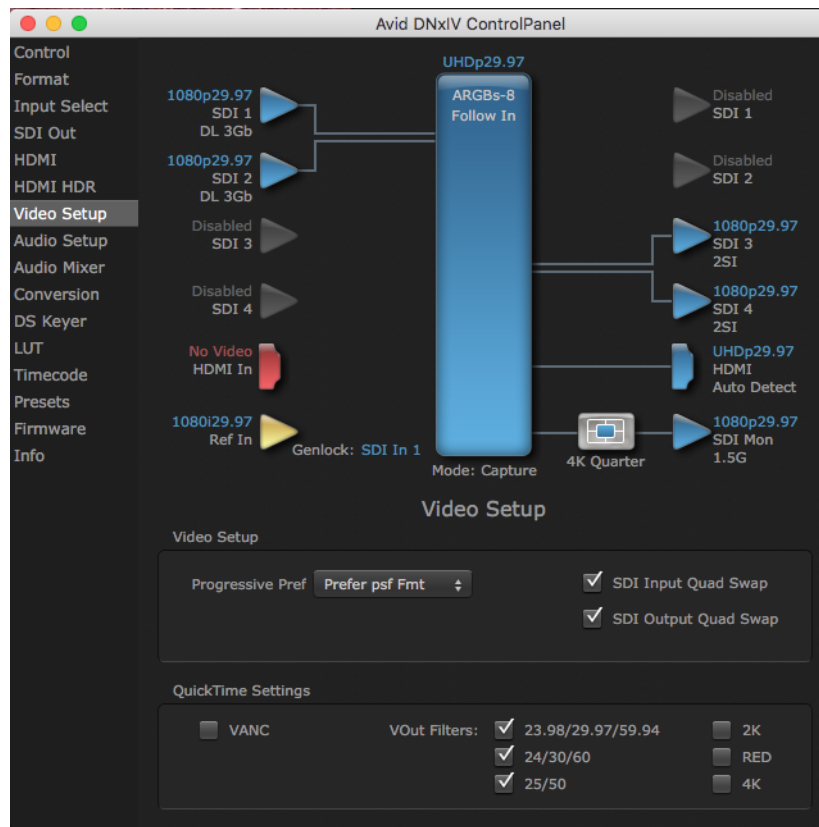
- Range: 1 cd/m² to 65535 cd/m².
- Step size: 1 cd/m².

Maximum Frame Average Light Level (FALL)

Represents the maximum of frame-based average light levels taken over an entire scene, and can be determined in the post environment.

- Range: 1 cd/m² to 65535 cd/m².
- Step size: 1 cd/m².

Video Setup Screen



The Video Setup screen shows various other settings which will affect how video inputs and outputs behave, and how Avid Artist | DNxIV interacts with some software applications.

Video Setup

Progressive Pref

This feature is used to default the hardware to use either p or PsF output over SDI when it has not been specified by the application. This setting also determines the VOut formats to be displayed (see [“VOut Filters” on page 35](#)). Choose between:

- Prefer p Format - progressive frames non-interlaced output
- Prefer psf Format - progressive segmented frames



If you change this option while your NLE is open and running, you may need to then make a change in one of your NLE settings in order for this to be reflected dynamically in the project. For example in Media Composer, simply toggling the Video Quality menu in the Timeline will cause a project format refresh to occur, thus recognizing the change you just made in Control Panel.

SDI Input Quad Swap

When checked (default setting), changes the input Quad to SDI quadrant mapping from 1 to 1 to:

Quad 1 SDI3

Quad 2 SDI4

Quad 3 SDI1

Quad 4 SDI2

SDI Output Quad Swap

Same as SDI Input Quad Swap above, but is applied to the SDI outputs.

QuickTime Settings

VANC Checkbox

When checked, the VANC checkbox tells the Avid Artist | DNxIV to capture and process any ancillary data in the SDI stream. This can include different types of metadata. Applications such as Premiere Pro and Final Cut Pro will not capture or output this data through the Avid Artist | DNxIV if this box is not checked.



Avid Artist | DNxIV does not require enabling the VANC checkbox for Closed Captioning.

VOut Filters

These controls enable/disable output capabilities in the QuickTime VOut filter. This filter is used by older applications that are built on legacy QuickTime architecture such as FCP7, AJA TV and older versions of After Effects. Boxes that are checked will define what framerate and resolution types will appear in the list of available formats in the AJA hardware. For example, if 25/50 is unchecked, then all resolution/framerate combinations with 25 or 50 fps will not appear in the list of capabilities for the installed AJA hardware, when using QuickTime VOut filter reliant application software.

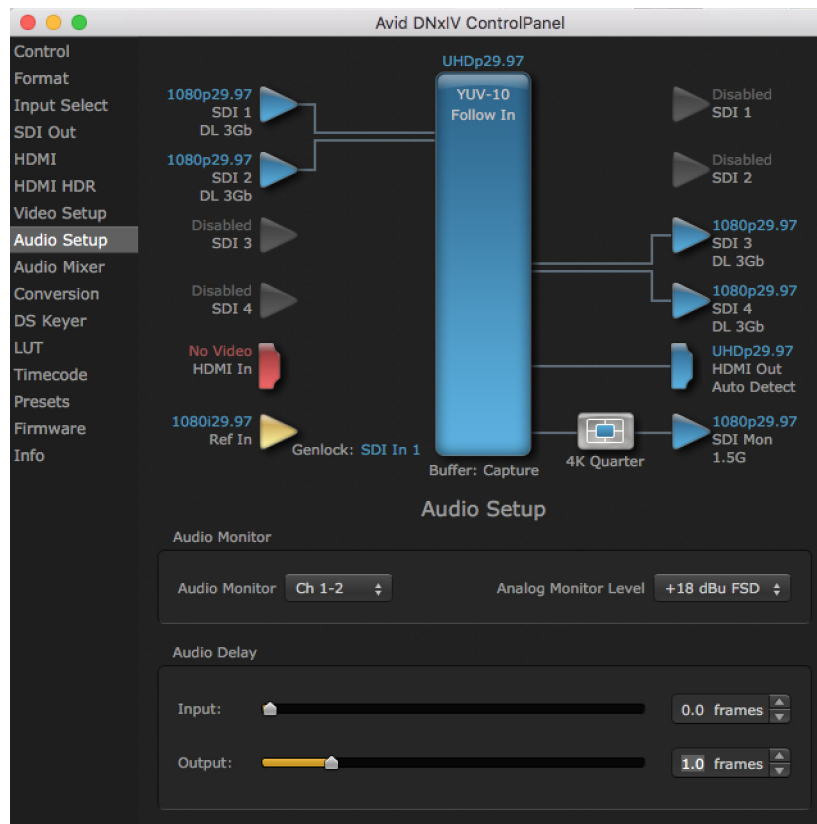
Check the following to display that format, or leave unchecked to hide that format.

- 23.98/29.97/59.94
- 24/30/60
- 25/50
- 2K
- RED
- 4K



The 2K, RED, and 4K checkboxes need to be enabled for that format to be presented and selectable in applications like AJA TV.

Audio Setup Screen



The Audio Setup screen shows the current settings for the analog audio output, allowing you to re-configure it when desired.

Audio Monitor

This control selects which pair of channels from the NLE will be monitored. For most editing scenarios this should remain as Ch 1-2, since most NLEs default to dual track / stereo monitoring as a sum of the entire timeline.



This setting only applies to dual channel monitoring environments (for example, the headphone jack on the front of the Avid Artist / DNxIV).

Select from:

- Ch 1-2 through Ch 15-16

Analog IO Select

This setting configures the analog audio input and output channels on the DB-25 connector. Choose from:

- 8-Out
- 4-In 4-Out (Ch 1-4 in, Ch 5-8 out)

- 4-Out 4-In (Ch 1-4 out, Ch 5-8 in)
- 8-In

Delay In and Out

Here you can set up to 6 frames (in tenths of a frame) of delay for the AJA device's audio input and output. The AJA Control Panel delays all audio outputs-SDI, HDMI, and Analog. This feature is useful in compensating for the processing delay of a video monitor when audio is being monitored directly from the Avid Artist | DNxIV (for example, when an audio mixer is connected to the DB25 analog audio inputs).



If you use this Control Panel delay, do not use other delay settings in your applications, as they can conflict with one another.

Audio Mixer Screens

The Audio Mixer screen has two tabs; Playback and Capture. These tabs display what sources are available for monitoring / mixing via the AJA hardware when in either of those two modes (if applicable). The controls on this screen are dedicated only to monitoring adjustments, and do not affect the level at which inbound audio signals are captured to storage.

