



Installation and Operation Manual

ATEM Live Production Switchers

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한국어, Русский, Italiano, Português and Türkçe.

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Using ATEM Hardware Panels

ATEM hardware panels are 'hands on' control panels for ATEM switchers that plug into your switcher using an Ethernet connection. The keyboard has similar functions to the software panel and the main buttons are laid out in a similar ME style, so it's easy to move between the hardware and software interfaces.

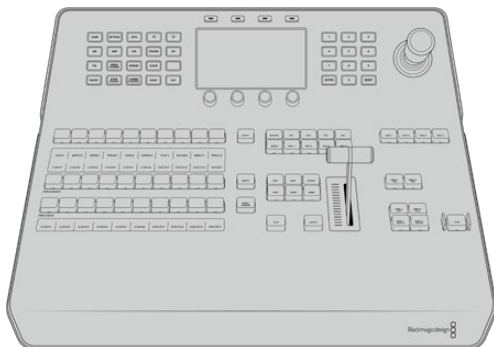
If fast and critical live switching is being done, then the ATEM hardware panel is an incredibly fast and robust control solution. There's nothing like pushing high quality buttons on a panel to ensure fast and accurate switching!

When using a hardware advanced panel and the software panels together, any change on one panel will be reflected on the other and you can use both panels at the same time. You can also plug in more than one hardware panel if you need a more advanced solution.

This section shows how to use the different ATEM panels that are available should you need a hardware panel for your live production.

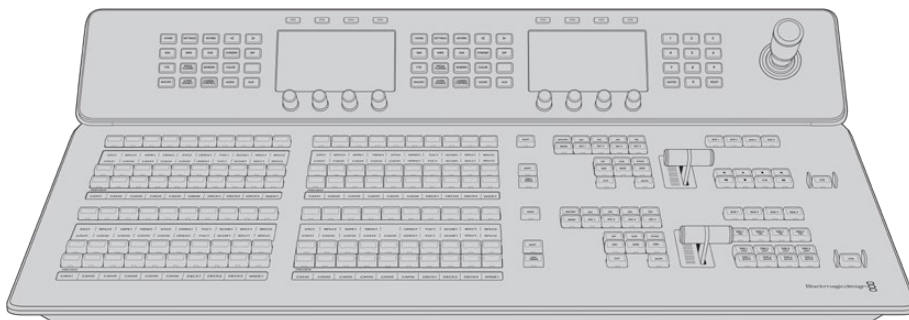
ATEM 1 M/E Advanced Panel

The ATEM 1 M/E Advanced Panel is designed for switchers with one mix effects panel, or if you need a hardware panel to control a mix effects panel on a larger ATEM switcher with more than one ME. This panel features an advanced chroma keyer and the ability to control up to 4 M/Es from the one panel. System control is generally faster and more convenient using a centralized LCD menu with soft buttons and controls.



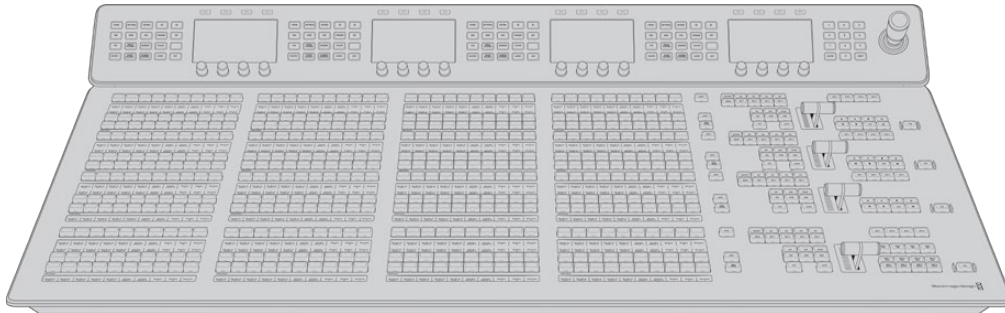
ATEM 2 M/E Advanced Panel

The ATEM 2 M/E Advanced Panel is designed for switchers with one mix effects panel, or if you need a hardware panel to control a mix effects panel on a larger ATEM switcher with more than one ME.



ATEM 4 M/E Advanced Panel

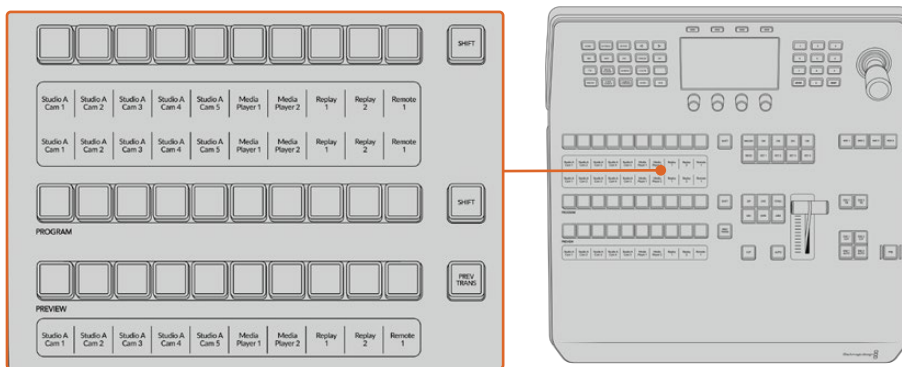
The ATEM 4 M/E Advanced panel can control ATEM switchers with up to four mix effects panels, such as ATEM Constellation 8K.



Using the Control Panel

Mix Effects

The program bus, preview bus and source names display are used together to switch sources on the program and preview outputs.



ATEM Mix Effects

Source Name Displays

The source name displays use labels to represent the switcher's external inputs or internal sources. Labels for the external inputs can be edited on the settings window of the software control panel. Labels for the internal sources are fixed and don't need to be changed.

The displays show the labels for each row of button in the source select row, program row and preview row.

Pressing the SHIFT button will change the source names display to show extra sources, called shifted sources, allowing selection of up to 20 different sources.

Simultaneously pressing both SHIFT buttons next to the source select and program rows will change the source names display to show protected sources and these are available in the source select row for keyers and routing to auxiliary outputs. Protected sources are program, preview, clean feed 1 and clean feed 2.

Program Bus

The program bus is used to hot switch background sources to the program output. The source currently on air is indicated by a button that is illuminated red. A blinking red button indicates that the shifted source is on air. Pressing the SHIFT button will display the shifted source.

Preview Bus

The preview bus is used to select a source on the preview output. This source is sent to program when the next transition occurs. The selected source is indicated by a button that is illuminated green. A blinking green button indicates that a shifted source is on preview. Pressing the SHIFT button will display the shifted source.

SHIFT

The SHIFT button provides a global shift and is used to shift the program, preview and select busses along with the label. It also provides a shift for the transition type and joystick and other menu functions.

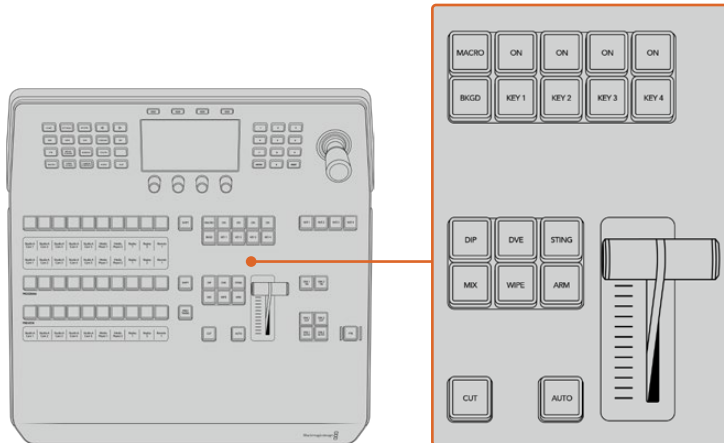
Double-pressing buttons in the preview and select busses, as well as the transition type buttons, is the same as shift-selecting them and can be a faster way to shift-select buttons. Double-pressing is not implemented for the program bus as it would cause the program output to momentarily show the wrong source.

Source Select Bus

The source select bus works in conjunction with the source names display and is used to assign sources to auxiliary outputs and keys. When the macro button is enabled, this row of buttons is also used for loading and running macros recorded to the corresponding slots. The buttons will illuminate blue when the macro button is enabled.

The destination display and select bus together show you the routing of sources to keys and auxiliary outputs. The currently selected source is indicated by an illuminated button. A blinking button indicates a shifted source. A green illuminated button identifies a protected source. Protected sources are program, preview, clean feed 1 and clean feed 2.

Transition Control and Upstream Keyers



Transition Control and Upstream Keyers

CUT

The CUT button performs an immediate transition of the Program and Preview outputs, regardless of the selected transition type.

AUTO

The AUTO button will perform the selected transition at the rate specified in the auto rate setting located in the LCD 'home' menu. The transition rate for each transition type is set in the LCD menu and is displayed when the corresponding transition style button is selected.

The AUTO button illuminates red for the duration of the transition and the fader bar indicator illuminates with sequential LEDs to indicate the progress of the transition. If the software control panel is active, the virtual fader bar also updates to provide visual feedback on the progress of the transition.

Fader Bar and Fader Bar Indicator

The fader bar is used as an alternative to the AUTO button and allows the operator to manually control the transition. The fader bar Indicator next to the fader bar provides visual feedback on the progress of the transition.

The AUTO button illuminates red for the duration of the transition and the fader bar indicator updates to indicate the progress of the transition. If the software control panel is active, the virtual fader bar updates simultaneously.

Transition Type Buttons

The transition type buttons allow the operator to select one of five types of transitions; mix, wipe, dip, DVE and stinger, labelled STING. Transition types are selected by pressing the appropriately labeled transition type button. The button will illuminate when selected.

When a transition type is selected, the LCD menu shows the transition rate and provides instant access to all the corresponding settings for that transition type. Use the soft buttons and knobs to navigate through the settings and make changes.

The button marked ARM is currently disabled and will be enabled in a future update.

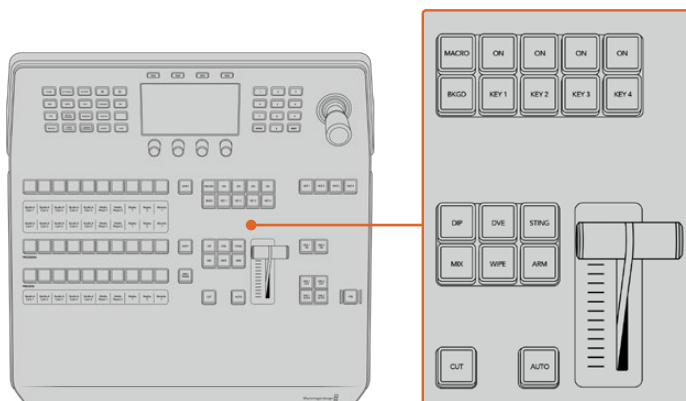
PREV TRANS

The PREV TRANS button enables the preview transition mode allowing the operator to verify a transition by performing it on the preview output using the fader bar. Once you press this button the preview transition feature is enabled and you can preview your transition as many times as you like. This lets you test the transition before going to air and make changes and corrections as needed. You can even preview stinger transitions! Once adjusted, press the button again to disable the feature and you are ready to send your transition on air.

Next Transition

The BKGD, KEY 1, KEY 2, KEY 3, KEY 4 buttons are used to select the elements which will transition on air or off air with the next transition. Any combination of background and keys can be selected by pressing multiple buttons simultaneously. Double pressing the BKGD button selects all of the next transition upstream keys that are currently on air and copies them to the Next Transition buttons.

Pressing any of the next transition buttons will clear selection of all others. When selecting the elements of the next transition, the switcher operator should look at the preview output because it provides an accurate representation of what the program output will look like after the transition is completed. When only the BKGD button is selected, a transition from the current source on the program bus to the source selected on the preview bus will occur.



Transition Control Upstream Keys

ON AIR

The ON AIR indicator buttons above each keyer are labelled ON and indicate which of the upstream keys are currently on air. These can also be used to immediately cut a key on or off air.

MACRO

The macro button is used to enable the macro feature which changes the source select row of buttons to macro buttons corresponding to macro slots.

TIP There are ten macro buttons in the source select row, so if you have macros recorded to slots greater than ten, you can access these by opening the macro settings in the LCD menu and changing the macro group using the control knob.

For more information on how to record and run macros using the advanced panel, refer to the 'Using Macros/Recording Macros using an ATEM 1 M/E Advanced Panel' section.

Downstream Keyers

DSK TIE

The DSK TIE button will enable the DSK on the preview output, along with the next transition effects and tie it to the main transition control so that the DSK can be taken to air with the next transition.

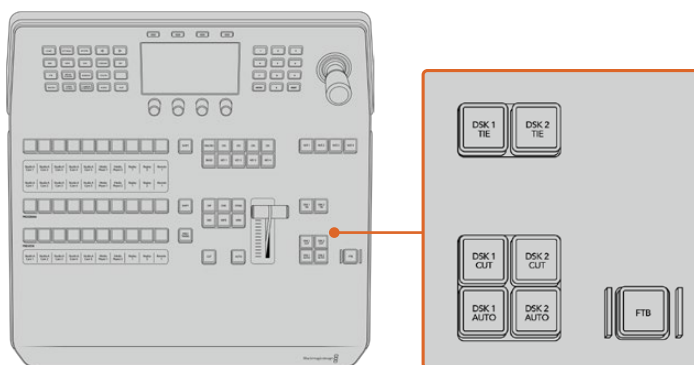
Because the tied downstream keyer is now tied to the main transition, the transition will happen at the rate specified in the auto rate setting in the LCD 'home' menu. When the DSK is tied, the signal routing to the clean feed 1 is unaffected.

DSK CUT

The DSK CUT button is used to cut the DSK on or off air and indicates whether the DSK is currently on or off air. The button is illuminated if the DSK is currently on air.

DSK AUTO

The DSK AUTO button will mix the DSK on or off air at the rate specified in the DSK rate LCD menu setting.



Downstream Keyers and Fade to Black

M/E Buttons

As some ATEM switchers have multiple M/Es you can select which one you want to control using the M/E buttons. When an M/E is selected, the LCD menu will change to show the settings that correspond to that M/E panel.

Fade to Black

The FTB button will fade the program output to black at the rate specified in the FTB rate LCD menu setting. Once the program output has been faded to black, the FTB button will flash red until it is pressed again, fading the program output up from black at the same rate. A fade to black cannot be previewed.

You can also set your switcher to fade audio together with the fade to black by navigating to the FTB LCD menu and setting AFV to 'on'. This sets the switcher to fade the audio to silence at the rate set for the fade to black. If you want audio to remain on during and after the fade to black, set AFV to 'off'.

System Control Menu Buttons

The buttons on the top left side of your panel, combined with the LCD and its four soft buttons are called the system control. When you press a system control button, for example the 'home' button, the LCD will change accordingly to show the relevant controls and settings. Use the soft buttons and knobs above and below the LCD to make changes.

If there are small dot icons on the LCD menu, this means there is more than one page of settings and you can move through the pages by pressing the left and right arrow buttons.

For example, to change the border softness on a wipe transition

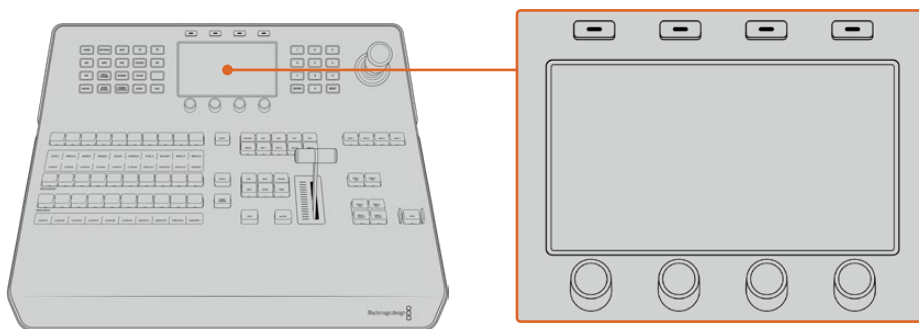
- 1 Press the 'wipe' button.
- 2 Press the right arrow button next to the LCD to move to the third page of settings.
- 3 Rotate the control knob under the 'softness' setting to change the softness of the wipe transition border.

If you want to change the direction of the wipe transition

- 1 Press the arrow buttons to navigate back to the first page of wipe transition settings, or press the 'wipe' button to return to the first page.
- 2 Press the 'reverse direction' soft button at the top of the LCD to change the direction.
- 3 Once you are satisfied with the setting, press the 'home' button to return to the home page.

TIP When changing the border softness, you can visually monitor your adjustments in real time. Simply press the PREV TRANS button and move the fader bar while watching the preview output on the multi view to visually monitor your settings. Remember to press PREV TRANS again to disable the transition preview when you're happy with the settings.

The system control buttons and LCD menu are used to access all the settings for your panel and you can even set general switcher settings directly from the panel. For example, if you need to change the switcher's video format, aspect ratio, or configure VISCA control on the remote port.

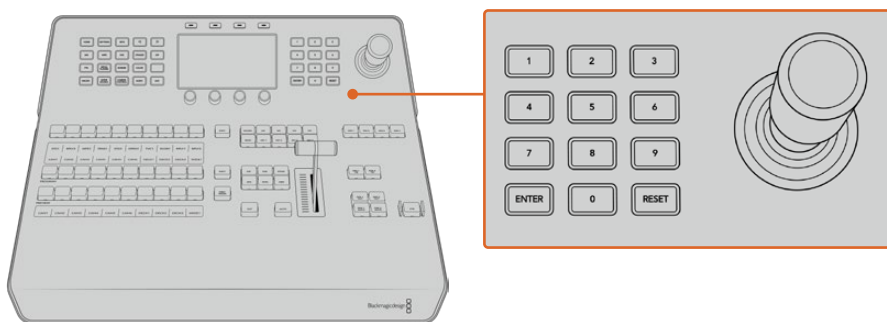


System Control

Joystick and Numeric Keypad

The number pad is used to enter numerical data. For example, the number pad can be used to enter a numerical value for transition duration. When entering data using the number pad, the soft buttons below each parameter are used to apply the entered data to that parameter.

The Joystick is a 3-axis joystick that is used to size and position keys, DVEs and other elements. You can also use the joystick to control VISCA PTZ remote cameras.



Joystick Control

Controlling Cameras using the Joystick

The joystick can also be used to control a remote camera head using the common VISCA protocol when connected to your switcher.

PTZ, or ‘pan, tilt, zoom’, control is an extremely powerful tool for controlling pan, tilt and zoom on remote cameras. You can easily control a bank of cameras one at a time by pressing the camera control button and then selecting each camera via the numbered buttons on the numeric keypad. Make your pan and tilt adjustments with the joystick.

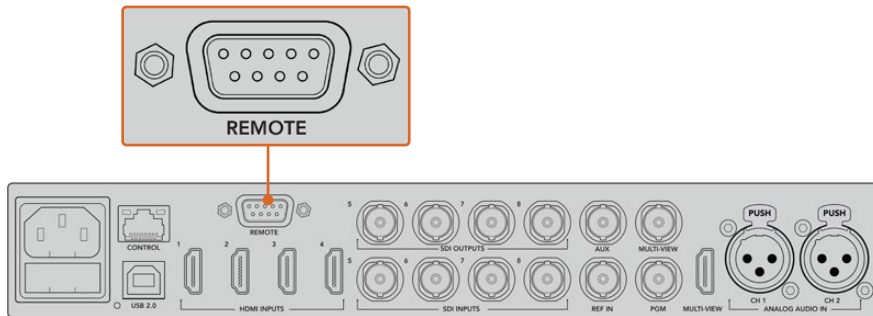
You can also choose the tilt direction of your joystick by selecting ‘inverted’ or ‘normal’ in the ‘VISCA control settings. Selecting ‘inverted’ will reverse the tilt action of your joystick.

Connecting a Remote Head

Your ATEM Advanced Panel communicates with remote heads via your ATEM switcher’s RS-422 port labeled ‘remote’ or ‘RS-422 serial out’. After connecting your ATEM Advanced Panel to your ATEM switcher via Ethernet, connect your ATEM switcher to the RS-422 input on the remote camera head. RS-422 ports are typically DB-9/DE-9 serial ports, or RJ12 connectors that look similar to a standard landline phone connector.

You’ll also need to make sure the remote behavior for your switcher’s RS-422 port is set to ‘PTZ in the ‘settings’ LCD menu.

When connecting more than one remote head, they will normally be daisy chained together via the RS-422 outputs/inputs between each head.



Connect a remote camera head to your ATEM switcher via the RS-422 port labelled 'remote' on the rear panel

PTZ Setup for Remote Heads

All PTZ setup options are set using the 'settings' LCD menu. Press the arrow buttons to move to the last page of switcher settings and set the remote port to VISCA. Set the baud rate to match the rate used by your PTZ camera. Refer to your camera's support documentation to confirm the appropriate baud rate.

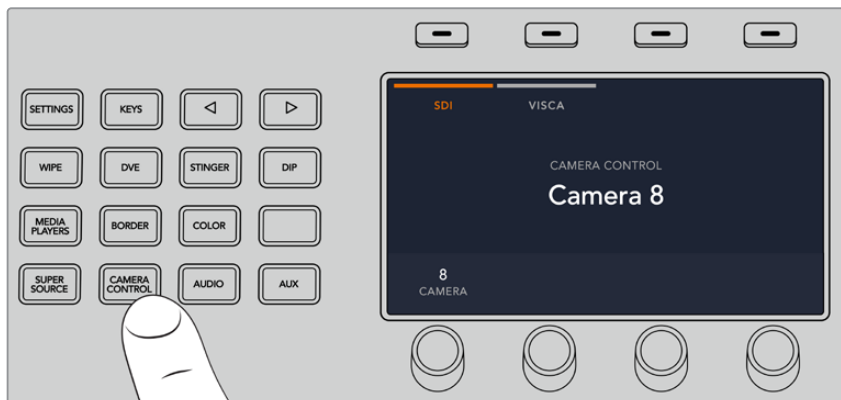
Pressing the camera control button opens the camera settings, where you can select VISCA control and choose the camera you want to adjust. But first, you will need to make sure the connected cameras are detected.

To detect the connected devices:

- 1 Press the VISCA soft button to select VISCA control.
- 2 Press the 'detect' soft button.

The first camera connected to your switcher will appear on the LCD as 'camera 1'. If you have more than one camera connected, they can each be selected by turning the 'camera' soft control knob. Camera numbering is based on consecutive order from the first remote head connected, through to the last in the chain.

If the number of connected cameras that appear on the LCD menu don't match the physical number you have connected, check that all your camera heads are powered and their RS-422 ports are plugged in correctly. Once all your camera heads are visible on your ATEM advanced panel, select each camera using the soft control knob or numeric keypad and make some quick adjustments with the joystick to check they are all working properly.



To use VISCA PTZ control, press the 'camera control' button and select VISCA by pressing the VISCA soft button.



Select the camera you want to control and use the joystick to pan, tilt and zoom

TIP Camera control defaults to SDI for general camera control via SDI, so when using VISCA control, make sure you press the VISCA soft button to access VISCA PTZ cameras.

PTZ Control via SDI

You can also control PTZ camera heads via SDI. For example, by connecting the program return feed from your switcher to a Blackmagic Micro Studio Camera, then connecting the SDI output from the camera's expansion cable to your PTZ head, you can control the head via the SDI signal.

For more information on PTZ control using a Blackmagic Micro Studio Camera refer to the Blackmagic Studio Cameras manual. This manual can be downloaded from the Blackmagic Design support center at www.blackmagicdesign.com/support

Joystick PTZ Controls

Joystick PTZ controls are very intuitive. Turn the joystick knob clockwise or counter clockwise to zoom in and out. Push up and down to tilt the camera and push left and right to pan. The controls are sensitive to the degree of movement of the joystick, letting you ease in and out of your camera moves. The amount of sensitivity may vary between remote heads.

If you want to wire a custom built PTZ unit using a standard RS-422 port DB-9 connector, refer to the section labeled 'Serial Port Pin Connections for Control Cables'.

Button Mapping

ATEM software and hardware control panels support button mapping so you can assign your most important sources, especially cameras, to the most accessible buttons in the program and preview rows. Occasional sources can be assigned to less prominent buttons. Button mapping is set independently for each control panel so button mapping set on a software control panel will not affect the button mapping set on a hardware control panel.

ATEM Advanced Panel Button Mapping and Button Brightness Level

To access the button mapping settings, press the 'settings' button to open the general switcher settings LCD menu, then press the 'button mapping' soft button.

Use the control knobs under each LCD setting to select the button you want to map and the input you want to change it to. You can also change the button color and label color that is displayed on the panel if you want to highlight specific sources. For example, you may want to highlight your playback sources a different color so you can instantly identify them on the panel. The button will illuminate on both the preview and program rows until the source is switched to the preview or program output, where it will change to green or red respectively.

Once you have changed the setting, the change is made instantly and you don't have to worry about saving. Press the 'home' button to return to the home menu.

If you want to change the brightness of the buttons, press the 'settings' button to open the general switcher settings LCD menu, then press the 'panel' soft button to reveal the panel settings.

Rotate the settings knob under each setting until you see the desired brightness level.

Once you have configured all the button settings, press the 'home' button to return to the home menu.

Performing Transitions using ATEM Hardware Panels

Performing transitions on ATEM hardware panels is part of the fun and excitement of switching a live broadcast! The buttons and knobs on the ATEM Advanced Panels follow the same M/E layout, plus the system control blocks share the same functions. This means controlling your switcher is intuitive when working with advanced panels because they operate your switcher in exactly the same way.

The large LCD screens with soft control knobs and buttons which lets you adjust settings dynamically as you control your switcher. This is a fast and convenient way of working with your panel.

This section describes how to perform the various transition types on your switcher using an ATEM hardware panel.

Cut Transitions

The cut is the most basic transition that can be performed on the switcher. In a cut transition the program output is immediately changed from one source to another.



Program output for a cut transition.

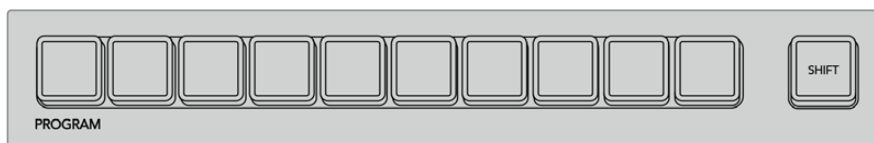
A cut transition can be performed directly from the program bus, or using the CUT button in the transition control block.

Program Bus

When a cut transition is performed from the program bus, only the background will be changed and all upstream and downstream keys will maintain their current state.

To perform a cut transition from the program bus

On the program bus, select the video source that you want on the program output. The program output will immediately change to the new source.



Press any of the source buttons on the program row to perform a cut transition from the program bus

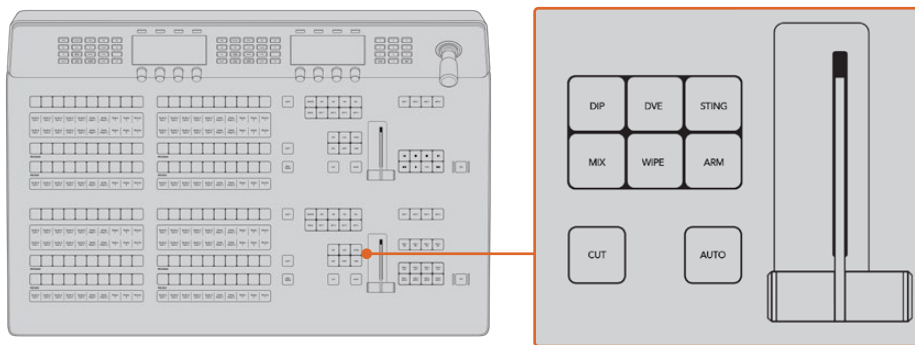
CUT Button

When a cut transition is performed using the CUT button, any upstream keys that were selected in the next transition and any downstream keys that were tied to the transition control will also change state. For example, a downstream key tied to the transition control will cut ON if off air, or cut OFF if on air. Similarly, any upstream keys selected in the next transition will be cut on if they were off air, or cut off if they were on air.

To perform a cut transition using the CUT button

- 1 On the preview bus, select the video source that you want on the program output. The program output will remain unchanged.
- 2 In the transition control block, press the CUT button. The sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

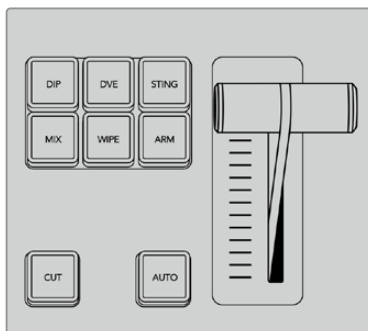
TIP It's recommended to use the transition control block to perform transitions because it provides the opportunity to verify the video content on the preview output before sending it to the program output, for example to verify that a camera is in focus.



Press the button marked CUT in the transition control block to perform a cut transition

Auto Transitions

An auto transition allows you to automatically transition between program and preview sources at a predetermined rate. Any upstream keys that were selected in the next transition and any downstream keys that were tied to the transition control will also change state. Auto transitions are performed using the auto button in the transition control block. Mix, dip, wipe, DVE and stinger transitions can all be performed as an AUTO transition.



Transition types, for example dip, mix and wipe, have their own independent selection button.

To perform an auto transition

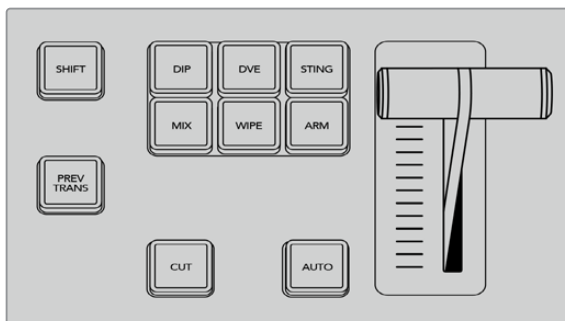
- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the transition type buttons in the transition control block.
- 3 On the LCD menu use the control knobs to set the transition rate and adjust any other parameter for the transition as needed.
- 4 Press the AUTO button in the transition control block to initiate the transition.