The selection check boxes and screen slider controls affect the following Avid Artist | DNxIV outputs:

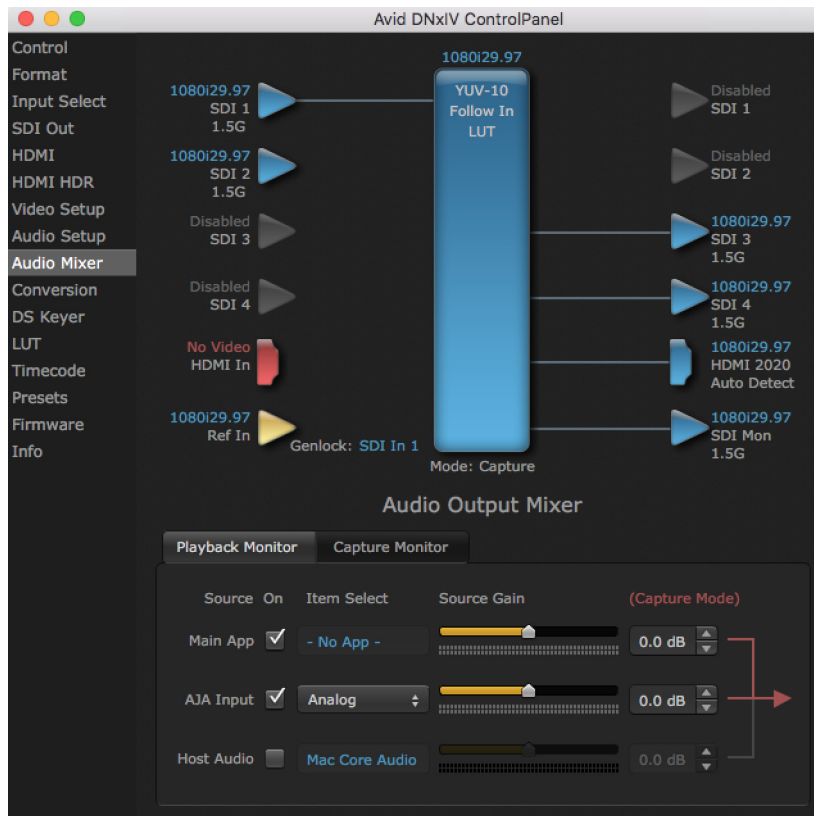
- SDI Embedded Audio Out
- HDMI Embedded Audio Out
- Analog Audio Out (via DB25 cable)
- Front Panel Monitor Out (headphone jack) - This level can also be adjusted with the front panel gain knob, and is additive to the screen slider controls.



Even though you can hear changes in the signals and levels adjusted with the Audio Mixer screen, these changes are NOT recorded to disk during NLE Capture or Audio Punch In / Voice Over to Timeline. In addition, muting or activating sources on this screen will not affect audio signals being recorded. The Audio Mixer screen is dedicated for monitoring only, not program mixing.

The branching arrow on the lower right indicates which sources are being routed for monitoring in that operating mode, and is colored blue when active and red when disabled.

Audio Mixer Screen Example



Each source has a confidence meter, which enables you to tell immediately if you have a source arriving correctly at the AJA hardware (without having to launch any other software). The level sliders allow a simple plus or minus adjustment to the Source level being monitored. This is to allow for fine-tuning of your listening environment (on occasions the host system audio can be unexpectedly loud, or an incoming feed may be very loud or very quiet).

Two different Audio Mixer screens are available, selected by clicking on the Playback Monitor or Capture Monitor tabs. During regular editing, the Playback tab is used to control your monitoring experience. During capture operations, the Capture tab is used for your monitoring experience.

Controls in each tab are only in effect when Avid Artist | DNxIV is in the correct operating mode, as determined by the controlling application or the Control Panel application's Default Output setting. When the mode doesn't match, the mode indicator on the right goes red (see [“Audio Mixer Screen Example” on page 38](#)). However, settings can be adjusted while in that disabled mode, and will be applied when you return to that operating mode.

- SDI Ch 1-16 - The embedded audio being received on the Avid Artist | DNxIV SDI In connectors.
- Mic In - Audio from the Avid Artist | DNxIV front panel XLR connector. Select Mic, Line, or +48 with the front panel switch, and control the level with the front panel Gain knob.

Host Audio

Selects the audio from the host computer, thus enabling the AJA hardware to monitor anything that would normally be presented via the host laptop, CPU or computer monitor. For example, an editor could sample music from an online library, while concurrently playing back their NLE timeline. Or, a producer and editor could be communicating live during an editing session, using Skype or some other video calling tool.

Source Gain

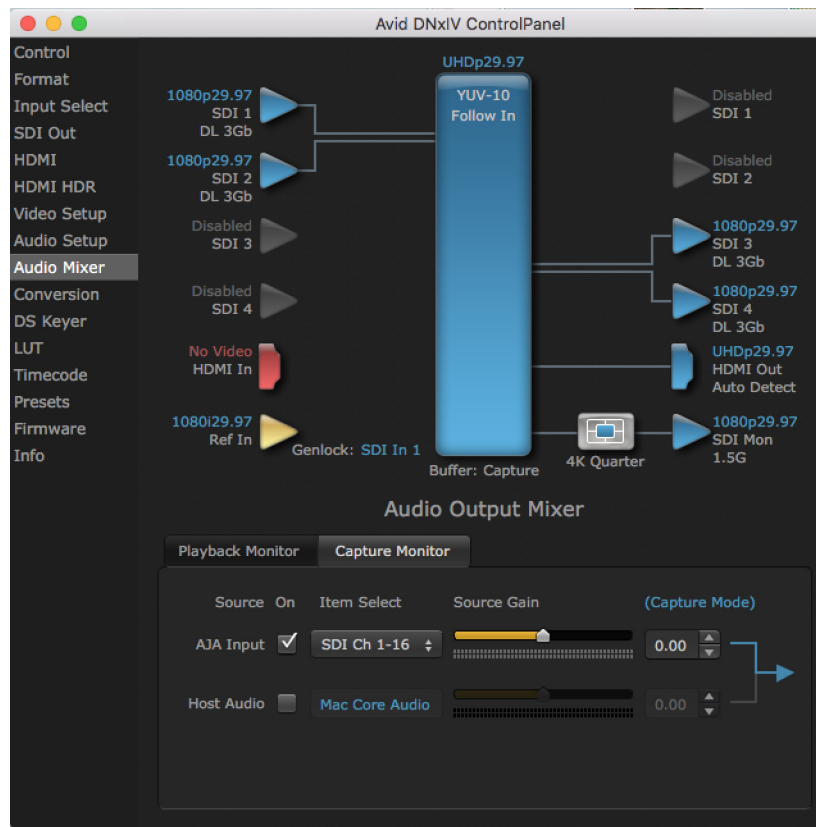
Meters display the input audio levels of the source, colored green when that source is On, and gray when that source is not selected. The levels shown do not change when the gain is adjusted, because the input levels are being monitored, not the output levels.

When activated, the source gain controls can be used to adjust the monitoring output gain of that source, from +6dB to - infinity (mute). Adjustment methods include:

- Sliders - The sliders on the right can be used to change the values for each color.
- Numeric Entry - You also enter a numeric value by clicking on the displayed number, and can increase or decrease the values clicking on the up/down arrow boxes.
- Cut and Paste - Right clicking on a displayed number opens a Cut, Copy, Paste dropdown menu for convenient numeric entry.

As mentioned before, these controls are for monitoring only, and do not change the audio recorded to a NLE file. Any actual recording level adjustments to Capture or Audio Punch In / Voice Over to Timeline operations will either need to be made upstream of the AJA input, or else via adjustments within the main NLE application (e.g. via a pass through mix tool).

Audio Mixer Capture Monitor Mode Screen



Audio Mixer Screen, Capture Monitor Mode

The Capture Monitor Mode screen is used to select and mix audio to be monitored during capture operations.



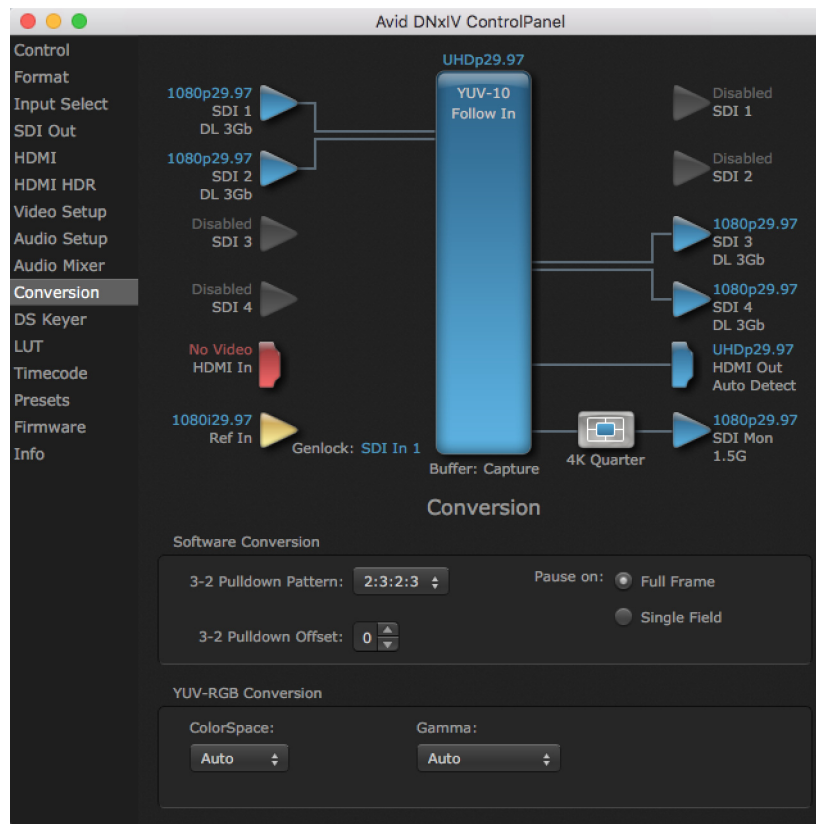
Even though you can hear changes in the signals and levels adjusted with the Audio Mixer screen, these changes are NOT recorded to disk during NLE Capture or Audio Punch In / Voice Over to Timeline. In addition, muting or activating sources on this screen will not affect audio signals being recorded. The Audio Mixer screen is dedicated for monitoring only, not program mixing.