During the transition, the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. The fader bar or transition slider indicator displays the position and progress of the transition and the transition rate display updates to indicate the number of frames remaining as the transition progresses.

At the end of the transition, sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

Each transition type has its own independent transition rate allowing you to perform faster transitions by selecting the transition type and pressing the AUTO button. The previously used transition rate is remembered for that transition type until it is changed.

A production switcher provides multiple methods of transitioning from one shot to another. Generally, you use a simple cut transition to move from one background source to another. Mix, dip, wipe and DVE transitions allow you to transition between two background sources by gradually phasing out one and phasing in another. Stinger and Graphic Wipe are special transitions which will be covered in a later section. Mix, dip, wipe and DVE transitions are performed as an auto transition or manual transition using the transition control block.



Transition types, for example dip, mix and wipe, have their own independent selection button.

Mix Transitions

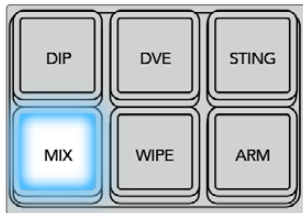
A mix is a gradual transition from one source to another and is achieved by interpolating gradually between two sources, effectively overlapping the sources for the duration of the effect. The length of the transition or length of the overlap can be adjusted by changing the mix rate.



Program output for a mix transition.

To perform a mix transition on an ATEM advanced panel

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the MIX button to select the mix transition type. The LCD menu will automatically display the transition settings.
- 3 In the transition settings, use the corresponding LCD control knob to adjust the mix rate. You can also enter a rate duration using the number pad.
- 4 Perform the transition as an auto transition or manual transition from the transition control block.



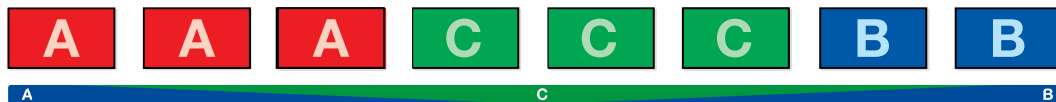
Press the 'mix' button and set the transition rate using the LCD menu



Dip Transitions

A DIP is similar to a mix in that it is a gradual transition that transitions from one source to another. However, a dip transition gradually mixes through a third source, the dip source.

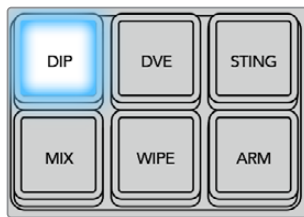
For example, the dip transition can be used for a transition that calls for a white flash or a transition that quickly flashes the sponsor logo. The length of the dip transition and the dip source can both be customized.



Program output for a dip transition.

To perform a dip transition on an ATEM advanced panel

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the DIP button to select the dip transition type. The LCD menu will automatically display the transition settings.
- 3 In the transition settings, use the corresponding LCD control knob to adjust the dip rate. You can also enter a rate duration using the number pad. Select a dip source.
- 4 Perform the transition as an auto transition or manual transition from the transition control block.



Press the 'dip' button in the transition control block, then set the dip source and transition rate using the LCD menu



Dip transition parameters

Rate	The dip transition rate in seconds and frames.
Dip Source	The dip source is any video signal in the switcher that will be used as the intermediate picture for the dip transition, usually a color generator or media player.

Wipe Transitions

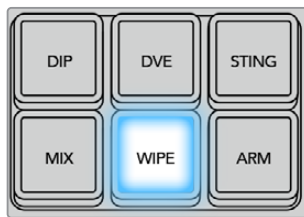
A wipe is a transition from one source to another and is achieved by replacing the current source by another source with a pattern that forms a shape. For example an expanding circle or diamond.



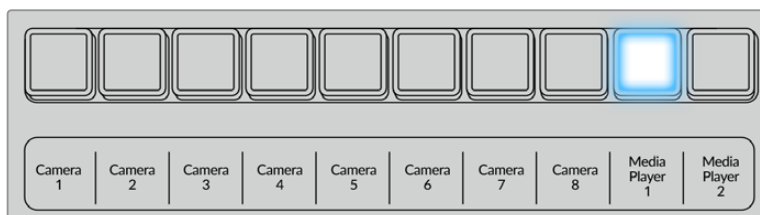
Program output for a wipe transition.

To perform a wipe transition on an ATEM advanced panel

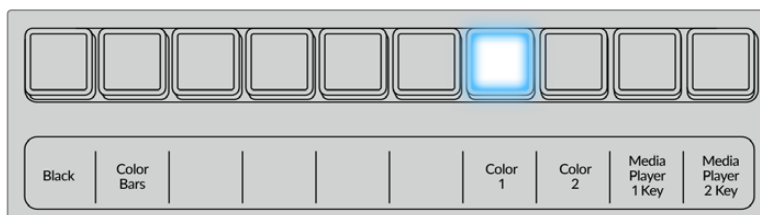
- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the WIPE button to select the wipe transition type. The LCD menu will automatically display the transition settings.
- 3 Press the desired wipe pattern button on the control panel.
- 4 In the transition settings, use the corresponding LCD control knobs to adjust the border parameters, the wipe rate and wipe direction. You can also enter a rate duration and specific setting values using the number pad.
- 5 Use the select bus to select the border source.
- 6 Perform the transition as an auto transition or manual transition from the transition control block.



Press a source button in the source select row to select a source for the wipe border. Hold the shift button down to select a shifted source, such as a color generator or media player.



Press a source button in the source select row to select a source for the wipe border, such as a camera or media player.



Hold the shift button down to select a shifted source, such as color bars or a color generator.

TIP The border source used in a wipe transition can be any source in the switcher. For example, a thick border with the media player as its source can be used for sponsorship or branding.

Wipe transition parameters

Rate	The length of the wipe transition in seconds and frames.
Symmetry	Symmetry can be used to control the aspect ratio of the pattern. For example, adjusting the symmetry will allow you to change a circle into an ellipse. On the advanced panel symmetry can be adjusted using the z axis of the joystick.
Position	If the wipe pattern has positioning then the joystick on the advanced panel or the x position: and y position: boxes in the transition palette of the software control panel can be used to move the center of the pattern. Moving the joystick dynamically updates the x and y position display in the software control panel.

Reverse Direction	Reverse changes the progression of closed patterns such as circles, diamonds and boxes so that the pattern closes in from the edges of the screen toward the center. When selected the text will illuminate orange.
Flip Flop	When FlipFlop mode is toggled on, the transition changes between normal to reverse every time the transition is executed.
Width	Width of the border.
Softness	The edges of the wipe pattern can be adjusted between sharp and fuzzy by adjusting the softness parameter.

DVE Transitions

Your ATEM switcher includes a powerful digital video effects processor for DVE transitions. A DVE transition displaces the image in various ways to transition from one picture to another. For example, a DVE transition can be used to squeeze the current picture off screen revealing a new video under it.

To perform a DVE transition on an ATEM advanced panel

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the DVE transition type button to select the DVE transition. The DVE settings will appear on the LCD menu.

NOTE If the DVE is already being used in an upstream key, the DVE transition type will not be available for selection until the key is taken off air and off next transition. Refer to 'sharing DVE resources' later in this section for more information.

- 3 In the DVE LCD menu, use the soft control knobs and buttons to configure the DVE parameters. For example, select the DVE pattern, movement, direction and adjust the DVE transition rate.
- 4 Perform the transition as an auto or manual transition using the auto button or fader bar.

DVE transition parameters

DVE Rate	The duration of the DVE transition in seconds and frames. Rotate the DVE rate knob to adjust the DVE transition rate. The new rate is immediately displayed in the transition rate window in the transition control block.
Symmetry	Symmetry can be used to control the aspect ratio of the pattern. For example, adjusting the symmetry will allow you to change a circle into an ellipse. On the advanced panel symmetry can be adjusted using the z axis of the joystick.
Position	If the wipe pattern has positioning then the joystick on the advanced panel or the x position: and y position: boxes in the transition palette of the software control panel can be used to move the center of the pattern. Moving the joystick dynamically updates the x and y position display in the software control panel.
Normal	The normal direction for closed patterns such as circles, diamonds and boxes is to grow from the center of the screen and progress outward.

DVE key parameters

Enable key	Enables/disables the DVE key. The DVE key is enabled when the button is illuminated.
PreMult	Select the DVE key as a pre-multiplied key.
Clip	The clip level adjusts the threshold at which the key cuts its hole. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too low.
Gain	The gain adjustment electronically modifies the angle between on and off thereby softening the edges of the key. Adjust the gain value until the edge softness is desirable but the background video luminance (brightness) is not affected.
Inverse	When the key is not pre-multiplied, inverts the key signal.

Sharing DVE resources

ATEM features a DVE channel which can be used to perform DVE transitions or used in an upstream keyer. When you select a DVE transition, if the DVE is used elsewhere in the system, the DVE transition type will not be available and a DVE unavailable message will be displayed. In order to use the DVE transition you must free the DVE from where it is currently used. Verify that the upstream keys currently on program or preview are not DVE keys and do not have flying key enabled. To free DVE from the upstream keyer, change the key type to anything other than DVE or disable flying key. The DVE will be released and therefore available for use as a DVE transition.

The logo wipe transition is a popular transition that uses the DVE and moves a graphic across the screen over a background transition. For example, the logo wipe moves a graphic over a horizontal wipe, essentially replacing the wipe border. A logo mix spins the graphic across the screen over a mix transition. Logo transitions are perfect for wiping the station logo or spinning a football across the screen revealing a new background. Logo transitions use a special keyer built into the transition block, leaving all of the upstream and downstream keyers available for compositing the output. The following section explains how to build and perform logo transitions.



The above image sequence provides an example of the program output for a graphic wipe transition.

Performing a Graphic Transition

To perform a graphic transition on an ATEM advanced panel

- 1 Press the DVE transition type button in the transition control block. The DVE settings menu will appear on the LCD.

If the DVE is already being used in an upstream key, the DVE transition type will not be available for selection until the key is taken off air and off next transition. Refer to 'sharing DVE resources' later in this section for more information.

- 2 Press the 'effect' soft button in the LCD menu to open the effect settings and set the effect to a graphic wipe by selecting the graphic wipe icon using the 'effect' soft control knob.

The default direction is left to right, but you can change the direction by selecting 'reverse direction'. You can also enable 'flip flop' which will let the effect move forwards and backwards with each performance of the transition, rather than repeating the same movement direction.

- 3 Press the right arrow in the system control buttons to adjust the key settings. Enable the key and select the fill and key source. If you need to make adjustments to the key, for example adjusting clip and gain settings, press the right arrow in the system control buttons to access the key parameters.

TIP Typically, for a graphic transition, the source would normally be a graphic loaded in a media player. By default, when you select a media player for the fill source, the key source will automatically select the media player key channel and set pre multiplied key to 'on'. This means a graphic with a key matte embedded in the alpha channel will automatically be selected by the switcher. You can disable pre multiplied key and change the key source if you want to use a separate media file on a different media player, or a different input source.

- 4 Press the auto button to perform the transition as an auto transition, or use the fader bar for a manual transition.

Graphic wipe parameters

Rate	Rate specifies the length of the transition in seconds and frames. The rate can be adjusted using the rate knob or by entering a number on the number pad and pressing the set rate button.
Normal	The normal direction moves the graphic from left to right.
Reverse	Reverse changes the direction so that it moves the graphic from right to left.
FlipFlop	When FlipFlop mode is toggled on, the transition changes between normal and reverse every time the transition is executed. The 'Normal' or 'Reverse' light indicates the direction of the next transition.
Fill Source	The fill signal is the graphic used to move across the top of the transition.
Key Source	The key signal is a grayscale image that defines the region in the graphic that will be removed so that the fill signal can be correctly stacked on top of the wipe.

Graphic wipe images

The graphic wipe feature requires a static graphic that is used as a moving border for a horizontal wipe. This graphic should be a vertical 'banner' type graphic that is no more than 25% of the total screen width.



Graphic wipe screen width requirements

4320p	If the switcher is operating at 4320p then the graphic should be no wider than 1920 pixels.
2160p	If the switcher is operating at 2160p then the graphic should be no wider than 960 pixels.
1080i	If the switcher is operating at 1080i then the graphic should be no wider than 480 pixels.
720p	If the switcher is operating at 720p then the graphic should be no wider than 320 pixels.
SD	If the switcher is operating in Standard Definition then the graphic should be no wider than 180 pixels.

Manual Transitions

Manual transitions let you manually transition between program and preview sources using the fader bar in the transition control block. Mix, dip, wipe and DVE transitions can all be performed as a manual transition.

To perform a manual transition

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the transition type buttons in the transition control block.
- 3 Manually move the fader bar or transition slider from one end to the other to execute the transition. The next move on the fader bar or transition slider will begin a new transition.
- 4 During the transition the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. The LED indicator on the fader bar or transition slider also displays the position and progress of the transition.

TIP You will also see the ATEM software control panel mirror the move on the hardware panel.

- 5 At the end of the transition, sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

Saving user profiles on ATEM Advanced Panel

ATEM Advanced Panels allow you to save up to ten profiles. This means you can save all your preferred panel settings and macros and then reload them the next time you are using the panel, perfect for when a panel will be used by more than one user.



To save a user profile:

- 1 Once you have set up the panel with all your preferred settings, press on the soft 'profiles' button above the LCD screen to open the user profiles settings.
- 2 Press the right arrow button in system control to navigate to the profile page.
- 3 Using the soft control knob, select an empty profile slot.
- 4 Press the soft 'save' button above the LCD to save the profile.



Now your profile is saved to the panel. The next time you want to use the panel, you simply need to restore your profile.

To restore a user profile:

- 1 Press the soft 'profile' button above the LCD screen to open user profiles and press the right arrow control panel button.
- 2 Using the soft control knob, navigate to the user profile you want to restore. If the text above your profile slot is orange, that means that profile is currently in use.
- 3 Press the soft 'restore' button above the LCD to load the profile.



All the panel settings for that user profile will now load.

If a user profile is no longer needed, you can also clear it via the profiles menu.

To clear a user profile:

- 1 Press on the soft 'profiles' button above the LCD screen and press the right arrow control panel button to select the second page.
- 2 Using the soft control knob, navigate to the user profile you want to overwrite. If the user profile is currently in use, the text above the profile number will be orange.
- 3 Press the soft 'clear' button. The profile number will now become 'empty'.



TIP If you try to save over an existing profile with new settings, you will be given the option to either overwrite the profile or create a new one when you press the soft 'save' button.

Operating your ATEM Switcher

Internal Video Sources

In addition to the SDI and HDMI inputs, the switcher also has 8 internal sources that can be used in a production. The internal source names are represented on the software control panel using both long and short names. On the advanced panel, a long name is used to represent the internal sources and the labels represent what the sources are, so they are easy to understand.



Black

Internally generated black is available as a source and can be used as a black matte in the production.



Color Bars

Internally generated color bars are available as a source. Color bars can be useful for verifying signals going out of the switcher and can also be useful when setting up a chroma key with a vectorscope monitor.

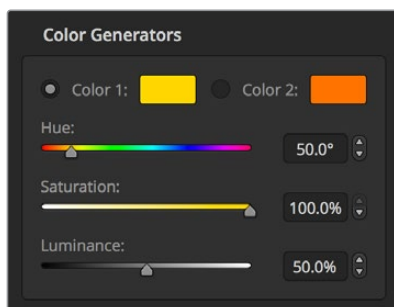


Color Generators

ATEM switchers have two color sources that can be customized to generate any color matte for use in the production. Color sources can be used to add color borders for wipe transitions or as dip through colors for a dip transition such as dip through white.

To adjust a color source on the software control panel, simply go to the color palette and click the color chip and the color picker will appear and you can select colors. On the advanced panel, select color on the system control and adjust hue, saturation and luminance.

It's important to know that the deepest colors are set at 50% luminance.



ATEM switchers have two color sources that can be customized to generate any color matte for use in the production.

Media Players

Most ATEM switchers have 2 media player sources, except for ATEM 4 M/E Broadcast Studio 4K which has 4 media player sources. ATEM Constellation 8K has 4 media players in HD and Ultra HD and one media player in 8K. Each media player source has a fill and key (cut) output. Media player fill sources are called media player 1, 2, 3 or 4. Media player key sources are called media player 1 key, media player 2 key, etc.

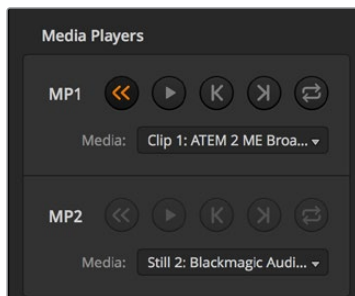
If you are using an ATEM switcher with more than 2 media players, media players 3 and 4 can be accessed in ATEM Software Control by holding down the shift button on your computer keyboard.

To select media players 3 and 4 on the front panel of ATEM 4 M/E Broadcast Studio 4K, double press 'mp1' to select media player 3, or double press 'mp2' for media player 4. Apply the same double press method using the 'mp 1 key' and 'mp 2 key' buttons to select media player 3 key and media player 4 key. The buttons will flash to indicate you have the additional media players selected.

The media player sources are used to play stills and clips from the media pool. The fill sources show the color channels of the selected clip or still while the key sources show the black and white alpha channel of the selected clip or still. Media players can be used in many parts of the production.

Controlling media players on the software control panel:

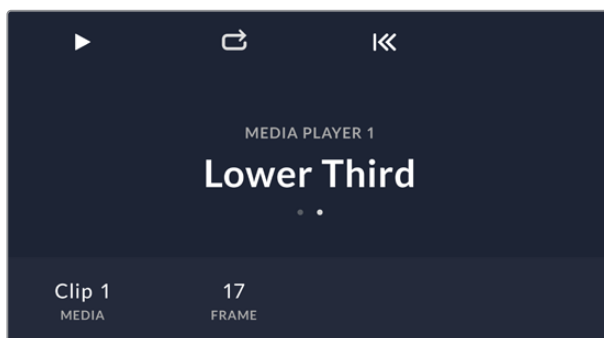
- 1 From the switcher window, select the media player palette.
- 2 Use the select media drop down list to select a clip or still from the media pool.
- 3 If you have selected a motion clip, the begin, step back, play/pause, step forward and loop transport controls will be enabled for controlling the clip. If you want to loop a clip, then select the loop button and press play. The media player will keep looping until selected to stop.



Media players showing a clip loaded into each on ATEM software control.

Controlling media players on ATEM advanced panel:

- 1 From the system control menu buttons, navigate to the Media Player menu by pressing the 'media players' button.
- 2 Select the media player you want to control from the soft buttons above the LCD.
- 3 Use the control knob to select the clip or still from the media pool.
- 4 If you have selected a motion clip, press the right arrow button twice. The play/stop, loop, step back and frame controls will be enabled for controlling the clip.



Performing Transitions

One of the primary functions of a broadcast switcher is performing transitions from one video source to another. The combinations of transition effects and styles provide endless creative options that can enhance your production in just the right way for the right moment.

You can perform transitions using ATEM Software Control or an ATEM Advanced Panel. This section shows you how to perform the various transitions available on your switcher.

Cut Transitions

The cut is the most basic transition that can be performed on the switcher. In a cut transition the program output is immediately changed from one source to another.



Program output for a cut transition.

A cut transition can be performed directly from the program bus, or using the CUT button in the transition control block.

Program Bus

When a cut transition is performed from the program bus, only the background will be changed and all upstream and downstream keys will maintain their current state.

To perform a cut transition from the program bus on the software control panel:

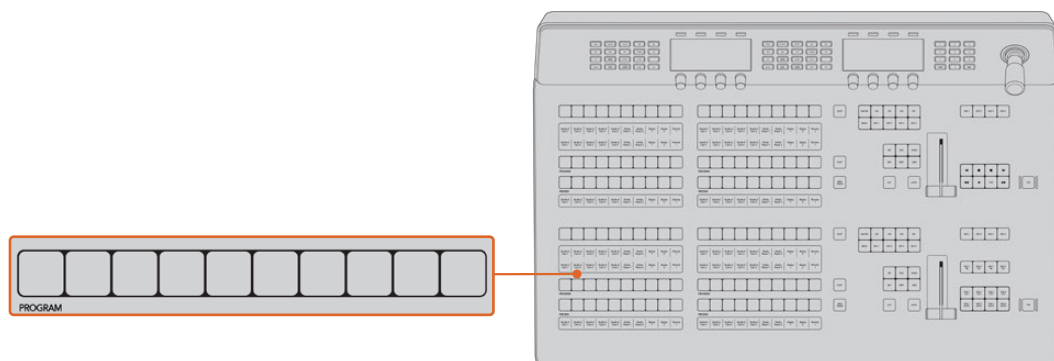
On the program bus, select the video source that you want on the program output next. The program output will immediately change to the new source.

To perform a cut transition on the software control panel using a keyboard:

- 1 Enable <caps lock> or press and hold the <shift> key.
- 2 Press the number key on the keyboard corresponding to the video source that you want on the program output. The program output will immediately change to the new source.

To perform a cut transition from the program bus on an ATEM advanced panel:

On the program bus, select the video source that you want on the program output. The program output will immediately change to the new source.



Press any of the source buttons on the program row to perform a cut transition from the program bus

CUT Button

When a cut transition is performed using the CUT button, any upstream keys that were selected in the next transition and any downstream keys that were tied to the transition control will also change state. For example, a downstream key tied to the transition control will cut ON if off air, or cut OFF if on air. Similarly, any upstream keys selected in the next transition will be cut on if they were off air, or cut off if they were on air.

To perform a cut transition using the CUT button on the software control panel:

- 1 On the preview bus, select the video source that you want on the program output. The program output will remain unchanged.
- 2 In the transition control block, press the CUT button. The sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.



The Cut transition button is part of the Transitions Style group

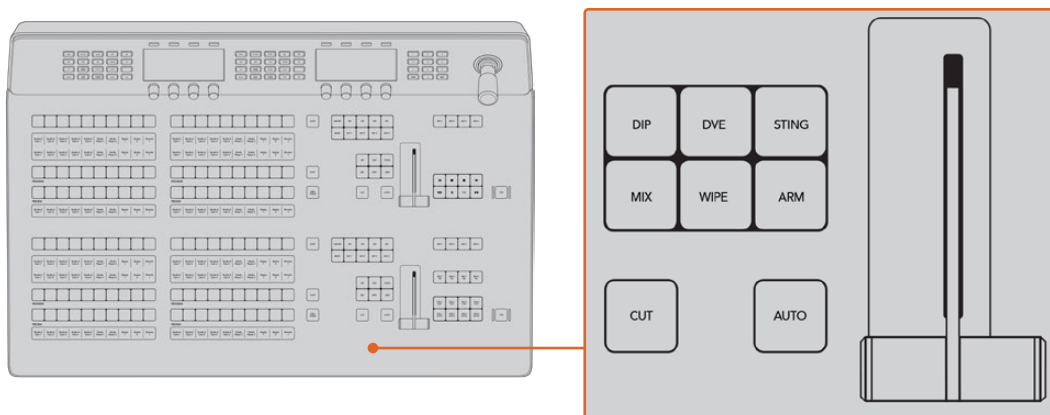
To perform a cut transition on the software control panel using a keyboard:

- 1 Ensure that <caps lock> is off.
- 2 Press the number key on the keyboard corresponding to the video source that you want on the program output. The source will be selected on preview and the program output will remain unchanged.
- 3 Press <spacebar>. The sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

To perform a cut transition using the CUT button on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output. The program output will remain unchanged.
- 2 In the transition control block, press the CUT button. The sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

It's recommended to use the transition control block to perform transitions because it provides the opportunity to verify the video content on the preview output before sending it to the program output, for example to verify that a camera is in focus.



Auto Transitions

An auto transition allows you to automatically transition between program and preview sources at a predetermined rate. Any upstream keys that were selected in the next transition and any downstream keys that were tied to the transition control will also change state. Auto transitions are performed using the auto button in the transition control block. Mix, dip, wipe, DVE and stinger transitions can all be performed as an AUTO transition.



The Auto transition button is part of the Transitions Style group

To perform an auto transition on the software control panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the TRANSITION STYLE buttons in the transition control block.
- 3 In the transition palette, select the settings tab for the same transition type as the transition control block.
- 4 Set the transition rate and adjust any other parameter for the transition as needed.
- 5 Press the AUTO button in the transition control block to initiate the transition.
- 6 During the transition, the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. The virtual fader bar automatically follows the progress of the transition and the rate display updates to indicate the number of frames remaining as the transition progresses.
- 7 At the end of the transition, sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

To perform an auto transition on the software control panel using a keyboard:

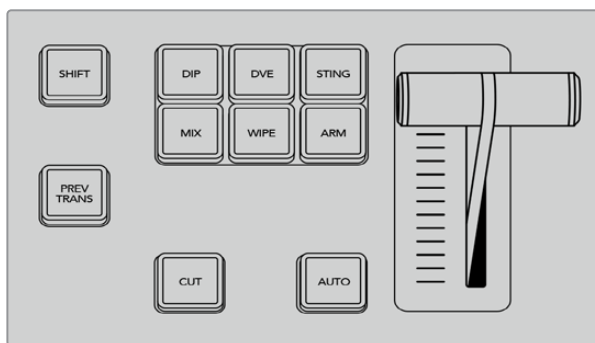
- 1 Ensure that <caps lock> is off.
- 2 Press the number key on the keyboard corresponding to the video source that you want on the program output. The source will be selected on preview and the program output will remain unchanged.
- 3 Select the transition type using the transition style buttons in the transition control block.
- 4 In the transition palette, select the settings tab for the same transition type as the transition control block.
- 5 Set the transition rate and adjust any other parameter for the transition as needed.
- 6 Press the <return> or <enter> key to initiate the transition.

During the transition, the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. The virtual fader bar automatically follows the progress of the transition and the rate display updates to indicate the number of frames remaining as the transition progresses.

At the end of the transition, sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

To perform an auto transition on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the transition type buttons in the transition control block.
- 3 In the system control, set the transition rate and adjust any other parameter for the transition as needed.
- 4 Press the AUTO button in the transition control block to initiate the transition.



Transition types, for example dip, mix and wipe, have their own independent selection button

During the transition, the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. The fader bar indicator displays the position and progress of the transition and the transition rate display updates to indicate the number of frames remaining as the transition progresses.

At the end of the transition, sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

Each transition type has its own independent transition rate allowing the operator to perform

faster transitions by simply selecting the transition type and pressing the AUTO button. The previously used transition rate is remembered for that transition type until it is changed.

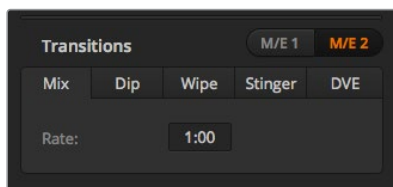
A production switcher provides multiple methods of transitioning from one shot to another. Generally, you use a simple cut transition to move from one background source to another. Mix, dip, wipe and DVE transitions allow you to transition between two background sources by gradually phasing out one and phasing in another. Stinger and Graphic Wipe are special transitions which will be covered in a later section. Mix, dip, wipe and DVE transitions are performed as an auto transition or manual transition using the transition control block.

Mix Transitions

A mix is a gradual transition from one source to another and is achieved by interpolating gradually between two sources, effectively overlapping the sources for the duration of the effect. The length of the transition or length of the overlap can be adjusted by changing the mix rate.



Program output for a mix transition.



Mix Transition rate setting

To perform a mix transition on the software control panel:

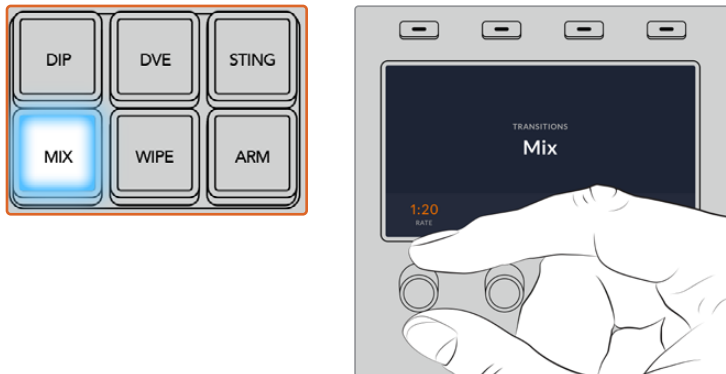
- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the mix transition style in the transition control block.
- 3 Expand the transition palette and select mix from the transition types bar.
- 4 Adjust the mix rate by entering a number in the rate window. The rate display in the transition control block will update.
- 5 Perform the transition as an auto transition or manual transition from the transition control block.

To perform a mix transition on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the DIP/MIX or MIX button to select the mix transition type. The system control automatically navigates to the transition menu.
- 3 Using the LCD panel, use the soft control knob to adjust the mix rate. The transition rate display in the advanced panel's transition control block will update dynamically. You can also enter a rate duration using the number pad.
- 4 Perform the transition as an auto transition or manual transition from the transition control block.

Mix Transition Parameters

Rate	The mix transition rate in seconds : frames.
-------------	--



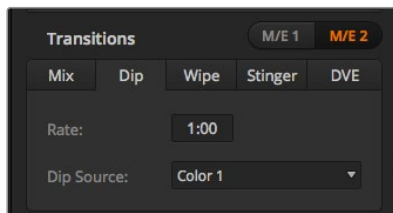
Press the 'mix' button and set the transition rate using the LCD menu and control knob

Dip Transitions

A DIP is similar to a mix in that it is a gradual transition that transitions from one source to another. However, a dip transition gradually mixes through a third source, the dip source. For example, the dip transition can be used for a transition that calls for a white flash or a transition that quickly flashes the sponsor logo. The length of the dip transition and the dip source can both be customized.



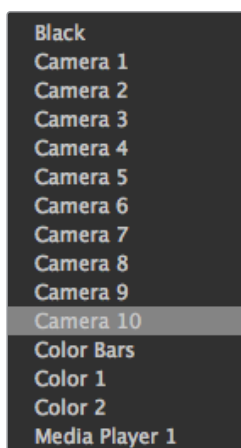
Program output for a dip transition.



Dip Transition Settings

To perform a dip transition on the software control panel:

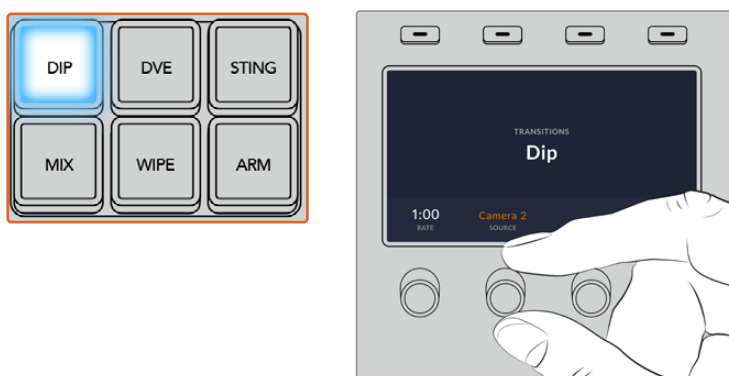
- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the DIP transition style in the transition control block.
- 3 Expand the transition palette and select dip from the transition types bar.
- 4 Adjust the dip rate by entering a number in the rate window. The rate display in the transition control block will update.
- 5 Select the dip source.
- 6 Perform the transition as an auto transition or manual transition from the transition control block.



Dip Source Menu

To perform a dip transition on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the DIP button to select the dip transition type. The LCD menu will automatically display the transition settings.
- 3 Under the LCD use the control knob to adjust the dip rate. You can also enter a rate duration using the number pad.
- 4 Use the corresponding control knob to select the dip source. You can also use the select bus to select a dip source.
- 5 Perform the transition as an auto transition or manual transition from the transition control block.



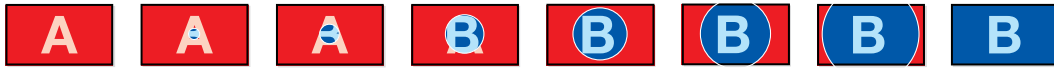
Press the 'dip' button in the transition control block, then set the dip source and transition rate using the LCD menu and control knobs

Dip transition parameters

Rate	The dip transition rate in seconds and frames.
Dip Source	The dip source is any video signal in the switcher that will be used as the intermediate picture for the dip transition, usually a color generator or media player.

Wipe Transitions

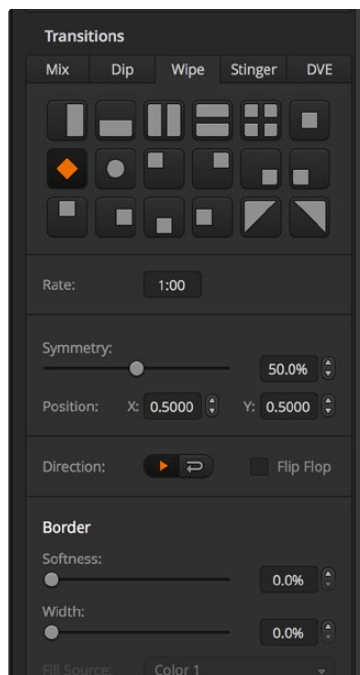
A wipe is a transition from one source to another and is achieved by replacing the current source by another source with a pattern that forms a shape. For example an expanding circle or diamond.



Program output for a wipe transition.

To perform a wipe transition on the software control panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the WIPE transition style in the transition control block.
- 3 Expand the transition palette and select wipe from the transition types bar.
- 4 Use the settings in the wipe palette to customize the wipe transition.
- 5 Perform the transition as an auto transition or manual transition from the transition control block.



Wipe Transition Settings

To perform a wipe transition on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the WIPE button to select the wipe transition type. The LCD menu will automatically display the transition settings.
- 3 Use the system control knob to select the wipe pattern and rate. The buttons can be used to select the wipe direction.

- 4 Use the arrow buttons to the left of the LCD button to navigate all the available wipe properties including position, symmetry and border source.
- 5 Perform the transition as an auto transition or manual transition from the transition control block.

Wipe transition parameters

Rate	The length of the wipe transition in seconds and frames.
Symmetry	Symmetry can be used to control the aspect ratio of the pattern. For example, adjusting the symmetry will allow you to change a circle into an ellipse. On the advanced panel symmetry can be adjusted using the z axis of the joystick or via the control knob.
Position	If the wipe pattern has positioning then the joystick or control knobs on the advanced panel or the x position: and y position: boxes in the transition palette of the software control panel can be used to move the center of the pattern. Moving the joystick dynamically updates the x and y position display in the software control panel.
Reverse	Reverse changes the progression of closed patterns such as circles, diamonds and boxes so that the pattern closes in from the edges of the screen toward the center. The text will illuminate orange when selected.
FlipFlop	When FlipFlop mode is toggled on, the transition changes between normal to reverse every time the transition is executed. The text will illuminate orange when selected.
Border	Width of the border.
Softness	The edges of the wipe pattern can be adjusted between sharp and fuzzy by adjusting the softness parameter.

The border source used in a wipe transition can be any source in the switcher. For example, a thick border with the media player as its source can be used for sponsorship or branding.

ATEM Constellation 8K has no borders for SuperSource in 8K. It has 4 stinger transitions in HD and Ultra HD modes and one in 8K.

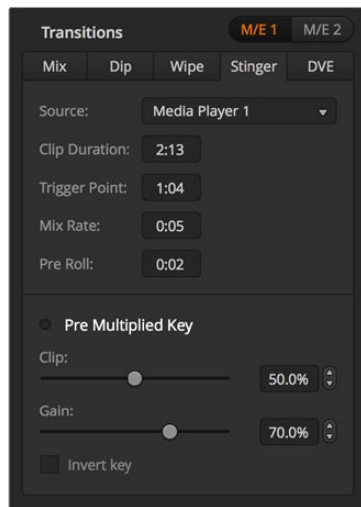
On ATEM 1 M/E and 2 M/E switchers, the stinger transition uses a clip from the media player to perform a transition. The clip is normally a graphic animation that is keyed over the background. As the animation plays, when it is full screen, a cut or mix of the background is performed under the animation. For example, this type of transition is very popular in sports productions for transitioning in and out of instant replays. The stinger transition takes advantage of a special keyer that is built into the transition block, leaving all of the upstream and downstream keyers available for compositing your output. The following section explains how to build and perform stinger transitions.

Performing a Stinger Transition

To perform a stinger transition on the software control panel:

- 1 Select the STING transition style button in the transition control block.
- 2 In the media player palette, select the media you plan to use for the transition.
- 3 In the transition palette, select the stinger transition type.
- 4 Select the media player source that has the clip you plan to use.
- 5 Adjust the clip duration, trigger point, mix rate and pre roll parameters if required.
- 6 Perform the transition as an auto transition from the transition control block.

You cannot perform a manual stinger transition using the fader bar.

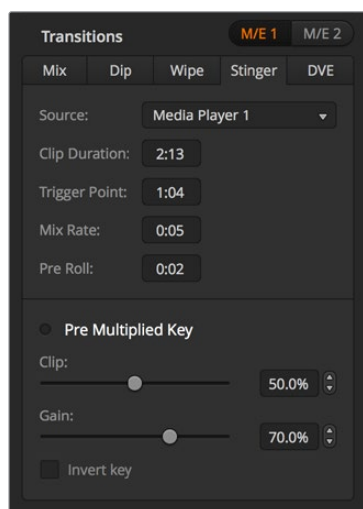


Stinger Transition Settings

Software control panel stinger parameters

Source	The media player which will be used to play the clip for the animated transition.
Clip Duration	Clip duration refers to the length of the animation. The duration should normally match the length of the animation. It can also be used to trim out the end of the clip.
Trigger Point	Trigger point is the time at which the switcher will start the background mix transition, which will occur under the animation. Usually, this is the point when the animation is full screen.
Mix Rate	The mix rate specifies the duration of the mix that will occur between preview and program under the animation. To specify a cut instead of a mix simply set the rate to 1 frame.
Pre Roll	Pre roll is a trim in that can be used to trim the beginning of the clip. The maximum preroll time is 3:00 seconds.
Pre Multiplied Key	Identifies the key signal of the media player clip as a pre-multiplied key.

Clip	The clip level adjusts the threshold at which the key cuts its hole into the clip that is playing back through the media player. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too low.
Gain	The gain adjustment electronically modifies the value which allows the softening of the edges of the key in the clip that is playing back on the media player. Adjust the gain value until the edge softness is desirable but the background video luminance (brightness) is not affected.
Invert Key	Inverts the key.



Stinger Transition Settings

To perform a stinger transition on an ATEM advanced panel:

- 1 Press the 'sting' transition type button in transition control block.
- 2 Rotate the LCD menu soft control knob labelled 'source' to select the desired media player. Use the arrow buttons to adjust the preroll, trigger, mix and duration times as needed.
- 3 Now that you have set the stinger transition to use the correct media player, press the 'media players' button in the system control menu buttons next to the LCD to configure the media player.
- 4 In the media players menu, select the still or clip you want to use from the media pool by rotating the 'media' soft control knob. If required, set which frame you want to start the clip from using the corresponding 'frame' soft control knob.

NOTE You can also use a HyperDeck as a source for the stinger if you have a HyperDeck connected to your switcher and configured correctly. Refer to the 'HyperDeck control' section of the manual for more information.

- 5 Perform the transition as an auto transition from the transition control block.

Hardware panel stinger transition parameters

Source	The media player which will be used to play the clip for the animated transition.
Clip Duration	Clip duration refers to the length of the animation. The duration should normally match the length of the animation. It can also be used to trim out the end of the clip.
Trigger Point	Trigger point is the time at which the switcher will start the background mix transition, which will occur under the animation. Usually, this is the point when the animation is full screen.
Mix Rate	The mix rate specifies the duration of the mix that will occur between preview and program under the animation. To specify a cut instead of a mix simply set the rate to 1 frame.
Pre Roll	Pre roll is a trim in that can be used to trim the beginning of the clip. The maximum preroll time is 3:00 seconds.
Pre Multiplied Key	Identifies the key signal of the media player clip as a pre-multiplied key.
Clip	The clip level adjusts the threshold at which the key cuts its hole into the clip that is playing back through the media player. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too low.
Gain	The gain adjustment electronically modifies the value which allows the softening of the edges of the key in the clip that is playing back on the media player. Adjust the gain value until the edge softness is desirable but the background video luminance (brightness) is not affected.
Invert Key	Inverts the key.

It is important to understand that the trigger, mix and duration times are dependant on one another. For example the trigger + mix rate cannot be larger than the overall duration. Note also that the time displayed in the transition rate window is equal to the overall duration + preroll.

DVE Transitions

ATEM 1 and 2 M/E switchers include a powerful digital video effects processor for DVE transitions. A DVE transition displaces the image in various ways to transition from one picture to another. For example, a DVE transition can be used to squeeze the current picture off screen revealing a new video under it.

ATEM Constellation 8K has 4 DVEs in HD and Ultra HD and one in 8K. These DVEs are without rotation.

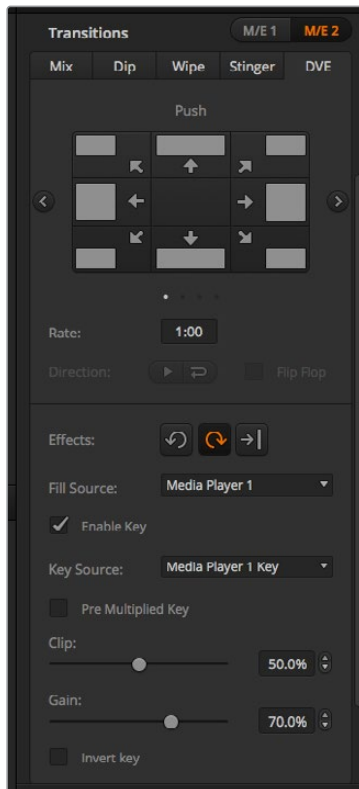
To perform a DVE transition on the software control panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the DVE transition style in the transition control block.
- 3 Expand the transition palette and select DVE from the transition types bar.

If the DVE is being used in an upstream key, the DVE transition style button will be unavailable for selection until the key is taken off air and off next transition. Refer to sharing DVE resources below for more information.

Use the settings in the DVE palette to customize the transition.

- 4 Perform the transition as an auto transition or manual transition from the transition control block.



DVE Transition Settings

To perform a DVE transition on an ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Press the DVE transition type button to select the DVE transition. The DVE settings will appear on the LCD menu.

NOTE If the DVE is already being used in an upstream key, the DVE transition type will not be available for selection until the key is taken off air and off next transition. Refer to 'sharing DVE resources' later in this section for more information.

- 3 In the DVE LCD menu, use the soft control knobs and buttons to configure the DVE parameters. For example, select the DVE pattern, movement, direction and adjust the DVE transition rate.
- 4 Perform the transition as an auto or manual transition using the auto button or fader bar.

DVE transition parameters

DVE Rate	The duration of the DVE transition in seconds and frames. Rotate the DVE rate knob to adjust the DVE transition rate. The new rate is immediately displayed in the transition rate window in the transition control block.
Normal	The normal direction applies the DVE effect on program, revealing the preview channel.
Reverse	Reverse changes the direction so that the DVE effect is applied on the preview channel. In the case of reverse, program is covered by a DVE effect with the preview video.
FlipFlop	When FlipFlop mode is toggled on, the transition changes between normal and reverse every time the transition is executed.

DVE key parameters

Enable key	Enables/disables the DVE key. The DVE key is enabled when the button is illuminated.
PreMult	Selects the DVE key as a pre-multiplied key.
Clip	The clip level adjusts the threshold at which the key cuts its hole. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too low.
Gain	The gain adjustment electronically modifies the angle between on and off thereby softening the edges of the key. Adjust the gain value until the edge softness is desirable but the background video luminance (brightness) is not affected.
Inverse	When the key is not pre-multiplied, inverts the key signal.

Sharing DVE resources

ATEM features a DVE channel which can be used to perform DVE transitions or used in an upstream keyer. When you select a DVE transition, if the DVE is used elsewhere in the system, the DVE transition type will not be available and, on the advanced panel the DVE button will be disabled. In order to use the DVE transition you must free the DVE from where it is currently used. Verify that the upstream keys currently on program or preview are not DVE keys and do not have flying key enabled. To free DVE from the upstream keyer, change the key type to anything other than DVE or disable flying key. The DVE will be released and therefore available for use as a DVE transition.

The graphic transition is a popular transition that uses the DVE and moves a graphic across the screen over a background transition. For example, the graphic wipe moves a graphic over a horizontal wipe, essentially replacing the wipe border. A graphic mix spins the graphic across the screen over a mix transition. Graphic transitions are perfect for wiping the station logo or spinning a football across the screen revealing a new background. Graphic transitions use a special keyer built into the transition block, leaving all of the upstream and downstream keyers available for compositing the output. The following section explains how to build and perform graphic transitions.



The above image sequence provides an example of the program output for a graphic wipe transition.

Performing a Graphic Transition

To perform a graphic transition on the software control panel:

- 1 Select the DVE transition style button in the transition control block.

If the DVE is being used in an upstream key, the DVE transition style button will be unavailable for selection until the key is taken off air and off next transition. Refer to sharing DVE resources in the next section for more information.
- 2 Expand the transition palette and select the DVE transition type. Use the previous or next arrows to select a different DVE type.
- 3 From the effects options select the graphic wipe transition.
- 4 Select the fill source and key source for the graphic from the drop down list.
- 5 Adjust the key parameters if required.
- 6 Perform the transition as an auto transition or manual transition from the transition control block.

To perform a graphic transition on an ATEM advanced panel:

- 1 Press the DVE transition type button in the transition control block. The DVE settings menu will appear on the LCD.

If the DVE is already being used in an upstream key, the DVE transition type will not be available for selection until the key is taken off air and off next transition. Refer to 'sharing DVE resources' later in this section for more information.
- 2 Press the 'effect' soft button in the LCD menu to open the effect settings and set the effect to a graphic wipe by selecting the graphic wipe icon using the 'effect' soft control knob.

The default direction is left to right, but you can change the direction by selecting 'reverse direction'. You can also enable 'flip flop' which will let the effect move forwards and backwards with each performance of the transition, rather than repeating the same movement direction.



- 3 Press the right arrow in the system control buttons to adjust the key settings. Enable the key and select the fill and key source. If you need to make adjustments to the key, for example adjusting clip and gain settings, press the right arrow in the system control buttons to access the key parameters.

TIP Typically, for a graphic transition, the source would normally be a graphic loaded in a media player. By default, when you select a media player for the fill source, the key source will automatically select the media player key channel and set pre multiplied key to 'on'. This means a graphic with a key matte embedded in the alpha channel will automatically be selected by the switcher. You can disable pre multiplied key and change the key source if you want to use a separate media file on a different media player, or a different input source.

- 4 Press the auto button to perform the transition as an auto transition, or use the fader bar for a manual transition.

Description of graphic wipe parameters

Rate	Rate specifies the length of the transition in seconds and frames. The rate can be adjusted using the rate knob or by entering a number on the number pad and pressing the set rate button.
Normal	The normal direction moves the graphic from left to right.
Reverse	Reverse changes the direction so that it moves the graphic from right to left.
FlipFlop	When FlipFlop mode is toggled on, the transition changes between normal and reverse every time the transition is executed. The 'Normal' or 'Reverse' light indicates the direction of the next transition.
Fill Source	The fill signal is the graphic used to move across the top of the transition.
Key Source	The key signal is a grayscale image that defines the region in the graphic that will be removed so that the fill signal can be correctly stacked on top of the wipe.

Sharing DVE resources

The one DVE channel available in the switcher can be used to perform DVE transitions or it can be used in an upstream keyer. When you select a DVE transition, if the DVE is used elsewhere in the system, the DVE transition type will not be available to select on the advanced panel or software control. In order to use the graphic wipe transition you must free the DVE from where it is currently used. Verify that the upstream keys currently on program or preview are not DVE keys and do not have flying key enabled. To free DVE from the upstream keyer, change the key type to anything other than DVE or disable flying key. The DVE will be released and therefore available for use as a graphic wipe.

Graphic wipe images

The graphic wipe feature requires a static graphic that is used as a moving border for a horizontal wipe. This graphic should be a vertical 'banner' type graphic that is no more than 25% of the total screen width.



Graphic wipe screen width requirements

4320p	If the switcher is operating at 4320p then the graphic should be no wider than 1920 pixels.
2160p	If the switcher is operating at 2160p then the graphic should be no wider than 960 pixels.
1080i	If the switcher is operating at 1080i then the graphic should be no wider than 480 pixels.
720p	If the switcher is operating at 720p then the graphic should be no wider than 320 pixels.
SD	If the switcher is operating in Standard Definition then the graphic then the graphic should be no wider then 180 pixels.

Manual Transitions

Manual transitions let you manually transition between program and preview sources using the fader bar in the transition control block. Mix, dip, wipe and DVE transitions can all be performed as a manual transition.

To perform a manual transition on the software control panel or ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the transition type buttons in the transition control block.
- 3 Manually move the fader bar from one end to the other to execute the transition. The next fader bar move will begin a new transition.
- 4 During the transition the red and green buttons on the program and preview buses both turn red to indicate that you are in the middle of a transition. On the advanced panel, the fader bar indicator also displays the position and progress of the transition. On the software control panel, the virtual fader bar displays the position and progress of the transition.
- 5 At the end of the transition sources selected on the program and preview buses are exchanged to indicate that the video source that was on preview is now on program and vice versa.

Preview Transition

ATEM switchers have a powerful feature which allows you to review and adjust a transition on the preview output. The preview transition mode lets you verify a transition before actually performing it on air.

To preview a transition on the software control panel or ATEM advanced panel:

- 1 On the preview bus, select the video source that you want on the program output.
- 2 Select the transition type using the transition type buttons in the transition control block.
- 3 Press the PREV TRANS button to put the switcher into preview transition mode. The PREV TRANS button will illuminate red and the preview output will change so that it is a copy of the program output.
- 4 Manually move the fader bar from one end to the other to preview the transition on the preview output. The program output will remain unchanged.
- 5 Press the PREV TRANS button to turn off preview transition mode.

Keying using ATEM Switchers

Keyers are a powerful production tool that allow the arrangement of visual elements from different sources on the same video image.

To do this, multiple layers of video or graphics are stacked on top of the background video. Altering the transparency of various parts of these layers allows the background layer to be visible. This process is called keying. Various techniques are used to create this selective transparency and these correspond to the different types of keyers available on your switcher.

The following section explains luma and linear keyers, which are available either upstream or downstream. It also explains chroma, pattern and DVE keys, which are upstream keyers.

TIP Some ATEM switcher models, such as ATEM 4 M/E Broadcast Studio 4K offer additional chroma keying options. For more information, see the ‘performing an advanced chroma key’ section in this manual.

Understanding Keying

A key requires two video sources; the fill signal and the key or cut signal. The fill signal contains a video image which is to be stacked on top of the background, while the key signal is used to select regions of the fill signal to be made transparent. The fill and key signals can be selected from any of the switcher’s external inputs or internal sources, allowing both still and moving images to be used as fill or key sources.

Fill and key signals are selected on the software control panel from drop down lists in the upstream and downstream key palettes. On the advanced panel, fill and key signals are selected using the select bus.

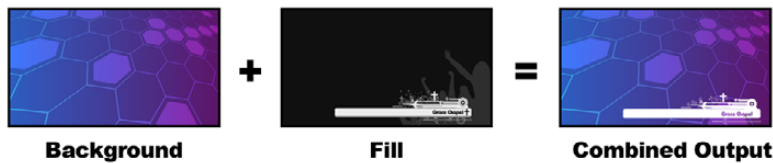
There are two types of keyers used in the switcher; upstream keyers and downstream keyers. Four upstream keyers, also known as effects keyers, are available in the switcher’s M/E block. Each upstream keyer can be set up as a luma, linear, pre-multiplied, chroma, pattern or DVE key. Two downstream keyers are available in the dedicated DSK block. Each downstream keyer can be set up as a luma or linear key.

On DVEs and upstream keys using DVEs, you can also select the ME 2 program or preview output as the DVE fill source. This gives you a tremendous amount of creative options when keying.

ATEM 4 M/E Broadcast Studio 4K lets you output your key mask via powerful 12G-SDI auxiliary outputs, or 6G-SDI outputs on ATEM Production Studio 4K models. It’s as simple as pressing the KEY MASK button on the front panel. You can also access your media player 1 and 2 image and key sources by pressing their associated buttons on the front panel. With the key mask feature you can record your key mask, or alpha channel, in SD, HD or Ultra HD quality via the auxiliary output. You can also record your green screen video via the program output at the same time. Recording both sources is useful if you require detailed chroma key post production effects.

Luma Key

A luma key or self key consists of one video source containing the video image that will be stacked on top of the background. All of the black areas defined by the luminance in the video signal will be made transparent so that the background can be revealed underneath. Since only one image is used to define the areas to be cut out, a luma key uses the same signal for fill and key. The following images are an example of what background, luma key signals and the resulting combined image might look like.



Combining a background and fill/key in a luma key

Background

A full screen image, often a camera source.

Fill

The graphic you plan to display on top of your background video. Notice that the final composition does not retain any black from the graphic because all of the black parts have been cut out of the image.

Linear Key

A linear key consists of two video sources; the fill signal and the key or cut signal. The fill signal contains a video image which is to be stacked on top of the background, while the key signal contains a grayscale mask that is used to define regions of the fill signal to be made transparent. Since both the fill and key signals are video inputs, both signals can be in motion while on screen. The following images are examples of what background, fill, key signals and the resulting combined image might look like.



Combining a background, fill and key in a linear key

Background

A full screen image, often a camera source.

Fill

The graphic you plan to display on top of your background video. Notice that the black parts of the graphic remain intact because the key signal is used to determine the transparency of the fill signal. The fill signal is often provided by a graphics system.

Key

A grayscale image that defines the region in the image that will be removed so that the fill signal can be correctly stacked on top of the background. The key signal is often provided by a graphics system.

Pre multiplied Key

A modern graphics system or character generator that offers fill and key outputs will most likely provide what is known as a pre-multiplied or shaped key. A pre-multiplied key is a special combination of the fill and key signal where the fill signal has been pre-multiplied with the key signal over a black background. Photoshop generated images that contain an alpha channel are pre-multiplied.

ATEM switchers have an auto key adjustment for pre-multiplied keys so that when the pre-multiplied key setting is enabled, the clip and gain parameters are automatically set by the system.

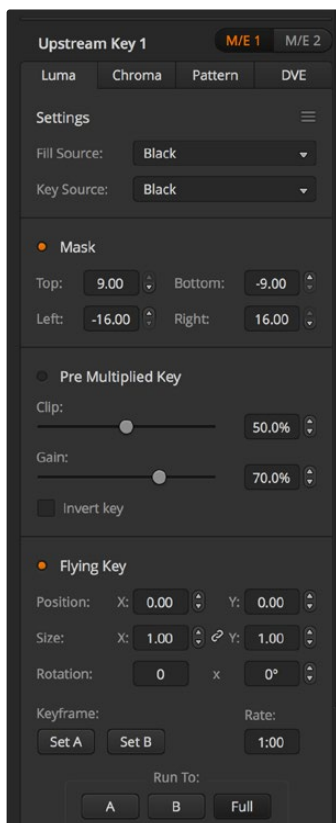
When using a Photoshop generated image, generate graphics over a black background layer and place all content on the upper layers. Add an alpha channel in your Photoshop document that the ATEM can use for blending the graphic over the live video. Then, when saved as a Targa image file, or downloaded direct to the media pool, you can select pre-multiplied in the keyer and you should have a great key!

Photoshop documents are pre-multiplied by nature, so you should always use the pre-multiplied settings on the ATEM switcher when keying them.

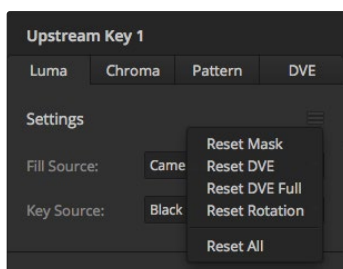
Performing an Upstream Luma/Linear Key

Since luma and linear keys use the same parameters, they are set up on the software control panel and advanced panel using a common menu, called the luma key menu. What defines the key as being either luma or linear is in the selection of fill and key sources. In a luma key, fill and key sources are the same. For a linear key, fill and key sources are different.

The Upstream Key palette has a menu for resetting parameters at the top of each tab. Select the sections you wish to reset from the menu.



Luma Key Settings



Select sections of the Palette you wish to reset from the reset menu

To set up a luma/linear key on upstream keyer 1 on the software control panel:

- 1 Expand the upstream key 1 M/E 1 palette and select luma tab.
- 2 Select the fill source and key source.

If performing a luma key, select the same source for both fill and key.

Adjust the key parameters to refine the key. For a description of luma key parameters, refer to the table below.

To set up a luma/linear key on upstream keyer 1 on an ATEM advanced panel:

- 1 Press the 'key 1' button to enable the keyer on the preview output. This automatically selects the keyers menu on the system control LCD, but you can also press the 'keyers' button to enter the menu directly.
- 2 Select the desired M/E keyer by pressing the corresponding soft button along the top edge of the LCD menu.
- 3 Use the control knob underneath the 'key type' indicator to choose the 'luma' key.
- 4 Rotate the 'fill source' and 'key source' control knobs to choose a fill and key source.

TIP You can also press the corresponding buttons on the source select bus to select the fill and key source.

- 5 Once you have chosen a key type, fill and source, press the 'right' arrow button to scroll through to the next menu item and use the control knobs to adjust key parameters such as mask, gain, clip, enable or disable pre multiplied key, etc.

Upstream key luma/linear key parameters:

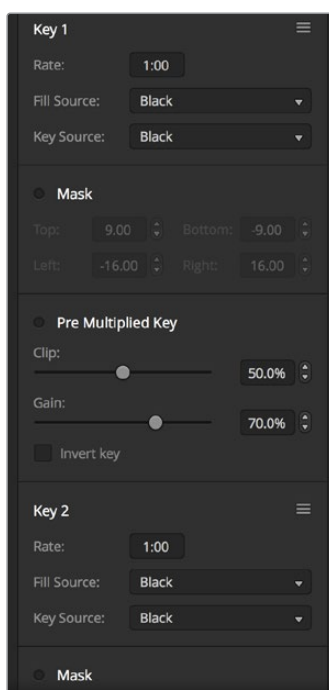
Mask	Enables a rectangular mask that can then be adjusted using the top, bottom, left and right parameters.
Pre-Mult	Identifies the key signal as a pre-multiplied key.
Clip	The clip level adjusts the threshold at which the key cuts its hole. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too low.
Gain	The gain adjustment electronically modifies the angle between on and off thereby softening the edges of the key. Adjust the gain value until the edge softness is desirable but the background video luminance or brightness is not affected.

Invert Key	Inverts the key signal.
Flying Key	Enables/disables DVE effects.

Performing a Downstream Luma/Linear Key

To set up a luma/linear key on downstream keyer 1 on the software control panel:

- 1 Select the downstream key 1 palette.
- 2 Use the drop down controls labeled fill source and key source to specify the fill and key sources. If performing a luma key, select the same source for both fill and key.
- 3 Adjust the key parameters to refine the key.