The controls on this screen are similar to those on the Playback Monitor Mode screen, except the Main App is not available for selection (you cannot capture from the application that is capturing), See [“Audio Mixer Playback Monitor Mode Screen” on page 39](#) for more information.



If you want different behavior when the Capture tab is triggered; i.e. for host system audio to be muted, then simply check the host system audio in the Capture tab only. This way when you exit NLE Capture and return to regular editing, the Playback tab settings will be applied and your host system audio monitoring will resume.

Conversion Screen



The Conversion Screen offers controls that determine how the card behaves with 3rd-party applications.



This screen is present in the Mac version of AJA Control Panel only and not all applications support these functions.

Software Conversion

These parameters can affect pulldown and pause behavior. This group of software conversion parameters apply ONLY when using legacy QuickTime based applications on Mac OS. These applications include Final Cut Pro 7, VTR Exchange and AJA TV. Applications like Final Cut Pro X, Premiere Pro, Media Composer and AJA Control Room, no longer use these legacy QuickTime Components.

3:2 Pulldown Pattern

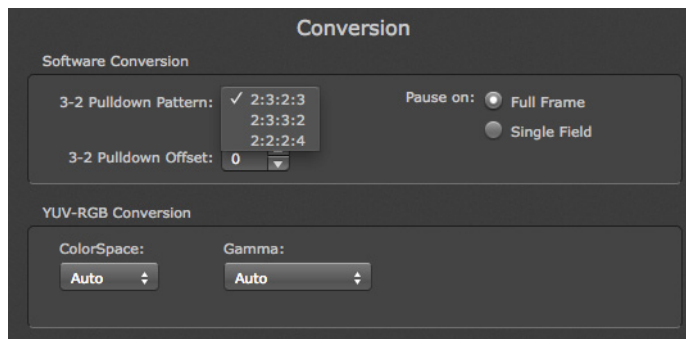
The value selected from this list is used whenever, due to format selection, you've chosen to do 24 frames-per-second to 30 conversion where extra fields will be added to pad the existing ones. Depending on video content, selection of different field patterns may be useful in reducing jitter due

to the content of adjacent fields. The numbers in the pattern choices specify the frequency with which inserted fields will be repeated. For example, “2:3:2:3” means duplicate a field twice, then the next field three times, then the next twice, etc. Select from:

- 2:3:2:3
- 2:3:3:2
- 2:2:2:4

3:2 Pulldown Offset

The 3-2 Pulldown offset is used if the 3-2 pulldown feature is removing the wrong frames. This setting lets you adjust when the pulldown begins in a sequence of frames. Select from 0 to 4 frames.



Conversion Screen Frame-padding Pattern Choices

Pause On

These two choices determine what happens when the editing application is paused in stop mode:

- Full Frame: both fields are displayed resulting in some jitter while paused.
- Single Field: a single field is displayed, showing no flicker (useful when color correcting or whenever the flickering would be a distraction).

YUV-RGB Conversion

These pulldowns select industry standard color space and gamma transfer functions for the YUV-RGB conversion, or allow you to direct Avid Artist | DNxIV to automatically determine it for you.

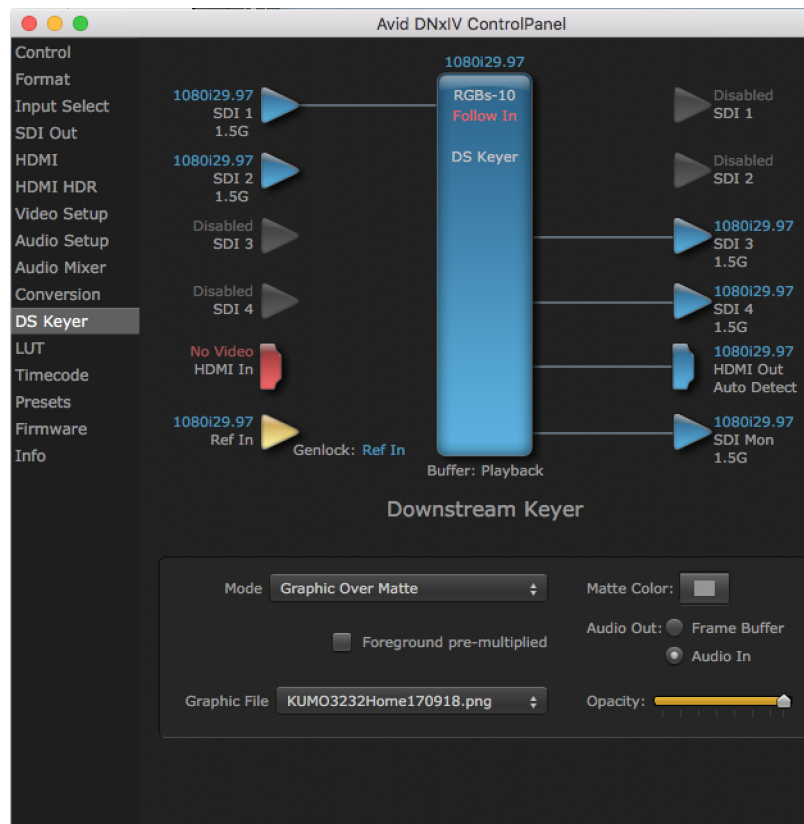
Colorspace

- Auto
- Rec 601
- Rec 709

Gamma

- Auto
- Linear (1.8)
- Rec 601 (2.20)
- Rec 709 (2.22)

DS Keyer Screen



The Avid Artist | DNxIV has a hardware-based downstream keyer that is ideal for putting logos, “bugs” or other video material with an alpha channel on top of video being played out or printed to tape.



The Avid Artist | DNxIV does not support Downstream Keying in UltraHD and 4K formats.

A typical application would be putting a television station's call letters or channel over program video content. Keyed video can be from the Avid Artist | DNxIV internal Frame Buffer (from storage, video In, etc.) or from a graphics file that has an alpha channel (Photoshop etc.).

Settings in the DS Keyer Screen provide control over how the keyer operates and whether it's turned on or off.

Mode

Downstream Keyer Off - When this pulldown menu item is selected the downstream keyer will be turned off.

- Frame Buffer over Matte - Places the keyed video with alpha channel currently in the Frame Buffer over a fixed color matte determined by the “Matte Color” setting set separately.
- Frame Buffer over Video In - Places the keyed video currently in the Frame Buffer over the video input for playout or print-to-tape.
- Graphic over Matte - Places a graphics file having an alpha channel (chosen in “Graphic File” pulldown) over a fixed color matte determined by the “Matte Color” setting set separately.

- Graphic over Video In - Places a graphics file having an alpha channel (chosen in “Graphic File” pulldown) over the video input for playout or print-to-tape.
- Graphic over Frame Buffer - Places a graphics file having an alpha channel (chosen in “Graphic File” pulldown) over the current contents of the Avid Artist | DNxIV Frame Buffer (which might be from storage, video In, etc.).

Matte Color

Only available when the pulldown “Frame Buffer over Matte” or “Graphic over Matte” are selected-pressing this button brings up a color selection dialog. The dialog provides a variety of ways to select a matte color including a color wheel, color picker (choose from a location anywhere on the computer screen), numeric sliders, swatches, “crayons”, and spectrums. The matte chosen will be used as a video background under the keyed video.

Foreground pre-multiplied (checkbox)

Use to avoid “matte lines” and improve the appearance of the foreground (key) being composited over the background.

Audio Out

- Frame Buffer - Select audio out to be routed from the Frame Buffer.
- Audio In - Select audio out to be routed from the Avid Artist | DNxIV's selected input(s).

Graphic File

This pulldown allows you to choose from any recently accessed file or select a new file (“Load File...”), which then brings up a file dialogue. You can load any standard RGB graphics file (.tif,.psd, etc.) into the frame buffer for display, but some graphics formats and bit depths may not be supported.