Downstream Keyer Settings

To set up a luma/linear key on downstream keyer 1 on an ATEM advanced panel:

- 1 Press the 'DSK 1 tie' button to enable the downstream keyer on the preview output. This automatically selects the downstream key menu on the system control LCD, but you can also press the 'keyers' button and press the right arrow to enter the menu directly.
- 2 Press the 'DSK 1' or 'DSK 2' soft button to select which downstream keyer you wish to use.

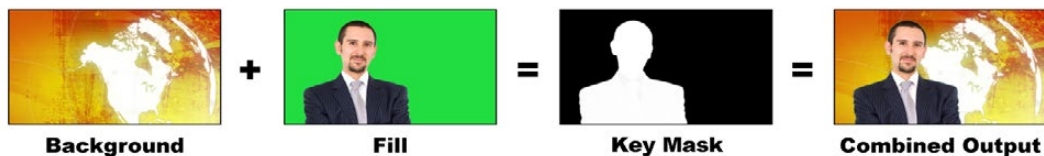
TIP You don't have to select the key type as the downstream keyer is always a luma key.

- 3 Use the control knobs under the LCD menu to select the fill source and key source. You can also use the corresponding source select buttons to select the fill and key source.
- 4 Once you have chosen the fill source and key source, use the 'left' and 'right' control buttons to scroll through additional menu screens containing key parameters such as mask, gain, clip, pre multiplied key settings and more.

Chroma Key

Chroma key is commonly used for weather broadcasts, where the meteorologist appears to be standing in front of a large map. In the studio the presenter is actually standing in front of a blue or green background. In a chroma key two images are combined using a special technique and a color from one image is removed, revealing another image behind it. This technique is also referred to as color keying, color-separation overlay, green screen, or blue screen.

A very common use for chroma keys for backgrounds is computer generated graphics. It's simple to connect an external computer to your ATEM switcher using the HDMI output of the computer or a video card such as the Blackmagic Design DeckLink or Intensity range and then play back video clips to your ATEM switcher. If you render a green background on your animations, you can then key this green to create fast and clean animations of any length. Keying is easy as the green is computer generated so it's a very flat color that's easy to key.



Combining a background with a fill and chroma key/cut

Background

A full screen image; in the case of a chroma key it is often a weather map.

Fill

The image you plan to display on top of your background video. In the case of a chroma key, this is video of the meteorologist in front of the green screen.

Key/Cut

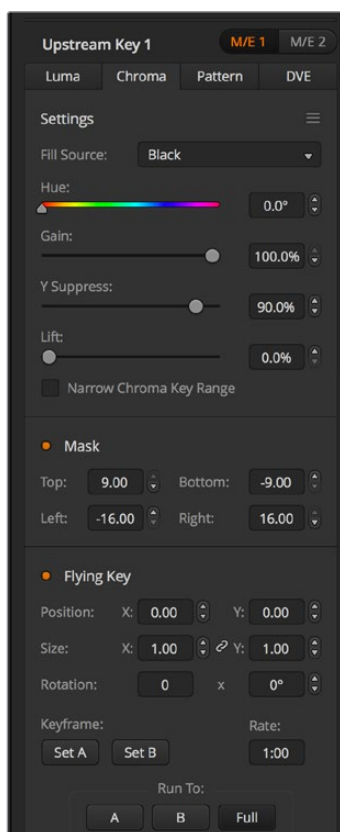
In the case of a chroma key the key/cut signal is generated from the fill signal.

Performing an Upstream Chroma Key

Use the following steps to perform a chroma key on ATEM Switchers. ATEM 4 M/E Broadcast Studio 4K has its own unique chroma keyer with advanced controls. For more information, refer to 'Performing an Advanced Chroma Key' later in this section.

To set up a chroma key on upstream keyer 1 on the software control panel:

- 1 Expand the upstream key 1 M/E 1 palette and select chroma from the key types bar.
- 2 Select the fill source.
- 3 Adjust the key parameters to refine the key. For a description of chroma key parameters, refer to the table below.



Chroma Key Settings

To set up a chroma key on upstream keyer 1 on an ATEM advanced panel:

- 1 Press the 'key 1' button to enable keyer 1 on the preview output. This automatically selects the keyers menu on the system control LCD, but you can also press the 'keyers' button to enter the menu directly.
- 2 Select the 'chroma' key type using the corresponding 'key type' control knob.
- 3 Select your fill source by turning the corresponding LCD control knob. You can also select a fill source by pressing the corresponding button in the source select bus.
- 4 Use the 'left' and 'right' arrow buttons to access additional key parameters you may want to adjust such as hue, gain, y suppress, lift and masking.

TIP When making adjustments on ATEM Advanced Panel, you can restore all settings to their defaults by holding down the shift key and pressing 'reset'. To reset individual parameters, hold down the shift key and press the corresponding soft control knob.

Hue	The hue adjustment selects the color that will be replaced. Rotate the hue knob until the background keys through the desired color.
Gain	The gain adjustment determines how the colors around the selected hue are keyed. Adjust the gain knob until the edges of the keyed region appear the way you want them.
Y Suppress	Adjust this knob until the black level of the chroma removed region is correct.

Lift	Lift should normally be set to zero for a well set up chroma key scene. Lift allows very low saturation values of the keyed color to be excluded from the key. Colored light spilling onto a neutral colored object in the foreground will sometimes cause small areas to key to the background source. Lift allows you to fill these small holes in the key signal.
Narrow	The acceptance angle of colors around the selected hue should generally be as broad as possible to achieve natural looking chroma Keys. Sometimes, if some colors in the fill source are too close to the chroma key color, it may be hard to exclude them from the key. Selecting the narrow button uses a smaller acceptance angle around the chroma key color. Selecting narrow temporarily, may help you center the hue adjustment.
Flying Key	Enables/disables DVE effects.

Adjusting parameters with a vectorscope

You may wish to set up a chroma key using color bars as the background source and watching the result on a vector scope as you perform the following procedure.

- 1 Turn narrow off.
- 2 Set lift to 0.
- 3 Adjust the hue until the color hex dots are centered around black. Adjusting the hue knob will offset the black point and the constellation of the 6 color bar dots will rotate around the screen.
- 4 Adjust the gain until the color bars are near their target boxes on the vector scope. Adjusting the gain will expand and contract the color vectors about the center.
- 5 Adjust the Y Suppress knob until the black level is correct.

Performing an Advanced Chroma Key

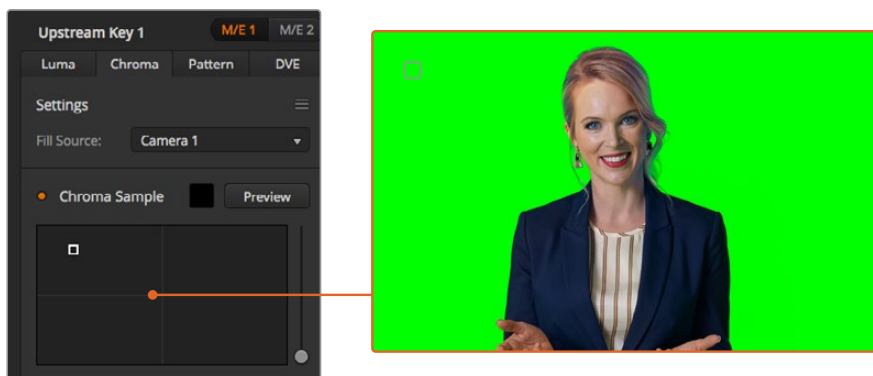
ATEM Constellation 8K and ATEM 4 M/E Broadcast Studio 4K feature advanced chroma keying, with more detailed chroma sampling and adjustment options. These controls help you achieve the best key, improving the blend of foreground and background so you can create a more convincing visual effect.

TIP ATEM 2 M/E Broadcast Studio 4K can be upgraded to ATEM 4 M/E Broadcast Studio 4K with a free software update. Simply install ATEM software version 7.3 or later as detailed in the “updating the software” section in this manual.

To set up a chroma key on upstream key 1 on the software control panel:

- 1 Expand the upstream key 1 M/E 1 palette and select ‘chroma’ from the key types bar.
- 2 Select the fill source. Typically, this source would be from a camera facing a presenter in front of a green screen, or a graphic loaded in a media player.
- 3 Click the ‘chroma sample’ button.

With the chroma sample selected, you’ll see a new panel appear with a box cursor. This cursor is also visible on the M/E 1 preview output.



The chroma sample setting lets you position a cursor over the screen area you want to sample

TIP You can also view the M/E 1 preview output on your switcher's front control panel LCD by pressing one of the auxiliary output buttons, then pressing the ME 1 PVW button.

- 4 Click and drag on the box cursor to move it to the position you want to sample.

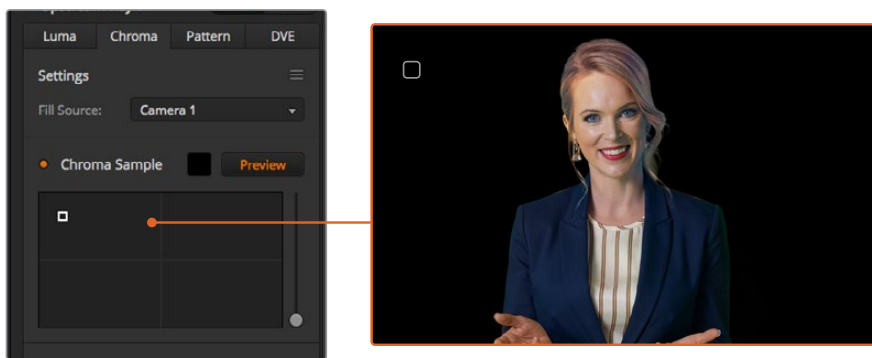
To set up a chroma key on upstream keyer 1 on an ATEM Advanced Panel:

- 1 Press the 'key 1' button to enable keyer 1 on the preview output. This automatically selects the keyers menu on the system control LCD, but you can also press the 'keyers' button to enter the menu directly.
- 2 Select the 'chroma' key type using the corresponding 'key type' control knob.
- 3 Select your fill source by turning the corresponding LCD control knob. Typically, this source would be from a camera facing a presenter in front of a green screen, or a graphic loaded in a media player. You can also select a fill source by pressing the corresponding button in the source select bus.
- 4 Use the 'right' arrow buttons to access the chroma adjustments screen.
- 5 Click the 'sample chroma' button.

Choose a representative area of your green screen that covers as much of the luminance range of the screen as possible. The default size of the box cursor is well suited to most green screens that are relatively evenly lit, however if there is a lot of variance in your green screen, you can adjust the size of the box by clicking on the slider to the right of the sample window and dragging it up or down. On ATEM advanced panel, use the joystick to move the position of the box and the z axis to increase or decrease the size.

TIP When sampling uneven green screens, we recommend sampling the darkest area first before increasing the size of the sample box. This can give you a more accurate key.

You can preview your key at any time by clicking the 'preview' button above the chroma sample panel or by pressing the 'preview chroma' button above the LCD screen on the advanced panel.



Use the preview button to check what your key will look like in the M/E 1 PVW output

Fine Tuning your Key using Key Adjustments

Once you have achieved a good chroma sample that removes most of your green screen while generally retaining foreground elements, it is time to fine tune your key with the 'key adjustments' controls. If you are using an ATEM advanced panel, press the right arrow to navigate to the 'chroma adjustments' menu.

Foreground

Use the 'foreground' slider or control knob to adjust how opaque the foreground mask is. This determines the strength of the foreground against the background. By increasing the slider, you can fill in any small areas of transparency inside your foreground image. We recommend moving this slider and stopping as soon as the foreground becomes solid.

Background

The 'background' slider and control knob adjusts the opacity of the keyed area. Use this slider to fill in any small foreground artifacts left over in the area of the image you want to remove. We recommend moving the slider until your keyed area is consistently opaque.

Key Edge

The 'key edge' slider and control knob moves the edge of your keyed area in or out, helping to remove background elements from the very edge of your foreground or extending the foreground out a little if your key is too aggressive. This can be especially useful with fine details like hair. We recommend moving this slider until the edge of your key is generally clean, without any background artifacts visible.

Using the key or chroma adjustment controls, your foreground elements should be cleanly separated from the background.

While making key and chroma adjustments, it can be useful to assign one of your multi view windows to show your key mask. For example, if your performing a chroma key on M/E 1, set one of the outputs to "ME 1 KEY MASK 1." This will give you a clearer view of your key for fine adjustments.



Displaying your key mask in a seperate MultiView window can make fine tuning a key much easier.

Chroma Correction using Color Spill and Flare Suppression

Light bouncing off a green screen can create a green edge to foreground elements as well as a general tint to the foreground, or fill image. This is called color spill and flare. The 'chroma correction' settings let you improve the areas of the foreground that are affected by color spill and flare. You can correct these areas in the key using the 'chroma correction' settings.

Spill

Adjust the spill slider to remove colored tint from the edges of foreground elements. For example, green reflections bouncing off a green screen.

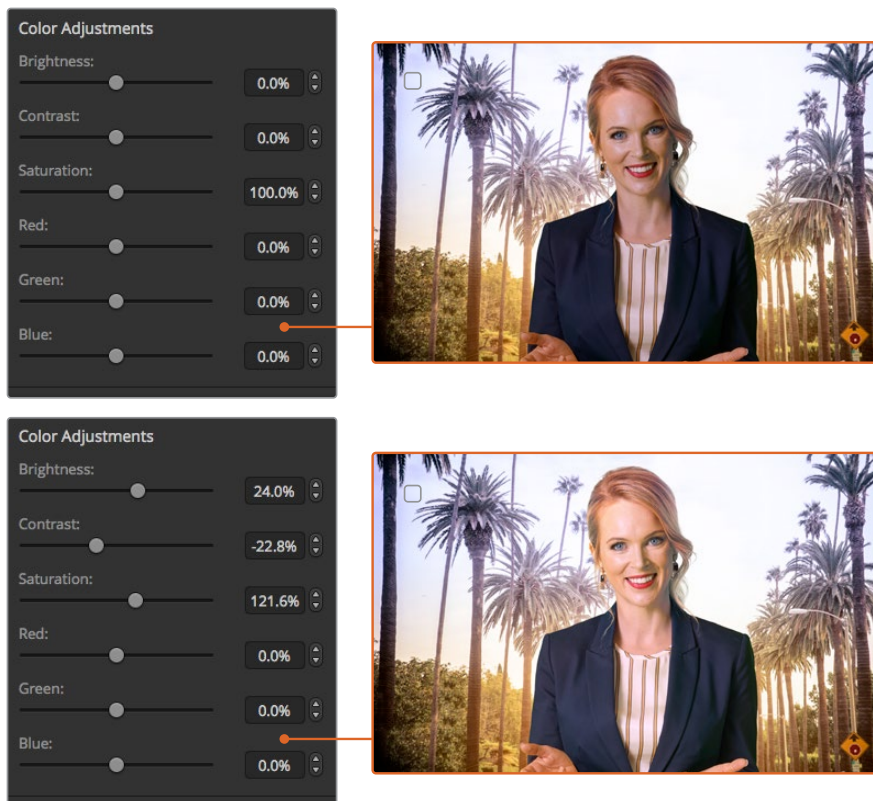
Flare Suppression

Flare suppression removes overall green tint evenly across all foreground elements.

Matching your foreground and background

Once your foreground is properly separated from your green screen and you have adjusted spill and flare suppression, use the 'color adjustments' controls to match your foreground with the background.

Adjusting the brightness, contrast, saturation and color balance of your foreground image will help blend it with the background so the effect is more convincing.



Use the color adjustments controls to match your foreground with the background

Pattern Key

A pattern key is used to display a geometric cut out of one image on top of another image. In a pattern key the key or cut signal is generated using the switcher's internal pattern generator. The internal pattern generator can create 18 shapes that can be sized and positioned to produce the desired key signal.



Combining a background with a fill and pattern key

Background

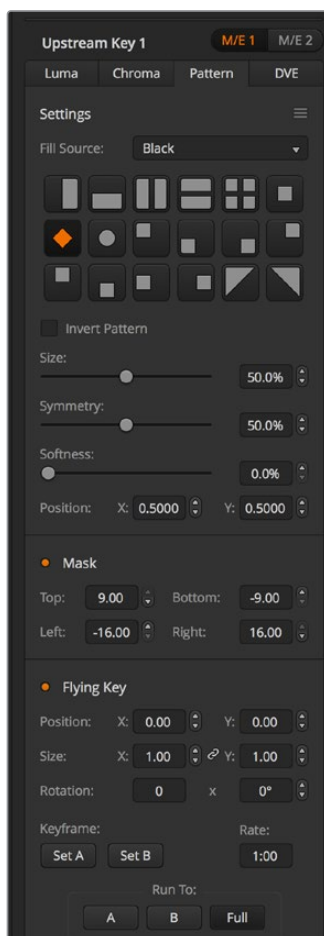
A full screen image.

Fill

Another full screen image you wish to overlay on top of the background.

Key/Cut

In the case of a pattern key the key/cut signal is generated by the switcher's internal pattern generator.

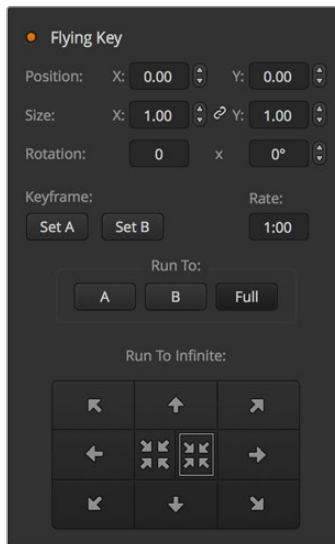


Pattern Key Settings

Performing an Upstream Pattern Key

To set up a pattern key on upstream keyer 1 on the software control panel:

- 1 Expand the upstream key 1 M/E 1 palette and select pattern from the key types bar.
- 2 Select the fill source.
- 3 Select the key pattern.
- 4 Adjust the key parameters to refine the key. For a description of pattern key parameters, refer to the table below.



Pattern Key Settings

To set up a pattern key on upstream keyer 1 on an ATEM advanced panel:

- 1 Press the KEY 1 next transition button to enable the key on the preview output. This automatically selects the keyers menu on the system control LCD. Pressing the KEY 1 next transition button ties the key to the next transition so it will transition to air when the next transition is performed.
- 2 In the keyers LCD menu, select the 'pattern' key type using the corresponding 'key type' control knob.
- 3 Select the fill source using the corresponding soft control knob or by pressing a source button on the source select bus.
- 4 Turn the corresponding soft control knobs to choose the 'pattern' you want for the pattern key and set the 'size' of the pattern.
- 5 Press the system control left and right arrow buttons to navigate through the pattern key parameters and adjust settings using the control knobs. Watch the preview output as you refine the key.

TIP Some patterns can have their center point repositioned. Use the joystick to move the position of the pattern. If you need to reset the position, navigate to the 'pattern type' setting, change it to another pattern and then return to your chosen pattern to reset the position to its default.

Size	Increases and decreases the size of the selected pattern.
Symmetry	Some patterns may have their symmetry or aspect ratio adjusted. Circle patterns may be adjusted to become horizontal or vertical ellipses. Twist the joystick knob to adjust its symmetry.
Softness	Changes the softness of the edge of the key signal.
Invert Pattern	This button inverts which the region filled with the fill source. For example, fill a region outside of a circle by positioning the circle wipe as desired and then selecting inverse.
Flying Key	Enables/disables DVE effects

Adjusting the x/y position of a pattern

Some of the patterns may have their center point repositioned. To position a pattern, navigate to the pattern selection page of the keyer you are setting up. Use the joystick or control knobs to move the pattern vertically and horizontally. To re-center the pattern, press the pattern select button of the current pattern in the menu. This will reset the position and symmetry of the pattern.

DVE Key

DVEs (digital video effects) are used to create picture-in-picture boxes with borders. Most models have 1 channel of 2D DVE that allows scaling, rotation, 3D borders and offers a drop shadow.



Combining a background, DVE fill and DVE key/cut

Background

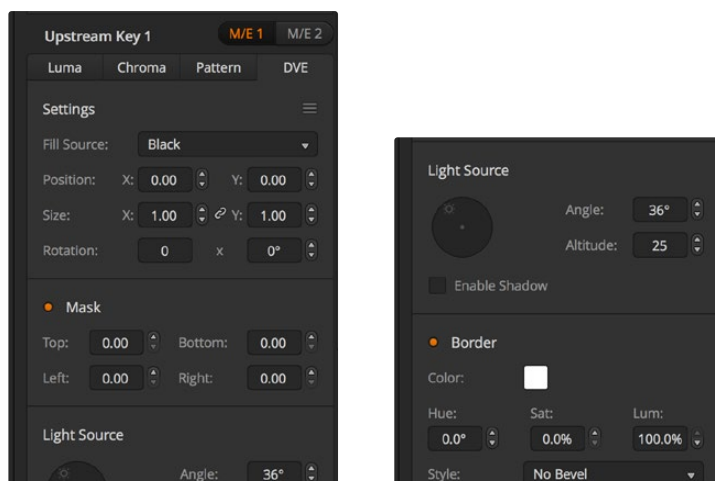
A full screen image.

Fill

Another full screen that has been scaled, rotated or has added borders and will be overlaid on top of the background.

Key/Cut

In the case of a DVE key, the key/cut signal is generated by the switcher's internal DVE processor.

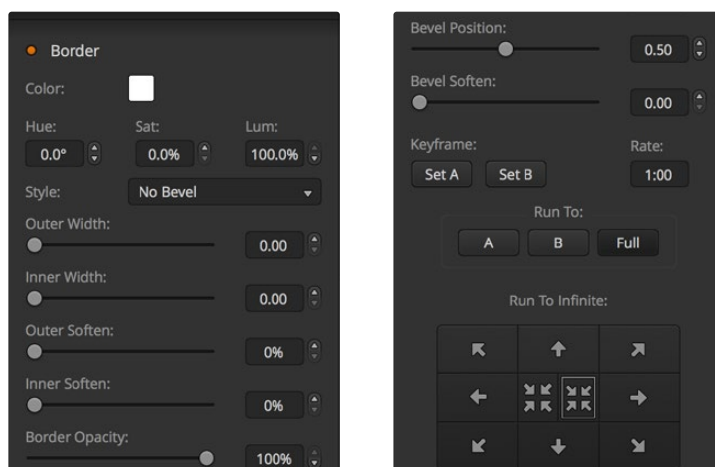


DVE Key Settings

Performing an Upstream DVE Key

To set up a DVE key on upstream keyer 1 on the software control panel:

- 1 Expand the upstream key 1 M/E 1 palette and select DVE from the key types bar.
- 2 Select the fill source. You can even select the ME 2 program or preview output as the DVE fill source which gives you a tremendous amount of control and creative options.
- 3 Adjust the key parameters to refine the key. For a description of DVE key parameters, refer to the table below.



DVE Key Settings

To set up a DVE key on upstream keyer 1 on an ATEM advanced panel:

- 1 Press the KEY 1 next transition button to enable the keyer on the preview output.
- 2 In the keyers LCD menu, select the DVE key type using the corresponding soft control knob.
- 3 Select the fill source using the corresponding control knob or via the a source button on the source select bus.
- 4 Press the system control left and right arrow buttons to navigate through the DVE parameters and use the soft control knobs to adjust settings, such as rotation, position, size, mask settings, light source, border and key frames for movement.

TIP When using the number pad to enter numeric values for settings, hold the 'reset' button down for several seconds to enable negative values. Hold down again to return to standard values.

DVE parameters

X Size	Adjusts the horizontal size of the DVE.
Y Size	Adjusts the vertical size of the DVE.
Rotation	Spin the box around its center point with the Rotation adjustment knob.
Rot Rst	Resets the rotation of the DVE.
DVE Rst	Resets the DVE to screen. Useful if you lose track of the DVE during adjustment.

Adding DVE Borders

DVE border styles

The 3D borders used in the upstream keyers have four different style settings. The style settings adjust the overall look of the border.

No Bevel	No bevel - 2D border where the border width, softness and color adjustments are applicable.
Bevel In Out	Bevel in out - 3D border
Bevel Out	Bevel out - 3D border
Bevel In	Bevel in - 3D border

DVE border parameters

The knobs and soft buttons in the system control are used to adjust the border parameters. There are multiple parameters, each requiring an adjustment, therefore the soft/color button and SHIFT button is used to toggle the parameters that each knob adjusts.

Border	Enables or disables the border.
Shadow	Enables or disables drop shadow.
Soft/Color	This control is toggled between these two color settings (including light direction) and softness settings (including size). Capital letters indicate which settings are currently selected for control.
Out Width	Adjusts the outside width of the border.
Out Soft	Outside softness adjusts the outside edge of the border, the edge that touches the background video.
Bevel Soft	Bevel softness adjusts the overall softness of the 3D border. A high value for this parameter will result in a rounded or beveled border.
Opacity	Opacity adjusts the transparency of the border, use this setting to create interesting colored glass borders.

Hue	Changes the border color. The hue value is a location on the color wheel.
Sat	Changes the intensity of the border color.
Luma	Change the brightness of the border color.
Light Angle	Adjusts the direction of the light source on the DVE or picture in picture. Both the border and drop shadow, if available, are affected by changes to this setting.
In Width	Adjusts the inside width of the border.
In Soft	Adjusts inside softness. This softness parameter adjusts the inside edge of the border, the edge that touches the video.
Bevel Pos	Adjusts the position of the 3D bevel on the border.
Light Altitude	Adjusts the distance of the light source from the DVE or picture in picture. Both the border and drop shadow, if available, are affected by changes to this setting.

Key Masking

Both upstream and downstream keyers have an adjustable rectangular mask that can be used to crop out harsh edges and other artifacts in the video signal. The mask consists of left, right, top and bottom crop controls. Masking can also be used as a creative tool to build rectangular cut outs on screen.

On the hardware panel the mask is set up for each upstream and downstream key from the system control mask menu which is available from the EFFECTS KEYS or DSK KEYS menus.

On the software control panel the mask is set up for each upstream or downstream key from the palettes in the settings tab.

Flying Key

Luma, chroma and pattern upstream key types include a flying key setting. If a DVE channel is available the Flying Key setting allows DVE effects to be applied to the key.

Performing Upstream Keyer Transitions

The upstream keyers are accessible from the transition control block or the system control. The upstream keyers are taken on and off the program output using the next transition buttons or ON buttons.

ON buttons

Take the upstream keyers on or off the program output using the ON (on air) buttons as follows:

- 1 Press the ON button above the corresponding next transition KEY button to immediately turn on or turn off the upstream key on the program output.
- 2 The ON button also indicates if the upstream keyer is currently on or off the program output.

Next transition buttons

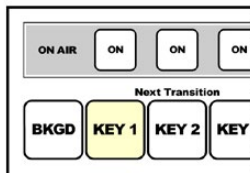
Take the upstream keyers on or off the program output using the next transition buttons as follows:

- 1 Select the elements you wish to transition using the BKGD, KEY 1, KEY 2, KEY 3 and KEY 4 next transition buttons.
- 2 Verify the preview output, which will show you exactly what your program output will look like after you perform the transition.
- 3 Press CUT, AUTO, or use the fader bar to perform the transition.

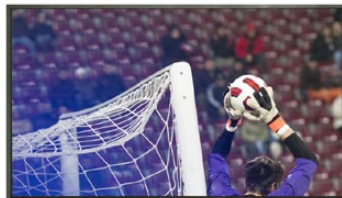
In order to help you understand the various ways in which multiple keys can be taken on and off the program output, we have provided a few examples. In the examples below KEY 1 contains a live bug on the top left of the screen while KEY 2 contains a bug at the bottom right hand side of the screen.

Example 1:

In this example none of the upstream keyers are currently on-air. The next transition has key 1 selected, therefore the next transition will change the state of key 1 and turn it ON so that it is visible on the program output.



Control panel next transition buttons before transition.



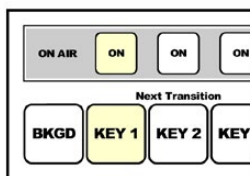
Program output before transition.



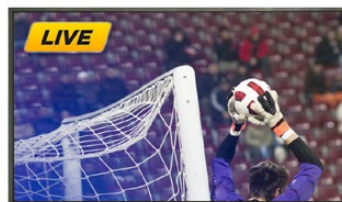
Program output after transition.

Example 2:

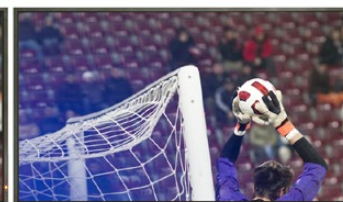
In this example, key 1 is currently on-air, indicated by the illuminated ON button. The next transition has Key 1 selected, therefore the next transition will change the state of key 1 and turn it OFF so that it is not visible on the program output.



Control panel next transition buttons before transition.



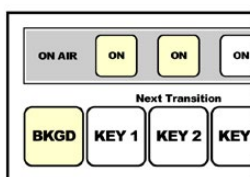
Program output before transition.



Program output after transition.

Example 3:

In this example, key 1 and key 2 are on-air, indicated by the illuminated ON buttons. The next transition has the background selected, indicated by the illuminated BKGD button, therefore the next transition will only transition the background leaving both key 1 and key 2 on-air.



Control panel next transition buttons before transition.



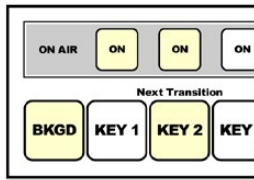
Program output before transition.



Program output after transition.

Example 4:

In this example, key 1 and key 2 are on-air. The next transition has the background and key 2 selected, therefore the next transition will transition the background and change the state of key 2 turning it OFF so that it is not visible on the program output.



Control panel next transition buttons before transition.



Program output before transition.



Program output after transition.

There are multiple ways to transition a key to the program output. The key can be cut on or off, it can be mixed on or off, or it can be mixed along with a background transition. Upstream keys are transitioned to the program output using the next transition block. Downstream keyers can be transitioned using their own transition buttons or by using the DSK TIE button to link the transition with the main transition control block.

Performing Downstream Keyer Transitions

The downstream keyers have their own transition buttons and transition rate windows. Once a downstream keyer is configured it can be easily taken on and off the program output using one of the following three methods:

- 1 Press the DSK CUT button to immediately turn on or turn off the downstream key on the program output.
- 2 Use the DSK AUTO button to gradually transition the downstream key on or off the program output at the rate displayed in the DSK rate window.
- 3 Use the DSK TIE button to link the downstream key with the main transition control block. Once linked the DSK will be mixed on or off along with any transition type selected in the main transition control block at the rate specified by the transition control block.

Pressing the DSK TIE button shows the downstream keyer on the preview output.

It is not possible to preview a downstream keyer transition when linked with the main transition block. If the DSK TIE button is on when you switch to preview transition mode the tie functionality will be ignored until the preview transition mode is turned off.

DSK parameters

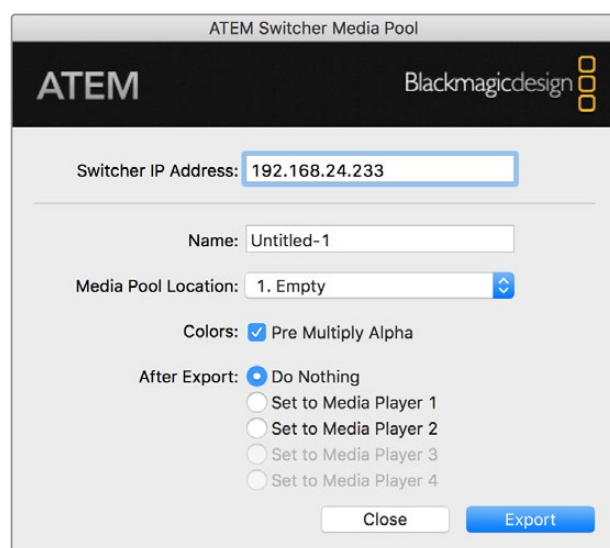
Clip	The clip level adjusts the threshold at which the key cuts its hole. Decreasing the clip level reveals more of the background. If the background video is completely black then the clip value is too high.
Gain	The gain adjustment electronically modifies the angle between on and off thereby softening the edges of the key. Adjust the gain value until the edge softness is desirable but the background video luminance (brightness) is not affected.
Rate	The mix rate at which the downstream keyer transitions on or off.
Inverse	Inverts the key signal.
Pre-Mult	Identifies the key signal as a pre-multiplied key.

Using Adobe Photoshop with ATEM

Installing the ATEM software on your computer also installs a Photoshop plug-in that lets you download Photoshop graphics direct to the ATEM media pool.

This means you can accept graphics from designers in the application that 100% of the world's designers use, Adobe Photoshop! You can even use the layers in a Photoshop image to keep variations of graphics, such as different titles in a graphic, then select the layers in Photoshop you want and then simply download them at the press of a button. When downloading the layers are automatically flattened in real time before download. This happens in the background and your document in Photoshop is unchanged by the export.

The ATEM export plug-in requires Adobe Photoshop CS5 or later. Install or reinstall the ATEM software after Photoshop is installed, to ensure the ATEM export plug-in is installed.



ATEM export plug-in

Setting up Plug-in Switcher Location

The first time the Photoshop export plug-in is run, it will ask you to select your switcher location. This is the IP address of the switcher so the plug-in can find the switcher to communicate with. By default, the IP is set to 192.168.10.240, which is what the switcher IP address is originally set to when first sold. If you want to export several versions of the same Photoshop file, you can use the export plug-in window to name each exported file and also choose whether to set the files to a Media Player after export.

Preparing Graphics for Download

For best results, you will want to use a Photoshop document resolution that matches the video standard you're using with your ATEM switcher. For 8K you should use documents that are 7680 x 4320 pixels in resolution. For Ultra HD you should use documents that are 3840 x 2160 pixels in resolution. For 1080 HD you should use 1920 x 1080 pixels in resolution. For 720p HD formats you should use 1280 x 720 pixels. For PAL standard definition you should use 720 x 576 and for NTSC you should use 720 x 486 pixels resolution documents.

When working with Photoshop documents for ATEM, you should not put any content on the background layer, but add all content to the layers above. The background layer should always be plain full frame black and you should use a pre-multiplied key setting in the ATEM keyers for keying graphics from Photoshop.

To help you get started, we've included a guide and some graphic template files in the Example Graphics folder which was installed on your computer along with the ATEM Switchers software.

To download the graphic to the ATEM media pool, simply select the export menu in Photoshop and then select ATEM Switcher Media Pool to export. A window will appear asking you to choose which position in the media pool you want to download to. The list includes all the file names of graphics currently loaded in the media pool. Select which position you would like to download to and then select export.

If you're in a hurry to get your graphics on air, then you can select to automatically copy this graphic to either media player 1 or media player 2 after download. This lets you get images to air fast! If you don't want to interfere with the media player graphic sources, simply select not to copy the media players to this graphic.

Pre Multiply Alpha should almost always be enabled and requires that you also switch on the Pre Multiplied Key setting in ATEM Software Control or on the optional ATEM Advanced Panel. Premultiplying mixes the graphic color with its alpha channel when exporting to ensure your graphic has smooth edges which blend in to the video.

Using Auxiliary Outputs

Auxiliary outputs are extra SDI outputs that can have various inputs and internal sources routed to them. They are very similar to router outputs and all video inputs, color generators, media players, program, preview and even color bars can be output. ATEM Production Studio 4K has 1 auxiliary output and most other switcher models have multiple auxiliary outputs. ATEM Constellation 8K has an abundance of general purpose outputs instead of auxiliary outputs, which means any source can be routed to them.

If you need an extra program output, then aux outputs are ideal, or if you need a clean feed before one or both of the down stream keyers, then you can even select these to the aux outputs. This will give you a program feed without a logo or bug, so you can capture this as a broadcast master for later post production or transmission.

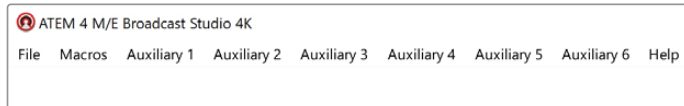
Aux outputs are extremely powerful and can be routed on the software control panel, as well as the hardware based advanced panel. The aux output menus are available in the menu bar at the top of the software control panel regardless of the window currently selected so they are always available. The 'outputs' menu in the the software control panel for ATEM Constellation 8K has flexible routing options for all 24 outputs in HD and Ultra HD modes and all six 8K outputs. For more information, see the 'Routing Auxiliary Outputs' section.

The switcher will always perform a clean switch when an auxiliary output changes sources so this means you can use the switcher to cut between sources on the auxiliary output cleanly and without glitches.

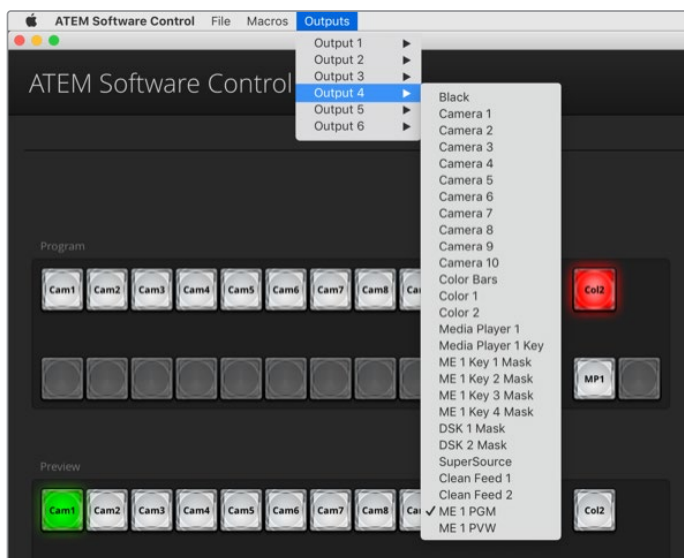
The ATEM Production Studio 4K models feature illuminated buttons on the front panel together with a built in LCD screen. Assigning an aux output is as easy as selecting an aux button from the right hand row and pressing one of the source buttons on the left. The LCD screen will then display that output. This feature not only gives you a fast visual indicator of your connections, but also serves as a powerful auxiliary switcher!



Auxiliary Outputs Control Menus on Mac



Auxiliary Outputs Control Menus on Windows



ATEM Software Control menus for routing outputs for ATEM Constellation 8K.

Routing the Aux Output using an ATEM Hardware Panel

On ATEM hardware panels, you can route the auxiliary output using the auxiliary settings in the system control menu. To do this:

- 1 Press the 'aux' button in the system control 'home' menu to open the auxiliary menu.
- 2 In the auxiliary menu, select auxiliary 1.
- 3 Press a source button on the corresponding M/E's source select row. Depending on the panel you are using, you may need to hold the shift button down to access your desired source.
- 4 Press the 'home' system control button to return to the home menu.

Available Auxiliary Sources

There are a range of sources available, and these include:

Black	Black source generated internally in the switcher.
Inputs	These are all the sources connected to the HDMI and SDI inputs. In ATEM Software Control, you will see the video inputs of the switcher listed in the 'auxiliary 1' drop down menu. These will be listed as the current labels you have set in the settings window of the switcher.
Color Bars	Color bar source generated internally in the switcher.
Media Player 1	This is the fill output of media player 1, and is derived from the still's RGB content.
Media Player 1 Key	This is the key output from media player 1, and is derived from the still's alpha content.
Media Player 2	This is the fill output of media player 2, and is derived from the still's RGB content.
Media Player 2 Key	This is the key output from media player 2, and is derived from the still's alpha content.
Program	This is the switcher program out, and is the same as the main program SDI output on the switcher.
Preview	This is the preview output and shows the source selected on the preview bus, and is the same as the preview window in the multi view.
Clean Feed 1	This is identical to the program output, however does not include any of the downstream keyer contents. It's useful when you want to record a master output without logos or bugs on the downstream keyers.
Clean Feed 2	This is the same as above, however this output is taken from between the two down stream keyers, and so includes down stream keyer 1, but not down stream keyer 2's output. Routing clean feeds to aux outputs allows ultimate flexibility in the use of your program video. From the auxiliary output you can record a version of your program free from any local broadcast branding you might have applied from the down stream keyer. This 'clean' version could then be easily used for an international broadcast. This is a very powerful feature!

Using SuperSource (Picture in Picture)

ATEM 2 M/E switcher models include a feature referred to as SuperSource (Picture in Picture or PIP) that will allow you to arrange multiple sources on the monitor at one time.

ATEM Constellation 8K has two SuperSources in HD and Ultra HD and one in 8K. This is useful as there are occasions when you need to see more than one source on the monitor. It's great to know that the SuperSource processor appears on your ATEM Switcher as a single video input. You can even select the Mix Effects 2 program or preview output as a box source for your selected layout.

Setting up SuperSource

You can set up SuperSource using either the joystick on your ATEM panel or using the ATEM Software Control Panel (GUI).

Viewing SuperSource

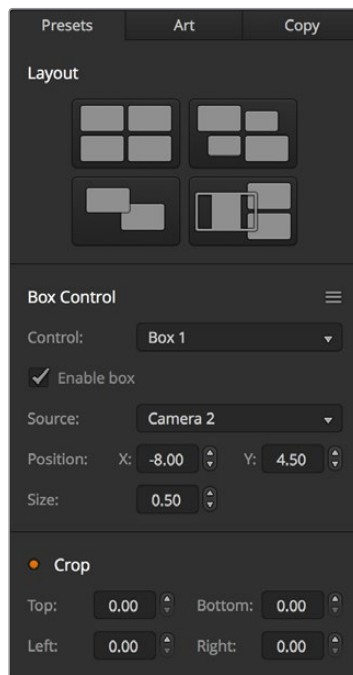
To set up SuperSource, first you need to be able to view it on your monitor. Do this by either assigning SuperSource from the Settings tab in the GUI to a multi view window or by placing SuperSource on the preview output of your monitor if using an ATEM panel.

Positioning Sources

Using the GUI you can open the SuperSource palette and choose from one of the four preset layouts. Click the one that is closest to the look you want, this will automatically arrange the boxes into the preset positions indicated on the GUI. Make sure the box is enabled. You can then change the position and size via the X Position, Y Position and Size fields. Ticking the Enable Crop check box allows you to crop the image. The crop parameters are Top, Bottom, Left and Right. You may then wish to alter the parameters of boxes 2 to 4 by doing similar steps. If you make a mistake, click on the cog symbol on the RHS of the Box Control tab and you can easily reset the parameters.

If you are using a Control Panel, in the Home Menu press the button marked SuperSource and then choose Preset Menu. In this menu you can choose any of the four presets. Go back and then select the individual box that you want to manipulate. Moving an image is fun and easy via the panel's joystick. You can select the box to be moved in one of the following 3 ways.

- In the SuperSource menu, push the button marked with a box number, in this case box 1 and the joystick will be auto assigned to the box that you have selected. Easily select more than one box at a time by holding down 2 or more of these buttons!
- Use the buttons next to the joystick itself. As an example, a single tap will select box 1 on the lower right or a rapid double tap will select box 3.
- Finally, push a dedicated destination button on the 2 M/E panel or select button on the 1 M/E panel.



SuperSource settings

When using the Control Panel, you can use the Enable button to switch a particular box on or off. Choose the source you wish to place in the box from the Source Select bus. Press the dedicated Destination button followed by the desired source. Then choose the Position and the Size either via the window or the joystick. If you decide that you want to use Crop, select the Crop Menu button and select the crop button. Each box can be cropped individually and the parameters are Top, Bottom, Left and Right. If you become confused then crop can be reset via the crop reset button.

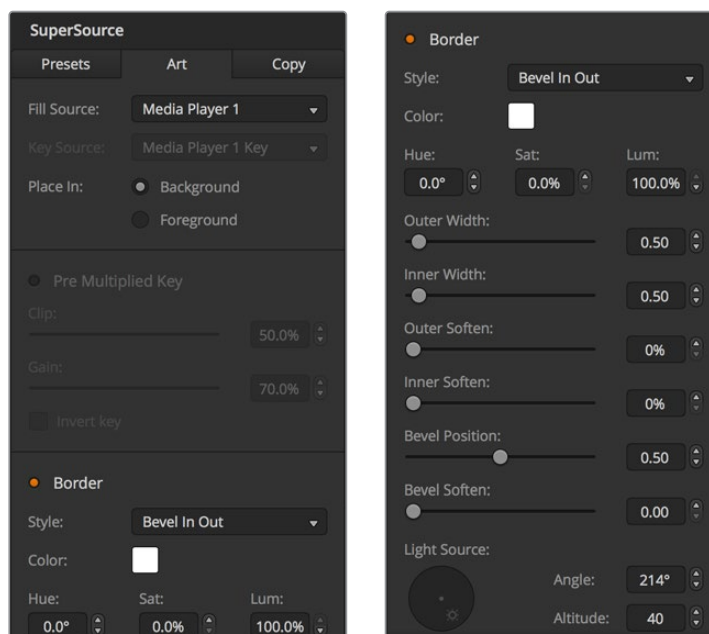
Background and Foreground Art

To use background art, clicking on the button marked Art on the GUI or the ATEM Panel will reveal the Art settings. To use art as a background source, select the button marked Background. Then choose your Art Fill Source via the GUI drop down box, or on the ATEM panel by the Source Select bus. Assign the source and your choice will be placed behind the on screen boxes.

On the panel, in the SuperSource menu press the button marked art and then press the button marked Background. Select the source for the background via the Select bus on the 1 M/E panel or the dedicated Destination bus on the 2 M/E panel. This will result in the selected video source being placed behind the enabled boxes.

On the GUI if you wish to make the art foreground, then click on the radio button marked Foreground and choose whether your graphic is Pre Multiplied or not. If it is Pre Multiplied then tick the check box, assign the Art Fill Source and the Art Key Source. This will now allow the art to be placed over the enabled box or boxes. If your art is not pre multiplied then you can use the clip and gain controls as discussed in the Keying section of this manual to achieve the desired result.

On the panel if you wish to make the art foreground, then click on the button marked Foreground and choose whether your graphic is Pre Multiplied or not. If it is Pre Multiplied then press the button marked with this label and assign the Art Fill Source and the Art Key Source. This will now allow the art to be placed over the enabled box or boxes. If your art is not Pre Multiplied then you can use the clip and gain controls as discussed in the Keying section of this manual to achieve the desired result. You may also need to invert the key.



Art Foreground controls

Adjusting Borders

Borders are created the same way for both the GUI and the ATEM panel. Simply click on the button marked Borders. This will allow access to all the border parameters as previously discussed in this manual under “Adding DVE borders”.

Please note that if you are using the Art in Foreground mode then the borders are not available as they would not be visible and that any or all border settings are applied to all boxes. Also note that ATEM Constellation 8K presents SuperSource without borders in 8K.

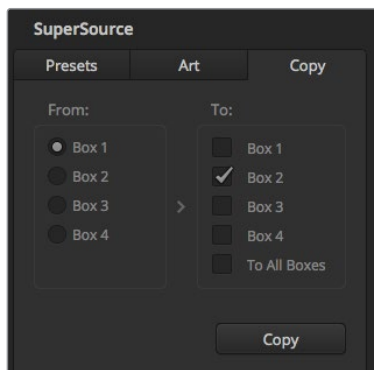
Copying Settings

To perform the Copy function using the GUI, simply click on the Copy button and the Copy Box Settings dialogue will appear. You can quickly & easily copy the settings of the currently selected box to any of the other boxes, making an exact clone in just one click! The copied boxes will appear directly behind the master box and will also share the same source as the master.

If you are using an ATEM panel, select any box via the SuperSource main menu and then the button marked Copy To. In the window, the currently marked box will then be copied to any of the other boxes as selected. As with the GUI, the copied boxes will appear directly behind the master box and will also share the same source as the master.

Putting SuperSource On Air

The entire SuperSource processor appears on your ATEM Switcher as a video input. Simply select the SuperSource button on the GUI or the ATEM panel to use the composite you have just made!



Copying the settings of Box 1 to Box 2

Using Macros

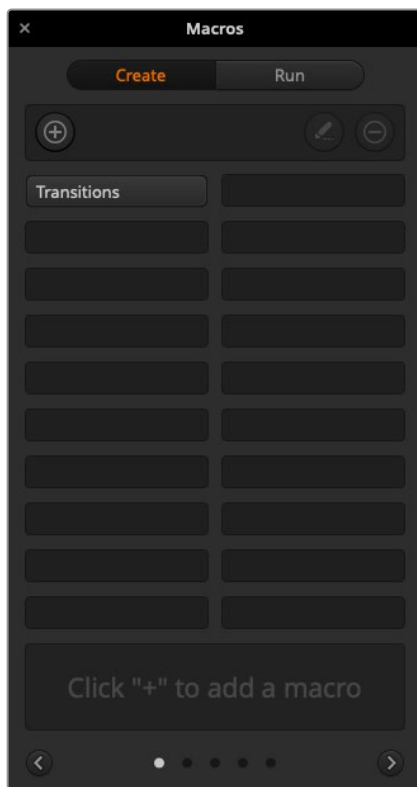
What is a Macro?

A macro is an easy way to automate a sequence of switcher actions so you can repeat the sequence at the press, or click, of a button. For example, you can record a sequence of transitions between several video sources, including key effects, audio mixer adjustments, camera control settings and more. Record all your actions to a macro button, then when you press that button all your recorded actions will be instantly performed. Macros are recorded using the macros window in ATEM Software Control, an ATEM Advanced Panel, or a combination of the two and are stored inside your ATEM switcher. Macros are common to all control panels, they can be triggered using any control panel you like.

The Macros Window in ATEM Software Control

To open the macros window in ATEM Software Control, click on macros in the title bar, or you can also press shift/command/M for Mac, or shift/control/M for Windows. The macros window is a floating window you can move freely about your desktop. This is so you can always access the window when moving between the switcher, media, audio and camera pages. While recording a macro, you can even reduce the size of the window by clicking on the minimize icon at the top right corner.

Macros can be recorded to any of the 100 macro slots. Up to 20 macro slots are visible on each page. Move forwards and backwards through pages by clicking on the arrows on the bottom sides of the window. Clicking on the create and run buttons lets you swap between the create and run pages so you can record your macros and then run them during your live production.



The macros window in ATEM Software Control lets you record and run macros so you can easily repeat a sequence of complex switcher actions at the click of a button.

Recording Macros

Macros need to be recorded comprehensively, in clearly defined sequences from start to finish without error. This is because your macro will record every setting, press of a button and switcher action you perform. When you run a macro, all the switcher actions you recorded in that macro will be repeated precisely.

It's worth highlighting that a macro will only record the settings you change. For example, if you want a 3:00 second transition and your switcher's transition rate is already set to 3:00 seconds, you'll need to change the duration, then set it back to 3:00 seconds to record the setting. If not, your desired transition rate will not be recorded and when the macro is run it will simply use the transition rate your switcher was last set to. So you can see why precision is important!

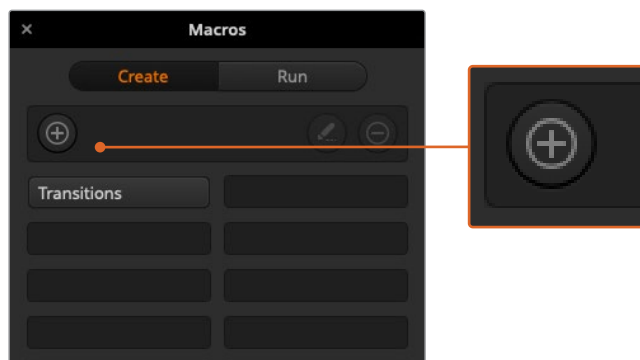
If settings are changed while recording a macro and you want them restored to a particular state, simply restore those settings while recording the final steps of the macro. You can even record macros to restore settings for various projects. You have lots of choices. The important thing to remember when recording a macro is that you change all the settings you need to so you can create the specific effects you want.

Recording a Macro using ATEM Software Control

In the example below, we're going to create a macro that will set your ATEM switcher to perform a 3 second mix transition from color bars to color 1, pause for 2 seconds, then perform a 3 second mix transition to black. Try building this macro on your ATEM switcher so you can learn the steps in creating macros.

- 1 Launch ATEM Software Control and open the macros window.
- 2 Click on the create button in the macros window to select the create page.
- 3 Click on a macro slot you want to record your macro to. In this example, click on macro slot 1. An orange border will appear around the slot you have selected.
- 4 Click on the create macro button ('plus' icon) to open the create macro popup window.

If you want to, you can enter the name of your macro and type a description. This lets you easily keep track of your macros and quickly see what each macro does. When you click on a macro, your notes will appear in the status window.

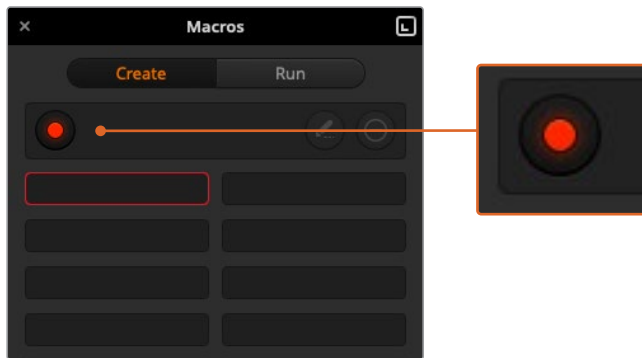


To start recording a macro, select a macro slot, then click on the create macro button. Type in your notes and click 'record'.

- 5 Click the 'record' button.

The popup window will close and a red border will appear around your ATEM Software Control panel indicating your macro is now recording. Notice the red 'add pause' button at the top of the border.

Now that your macro is recording, you can start performing your switcher actions.



While recording, the create macro button will change to a 'record' button. When you have completed your switcher actions, click on the 'record' button to stop recording.

- 6 Click on the bars button in the program panel on the switcher page. This sets bars to your switcher's program output.
- 7 Select color 1 on the preview panel.
- 8 Open the transitions palette and set it to mix.

If mix is already selected, make sure your macro records the setting by selecting a different transition type, for example the wipe transition, then clicking on mix again.

- 9 Now change the transition Rate to 3:00. This sets the mix transition duration to 3 seconds.
- 10 Click on the auto button in the transition style panel. Your switcher will perform a mix transition from color bars to color 1.
- 11 To set the switcher to wait for 2 seconds before applying another transition, click on the add pause button at the top of the red border. The 'insert pause' window will open. Set the pause to 5 seconds and 0 frames and click 'add pause' to confirm.

Why set a 5 second pause when you only want a 2 second pause? That's because when the mix transition occurs, it takes 3 seconds to complete. So if you want to add a pause, you need to consider the transition duration, plus the pause you want to happen before the next transition occurs.

In this example, it takes 3 seconds for the transition to complete, then 2 seconds for your 2 second pause, so you should enter a pause of 5 seconds. Another way is to add two separate pauses, one for the duration of the transition and then another for the pause you want. It's up to you.

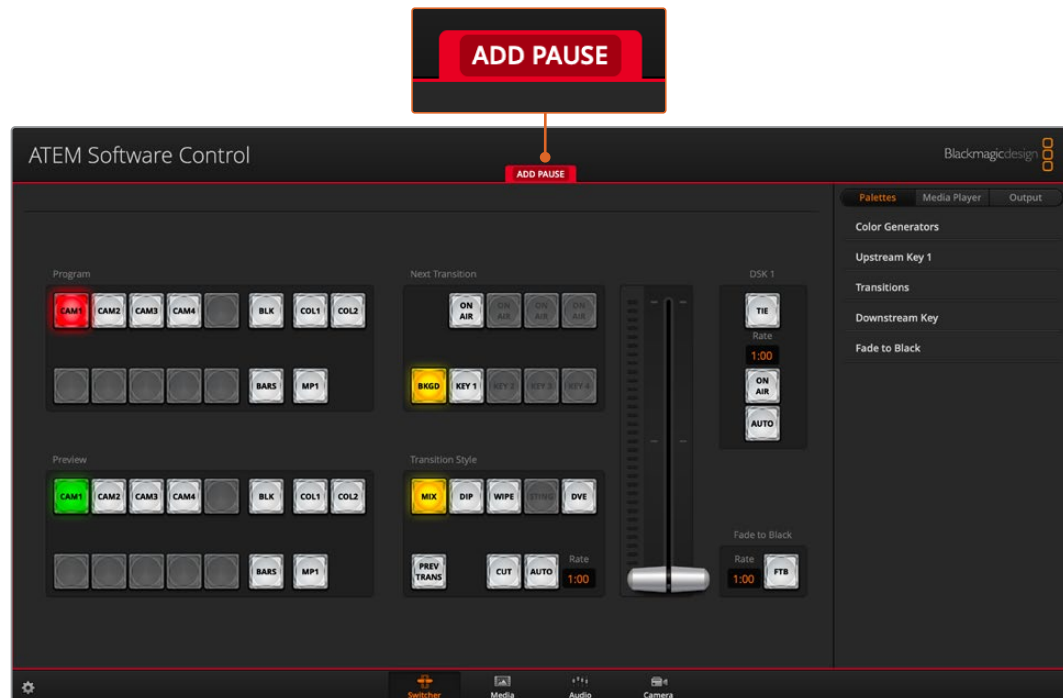
- 12 Now select black on the preview panel and click the auto button in the transition style panel. Your ATEM switcher will perform a mix transition to black.
- 13 Click the record icon in the macros window to stop recording your macro.

The macro you just recorded will now appear as a button in your selected macro slot. To preview your macro, click the run button in the macros window to enter the run page. Select recall and run, which sets the macros window to run a macro as soon as you click on a macro button. Now click on your new macro button, named 'Transitions'.

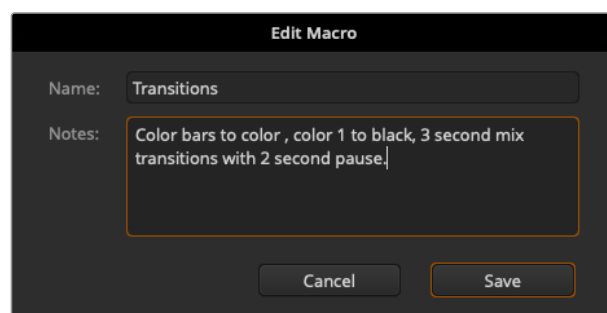
- 14 If you want your macro to instantly run as soon as you select it, click on the 'recall and run' button. By enabling this feature you can load and play your macros with only one click of a button.

Congratulations! If your macro was successful, you should see your ATEM switcher perform a mix from color bars to color 1 using a 3 second transition, pause for 2 seconds, then perform another 3 second mix transition to black, all by clicking one button in the macros window! Your ATEM switcher will also display an orange border around your software control panel to indicate a macro is playing.

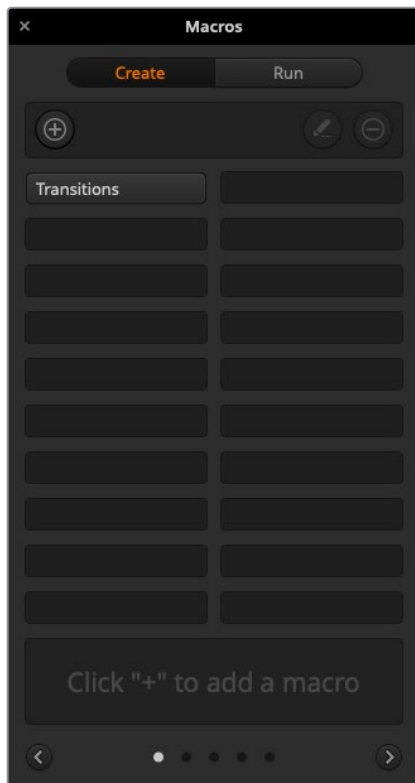
If your macro doesn't perform the way you expect it to, simply rerecord the macro you just created following the previous steps.