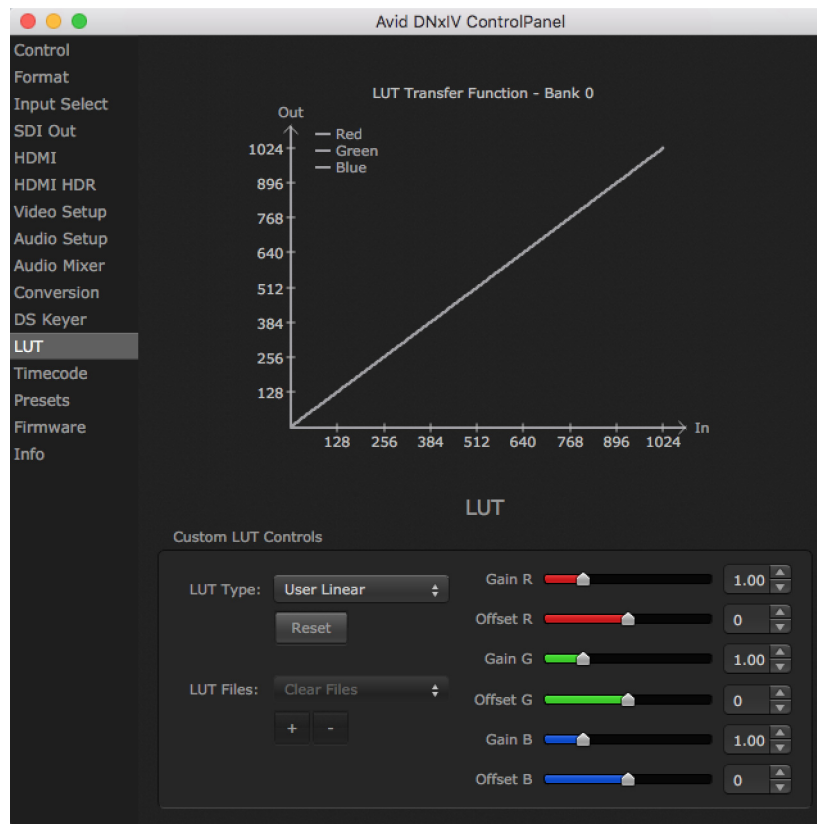
The file raster (pixel x pixel count) should match the primary format in the frame buffer or the secondary format if up-converting. For example, you wish to key a logo on top of a 1920x1080 footage, the still image with alpha channel that you load should be 1920x1080.

Loaded graphic files are retained for redisplay if another file is chosen, and even if the Avid Artist | DNxIV is power cycled.



A loaded graphics file will not be scaled to fit. If it's smaller than the current frame buffer format, Avid Artist | DNxIV will center it in the frame. If larger than the current frame buffer format it will be cropped.

LUT Screen



The LUT screen controls allow you to create a custom color look up table (LUT) on the output, for matching a production “look” on a specific display.

Users can also specify their own custom LUTs by creating a LUT file and uploading it to an AJA Video Device using the LUT (lookup table) screen in the Control Panel.

Custom LUT Controls

The LUT Transfer Function screen displays an approximate representation of the effect of the current LUT settings. When the controls are activated by selecting a User LUT Type, Red, Blue, and Green curves show the transfer functions of each color.



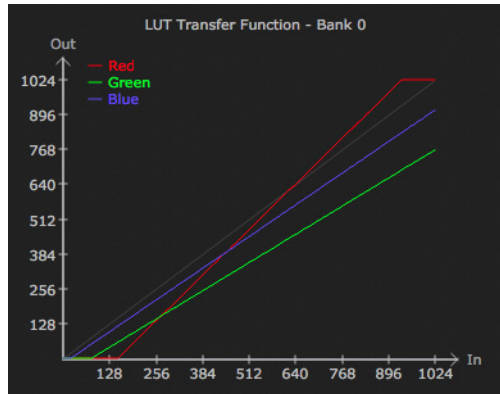
The displayed curves are approximate,. Curves for some extreme settings may diverge significantly from the actual transfer functions.

LUT Type

Selects the type of LUT. Choose from

- Auto - LUT will be automatically selected. This setting intelligently applies the type of LUT required in the majority of use cases. For example, if the Frame Buffer is set to SD 608 and the Output set to HD 709, then an industry standard curve for changing 608 to 709 color space is applied.
- Linear - A linear 1:1 LUT is applied, resulting in no color change (every value for source is mapped to the same value for output).

- SMPTE->FullRange - A conversion LUT from SMPTE to Full Range is applied.
- FullRange->SMPTE - A conversion LUT from Full Range to SMPTE is applied.
- User Linear - Activates the Gain and Offset controls, allowing the manual creation of a custom LUT. Initial default setting is linear.



Example LUT Transfer Function Curves

- User Film Stream - Activates the Gain and Offset controls with a default curve matching Grass Valley FilmStream cameras, and also allowing manual creation of a custom LUT.
- User LUT File - See “[LUT Files](#)” below.

Gain and Offset Controls

When activated, the controls on the right allow adjustment of Gain and Offset for Red, Blue and Green.

- Sliders - The sliders on the right can be used to change the values for each color.
- Numeric Entry - You also enter a numeric value by clicking on the displayed number, and can increase or decrease the values clicking on the up/down arrow boxes.
- Cut and Paste - Right clicking on a displayed number opens a Cut, Copy, Paste dropdown menu for convenient numeric entry.

Reset

Clicking on the Reset button resets the currently selected LUT Type to its default values (not active for a User LUT file).

LUT Files

The User LUT File setting above activates the LUT Files dropdown, allowing the selection of a previously saved LUT file. You can create a custom LUT file using most text editors or spread sheets, provided the data is arranged according to the LUT File Format Specification that follows (see “[LUT File Format Specification](#)” on page 48).

Uploading Custom User LUT file

Once the LUT file is created, you can upload it with the following steps:

1. Before loading a LUT, make sure you are using an RGB/RGBA frame buffer format, and that you have a AJA Video Device that supports LUTs.
2. Open AJA Control Panel and select the "LUT" pane.
3. Click the "LUT Type" popup and choose "User LUT File" menu item. Note "LUT Files" options become enabled.
4. Click the "+" button and use the navigation dialog to choose a custom LUT file. The LUT is now loaded.

LUT File Format Specification

LUT files are normal text files that contain 1025 lines (numbered 0 - 1024). Each line contains 3 integer values in the range 0 - 1023, representing 10 bit R, G, B component output values. Component values may be separated by one or more commas, spaces, or tabs. The example below show LUT File contents for Line 0, Line 1, Line 2, and Line 1024, with several valid ways to separate the numbers in a line.

- 16, 17, 17
- 17 18 18
- 19 19 21
- ...
- 1000, 1022, 1023

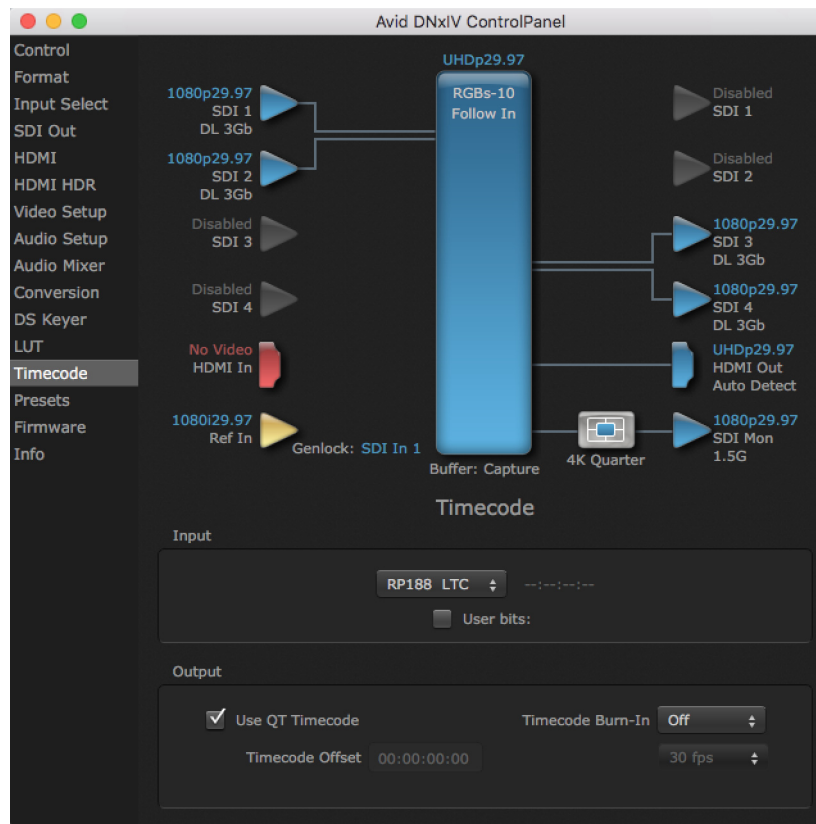
In the example above, the first line (Line 0) represents the output values for the case where R=0, G=0, or B=0. In other words, if the R component of a pixel is set to 0, then set R component value to 16. Likewise, if G is set to 0, then set G to 17.