ATEM Software Control displays a red border to indicate when you are recording a macro. The 'add pause' button located at the top of the red border lets you enter durations for pauses between switcher actions.



Enter a name for your macro and a description so you can keep track of the switcher actions recorded in the macro.



The image shows how a macro button appears in the macros window after it has been recorded. To run a macro, click on the 'run' button to enter the run page. Now you can load and/or run the macro by clicking on the macro button.

Building Large Macros

Macros can even include triggering other macros as part of recording a macro. This lets you easily build larger macros from multiple smaller macros, i.e., recording macros with limited actions, then compiling them into a large macro. This is because if there are any mistakes while recording a large macro in one complete sequence, you'll need to go back to the start of your sequence and rerecord it. It's a lot easier to work with segments containing a small number of actions.

By recording a large macro using small macros, you can also edit your large macro by rerecording only the small macros you want to change, then compiling your small macros back into your large macro.

To compile small macros into a large macro:

- 1 Start recording a new macro, then while the macro is recording, click on the 'run' button to enter the run page.
- 2 Select 'recall and run' to automatically run macros at the push or click of a button, or deselect to load a macro and play it manually.
- 3 Run your sequence of small macros, with pauses between each one to cover the duration of each small macro, until you've completed the large macro.
- 4 Stop recording. You now have a complex, powerful large macro built from small macros you can easily change later if you need to.

There is no limit to the amount of actions you can perform. You can easily build complex transitions, create unique repeatable effects using keyers, or set up frequently used Blackmagic Studio Camera settings, graphic overlays and DVEs so you don't have to reconstruct them every time you start a new program. Macros are fun and will save you a lot of time!

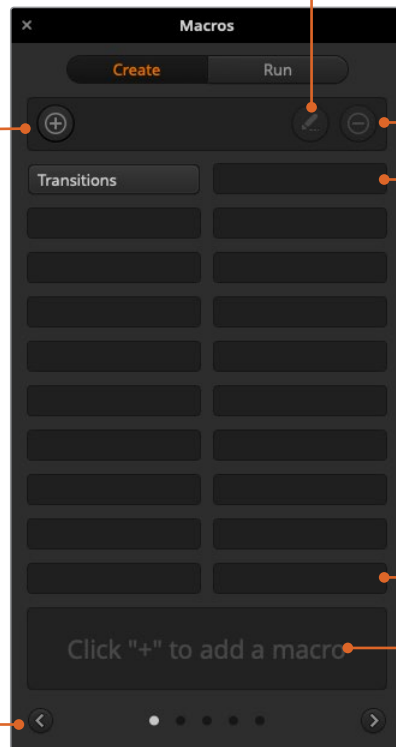
Macros Window Create Page

Create macro button:

Click this button to open the create macro popup window. From here you can name a new macro to be recorded, write a description of your macro in the notes section, and click record to start recording your macro.

Arrow buttons and page icons:

To access or record more than 20 macros, simply click on the right arrow at the bottom corner of the macros window to open a new page of macros. To move to the previous page of macros, click on the left arrow. You can see which page of macros you are viewing by observing the page icons between the arrows.



Edit macro button:

First select the macro you want to edit, then click on the edit macro button to edit the name and description of the macro.

Delete macro button: Select the macro you want to delete, then click on the delete macro button to delete the selected macro.

Macro buttons:

After recording a macro to a selected macro slot, your macro will appear as a macro button. 20 macro buttons can be displayed on one page. If a macro is unnamed when recording, the number of the selected macro slot will be used.

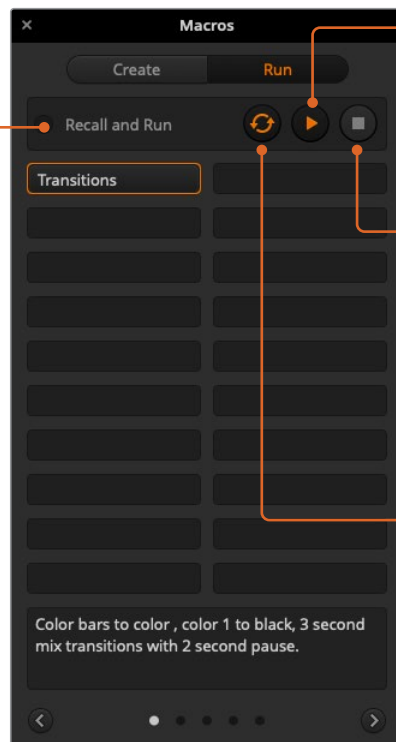
Status window:

This window provides helpful prompts and status messages to help you get started recording and running your macros. When a macro is selected, it also displays any notes you have included.

Macros Window Run Page

Recall and Run:

Selecting the Recall and Run feature lets you instantly run a macro by clicking a macro button. Deselecting the Recall and Run feature lets you load a macro by clicking on your macro button. Run the macro by clicking the play button.



Play:

When Recall and Run is deselected and you have loaded a macro by clicking on a macro button, click the play icon to start playing the macro.

Stop:

Clicking the stop button will stop the playback of a macro, but will complete the current action first. For example, if you press stop half way into a transition, the switcher will finish the transition and then stop.

Loop:

When the loop button is selected and you run a macro, your macro will run continuously until you click the stop button. When loop is deselected, your macro will run until it is completed.

Recording Macros using ATEM Advanced Panel

You can record and run macros using an ATEM Advanced Panel independently of ATEM Software Control. All actions on the ATEM Software Control switcher page can be performed using your hardware panel. If you need to arrange graphics in the media pool, or adjust camera settings, simply access those settings using ATEM Software Control.

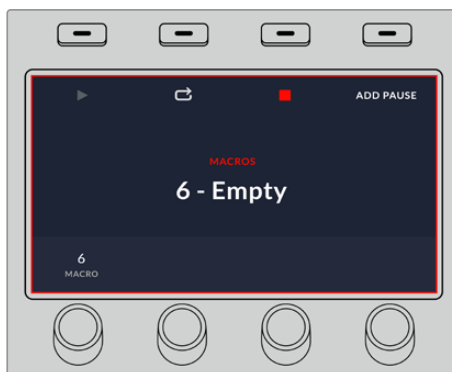
The buttons used to record and run macros on the ATEM 1 M/E Advanced Panel are located in the system control buttons. The names of your macro buttons are displayed in the source select names display.

Follow the steps below to create the 'transitions' macro demonstrated earlier using ATEM Software Control. This time you will create a macro in macro slot 6.

- 1 Press the 'macro' soft button to open the macros LCD menu.
- 2 Using the 'macro' knob under the LCD, select the macro slot you want to record to. For this example, select slot '6 - Empty'.
- 3 Press the 'record' soft button at the top of the LCD to start recording. The record icon appears as a red circle. When recording, this icon becomes a red square.



Press the 'record' soft button to start recording your macro



While recording, a red border will appear around the LCD

- 4 Shift select 'color bars' on the program bus. The button will flash indicating it's a shifted source.
- 5 Shift select 'color 1' on the preview bus. If you wish, you can map buttons such as color bars, black and color generators to any of the main 10 buttons of the program and preview bus for easier access. See the 'button mapping' section of this manual for instructions.

- 6 Press the wipe button in transition control to ensure the macro records the wipe transition selection.
- 7 In the 'wipe' LCD menu, set the rate to 2:00 seconds.
- 8 Press the 'auto' button in transition control to perform the wipe transition from color bars to color 1.
- 9 Press the 'macro' button to return to the macro screen.
- 10 To set the macro to wait for 2 seconds before applying the next transition, press the 'add pause' soft button in the LCD menu and set the duration to 2 seconds by rotating the 'seconds' knob. Press the 'confirm' soft button to record the pause.
- 11 Now shift select 'black' on the preview bus , press the 'mix' button in transition control and press the 'auto' transition button. Your ATEM switcher will perform a mix transition to black.
- 12 Press the Macro button to navigate back to the Macro menu, then press the 'stop' soft button to stop recording.

You have just recorded a macro using an ATEM Advanced Panel. The macro will appear as a macro button named 'Macro 6' because it is located in macro slot 6. You can name your macro and add notes by clicking on the 'edit macro' button in ATEM Software Control.

To run the macro, press the macro button to set your panel's source select row to macro mode. The buttons will illuminate blue when in macro mode. Now press the macro 6 button. You can easily see when a macro is running because the macro button will flash green and an orange border appears around the LCD menu.

If your macro was successful, you should see your ATEM switcher mix from color bars to color 1 using a 2 second mix transition, pause for 2 seconds, then perform another 2 second mix transition to black, all by pressing one button on your ATEM Advanced Panel. If you want the macro to loop so it keeps running, press the 'loop' soft button to enable loop. Press again to disable loop.

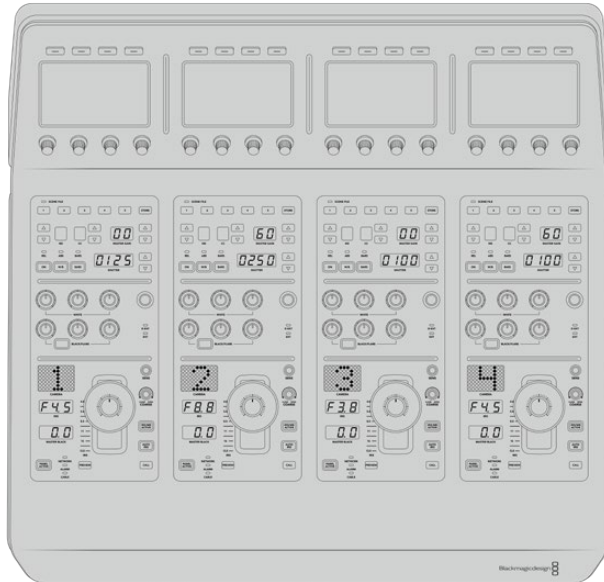
It's worth frequently testing your macros using different switcher settings to make sure the macro performs all the specific functions you intended and doesn't miss any instructions or produce something unexpected.



If you want to record over a previously recorded macro, or if you made a mistake and want to start recording the macro again, press the record button and confirm the overwrite when prompted

Using ATEM Camera Control Panel

Traditionally, camera control units, or CCUs, have been designed for mounting inside a desk with independent units for each camera. ATEM Camera Control Panel is a portable solution that can be placed on a desk or solid surface with 4 CCUs built in so you can control up to four Blackmagic Design cameras at once. However, you aren't locked into controlling one single camera for each CCU because you can select which camera you want to control.

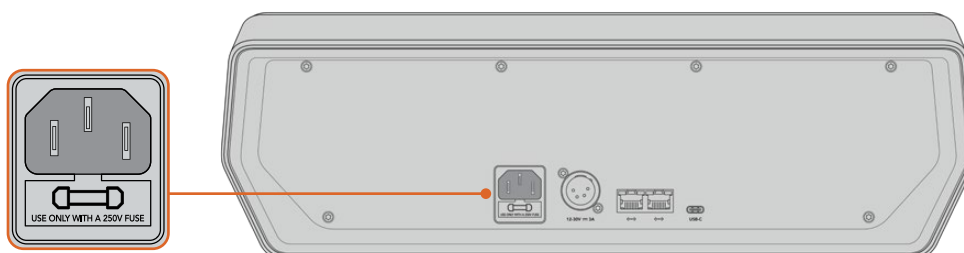


This means you can control any number of Blackmagic Design cameras using the four CCUs on one single panel, or if you have more than four cameras, you can use additional panels if you want to assign each camera with a dedicated CCU. It's completely up to you.

NOTE Blackmagic Design cameras that can be controlled using ATEM Camera Control Panel include URSA Broadcast, URSA Mini Pro 4.6K, URSA Mini, Blackmagic Studio Camera and Blackmagic Micro Studio Camera.

Powering the Panel

To power your camera control panel, connect power via the IEC power input on the rear panel using a standard IEC power cable. You can also use the 12V DC input if you want to connect external power or redundancy via an external power supply, for example a UPS uninterrupted power supply or external 12V battery.

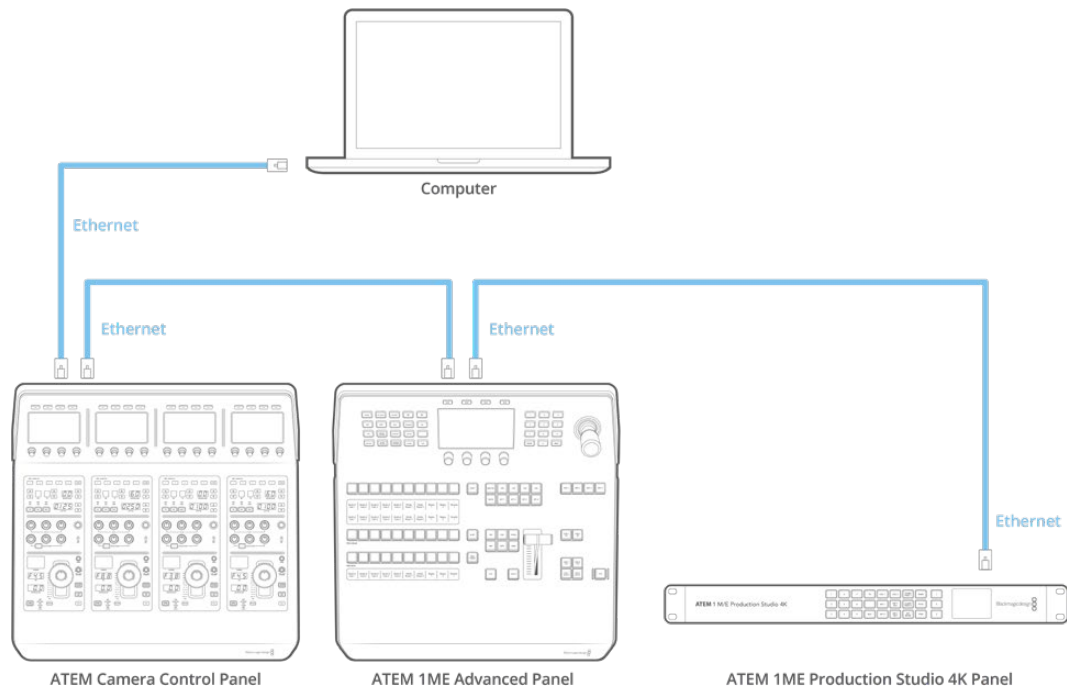


Connect power via the power input on the rear panel

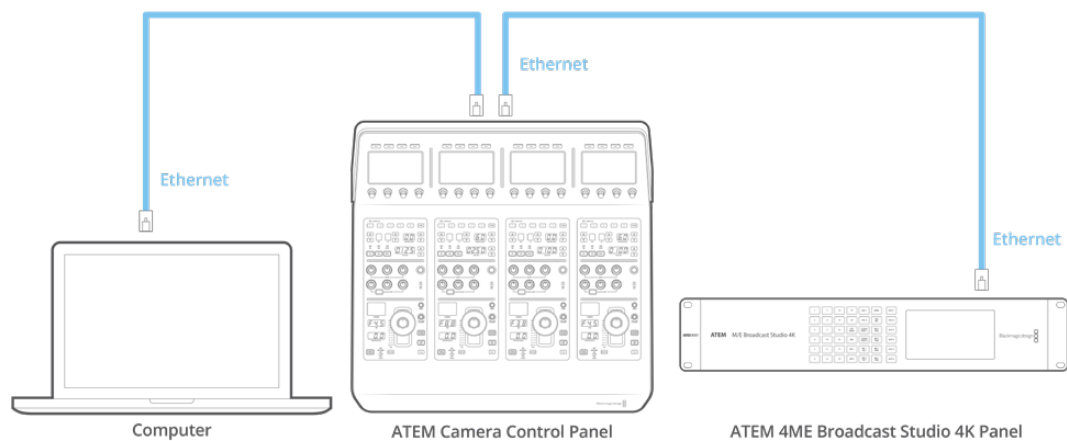
Connecting the Panel to your Switcher

To connect ATEM Camera Control Panel to your switcher, all you need to do is add the panel into your ATEM Ethernet connection chain.

For example, if you are using an external ATEM hardware panel, such as the ATEM 1 M/E Advanced Panel, remove its Ethernet cable from your computer or network and connect it to one of the camera control panel's Ethernet ports instead. The ATEM hardware panel will then be the middle unit in the chain. Now connect the camera control panel's spare Ethernet port to your computer or network.



If you are using the camera control panel with just your switcher and a computer on a shared network, connect the panel to your switcher, then the spare Ethernet port to your computer.



After connecting the camera control panel to your ATEM equipment, you should see the lights on the panel illuminate and the LCDs on each CCU will display their respectively assigned cameras. The panel is now powered, connected to your switcher and ready to start controlling your cameras!

The connection process is fast because all the network settings for each ATEM unit have a different default IP address when shipped from the factory. This means when you connect them all to each other, their network settings are automatically configured and will work straight away.

However, if you are adding a camera control panel to an already existing system, or you need to manually assign a different IP address to avoid potential conflicts on your network, you can enable DHCP so your panel determines the best IP address, or disable DHCP and set the IP address manually.

Changing Network Settings

Changing network settings means manually setting the panel's IP address so it can join your network, then entering the switcher's IP address on your panel so the switcher can be identified by your panel. These settings are located in your camera control panel's 'settings' LCD menu.

The home screen is the first menu item you will see on the CCU's LCD. To access the network settings, press the 'settings' soft button.



Press the 'settings' soft button on the LCD home screen to access all the camera control panel's settings

The DHCP setting is the first setting in the sequence of menu pages. Under this setting is a row of small dot icons. As you press the arrow soft button to navigate through the pages of settings, the dot icons will illuminate to show which page you are on. All your camera control panel settings are available via these pages.

To set the camera control panel's IP address:

- 1 If you want the panel to automatically set a compatible IP address, select the DHCP setting by pressing the 'on' soft button.

TIP If you know your network's IP address, you can navigate to the next setting page and check the panel's IP address setting to confirm it has selected an address compatible with your network.

- 2 If you want to set the IP address manually, make sure the DHCP setting is set to 'off', then press the arrow soft button to navigate to the 'panel IP address' setting.
- 3 Rotate the corresponding knobs to change the IP address fields.

- 4 Now press the arrow button to move to the subnet mask and gateway settings and make the necessary changes.
- 5 Once all the subnet mask and gateway number fields are set, press the 'save changes' soft button to confirm your settings.

With your camera control panel's IP address set, the network can now communicate with your panel.

The next step is to assign the switcher's IP address on the camera control panel. By telling your camera control panel your switcher's IP address, the panel can then identify your switcher on the network.

TIP If your switcher is located near the camera control panel, it's helpful to open the network settings menu on the switcher so you can observe your switcher's IP address while entering the IP address number fields on the camera control panel. This is also a good way to cross check your network settings between each unit.

To set the switcher's IP address on your camera control panel:

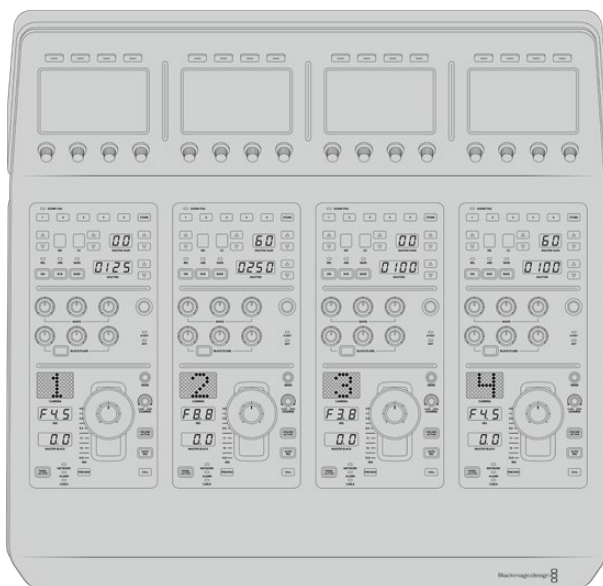
- 1 Press the arrow soft button to navigate to the 'switcher IP address' setting.
- 2 Using the knobs underneath the LCD, set the numbers for each address field.
- 3 Press 'save changes' to confirm your settings.

Now that your panel has identified the switcher, all the controls on your panel should illuminate. This lets you know the panel is communicating with your switcher and is now able to control your cameras via the program return SDI outputs from the switcher to each camera.

If the lights are not illuminated on your panel, check your network settings and ensure the Ethernet cables are connected correctly.

Camera Control Panel Layout

Each CCU on your camera control panel is exactly the same with the same controls. The menu settings are primarily controlled using the left CCU's LCD and soft buttons.



Each CCU has exactly the same controls.

LCD Menu Settings

Pressing the 'home' soft button returns you to main home screen. From the home screen, you can access all your camera control panel's settings including the network settings, auxiliary for camera control, master black enable and disable settings and the brightness settings for adjusting the lights on the various panel controls. You can also identify the software version installed on your camera control panel and the ATEM switcher your panel is connected to.



The home screen displays features you may need access to at all times, for example selecting the desired camera bank and recalling scene files for all cameras

Camera Banks A and B

When the LCD is set to the home screen, you will see the camera bank setting at the top of the display. This setting displays which bank of cameras you are controlling.

For example, imagine you are controlling 8 cameras and you want to have a dedicated CCU assigned to each camera. You can assign cameras 1 to 4 for each CCU on bank A, then assign cameras 5 to 8 to each CCU on bank B.

Now when switching your live production, you can press the 'bank' soft button to swap between banks A and B, which lets you instantly access camera control for cameras that have been assigned to dedicated CCUs. This is a faster and more organized way of controlling cameras compared to swapping between multiple cameras on each CCU during production.



Press the bank soft button to cycle between camera banks A and B, or hold the button down to disable or enable camera banks

You can also disable the banks by holding down the bank soft button until the 'bank off' setting appears on the LCD.

Turning the banks off lets you change the CCUs to other cameras when needed, with a defined set of cameras ready on each bank you can access at any time. To enable banks, simply press the bank button again.



The bank setting lets you assign 2 banks of cameras to the four CCUs and then instantly swap between them by pressing the 'bank' soft button

TIP Any camera can be selected on each CCU in both banks. For example, imagine you want to have constant control over camera 1, even after switching to another bank of cameras. All you need to do is make sure one CCU in each bank always has camera 1 selected.

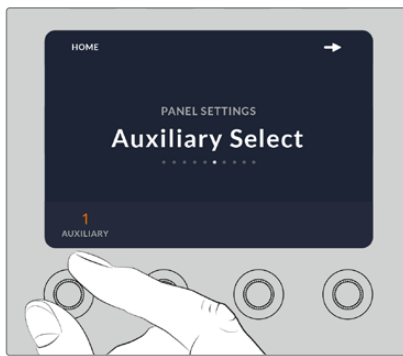
Settings

Pressing the 'settings' button on the home screen opens all settings for your camera control panel. Navigate through the pages of settings by pressing the arrow soft button. The network settings, including DHCP and IP address settings, are the first pages in the sequence. These settings are described in the section that shows how to change network settings when connecting the camera control panel to your ATEM switcher. Keep reading this section for information on the additional settings for your camera control panel.

Auxiliary Select

Select the auxiliary output you want to assign to camera control. Turn the auxiliary control knob underneath the LCD clockwise or counter clockwise to choose an auxiliary output.

NOTE The auxiliary selection differs depending on which ATEM switcher you are connected to. For example, a switcher with 1 auxiliary output will provide auxiliary 1 or none. A switcher with more auxiliary outputs lets you choose which output to assign to camera control, or select none if you want the auxiliary outputs to be dedicated to other sources. ATEM Constellation 8K lets you choose from any of its outputs.



Rotate the auxiliary select knob to assign a dedicated auxiliary output for camera control

Master Black

Setting the master black setting to on or off enables or disables the master black control, also known as the pedestal control. This is helpful if you want to lock the pedestal so it cannot be accidentally adjusted during production. The pedestal is controlled by turning the ring wheel on the joystick control knob clockwise or counter clockwise. More information on the joystick control is provided in the following sections.

Brightness

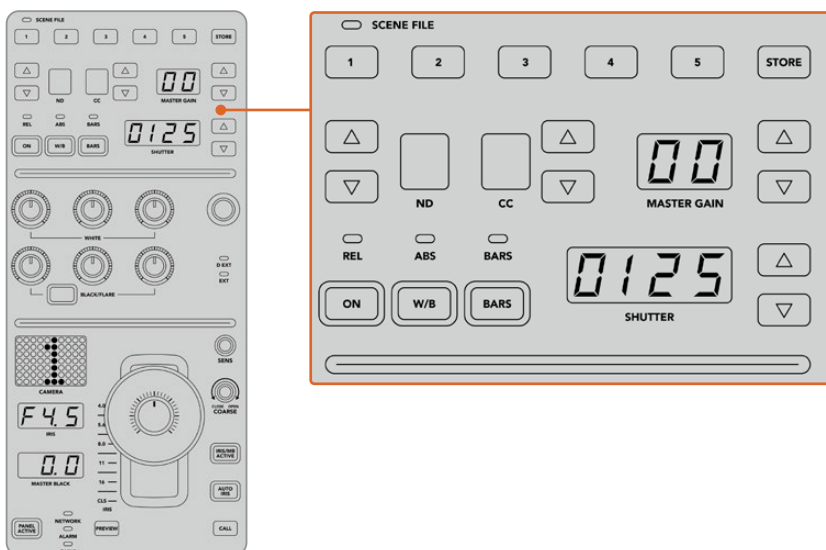
These settings let you adjust the brightness for the buttons, indicators, LEDs and LCDs on your camera control panel. Rotate the corresponding control knobs for each setting clockwise or counter clockwise to brighten or dim the lights.

CCU Panel Controls

The panel controls for each CCU are separated into three general sections. These include:

Scene Files and Camera Settings

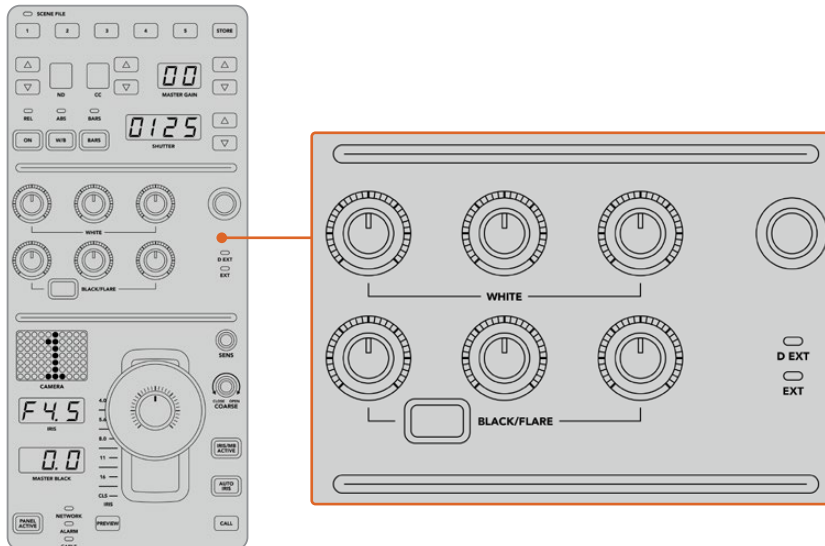
Scene files are for storing all the camera parameters for each CCU. Camera settings can be changed such as shutter speed, master gain, white balance and enabling color bars. More information for these settings, plus the relative and absolute mode settings, are described in detail in the following 'controlling cameras' section.



The upper section of each CCU is used to store and recall scene files, plus control camera settings such as shutter speed, master gain, white balance and color bars

Color Balance Controls

The red, green and blue color balance knobs in the panel's mid section are for adjusting the color balance of the lift, gamma and gain levels. The white controls are for adjusting the RGB values for the gain, or highlights and the black controls are for adjusting RGB values of the lift, or the shadows. The black/flare button lets you adjust the RGB values for the gamma, or mid tones, by holding down the button and adjusting the lift RGB knobs.



The color balance controls let you make fine adjustments to the red, green, blue channels for the master gain/white, gamma and pedestal/black levels

There is also a custom control that will be uniquely assignable in a future update. Currently, the custom control knob is set to Y gain control. This increases or decreases the overall luminance, or brightness, of the image. More information about color balance control is provided in the following 'controlling cameras' section.

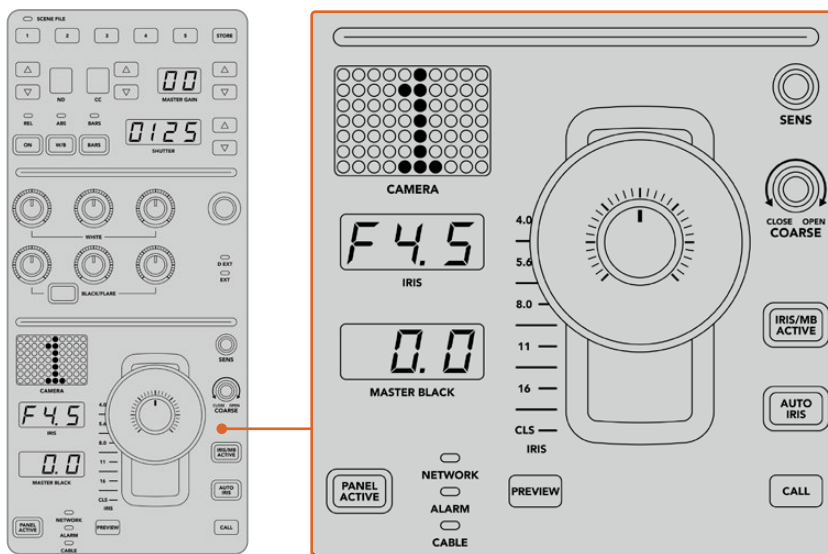
Lens Controls

The lower section of the panel is where most of the control will occur during production.

The first item you will probably notice is the joystick control. This is used to open and close the iris, also known as the white level or gain control and for adjusting the master black level, also known as the pedestal control.

TIP You can also press the joystick down to switch its camera to the auxiliary preview for camera control.

Gain is adjusted by leaning the joystick forwards or backwards to open or close the iris. Increase or decrease the pedestal by rotating the ring wheel underneath the joystick's knob clockwise or counter clockwise. This gives you fine control over both parameters using the same controller.



The lower section of the CCU is where most of the camera control occurs during live production

Other buttons and knobs in this section of the CCU are for adjusting the sensitivity of the joystick control, setting the coarse level, locking and unlocking the CCU and more. Details on all the features are provided in the following section.

Controlling Cameras

This section describes all the features on each CCU and a general overview on how to approach camera control.

The first step to controlling cameras is to assign a camera for a CCU.

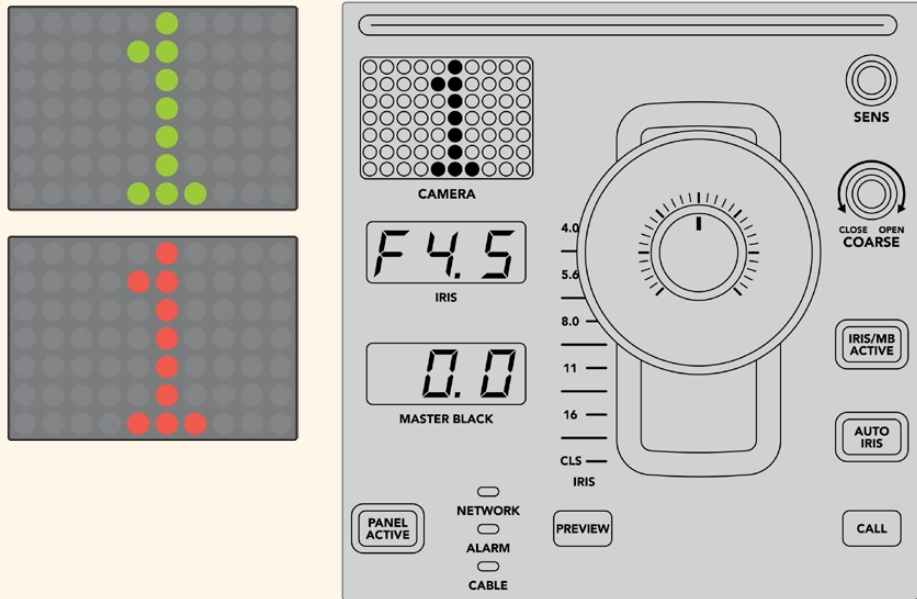
Assigning a Camera to a CCU

At the bottom of the LCD home screen for each CCU, you will see its camera number displayed and a soft control knob underneath it. Simply turn the knob to change the camera number. You will also see the camera name change on the LCD. The camera name will illuminate red when on air.



The camera name and number on the LCD home screen shows the camera currently selected for each CCU

TIP The large camera number next to the CCU's joystick control will also change when you assign a camera. This large identifying number is easy to see and will illuminate red when its camera is live on the program output.



Scene Files

The numbered buttons along the top of each CCU let you quickly store and recall up to 5 scene file presets. For example, once you have arranged all your settings for a camera and you are set up for broadcast, you can then save all the parameters for each camera and recall them later. It's a very fast process!

To store a scene file:

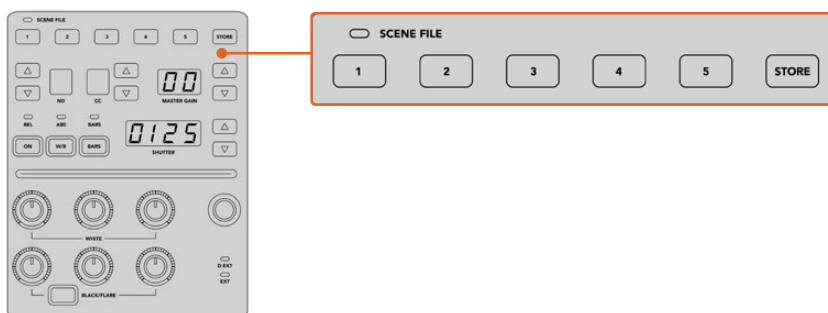
- 1 Press the 'store' button on a CCU. The button will illuminate red to indicate the panel is ready to store a file.
- 2 Press a numbered scene file button.

The scene file indicator and buttons will illuminate, indicating when a scene file is stored or recalled.

To recall a scene file:

Press the numbered button for the scene file you want to recall.

That's all you need to do!



The scene file buttons are used for storing and recalling all settings for CCU controls

Recall All

When this feature is enabled, you can recall a stored scene file on all cameras simultaneously when you press the corresponding scene file button on a single CCU.

For example, you may have a specific setup for each camera that is optimized for a set in your live production. This will likely be a large number of settings that you will want to recall later when you return to that set.

The following is an example of how you can recall complex settings for multiple cameras simultaneously.

To recall a scene file to multiple cameras:

- 1 Once all your cameras are set up, store a scene file for each camera on scene file 1.
- 2 Enable the 'recall all' setting by pressing the corresponding soft button in the LCD home menu.
- 3 Now make any changes you want to each camera.
- 4 Press the scene file 1 button on any CCU. You will notice that all CCUs have recalled the settings stored in scene file 1 for each independent CCU.

NOTE While this feature is very powerful and helpful, please use with care as it affects all cameras, including the camera switched to the program output. We recommend enabling 'recall all' for specific setups prior to air and then immediately disabling the feature until you need it again.

ND

This setting will be enabled in a future update.

CC

This setting will be enabled in a future update.

Master Gain

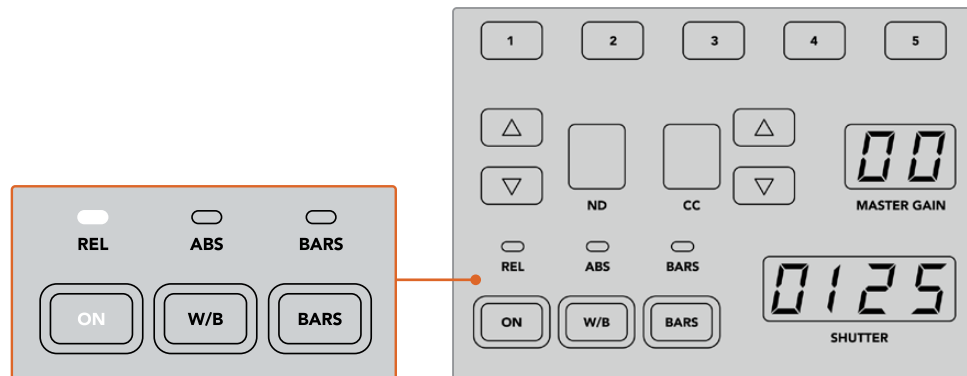
Blackmagic Design cameras have ISO and gain settings that can be set using the master gain buttons on the camera control panel. To increase the master gain, press the up arrow next to the master gain indicator. To decrease gain, press the down arrow.

Increasing or decreasing the master gain lets you allow for more light in dimly lit shooting conditions, however it's worth being careful with the master gain as electronic noise can appear in the image as it reaches its highest settings.

TIP When a negative gain value is set, the down arrow will illuminate. When positive gain is set, the up arrow will illuminate.

Relative Control and Absolute Control

The camera control panel has two control modes that determine how the panel maintains synchronization between the physical controls and their settings. The two control modes are relative control and absolute control.



Pressing the 'ON' button repeatedly will cycle between relative and absolute control modes

Relative Control

In relative control mode, when a setting is adjusted externally and becomes out of sync with the original controller, the next time a change is made to the original controller, its setting will gradually return to sync as the new adjustment is performed.

For example, if the camera's iris is set to f2.8 on the camera control panel and then set to f5.6 using ATEM Software Control, the joystick will still be physically placed at f2.8, but the setting is now f5.6. In relative mode, when you then adjust the joystick to decrease the gain level, the setting will continue from f5.6 and gently return to sync with the controller as you make changes. The process is almost invisible and it's likely you won't even notice.

Absolute Control

In absolute control mode, the settings are always synchronized to their corresponding controls.

NOTE When the panel is in absolute control mode, it's worth keeping in mind that if a control's setting is changed using ATEM Software Control or a different CCU, the next adjustment on the original controller will result in an initially harsh settings change as it snaps back to its originally set position.

For example, if the joystick has set the iris to f2.8 on the camera control panel and then the setting is changed to f5.6 using ATEM Software Control, the next time you adjust the gain level using the joystick, the gain level will immediately snap to f2.8 and begin adjusting from there. That is because the joystick is still positioned at f2.8 on the camera control panel.

For this reason, it's important to decide before going to air which control mode you want to use when controlling your cameras so you can be sure there is no risk of unintended changes when live to air.

White Balance

You can adjust the white balance of each camera by holding down the white balance button, marked 'W/B' and pressing the shutter up and down arrow buttons to warm or cool the image. The shutter setting indicator displays white balance values so you can monitor the color temperature in degrees Kelvin. Check the white balance setting at any time by holding down the white balance button and observing the shutter setting indicator.

TIP When changing a white balance or shutter speed setting, you can increase their speed of change by holding down the corresponding up or down arrow buttons.



Hold down the W/B button and press the shutter up and down arrow buttons to set a white balance in degrees Kelvin

Color Bars

Pressing the 'bars' button will set the camera to display color bars. Press again to turn bars off.

Shutter Speed

The arrow buttons next to the shutter display let you change the camera's shutter speed. Press the up arrow to increase the shutter speed and down to decrease. For general production use, the shutter speed is typically set to 50, meaning 1/50th of a second, which produces a pleasing motion blur. If you want crisper images with reduced motion blur, for example when shooting sport, a faster shutter speed may be preferred.



Press the shutter up and down buttons to set the camera's shutter speed

White and Black Balance Controls

The two rows of color balance knobs are used to adjust the color balance of the white and black levels, also known as gain and pedestal. Turn the red, green and blue knobs clockwise or counter clockwise to make changes.

TIP For achieving accurate color settings while adjusting the color balance, it's best to view scopes. For example, a waveform, parade or vectorscope as provided on a Blackmagic SmartScope 4K.

Black/Flare Button

Adjust the color of the gamma or mid tones by holding down the black/flare button and adjusting the black balance RGB controls.

D EXT/EXT

This feature will be enabled in a future update.

Camera Number

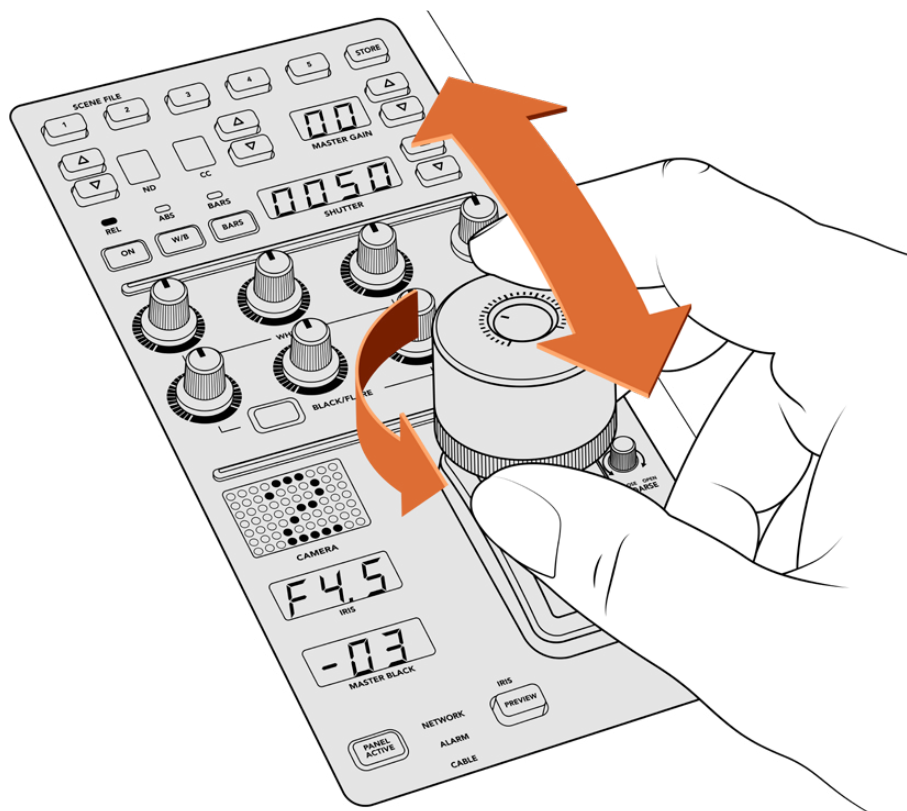
Each CCU has its own large camera number that shows you which camera is being controlled. This large display is illuminated green when in a neutral state and red when its camera is switched to the program output.

Gain and Pedestal Level Control

The joystick control lets you make fine adjustments to the gain/iris and pedestal/master black levels.

Leaning the joystick forwards or backwards opens or closes the camera's iris, also known as the gain level. As you lean the joystick forwards and backwards, its indicator strip will illuminate, providing an approximate display of the camera's exposure. For a precise assessment of the exposure f-stop, observe the iris indicator.

Located around the collar of the joystick's handle is a ring wheel that controls the pedestal level. The ring wheel has small ridges built in for firm control and a position indicator is located on the top of the knob to show the physical positioning of the wheel. Turn the wheel clockwise to increase the master black level, or counter clockwise to decrease.



The joystick lets you adjust the gain level by leaning the controller forwards and backwards. The master black level can be adjusted by turning the ring wheel clockwise or counter clockwise. Corresponding indicators are provided for accurate measurement.

Iris and Master Black Indicators

The indicators for the iris and master black joystick control displays the gain value, shown as the f-stop exposure level for the camera lens and the level of the master black setting.

Preview

When making changes with the camera controls, you can monitor your changes before switching to air by pressing the CCU's preview button. This performs the same function as pressing the joystick, which immediately switches the camera to the dedicated auxiliary output for camera control. This dedicated auxiliary output is set using the 'auxiliary select' setting on your camera control panel, or the general camera control settings in ATEM Software Control.

Sensitivity

The sensitivity setting lets you define a specific range between the highest and lowest gain levels so you can achieve finer control using the joystick. For example, when sensitivity is at its maximum setting, you can lean the joystick all the way forwards or backwards, however it will only affect a narrow range of gain.

You can define how narrow the range is by increasing or decreasing the sensitivity.

Coarse Control Knob

The coarse setting lets you define a limit to the maximum gain control. For example, you may want to ensure your gain never rises higher than a determined exposure.

To do this:

- 1 Lean the joystick to its highest position to increase the gain setting to its maximum.
- 2 Now decrease the coarse setting by rotating the coarse knob counter clockwise until the gain reaches the limit you want to set.

You can now lean the joystick all the way up and down and the gain will never rise higher than the limit you have set.

TIP When the coarse control is combined with the sensitivity control, you can define an upper and lower limit to the gain control.

For example, imagine you want to limit the gain so it never rises above f4.0 because gain above that level will clip highlights in your image. You also want to limit the gain so its minimum setting will be f8.0 to maintain the optimum sharpness range for your lens.

To do this:

- 1 Increase the gain control to its maximum position by leaning the joystick all the way to its top position.
- 2 Now decrease the coarse setting until it reaches the upper limit you want to set. In this case, f4.0.
- 3 To set the lower limit, lean the joystick all the way to its bottom position.
- 4 Now increase the sensitivity setting until the gain reaches the lower limit you want to set. In this case, f8.0.

Now you can lean the joystick all the way from top to bottom and the gain will stay within the limits you have set. This is a powerful way to define your exposure limits, plus gain finer control with the joystick due to allowing its maximum travel forwards and backwards.

Iris and Master Black Active

Once your levels are set and you want to lock them so they are not accidentally changed, press the 'iris/MB active' button. This enables a lock on the gain and master black so that any accidental movements of the joystick will not affect your settings. The 'Iris/MB active' button label will illuminate red when the lock is active. To disable the lock, press the button again.

TIP You can lock the black/pedestal level independently by disabling the 'master black' option in the 'settings' menu. When disabling master black, the black level is locked but the iris/gain level can still be adjusted. Don't forget to enable the master black setting if you want to make changes to the black/pedestal level.

Auto Iris

If your camera is using a compatible lens with electronic iris control via the camera, then you can press the 'auto iris' button for a quick automatic exposure setting. The camera will set exposure based on average brightness, providing an average exposure that is a balance between the brightest highlights and the darkest shadows.

Call

Holding down the 'call' button will flash the tally light on the CCU's selected camera. This is a helpful way of seeking the camera operators' attention, or to let your operators know you are about to go live.

While holding down the call button, the large camera number next to the joystick will also flash so you can visually confirm the call is being sent.

Panel Active

After you are happy with your camera settings, you may want to lock all the controls so they cannot be accidentally adjusted. Pressing the 'panel active' button enables the CCU lock so all controls cannot be changed. Press the button again to disable the CCU lock. This can be a helpful feature when you are recording a locked off shot and don't want the setting adjusted by accident, for example a wide shot of a stadium filling as the crowd enters.

ATEM Camera Control Panel is an exciting, practical and efficient way to control Blackmagic Design cameras in your live production. We believe you will enjoy the experience of hands on camera control using CCUs, which lets you take control of exposure and other camera settings, freeing up your camera operators so they can concentrate on framing and focus.

Using Tally

Sending Tally Signals via a GPI and Tally Interface

Your ATEM switcher can send tally signals to monitors and cameras to make it clear which source is on the program output, i.e. which source is on air.

Tally is commonly used to light the red light on top of a camera or monitor so the talent knows they are on air. Tally can also illuminate a border on a monitor such as a Blackmagic SmartView Duo or SmartView HD. The border allows production staff to know which camera is on air.

The GPI and Tally Interface by Blackmagic Design, is an Ethernet device which provides eight mechanical relay contact closures to ground that can be used for tally. Tally signals are sent from the Ethernet port of your ATEM switcher to a GPI and Tally Interface on the same network as the switcher. By following the wiring guide on the back of the GPI and Tally Interface, a breakout cable can be connected to video equipment that supports contact closure tally signals, such as Blackmagic SmartView Duo and SmartView HD. Up to 8 tally receiving devices can be supported with a single GPI and Tally Interface. Only one GPI and Tally Interface unit is needed when used with an ATEM switcher that has 1 M/E. Up to 3 units will be needed for the 20 inputs of the ATEM 4 M/E Broadcast Studio 4K and 2 M/E Production Studio 4K.



GPI and Tally Interface

The GPI inputs are optical isolators which are triggered by connection to ground with a maximum of 5V at 14mA.

The tally outputs are mechanical relay contact closures to ground with a maximum of 30V at 1A.

The following table illustrates which tally signal is sent when a switcher input is selected on the program output. When using GPI and Tally Interface with an ATEM 2 M/E Production Switcher, use Blackmagic ATEM Setup to set one unit to signal on tally outputs 1 - 8 and the second unit to signal on tally outputs 9 - 16.

Program Output	Tally signal
Switcher Input 1	Tally 1
Switcher Input 2	Tally 2
Switcher Input 3	Tally 3

Program Output	Tally signal
Switcher Input 4	Tally 4
Switcher Input 5	Tally 5
Switcher Input 6	Tally 6
Switcher Input 7	Tally 7
Switcher Input 8	Tally 8
Switcher Input 9	Tally 9
Switcher Input 10	Tally 10
Switcher Input 11	Tally 11
Switcher Input 12	Tally 12
Switcher Input 13	Tally 13
Switcher Input 14	Tally 14
Switcher Input 15	Tally 15
Switcher Input 16	Tally 16

Changing the Network and Tally Settings

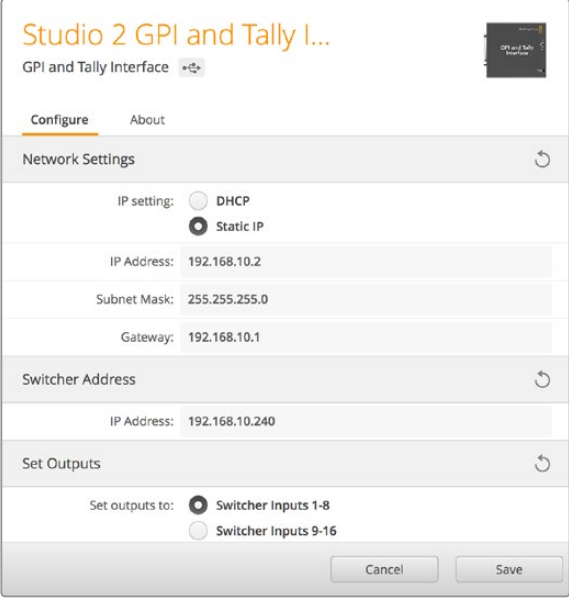
Blackmagic ATEM Setup is used to configure the network settings in the GPI and Tally Interface so it will communicate with your ATEM switcher. The GPI and Tally Interface must be connected via USB in order to configure its settings with the Blackmagic ATEM Setup.

- 1 Connect the GPI and Tally Interface to the same Ethernet network as your ATEM switcher.
- 2 Connect the GPI and Tally Interface to a USB port on your computer and also connect the included power supply.
- 3 Launch the Blackmagic ATEM Setup.
- 4 If your ATEM switcher connects directly to your computer or ATEM advanced panel without an Ethernet network switch, choose to "Configure Address Using Static IP". The GPI and Tally Interface defaults to a fixed IP address of 192.168.10.2 when shipped and we suggest you use this number for simplicity. If you are using two GPI and Tally Interface units with an ATEM 2 M/E Production Switcher, we suggest setting the second unit to 192.168.10.3.

If you want to choose a different static IP address, you can set it to anything you like that's in the same range as the ATEM switcher, so long as it's not already in use by another device on your network. Default IP addresses for ATEM products are best avoided for this reason, including: 192.168.10.1, 192.168.10.2, 192.168.10.3, 192.168.10.10, 192.168.10.50, 192.168.10.60 and 192.168.10.240.

If your ATEM switcher connects via an existing Ethernet network switch, you may wish to choose "Configure Address Using DHCP" as this setting automatically obtains the IP Address, Subnet Mask and Gateway information from your DHCP server.

- 5 Type in the IP address of your ATEM switcher in the “Switcher Address” field. Your ATEM switcher defaults to a fixed IP address of 192.168.10.240 when shipped and this is the number you should type in this field unless you have changed it.
- 6 “Set tally outputs” should be set to “Switcher Inputs 1-8” unless you are configuring a second unit to provide tally outputs for switcher inputs 9-16 of an ATEM 2 M/E Production Switcher.
- 7 Click “Apply”. The white LED to the right of the USB port should stop flashing and remain on to indicate it has successfully found the ATEM switcher. The GPI and Tally Interface is now ready.
- 8 Close Blackmagic ATEM Setup and disconnect your USB cable.



The screenshot shows the 'Studio 2 GPI and Tally Interface' configuration window. It has two tabs: 'Configure' (selected) and 'About'. The window is divided into three main sections: 'Network Settings', 'Switcher Address', and 'Set Outputs'. In the 'Network Settings' section, 'IP setting' is set to 'Static IP' (selected with a radio button). Below it, 'IP Address' is 192.168.10.2, 'Subnet Mask' is 255.255.255.0, and 'Gateway' is 192.168.10.1. The 'Switcher Address' section has 'IP Address' set to 192.168.10.240. The 'Set Outputs' section has 'Set outputs to:' set to 'Switcher Inputs 1-8' (selected with a radio button). At the bottom right are 'Cancel' and 'Save' buttons. A small icon of the GPI and Tally Interface hardware is in the top right corner.

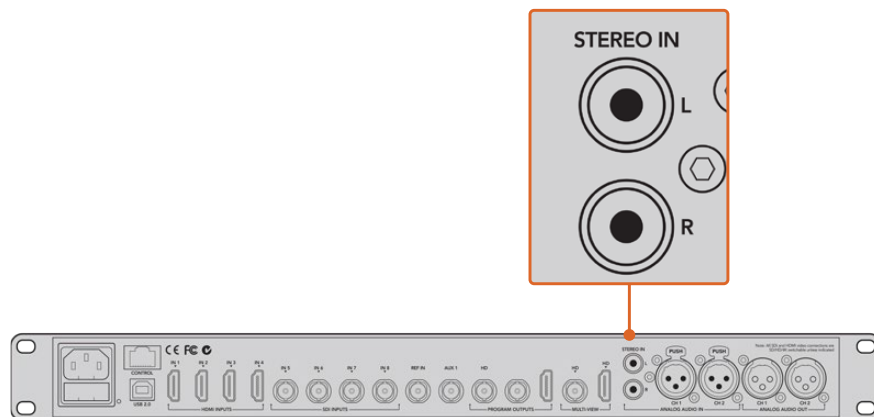
Network and Tally Settings for the GPI and Tally Interface

Using Audio

Connecting other Audio Sources

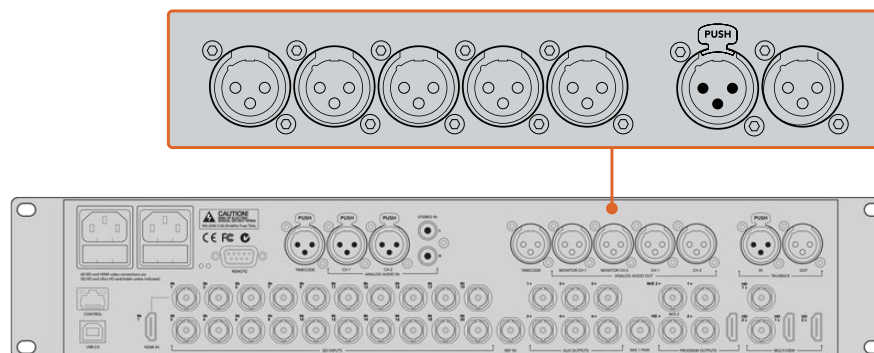
All ATEM production switchers feature standard balanced XLR or TRS audio inputs and outputs. TRS connectors are also known as 1/4 inch jacks. XLR and TRS inputs are balanced, designed to reduce interference and noise, especially when long cable lengths are required.

If your ATEM switcher has unbalanced RCA audio inputs, you can connect your external audio source directly. RCA audio connectors are useful when using audio from consumer equipment such as a HiFi system or iPod.



Plug external HiFi audio into your switcher via the RCA inputs

Unique to ATEM 4 M/E Broadcast Studio 4K and ATEM 2 M/E Production Studio 4K are line level, balanced XLR input and output for talkback, designed for connecting to existing talkback systems. This model also features XLR input and output for timecode. Standard SMPTE linear timecode is supported and the output is frame synchronized for reliable video and audio timing.



ATEM 2 M/E Production Studio 4K features built in XLR connectors for timecode, audio and talkback

Using Embedded SDI and HDMI Audio Sources

All ATEM switchers include a built-in audio mixer that lets you use the embedded HDMI and SDI audio from your cameras, media servers and other inputs without the need for an external audio mixer.

Once you've connected your SDI and HDMI cameras to the switcher for vision mixing, there are no other connections to make as the audio mixer uses the embedded audio in the video signal. This saves space and makes setup very fast and low cost as you don't need separate audio connections for every video source. You don't need an external audio mixer unless you prefer to use one.

The audio is mixed in the Audio tab of ATEM Software Control and output over the SDI and HDMI program outputs as embedded digital audio.

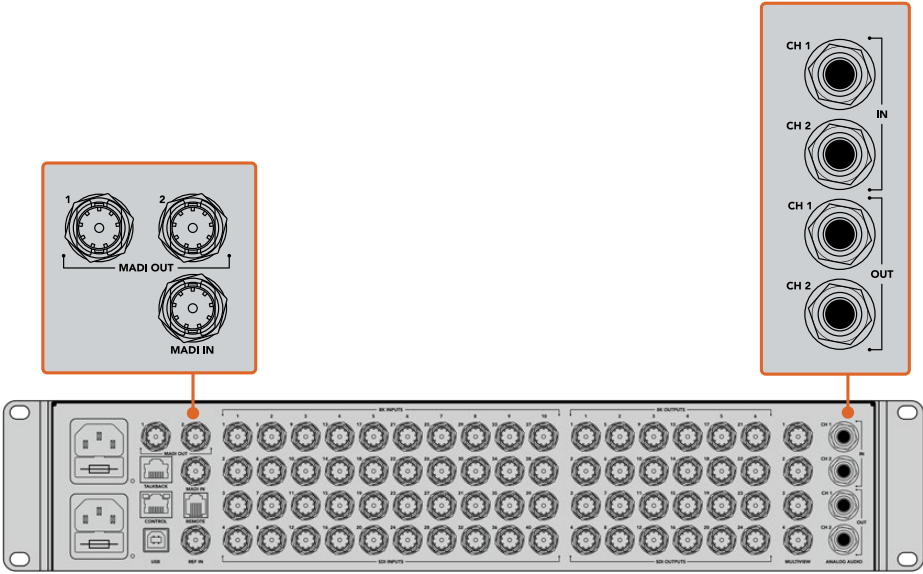
All ATEM switchers feature XLR or 1/4 inch jacks that let you monitor mixed audio on the monitor XLR or TRS output. The audio mixer contains independent controls for setting the monitor audio level and also for selecting solo audio monitoring when working with these ATEM switcher models.

For maximum flexibility, The ATEM 4 M/E Broadcast Studio 4K and 2 M/E Production Studio 4K feature separate XLR monitor outputs that can be switched into an extra pair of program audio outputs.