The second line

(Line 1) does a similar thing for input component values equal to 1.

A simple way to construct a LUT file is to use a Spreadsheet like Excel. Simply fill 3 columns and 1025 rows with LUT data, and save the result as a "CSV" file.

Timecode Screen



The Timecode screen is used to select the timecode stream read for applications that use it (for example, in AJA Control Room when the Timecode Source preference is set to “Control Panel Setting” that application will read the selected stream). This screen is also used for monitoring the RP-188 timecode embedded in the digital data stream, for selecting a timecode offset (if required), and setting timecode outputs.

Timecode Input Settings

RP-188 Timecode <n>

In RP-188 timecode (SMPTE 12M-gg2) there can be multiple timecode types in the data stream. Use this pull-down to select the one you wish to monitor:

- RP188 LTC (Linear timecode)
- RP188 VITC 1 (Vertical Interval timecode)
- RP188 VITC 2
- LTC Port input

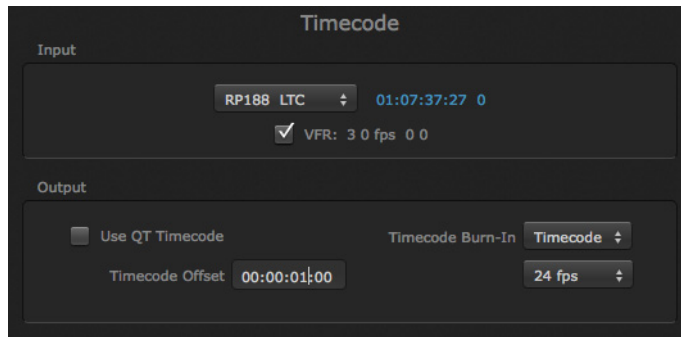
The selection will be displayed in the timecode value displayed to the right of the pull-down.

User Bits

For monitoring a variable framerate (VFR) timecode (such as Varicam), you may wish to check the User-bits box. If you set this checkbox, Avid Artist | DNxIV will detect and interpret the user-bits and display them next to the checkbox. You will see the original framerate (30 fps in the figure below) followed by the adjusted frame padding (two digits reporting discarded and retained frame padding).



SMPTE 12M-2 is the updated name and specification for what was RP-188.



AJA Control Panel, Timecode Screen

Timecode Output Settings

Use QuickTime Timecode (Mac OS Only)

This feature is for Final Cut Pro 7 (or earlier), VTR Exchange, and AJA TV only. When checked, it directs Avid Artist | DNxIV to output timecode from the QuickTime timecode track.

Timecode Burn-in

This pulldown selects whether the timecode value is displayed in a “burned- in” window in video output. If set to “OFF”, timecode will not be keyed over the video. If set to “Timecode”, then the timecode value will be keyed over the output video for all of the Avid Artist | DNxIV outputs. This can be useful for synchronizing, choosing edit points, dailies, and many other purposes.

Timecode Offset

When QuickTime timecode is disabled, this text entry field allows you to generate a timecode based on the offset entry. You can select a framerate from the pulldown menu at the right side of the pane. Use that same value here as the source video to ensure the timecode is synchronized.



SMPTE RP 188 defines a standard for the transmission of time code and control code in the ancillary data space of a digital television data stream. Time code information is transmitted in the ancillary data space as defined in ANSI/SMPTE 291M. Multiple codes can be transmitted within a single digital video data stream. Other time information, such as real time clock, DTTR tape timer information, and other user-defined information, may also be carried in the ancillary time code packet instead of time code. The actual information transmitted through the interface is identified by the coding of a distributed binary bit. Equipment manufacturers can use the meta data for different purposes.

Presets Screen



After configuring the AJA Control Panel screens, you can then save all your settings as a snapshot for later recall, called a preset. In this way, you can organize presets for all your typical tasks, eliminating manual reconfiguration.

Saving, Loading and Deleting Presets

To save a preset, simply go to the Presets screen and click “Save Preset”. A dialog will be presented asking you for a file name. Enter a meaningful name and click “OK”. Thereafter the preset will be available under the Control Panel “Presets” list.

From the Presets screen you can manage your collection of presets easily. To Load or Delete a stored preset, just select it with your mouse and then click the “Load Preset” or “Delete” button respectively.

Transferring Saved Presets

If you want to use a saved Preset on another workstation, you can simply copy the file on removable storage and install it at the new location. The Preset files are stored at:

- Mac OS Preset Files Storage Location: From the Finder, hold down the Option key (to display the Library directory) and click on Go/Library/Application Support/AJA/<device name>/Presets/
- Windows Preset Files Storage Location: c:\Users\<username>\AppData\Local\AJA\Control Panel\<device name> Presets\

Reset to Default

When you click the ‘Reset Device...’ button the control panel will delete the Local Preference file and do one of the following:

- If a Default Global Preference is found, it is loaded and the device is set to this state.
- If a Default Global Preference file is not found, “factory defaults” are loaded and the device is set to this state.



See [Default Preferences](#) for more information.

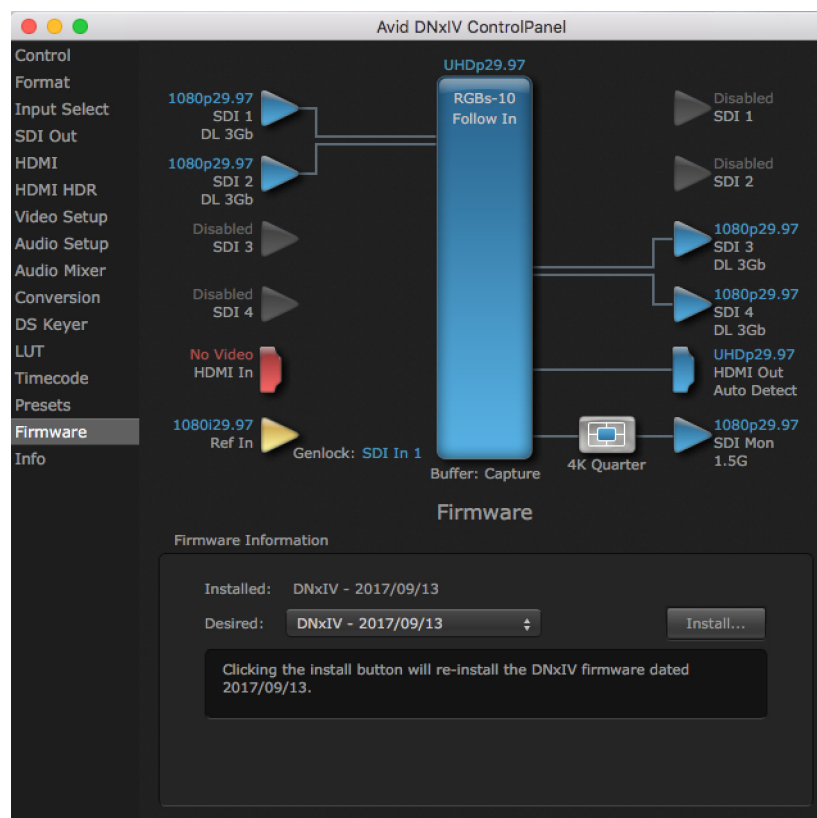
Erase all Prefs

For technical support purposes you may be required to remove the current Preference settings. Clicking on the “Erase all Prefs” button deletes the current Default User Preference file without accessing a Default Global Preference file, if one exists. Current AJA device settings are not altered, but changing any setting will immediately regenerate a Default Use Preference file with the changed settings.

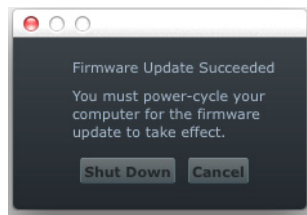


Clicking on the AJA Control Panel Erase All Prefs button does NOT delete an existing Global Preference file from that shared location.

Firmware Screen

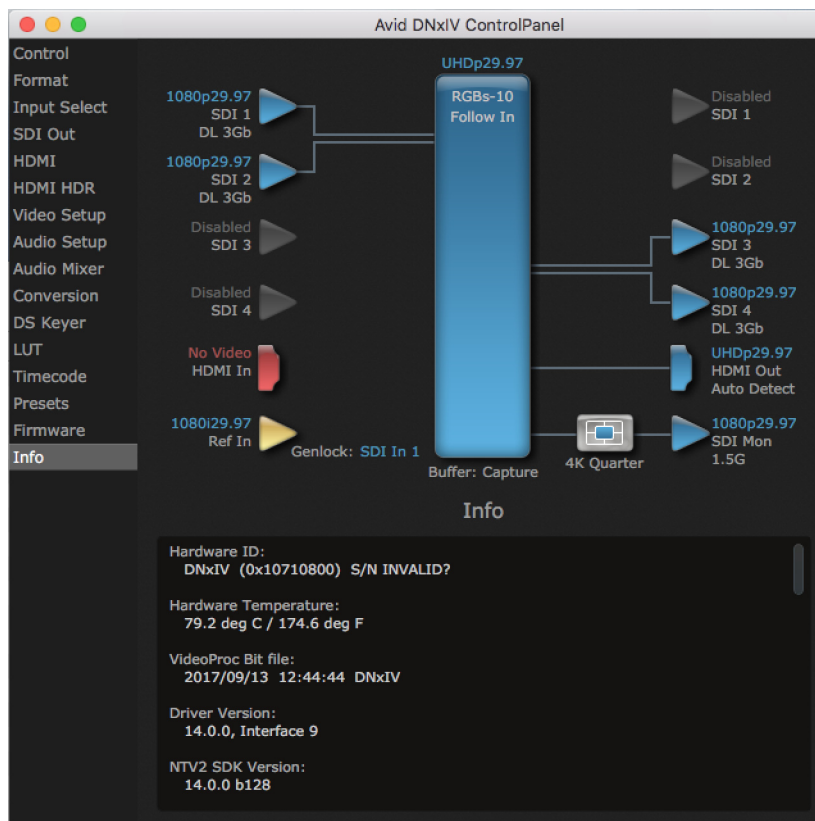


Use the Firmware screen to access the firmware install screen. Click install to erase current firmware and load the firmware version contained in your current driver installation. Note the Installation message shown below.



You will be required to power-cycle your computer and Avid Artist | DNxIV to finish the update.

Info Screen



The Info Screen shows the software files that have been installed on your system. This information may be needed if you talk to a Customer Service representative to determine if files are missing or need updating.

A Specifications

Avid Artist | DNxIV Tech Specs

Video Formats

- (4K) 4096 x 2160P 23.98, 24, 25, 29.97, 30, 47.95, 48, 50, 59.94, 60
- (4K) 4096 x 2160PsF 23.98, 24, 25
- (UltraHD) 3840 x 2160P 23.98, 24, 25, 29.97, 30, 47.95, 48, 50, 59.94, 60
- (UltraHD) 3840 x 2160PsF 23.98, 24, 25
- (2K) 2048 x 1080p 23.98, 24, 25, 29.97, 30, 47.95, 48, 50, 59.94, 60
- (2K) 2048 x 1080PsF 23.98, 24, 25, 29.97, 30
- (HD) 1080p 23.98, 24, 25, 29.97, 30, 47.95, 48, 50, 59.94, 60
- (HD) 1080PsF 23.98, 24, 25, 29.97, 30
- (HD) 1080i 50, 59.94, 60
- (HD) 720p 50, 59.94, 60
- (SD) 625i 50
- (SD) 525i 59.94



High Frame Rate capabilities are dependent on host system attributes. Not all systems and configurations will support all frame rates.

Video Inputs

- 12G-SDI*, SMPTE-2082, 12-bit**, 10-bit and 8-bit
- 6G-SDI*, SMPTE-2081, 10-bit and 8-bit
- 3G-SDI, SMPTE-259/292/296/424/425, 12-bit*, 10-bit and 8-bit
- 4K/UltraHD 4:4:4 (4 x BNC)
- 1.5G-SDI, SMPTE 372M, Dual Link HD 4:4:4 (2x BNC), 12-bit**, 10-bit and 8-bit
- 1.5G-SDI, SMPTE 292M, Single Link 4:2:2 (1 x BNC), 10-bit and 8-bit
- HDMI v2.0
- 30/36 bits/pixel, RGB or YUV, 6 Gbps per color component
- 4K, UltraHD, 2K, HD and SD with HFR support up to 60p (4:2:2), 10-bit and 8-bit

*SDI connections are bidirectional. For 2K/HD, capture and monitoring can be simultaneous. For 4K/UltraHD with 12G-SDI, capture and monitoring can also be simultaneous. For 4K/UltraHD with 3G-SDI, all four connections must be used for either Input or Output. Additionally, 12G-SDI, 6G-SDI configured inputs support UltraHD / 4K only.

**Bit depth support is application dependent. Check with your software manufacturer for compatibility.

Video Outputs

- 12G-SDI*, SMPTE-2082, 12-bit**, 10-bit and 8-bit
- 6G-SDI*, SMPTE-2081, 10-bit and 8-bit
- 3G-SDI, SMPTE-259/292/296/424, 12-bit*, 10-bit and 8-bit
- 4K/UltraHD 4:4:4 (4 x BNC)
- 1.5G-SDI, SMPTE 372M, Dual Link HD 4:4:4 (2x BNC), 12-bit**, 10-bit and 8-bit
- 1.5G-SDI, SMPTE 292M, Single Link 4:2:2 (1x BNC), 10-bit and 8-bit
- HDMI v2.0
- 30/36 bits/pixel, RGB or YUV, 6 Gbps per color component
- 4K, UltraHD, 2K, HD and SD with HFR support up to 60p (4:2:2), 10-bit and 8-bit
- HDR 10 Support - HDR Infoframe metadata, compatible with HDMI 2.0a/ CTA-861.3
- HLG Support - compatible with HDMI 2.0b/CTA-861-G**

*SDI connections are bidirectional. For 2K/HD, capture and monitoring can be simultaneous. For 4K/UltraHD with 12G-SDI, capture and monitoring can also be simultaneous. For 4K/UltraHD with 3G-SDI, all four connections must be used for either Input or Output. Additionally, 12G-SDI, 6G-SDI configured outputs support UltraHD / 4K only.

**Bit depth support is application dependent. Check with your software manufacturer for compatibility.

***HLG support is application dependent. Check with your software manufacturer for compatibility.

Audio Inputs Digital

- 16-Channel, 24- and 16-bit SDI embedded audio, 48 kHz sample rate, synchronous
- 8-Channel, 24- and 16-bit HDMI embedded audio, 48 kHz sample rate, synchronous

Audio Inputs Analog

- 8-Channel, 24 and 16-bit D/A analog audio, 48 kHz sample rate, balanced, using industry standard 8x XLR on DB-25 breakout cable (cable not included)
- +24 dBu full scale digital (0dBFS)
- +/- 0.2 dB 20 to 20 kHz frequency response
- Input supported across Ch 1-8, Ch 1-4, or Ch 5-8 depending on configuration chosen

Audio Input Analog Microphone

- 1-Channel, 16-bit D/A analog audio, 48 kHz sample rate, balanced, using industry standard XLR
- +24 dBu full scale digital (0dBFS) in "Line" mode
- optional +40dB analog gain in "Mic" mode
- optional +40dB analog gain with 48V phantom power (1mA max) in "+48V" mode

Audio Outputs Digital

- 16-Channel, 24-bit SDI embedded audio, 48 kHz sample rate, synchronous
- 8-Channel, 24-bit HDMI embedded audio, 48 kHz sample rate, synchronous

Audio Outputs Analog

- 4-Channel, 24-bit D/A analog audio, 48 kHz sample rate, balanced, using industry standard 8 x XLR on DB-25 breakout cable (cable not included)
- +24 dBu full scale digital (0dBFS)
- +/- 0.2 dB 20 to 20 kHz frequency response
- Output supported across Ch 1-8, Ch 1-4, or Ch 5-8 depending on configuration chosen

Downstream Keyer

Supports graphics with alpha channel over video, matte or framebuffer, or framebuffer content over incoming video or matte

Down-Conversion 4K/UltraHD

- Real time, dedicated 4K down-conversion output (1 x BNC)
- 4K to 2K down-conversion
- UltraHD to HD down-conversion

Reference and LTC I/O

- 1 x BNC LTC output
- 1 x BNC assignable to Reference video or LTC input

Reference

- Analog Color Black (1V) or Composite Sync (2 or 4V) or HD Tri-Level Sync (1V)
- Reference input is terminated into 75 ohms when Genlock is set to Ref In

Electrical Interface

Thunderbolt 3 (2 x)

Machine Control

- RS-422, Sony 9-pin protocol
- 9-pin D-connector pinout is as follows:

1 GND

2 RX-

3 TX+

4 GND

5 No Connection

6 GND

7 RX+

8 TX-

9 GND

Shell GND

Size (w x d x h)

8.74" x 8.11" x 1.65" (222mm x 206mm x 42mm)

Weight

3.4 lbs (1.5 kg)

Power (device only)

10-20V, 30W typical, 36W max, 70W max with USB-C power delivery to external devices

Environment

- Safe Operating Temperature Range: 0 to 40C (32xF to 104xF)
- Safe Storage Temperature (Power OFF): -40 to 60 degrees C (-40 to 140 degrees F)
- Operating Relative Humidity: 10-90% noncondensing
- Operating Altitude: <3,000 meters (<10,000 feet)

B Safety and Compliance

Federal Communications Commission (FCC) Compliance Notices

Class A Interference Statement

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15, Subpart B of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

FCC Caution

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

Canadian ICES Statement

Canadian Department of Communications Radio Interference Regulations

This digital apparatus does not exceed the Class A limits for radio-noise emissions from a digital apparatus as set out in the Radio Interference Regulations of the Canadian Department of Communications. This Class A digital apparatus complies with Canadian ICES-003.

Règlement sur le brouillage radioélectrique du ministère des Communications

Cet appareil numérique respecte les limites de bruits radioélectriques visant les appareils numériques de classe A prescrites dans le Règlement sur le brouillage radioélectrique du ministère des Communications du Canada. Cet appareil numérique de la Classe A est conforme à la norme NMB-003 du Canada.

European Union and European Free Trade Association (EFTA) Regulatory Compliance

This equipment may be operated in the countries that comprise the member countries of the European Union and the European Free Trade Association. These countries, listed in the following paragraph, are referred to as The European Community throughout this document:

AUSTRIA, BELGIUM, BULGARIA, CYPRUS, CZECH REPUBLIC, DENMARK, ESTONIA, FINLAND, FRANCE, GERMANY, GREECE, HUNGARY, IRELAND, ITALY, LATVIA, LITHUANIA, LUXEMBOURG, MALTA, NETHERLANDS, POLAND, PORTUGAL, ROMANIA, SLOVAKIA, SLOVENIA, SPAIN, SWEDEN, UNITED KINGDOM, ICELAND, LICHTENSTEIN, NORWAY, SWITZERLAND

Declaration of Conformity

Marking by this symbol indicates compliance with the Essential Requirements of the EMC Directive of the European Union 2014/30/EU.



This equipment meets the following conformance standards: This equipment meets the following conformance standards:

Safety

EN 60065: 2014 (T-Mark License),
IEC 60065: 2014, (CB Scheme Report/Certificate)

Additional licenses issued for specific countries available on request.

Emissions

EN 55032: 2012, CISPR 32: 2015
EN 61000-3-2: 2014, EN 61000-3-3: 2013

Immunity

EN 55103-2: 2009
61000-4-2: 2009, EN 61000-4-3: 2006 + A1: 2008 + A2: 2010,
EN 61000-4-4: 2004 + A1: 2010, EN 61000-4-5: 2006,
EN 61000-4-6: 2009, EN 61000-4-11: 2004

Environments: E2, E3 and E4

The product is also licensed for additional country specific standards as required for the International Marketplace.



Warning! This is a Class A product. In a domestic environment, this product may cause radio interference, in which case, the user may be required to take appropriate measures.



Achtung! Dieses ist ein Gerät der Funkstörgrenzwertklasse A. In Wohnbereichen können bei Betrieb dieses Gerätes Rundfunkstörungen auftreten, in welchen Fällen der Benutzer für entsprechende Gegenmaßnahmen verantwortlich ist.



Attention! Ceci est un produit de Classe A. Dans un environnement domestique, ce produit risque de créer des interférences radioélectriques, il appartiendra alors à l'utilisateur de prendre les mesures spécifiques appropriées..

Recycling Notice



This symbol on the product or its packaging indicates that this product must not be disposed of with your other household waste. Instead, it is your responsibility to dispose of your waste equipment by handing it over to a designated collection point for the recycling of waste electrical and electronic equipment. The separate collection and recycling of your waste equipment at the time of disposal will help conserve natural resources and ensure that it is recycled in a manner that protects human health and the environment. For more information about where you can drop off your waste for recycling, please contact your local authority, or where you purchased your product.

Korea KCC Compliance Statement

<p>A급 기기 (업무용 방송통신기자재)</p> <p>Class A (Broadcasting Communication Equipment for Office Use)</p>	<p>이 기기는 업무용(A급) 전자파적합기기로서 판매자 또는 사용자는 이 점을 주의하시기 바라며, 가정외의 지역에서 사용하는 것을 목적으로 합니다.</p> <p>As an electromagnetic wave equipment for office use (Class A), this equipment is intended to use in other than home area. Sellers or users need to take note of this.</p>
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Taiwan Compliance Statement

警告使用者：

這是甲類的資訊產品，在居住的環境中使用時，可能會造成射頻干擾，在這種情況下，使用者會被要求採取某些適當的對策。

This is a Class A product based on the standard of the Bureau of Standards, Metrology and Inspection (BSMI) CNS 13438, Class A. In a domestic environment this product may cause radio interference in which case the user may be required to take adequate measures.

Japan Compliance Statement

この装置は、クラスA情報技術装置です。この装置を家庭環境で使用すると電波妨害を引き起こすことがあります。この場合には使用者が適切な対策を講ずるよう要求されることがあります。

VCCI-A

This is a Class A product based on the standard of the VCCI Council (VCCI-32: 2016). If this equipment is used in a domestic environment, radio interference may occur, in which case, the user may be required to take corrective actions.

China Compliance Statement

This product has been tested to the following Chinese standards:

GB/T13837-2012, GB8898-2011, and GB17625.1-2012

This product meets the requirements of implementation rules for compulsory certification (REF NO. CNCA-C08-01:2014) under certificate number 2018010805038172.

Translated Warning and Caution Messages

The following caution statements, warning conventions, and warning messages apply to this product and manual.



Warning Symbol



Caution Symbol

Before Operation Please Read These Instructions



Warning! Read and follow all warning notices and instructions marked on the product or included in the documentation.

Avertissement! Lisez et conformez-vous à tous les avis et instructions d'avertissement indiqués sur le produit ou dans la documentation

Warnung! Lesen und befolgen Sie die Warnhinweise und Anweisungen, die auf dem Produkt angebracht oder in der Dokumentation enthalten sind.

¡Advertencia! Lea y siga todas las instrucciones y advertencias marcadas en el producto o incluidas en la documentación.

Aviso! Leia e siga todos os avisos e instruções assinalados no produto ou incluídos na documentação.

Avviso! Leggere e seguire tutti gli avvisi e le istruzioni presenti sul prodotto o inclusi nella documentazione.



Warning! Do not use this device near water and clean only with a dry cloth.

Avertissement! N'utilisez pas cet appareil près de l'eau et nettoyez-le seulement avec un tissu sec.

Warnung! Das Gerät nicht in der Nähe von Wasser verwenden und nur mit einem trockenen Tuch säubern

¡Advertencia! No utilice este dispositivo cerca del agua y límpielo solamente con un paño seco.

Aviso! Não utilize este dispositivo perto da água e limpe-o somente com um pano seco.

Avviso! Non utilizzare questo dispositivo vicino all'acqua e pulirlo soltanto con un panno asciutto.



Warning! Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

Avertissement! Ne bloquez aucune ouverture de ventilation. Suivez les instructions du fabricant lors de l'installation.

Warnung! Die Lüftungsöffnungen dürfen nicht blockiert werden. Nur gemäß den Anweisungen des Herstellers installieren.

¡Advertencia! No bloquee ninguna de las aberturas de la ventilación. Instale de acuerdo con las instrucciones del fabricante.

Aviso! Não obstrua nenhuma das aberturas de ventilação. Instale de acordo com as instruções do fabricante.

Avviso! Non ostruire le aperture di ventilazione. Installare in conformità con le istruzioni del fornitore.



Warning! Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

Avertissement! N'installez pas l'appareil près d'une source de chaleur telle que des radiateurs, des bouches d'air de chauffage, des fourneaux ou d'autres appareils (amplificateurs compris) qui produisent de la chaleur.

Warnung! Nicht in der Nähe von Wärmequellen wie Heizkörpern, Heizregistern, Öfen oder anderen Wärme erzeugenden Geräten (einschließlich Verstärkern) aufstellen.

Advertencia! No instale cerca de fuentes de calor tales como radiadores, registros de calor, estufas u otros aparatos (incluidos amplificadores) que generan calor.

Aviso! Não instale perto de nenhuma fonte de calor tal como radiadores, saídas de calor, fogões ou outros aparelhos (incluindo amplificadores) que produzam calor.

Avviso! Non installare vicino a fonti di calore come termosifoni, diffusori di aria calda, stufe o altri apparecchi (amplificatori compresi) che emettono calore



Warning! Unplug this device during lightning storms or when unused for long periods of time.

Avertissement! Débranchez cet appareil pendant les orages avec éclaircies s'il est inutilisé pendant de longues périodes.

Warnung! Das Gerät ist bei Gewitterstürmen oder wenn es über lange Zeiträume ungenutzt bleibt vom Netz zu trennen.

¡Advertencia! Desenchufe este dispositivo durante tormentas eléctricas o cuando no se lo utilice por largos periodos del tiempo.

Aviso! Desconecte este dispositivo da tomada durante trovoadas ou quando não é utilizado durante longos períodos de tempo.

Avviso! Utilizzare soltanto i collegamenti e gli accessori specificati e/o venduti dal produttore, quali il treppiedi e l'esoscheletro



Warning! Do not open the chassis. There are no user-serviceable parts inside. Opening the chassis will void the warranty unless performed by an AJA service center or licensed facility.

Avertissement! Ne pas ouvrir le châssis. Aucun élément à l'intérieur du châssis ne peut être réparé par l'utilisateur. La garantie sera annulée si le châssis est ouvert par toute autre personne qu'un technicien d'un centre de service ou d'un établissement agréé AJA.

Warnung! Öffnen Sie das Gehäuse nicht. Keine der Geräteteile können vom Benutzer gewartet werden. Durch das Öffnen des Gehäuses wird die Garantie hinfällig, es sei denn, solche Wartungsarbeiten werden in einem AJA-Service-Center oder einem lizenzierten Betrieb vorgenommen.

¡Advertencia! No abra el chasis. El interior no contiene piezas reparables por el usuario. El abrir el chasis anulará la garantía a menos que se lo haga en un centro de servicio AJA o en un local autorizado.

Advertência! Não abra o chassi. Não há internamente nenhuma peça que permita manutenção pelo usuário. Abrir o chassi anula a garantia, a menos que a abertura seja realizada por uma central de serviços da AJA ou por um local autorizado.

Avvertenza! Non aprire lo chassis. All'interno non ci sono parti riparabili dall'utente. L'apertura dello chassis invaliderà la garanzia se non viene effettuata da un centro ufficiale o autorizzato AJA.



Warning! Only use attachments and accessories specified and/or sold by the manufacturer.

Avertissement! Utilisez seulement les attaches et accessoires spécifiés et/ou vendus par le fabricant.

Warnung! Verwenden Sie nur Zusatzgeräte und Zubehör angegeben und / oder verkauft wurde durch den Hersteller.

¡Advertencia! Utilice solamente los accesorios y conexiones especificados y/o vendidos por el fabricante.

Aviso! Utilize apenas equipamentos/acessórios especificados e/ou vendidos pelo fabricante.

Avviso! Utilizzare soltanto i collegamenti e gli accessori specificati e/o venduti dal produttore.



Warning! Refer all servicing to qualified service personnel. Servicing is required when the device has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the device, the device has been exposed to rain or moisture, does not operate normally, or has been dropped.

Avertissement! Référez-vous au personnel de service qualifié pour tout entretien. L'entretien est exigé quand l'appareil a été endommagé de quelque manière que ce soit, par exemple lorsque le cordon d'alimentation ou la prise sont endommagés, que du liquide a été versé ou des objets sont tombés dans l'appareil, que l'appareil a été exposé à la pluie ou à l'humidité, ne fonctionne pas normalement ou est tombé.

Warnung! Das Gerät sollte nur von qualifizierten Fachkräften gewartet werden. Eine Wartung ist fällig, wenn das Gerät in irgendeiner Weise beschädigt wurde, wie bei beschädigtem Netzkabel oder Netzstecker, falls Flüssigkeiten oder Objekte in das Gerät gelangen, das Gerät Regen oder Feuchtigkeit ausgesetzt wurde, nicht ordnungsgemäß funktioniert oder fallen gelassen wurde.

¡Advertencia! Consulte al personal calificado por cuestiones de reparación. El servicio de reparación se requiere cuando el dispositivo ha recibido cualquier tipo de daño, por ejemplo cable o espigas dañadas, se ha derramado líquido o se han caído objetos dentro del dispositivo, el dispositivo ha sido expuesto a la lluvia o humedad, o no funciona de modo normal, o se ha caído.

Aviso! Remeta todos os serviços de manutenção para o pessoal de assistência qualificado. A prestação de serviços de manutenção é exigida quando o dispositivo foi danificado mediante qualquer forma, como um cabo de alimentação ou ficha que se encontra danificado/a, quando foi derramado líquido ou caíram objectos sobre o dispositivo, quando o dispositivo foi exposto à chuva ou à humidade, quando não funciona normalmente ou quando foi deixado cair.

Avviso! Fare riferimento al personale qualificato per tutti gli interventi di assistenza. L'assistenza è necessaria quando il dispositivo è stato danneggiato in qualche modo, ad esempio se il cavo di alimentazione o la spina sono danneggiati, è stato rovesciato del liquido è stato rovesciato o qualche oggetto è caduto nel dispositivo, il dispositivo è stato esposto a pioggia o umidità, non funziona correttamente o è caduto



Warning! Do not defeat the safety purpose of the polarized or grounding- type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

Avertissement! La sécurité de la prise polarisée ou de la prise de type mise à la terre ne doit en aucun cas être empêchée de fonctionner. Une prise polarisée a deux broches, l'une étant plus large que l'autre. Une prise de type mise à la terre a deux broches et une troisième broche pour la mise à la terre. La broche large ou la troisième broche sont fournies pour votre sécurité. Si la prise fournie ne s'insère pas dans votre prise femelle, consultez un électricien pour le remplacement de la prise femelle obsolète.

Warnung! Der Sicherheitszweck des gepolten bzw. Schukosteckers ist zu berücksichtigen. Ein gepolter Stecker verfügt über zwei Pole, von denen einer breiter als der andere ist. Ein Schukostecker verfügt neben den zwei Polen noch über einen dritten Pol zur Erdung. Der breite Pol bzw. der Erdungspol dienen der Sicherheit. Wenn der zur Verfügung gestellte Stecker nicht in Ihren Anschluss passt, konsultieren Sie einen Elektriker, um den veralteten Anschluss zu ersetzen.

¡Advertencia! No eche por tierra la finalidad del tipo de enchufe polarizado con conexión a tierra. Un enchufe polarizado tiene dos espigas, una más ancha que la otra. Un enchufe con conexión a tierra tiene dos espigas iguales y una tercera espiga que sirve para la conexión a tierra. La espiga ancha, o la tercera espiga, sirven para su seguridad. Si el enchufe suministrado no encaja en el tomacorriente, consulte con un electricista para reemplazar el tomacorriente obsoleto.

Aviso! Não anule a finalidade da segurança da ficha polarizada ou do tipo ligação terra. Uma ficha polarizada tem duas lâminas sendo uma mais larga do que a outra. Uma ficha do tipo de ligação à terra tem duas lâminas e um terceiro terminal de ligação à terra. A lâmina larga ou o terceiro terminal são fornecidos para sua segurança. Se a ficha fornecida não couber na sua tomada, consulte um electricista para a substituição da tomada obsoleta.

Avviso! Non compromettere la sicurezza della spina polarizzata o con messa a terra. Una spina polarizzata ha due spinotti, di cui uno più largo. Una spina con messa a terra ha due spinotti e un terzo polo per la messa a terra. Lo spinotto largo o il terzo polo sono forniti per motivi di sicurezza. Se la spina fornita non si inserisce nella presa di corrente, contattare un elettricista per la sostituzione della presa obsoleta.



Warning! Disconnect the external AC power supply line cord(s) from the mains power before moving the unit.

Avertissement! Retirez le ou les cordons d'alimentation en CA de la source d'alimentation principale lorsque vous déplacez l'appareil.

Warnung! Trennen Sie die Wechselstrom-Versorgungskabel vom Netzstrom, bevor Sie das Gerät verschieben.

¡Advertencia! Cuando mueva la unidad desenchufe de la red eléctrica el/los cable(s) de la fuente de alimentación CA tipo brick.

Advertência! Remova os cabos CA de alimentação brick da rede elétrica ao mover a unidade.

Avvertenza! Scollegare il cavo dell'alimentatore quando si sposta l'unità.



Warning! Since the Mains plug is used as the disconnection for the device, it must remain readily accessible and operable.

Avertissement! Puisque la prise principale est utilisée pour débrancher l'appareil, elle doit rester aisément accessible et fonctionnelle.

Warnung! Da der Netzstecker als Trennvorrichtung dient, muss er stets zugänglich und funktionsfähig sein.

¡Advertencia! Puesto que el enchufe de la red eléctrica se utiliza como dispositivo de desconexión, debe seguir siendo fácilmente accesible y operable.

Aviso! Dado que a ficha principal é utilizada como a desconexão para o dispositivo, esta deve manter-se prontamente acessível e funcional.

Avviso! Poiché il cavo di alimentazione viene usato come dispositivo di sconnessione, deve rimanere prontamente accessibile e operabile.



Warning! Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the device.

Avertissement! Protégez le cordon d'alimentation pour que l'on ne marche pas dessus ou qu'on le pince, en particulier au niveau des prises mâles, des réceptacles de convenance, et à l'endroit où il sort de l'appareil.

Warnung! Vermeiden Sie, dass auf das Netzkabel getreten oder das Kabel geknickt wird, insbesondere an den Steckern, den Steckdosen und am Kabelausgang am Gerät.

¡Advertencia! Proteja el cable de energía para que no se le pise ni apriete, en especial cerca del enchufe, los receptáculos de conveniencia y el punto del que salen del equipo.

Aviso! Proteja o cabo de alimentação de ser pisado ou de ser comprimido particularmente nas fichas, em tomadas de parede de conveniência e no ponto de onde sai do dispositivo.

Avviso! Proteggere il cavo di alimentazione in modo che nessuno ci cammini sopra e che non venga schiacciato soprattutto in corrispondenza delle spine e del punto in cui esce dal dispositivo.