Using MADI with ATEM Constellation 8K

ATEM Constellation 8K supports digital audio with the MADI protocol, also known as Multichannel Audio Digital Interface. MADI is popular with most professional audio manufacturers, broadcasters and high end recording facilities. MADI ports on ATEM Constellation 8K have robust BNC connectors and transmit audio data over 75 ohm coaxial cables up to 100 meters long.



ATEM Constellation 8K has BNC connectors for MADI audio, plus 1/4" TRS connectors for analog audio in and out.

MADI In

MADI channels 1-64 receive digital audio at 24 bit depth with a sampling rate of 48 kHz. These are connected to an extra 64 channels in the audio mixer that you can mix into the program output with the same EQ and dynamics as the video input audio mixing channels. These additional 64 audio inputs mean you can do very complex audio mixing all inside the ATEM Constellation 8K switcher.

MADI Out 1

In 8K mode, MADI Out 1 sends these sources:

Channels 1-10	Channels 1 and 2 of SDI inputs 1-10.
Channel 11	Media player audio.
Channel 12	External mic.
Channel 13	TRS analog audio input.
Channel 14	PGM audio.

In HD and Ultra HD mode, MADI Out 1 sends these sources:

Channels 1-30	Channels 1 and 2 of SDI inputs 1-30.
Channel 31	External mic.
Channel 32	TRS analog audio input.

MADI Out 2

In 8K mode, MADI Out 2 sends these sources:

Channels 1-10	Channels 3 and 4 of SDI inputs 1-10.
Channel 11	Media player audio.
Channel 12	External mic.
Channel 13	TRS analog audio input.
Channel 14	PGM audio.

In HD and Ultra HD mode, MADI Out 2 sends these sources:

Channels 1-30	Channels 3 and 4 of SDI inputs 1-30.
Channel 31	External mic.
Channel 32	PGM audio.



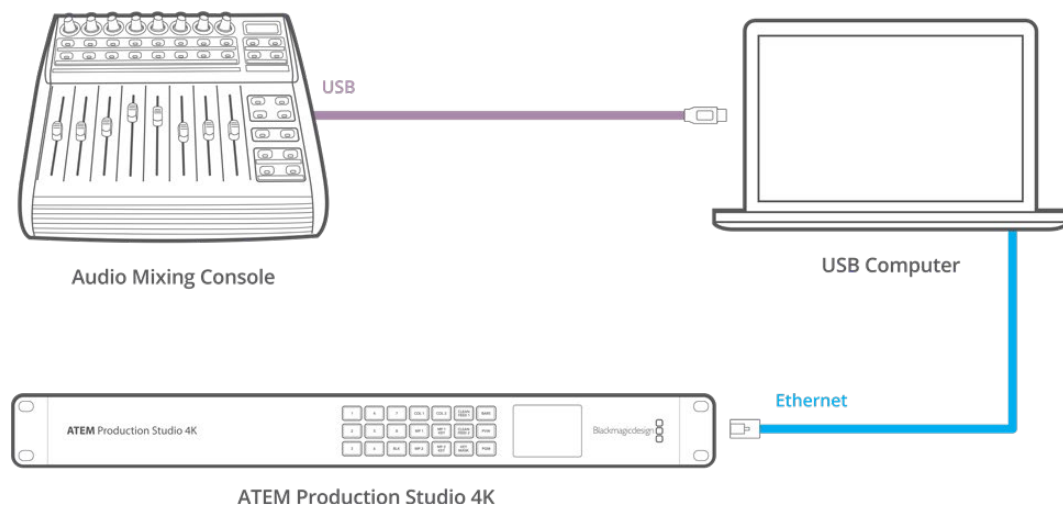
Using a Third Party Audio Mixer Control Surface

Using an Audio Mixer Control Surface

In the fast-paced world of live TV production, using a mouse to make adjustments can sometimes feel too slow! If you need to mix more than one audio source at a time on your ATEM switcher then here's an idea that can really help. Connecting a hardware audio mixer control surface to your ATEM switcher provides you with the ability to use both hands and adjust multiple audio levels at the same time.

An audio mixer control surface can be connected to your Mac or PC as a MIDI device using Mackie Control commands to communicate with the ATEM switcher.

Many third party MIDI control surfaces are compatible with your ATEM switcher but please check with the manufacturer of your control surface if in doubt.



You can adjust multiple audio levels at the same time by connecting a hardware audio mixer to the computer which is running ATEM Software Control.

Connecting Your Audio Mixer Control Surface

- 1 Connect your compatible MIDI control surface to your Mac or PC. Most modern control surfaces use USB.
- 2 Verify your control surface is recognized by your computer as a MIDI device.

For Mac computers, go to Applications/Utilities/Audio MIDI Setup and launch the application. Go to the Window menu and choose Show MIDI Window. Ensure your control surface appears as a MIDI device in this window.

For Windows computers, go to Device Manager/Sound, Video and Game Controllers and ensure your control surface appears in the list of icons.
- 3 The ATEM audio mixer is designed to communicate with your control surface using Mackie Control commands so your control surface will need to support Mackie Control. You'll also need to make sure your control surface is configured to use native Mackie Control or Mackie Control emulation. Please refer to your control surface's user manual for configuration details.

Some control surfaces offer several types of Mackie Control emulation and you should choose the one that activates the most features on your control surface. For example, with the Behringer BCF 2000, choosing "Mackie Control Mapping for Cakewalk Sonar 3 [MCS0]" enables level faders, bank selectors, balance control, AFV and ON/MUTE functions and also activates the LED screen which displays which bank of faders you have selected for your audio mix. The LED screen will not activate if you choose another Mackie Control emulation.

- 4 Launch ATEM Software Control and it will automatically look for your control surface using the first port on the first MIDI device that it finds. Click on the Audio tab in ATEM Software Control to display the ATEM audio mixer. Try sliding the gain faders up and down on your hardware control surface and verify that the audio mixer faders show a corresponding increase and decrease in the software on your computer screen. If so, you have successfully configured your control surface to work with the ATEM switcher.



Try sliding the gain faders up and down on your hardware control surface and verify that the audio mixer faders show a corresponding movement in the software on your computer screen

The MUTE button

In the ATEM audio mixer interface, audio is always on, or present in the mix, when the ON button is selected. When the ON button is deselected, audio is not present or is muted. To match the software interface, you'll find the MUTE button on your audio mixer control surface will be lit when audio is always on or present in the mix. The MUTE button will be unlit when audio is not present or is muted.

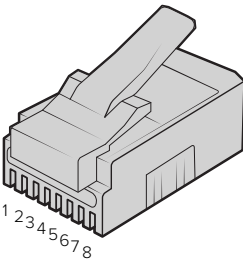
Decibel Scales

All hardware mixers are made differently and the scale printed on your control surface may not match the scale in the ATEM audio mixer interface. Always refer to the ATEM audio mixer levels for the true decibel scales.

Adapter Cables for Talkback and Camera Control

Talkback Pin Connections

The 'talkback' connector on the back panel of ATEM Constellation 8K is for routing engineering talkback and production talkback. You can make an adapter cable with an RJ45 connector using this pinout diagram.



Eng TX+	Eng TX-	Prod TX+	Prod RX+	Prod RX-	Prod TX-	Eng RX+	Eng RX-
1	2	3	4	5	6	7	8

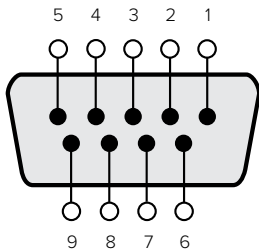
RJ45 pinout for 'talkback' connector on the back panel of ATEM Constellation 8K

Serial Port Pin Connections for Control Cables

RS-422 Pin Connections for Control Cables

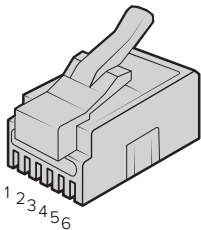
RS-422 is a broadcast standard using a common DE 9 or RJ12 connector. You can easily rewire these types of connectors in a custom built PTZ control unit if you want to design one yourself.

A pinout diagram of the RS-422 DE 9 and RJ12 connector is provided below.



Receive (-)	Receive (+)	Transmit (-)	Transmit (+)	Ground Pins
8	3	2	7	1, 4, 6, 9

RS-422 PTZ pin connections.



TX+	TX-	GND	GND	RX-	RX+
1	2	3	4	5	6

RJ12 Pinout for PTZ remote on ATEM Constellation 8K

Developer Information

Blackmagic SDI Camera Control Protocol

Version 1.3

If you are a software developer you can use the SDI Camera Control Protocol to construct devices that integrate with our products. Here at Blackmagic Design our approach is to open up our protocols and we eagerly look forward to seeing what you come up with!

Overview

The Blackmagic SDI Camera Control Protocol is used by ATEM switchers, Blackmagic 3G-SDI Shield for Arduino and the Blackmagic Camera Control app to provide Camera Control functionality with supported Blackmagic Design cameras. Please refer to the 'Understanding Studio Camera Control' chapter section of this manual, or the ATEM Switchers Manual and SDK manual for more information. These can be downloaded at www.blackmagicdesign.com/support.

This document describes an extensible protocol for sending a uni directional stream of small control messages embedded in the non-active picture region of a digital video stream. The video stream containing the protocol stream may be broadcast to a number of devices. Device addressing is used to allow the sender to specify which device each message is directed to.

Assumptions

Alignment and padding constraints are explicitly described in the protocol document. Bit fields are packed from LSB first. Message groups, individual messages and command headers are defined as and can be assumed to be 32 bit aligned.

Blanking Encoding

A message group is encoded into a SMPTE 291M packet with DID/SDID x51/x53 in the active region of VANC line 16.

Message Grouping

Up to 32 messages may be concatenated and transmitted in one blanking packet up to a maximum of 255 bytes payload. Under most circumstances, this should allow all messages to be sent with a maximum of one frame latency.

If the transmitting device queues more bytes of message packets than can be sent in a single frame, it should use heuristics to determine which packets to prioritize and send immediately. Lower priority messages can be delayed to later frames, or dropped entirely as appropriate.

Abstract Message Packet Format

Every message packet consists of a three byte header followed by an optional variable length data block. The maximum packet size is 64 bytes.

Destination device (uint8)	Device addresses are represented as an 8 bit unsigned integer. Individual devices are numbered 0 through 254 with the value 255 reserved to indicate a broadcast message to all devices.
Command length (uint8)	The command length is an 8 bit unsigned integer which specifies the length of the included command data. The length does NOT include the length of the header or any trailing padding bytes.

Command id (uint8)	The command id is an 8 bit unsigned integer which indicates the message type being sent. Receiving devices should ignore any commands that they do not understand. Commands 0 through 127 are reserved for commands that apply to multiple types of devices. Commands 128 through 255 are device specific.
Reserved (uint8)	This byte is reserved for alignment and expansion purposes. It should be set to zero.
Command data (uint8[])	The command data may contain between 0 and 60 bytes of data. The format of the data section is defined by the command itself.
Padding (uint8[])	Messages must be padded up to a 32 bit boundary with 0x0 bytes. Any padding bytes are NOT included in the command length.

Receiving devices should use the destination device address and or the command identifier to determine which messages to process. The receiver should use the command length to skip irrelevant or unknown commands and should be careful to skip the implicit padding as well.

Defined Commands

Command 0 : change configuration

Category (uint8)	The category number specifies one of up to 256 configuration categories available on the device.
Parameter (uint8)	The parameter number specifies one of 256 potential configuration parameters available on the device. Parameters 0 through 127 are device specific parameters. Parameters 128 through 255 are reserved for parameters that apply to multiple types of devices.
Data type (uint8)	The data type specifies the type of the remaining data. The packet length is used to determine the number of elements in the message. Each message must contain an integral number of data elements.

Currently defined values are:

0: void / boolean	A void value is represented as a boolean array of length zero. The data field is a 8 bit value with 0 meaning false and all other values meaning true.
1: signed byte	Data elements are signed bytes
2: signed 16 bit integer	Data elements are signed 16 bit values
3: signed 32 bit integer	Data elements are signed 32 bit values
4: signed 64 bit integer	Data elements are signed 64 bit values
5: UTF-8 string	Data elements represent a UTF-8 string with no terminating character.

Data types 6 through 127 are reserved.

128: signed 5.11 fixed point	Data elements are signed 16 bit integers representing a real number with 5 bits for the integer component and 11 bits for the fractional component. The fixed point representation is equal to the real value multiplied by 2^{11} . The representable range is from -16.0 to 15.9995 (15 + 2047/2048).
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Data types 129 through 255 are available for device specific purposes.

Operation type (uint8)	The operation type specifies what action to perform on the specified parameter. Currently defined values are:
0: assign value	The supplied values are assigned to the specified parameter. Each element will be clamped according to its valid range. A void parameter may only be 'assigned' an empty list of boolean type. This operation will trigger the action associated with that parameter. A boolean value may be assigned the value zero for false and any other value for true.
1: offset / toggle value	Each value specifies signed offsets of the same type to be added to the current parameter values. The resulting parameter value will be clamped according to their valid range. It is not valid to apply an offset to a void value. Applying any offset other than zero to a boolean value will invert that value.

Operation types 2 through 127 are reserved.

Operation types 128 through 255 are available for device specific purposes.

Data (void)	The data field is 0 or more bytes as determined by the data type and number of elements.
--------------------	--

The category, parameter, data type and operation type partition a 24 bit operation space.

Group	ID	Parameter	Type	Index	Minimum	Maximum	Interpretation
Lens	0.0	Focus	fixed16	–	0	1	0.0 = near, 1.0 = far
	0.1	Instantaneous autofocus	void	–	–	–	trigger instantaneous autofocus
	0.2	Aperture (f-stop)	fixed16	–	-1	16	Aperture Value (where fnumber = $\sqrt{2^{AV}}$)
	0.3	Aperture (normalised)	fixed16	–	0	1	0.0 = smallest, 1.0 = largest
	0.4	Aperture (ordinal)	int16	–	0	n	Steps through available aperture values from minimum (0) to maximum (n)
	0.5	Instantaneous auto aperture	void	–	–	–	trigger instantaneous auto aperture
	0.6	Optical image stabilisation	boolean	–	–	–	true = enabled, false = disabled
	0.7	Set absolute zoom (mm)	int16	–	0	max	Move to specified focal length in mm, from minimum (0) to maximum (max)
	0.8	Set absolute zoom (normalised)	fixed16	–	0	1	Move to specified focal length: 0.0 = wide, 1.0 = tele
	0.9	Set continuous zoom (speed)	fixed16	–	-1	+1.0	Start/stop zooming at specified rate: -1.0 = zoom wider fast, 0.0 = stop, +1 = zoom tele fast

Group	ID	Parameter	Type	Index	Minimum	Maximum	Interpretation
Video	1.0	Video mode	int8	[0] = frame rate	–	–	24, 25, 30, 50, 60
				[1] = M-rate	–	–	0 = regular, 1 = M-rate
				[2] = dimensions	–	–	0=NTSC, 1=PAL, 2=720, 3=1080, 4=2K DCI, 5=2K 16:9, 6=UHD, 7=3k Anamorphic, 8=4k DCI, 9=4k 16:9, 10=4.6k 2.4:1, 11=4.6k
				[3] = interlaced	–	–	0 = progressive, 1 = interlaced
				[4] = Color space	–	–	0 = YUV
	1.1	Gain (up to Camera 4.9)	int8		1	16	1 = 100 ISO, 2 = 200 ISO, 4 = 400 ISO, 8 = 800 ISO, 16 = 1600 ISO
	1.2	Manual White Balance	int16	[0] = color temp	2500	10000	Color temperature in K
			int16	[1] = tint	-50	50	tint
	1.3	Set auto WB	void	–	–	–	Calculate and set auto white balance
	1.4	Restore auto WB	void	–	–	–	Use latest auto white balance setting
	1.5	Exposure (us)	int32		1	42000	time in us
	1.6	Exposure (ordinal)	int16	–	0	n	Steps through available exposure values from minimum (0) to maximum (n)
	1.7	Dynamic Range Mode	int8 enum	–	0	1	0 = film, 1 = video,
	1.8	Video sharpening level	int8 enum	–	0	3	0 = off, 1 = low, 2 = medium, 3 = high
	1.9	Recording format	int16	[0] = file frame rate	–	–	fps as integer (eg 24, 25, 30, 50, 60, 120)
				[1] = sensor frame rate	–	–	fps as integer, valid when sensor-off-speed set (eg 24, 25, 30, 33, 48, 50, 60, 120), no change will be performed if this value is set to 0
				[2] = frame width	–	–	in pixels
				[3] = frame height	–	–	in pixels
				[4] = flags	–	–	[0] = file-M-rate
					–	–	[1] = sensor-M-rate, valid when sensor-off-speed-set
					–	–	[2] = sensor-off-speed
					–	–	[3] = interlaced
					–	–	[4] = windowed mode
	1.10	Set auto exposure mode	int8	–	0	4	0 = Manual Trigger, 1 = Iris, 2 = Shutter, 3 = Iris + Shutter, 4 = Shutter + Iris
	1.11	Shutter angle	int32	–	100	36000	Shutter angle in degrees, multiplied by 100
	1.12	Shutter speed	int32	–	24	2000	Shutter speed value as a fraction of 1, so 50 for 1/50th of a second
	1.13	Gain	int8	–	-128	127	Gain in decibel (dB)
	1.14	ISO	int32	–	0	2147483647	ISO value

Group	ID	Parameter	Type	Index	Minimum	Maximum	Interpretation
Audio	2.0	Mic level	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	2.1	Headphone level	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	2.2	Headphone program mix	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	2.3	Speaker level	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	2.4	Input type	int8	–	0	2	0 = internal mic, 1 = line level input, 2 = low mic level input, 3 = high mic level input
	2.5	Input levels	fixed16	[0] ch0	0	1	0.0 = minimum, 1.0 = maximum
				[1] ch1	0	1	0.0 = minimum, 1.0 = maximum
	2.6	Phantom power	boolean	–	–	–	true = powered, false = not powered
Output	3.0	Overlay enables	uint16 bit field	–	–	–	bit flags: [0] = display status, [1] = display frame guides Some cameras don't allow separate control of frame guides and status overlays.
	3.1	Frame guides style (Camera 3.x)	int8	[0] = frame guides style	0	8	0 = HDTV, 1 = 4:3, 2 = 2.4:1, 3 = 2.39:1, 4 = 2.35:1, 5 = 1.85:1, 6 = thirds
	3.2	Frame guides opacity (Camera 3.x)	fixed16	[1] = frame guide opacity	0.1	1	0.0 = transparent, 1.0 = opaque
	3.3	Overlays (replaces .1 and .2 above from Cameras 4.0)	int8	[0] = frame guides style	–	–	0 = off, 1 = 2.4:1, 2 = 2.39:1, 3 = 2.35:1, 4 = 1.85:1, 5 = 16:9, 6 = 14:9, 7 = 4:3, 8 = 2:1
				[1] = frame guide opacity	0	100	0 = transparent, 100 = opaque
				[2] = safe area percentage	0	100	percentage of full frame used by safe area guide (0 means off)
				[3] = grid style	–	–	bit flags: [0] = display thirds, [1] = display cross hairs, [2] = display center dot
Display	4.0	Brightness	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	4.1	Overlay enables	int16 bit field	–	–	–	0x4 = zebra
				–	–	–	0x8 = peaking
	4.2	Zebra level	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	4.3	Peaking level	fixed16	–	0	1	0.0 = minimum, 1.0 = maximum
	4.4	Color bars display time (seconds)	int8	–	0	30	0 = disable bars, 1-30 = enable bars with timeout (s)
	4.5	Focus Assist	int8	[0] = focus assist method	–	–	0 = Peak, 1 = Colored lines
				[1] = focus line color	–	–	0 = Red, 1 = Green, 2 = Blue, 3 = White, 4 = Black

Group	ID	Parameter	Type	Index	Minimum	Maximum	Interpretation
Tally	5.0	Tally brightness	fixed16	–	0	1	Sets the tally front and tally rear brightness to the same level. 0.0 = minimum, 1.0 = maximum
	5.1	Front tally brightness	fixed16	–	0	1	Sets the tally front brightness. 0.0 = minimum, 1.0 = maximum
	5.2	Rear tally brightness	fixed16	–	0	1	Sets the tally rear brightness. 0.0 = minimum, 1.0 = maximum Tally rear brightness cannot be turned off
Reference	6.0	Source	int8 enum	–	0	2	0 = internal, 1 = program, 2 = external
	6.1	Offset	int32	–	–	–	+/- offset in pixels
Confi- guration	7.0	Real Time Clock	int32	[0] time	–	–	BCD - HHMMSSFF (UCT)
				[1] date	–	–	BCD - YYYYMMDD
	7.1	System language	string	–	–	–	ISO-639-1 two character language code
	7.2	Timezone	int32	–	–	–	Minutes offset from UTC
	7.3	Location	int64	[0] latitude	–	–	BCD - s0DDddddddddddd where s is the sign: 0 = north (+), 1 = south (-); DD degrees, ddddddddddd decimal degrees
				[1] longitude	–	–	BCD - sDDDddddddddddd where s is the sign: 0 = west (-), 1 = east (+); DDD degrees, ddddddddddd decimal degrees
Color Correction	8.0	Lift Adjust	fixed16	[0] red	-2	2	default 0.0
				[1] green	-2	2	default 0.0
				[2] blue	-2	2	default 0.0
				[3] luma	-2	2	default 0.0
	8.1	Gamma Adjust	fixed16	[0] red	-4	4	default 0.0
				[1] green	-4	4	default 0.0
				[2] blue	-4	4	default 0.0
				[3] luma	-4	4	default 0.0
	8.2	Gain Adjust	fixed16	[0] red	0	16	default 1.0
				[1] green	0	16	default 1.0
				[2] blue	0	16	default 1.0
				[3] luma	0	16	default 1.0
	8.3	Offset Adjust	fixed16	[0] red	-8	8	default 0.0
				[1] green	-8	8	default 0.0
				[2] blue	-8	8	default 0.0
				[3] luma	-8	8	default 0.0
	8.4	Contrast Adjust	fixed16	[0] pivot	0	1	default 0.5
				[1] adj	0	2	default 1.0
	8.5	Luma mix	fixed16	–	0	1	default 1.0
	8.6	Color Adjust	fixed16	[0] hue	-1	1	default 0.0
				[1] sat	0	2	default 1.0
	8.7	Correction Reset Default	void	–	–	–	reset to defaults

Group	ID	Parameter	Type	Index	Minimum	Maximum	Interpretation
Media	10.0	Codec	int8 enum	[0] = basic codec	–	–	1 = DNxHD, 2 = ProRes, 3 = Blackmagic RAW
				[1] = codec variant	–	–	ProRes: 0 = HQ, 1 = 422, 2 = LT, 3 = Proxy, 4 = 444, 5 = 444XQ
					–	–	Blackmagic RAW: 0 = Q0, 1 = Q5, 2 = 3:1, 3 = 5:1, 4 = 8:1, 5 = 12:1
	10.1	Transport mode	int8	[0] = mode	–	–	0 = Preview, 1 = Play, 2 = Record
				[1] = speed	–	–	-ve = multiple speeds backwards, 0 = pause, +ve = multiple speeds forwards
				[2] = flags	–	–	1<<0 = loop, 1<<1 = play all, 1<<5 = disk1 active, 1<<6 = disk2 active, 1<<7 = time-lapse recording
				[3] = slot 1 storage medium	–	–	0 = CFast card, 1 = SD, 2 = SSD Recorder
				[4] = slot 2 storage medium	–	–	0 = CFast card, 1 = SD, 2 = SSD Recorder
PTZ Control	11.0	Pan/Tilt Velocity	fixed 16	[0] = pan velocity	-1.0	1.0	-1.0 = full speed left, 1.0 = full speed right
				[1] = tilt velocity	-1.0	1.0	-1.0 = full speed down, 1.0 = full speed up
	11.1	Memory Preset	int8 enum	[0] = preset command	–	–	0 = reset, 1 = store location, 2 = recall location
			int8	[1] = preset slot	0	5	–

Example Protocol Packets

Operation	Packet Length	Byte															
		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		header		command				data									
		destination	length	command	reserved	category	parameter	type	operation								
trigger instantaneous auto focus on camera 4	8	4	4	0	0	0	1	0	0								
turn on OIS on all cameras	12	255	5	0	0	0	6	0	0	1	0	0	0				
set exposure to 10 ms on camera 4 (10 ms = 10000 us = 0x00002710)	12	4	8	0	0	1	5	3	0	0x10	0x27	0x00	0x00				
add 15% to zebra level (15 % = 0.15 f = 0x0133 fp)	12	4	6	0	0	4	2	128	1	0x33	0x01	0	0				
select 1080p 23.98 mode on all cameras	16	255	9	0	0	1	0	1	0	24	1	3	0	0	0	0	0
subtract 0.3 from gamma adjust for green & blue (-0.3 ~= 0xfd9a fp)	16	4	12	0	0	8	1	128	1	0	0	0x9a	0xfd	0x9a	0xfd	0	0
all operations combined	76	4	4	0	0	0	1	0	0	255	5	0	0	0	6	0	0
		1	0	0	0	4	8	0	0	1	5	3	0	0x10	0x27	0x00	0x00
		4	6	0	0	4	2	128	1	0x33	0x01	0	0	255	9	0	0
		1	0	1	0	24	1	3	0	0	0	0	0	4	12	0	0
		8	1	128	1	0	0	0x9a	0xfd	0x9a	0xfd	0	0				

Blackmagic Embedded Tally Control Protocol

Version 1.0 (30/04/14)

This section is for third party developers or users who may wish to add support for the Blackmagic Embedded Tally Control Protocol to their products or system. It describes the protocol for sending tally information embedded in the non-active picture region of a digital video stream.

Data Flow

A master device such as a broadcast switcher embeds tally information into its program feed which is broadcast to a number of slave devices such as cameras or camera controllers. The output from the slave devices is typically fed back to the master device, but may also be sent to a video monitor.

The primary flow of tally information is from the master device to the slaves. Each slave device may use its device id to extract and display the relevant tally information.

Slave devices pass through the tally packet on their output and update the monitor tally status, so that monitor devices connected to that individual output may display tally status without knowledge of the device id they are monitoring.

Assumptions

Any data alignment / padding is explicit in the protocol. Bit fields are packed from LSB first.

Blanking Encoding

One tally control packet may be sent per video frame. Packets are encoded as a SMPTE 291M packet with DID/SDID x51/x52 in the active region of VANC line 15. A tally control packet may contain up to 256 bytes of tally information.

Packet Format

Each tally status consists of 4 bits of information:

- uint4
- bit 0: program tally status (0=off, 1=on)
- bit 1: preview tally status (0=off, 1=on)
- bit 2-3: reserved (0x0)

The first byte of the tally packet contains the monitor device tally status and a version number.

Subsequent bytes of the tally packet contain tally status for pairs of slave devices. The master device sends tally status for the number of devices configured/supported, up to a maximum of 510.

struct tally

uint8

bit 0: monitor device program tally status (0=off, 1=on)

bit 1: monitor device preview tally status (0=off, 1=on)

bit 2-3: reserved (0b00)

bit 4-7: protocol version (0b0000)

uint8[0]

bit 0: slave device 1 program tally status (0=off, 1=on)

bit 1: slave device 1 device preview tally status (0=off, 1=on)

bit 2-3: reserved (0b00)

bit 4: slave device 2 program tally status (0=off, 1=on)

bit 5: slave device 2 preview tally status (0=off, 1=on)

bit 6-7: reserved (0b00)

uint8[1]

bit 0: slave device 3 program tally status (0=off, 1=on)

bit 1: slave device 3 device preview tally status (0=off, 1=on)

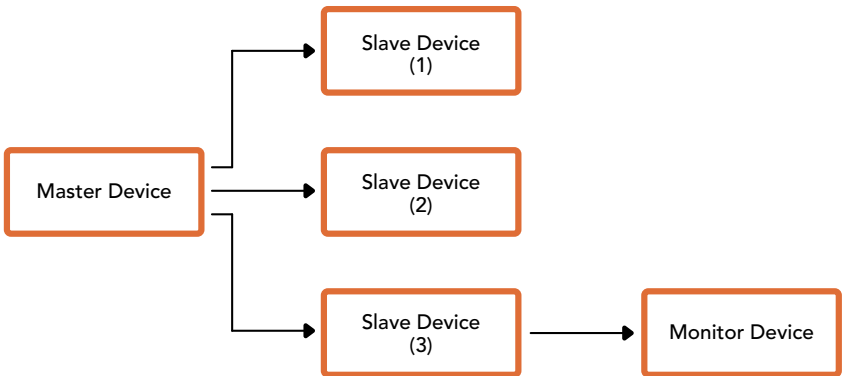
bit 2-3: reserved (0b00)

bit 4: slave device 4 program tally status (0=off, 1=on)

bit 5: slave device 4 preview tally status (0=off, 1=on)

bit 6-7: reserved (0b00)

...



Byte	7 MSB	6	5	4	3	2	1	0 LSB
0	Version (0b0)	Version (0b0)	Version (0b0)	Version (0b0)	Reserved (0b0)	Reserved (0b0)	Monitor Preview	Monitor Program
1	Reserved (0b0)	Reserved (0b0)	Slave 1 Preview	Slave 1 Program	Reserved (0b0)	Reserved (0b0)	Slave 0 Preview	Slave 0 Program
2	Reserved (0b0)	Reserved (0b0)	Slave 3 Preview	Slave 3 Program	Reserved (0b0)	Reserved (0b0)	Slave 2 Preview	Slave 2 Program
3	...							

Visca Commands for PTZ control via SDI

Pan-tiltDrive	Up	8x 01 06 01 VV WW 03 01 FF	VV: Pan speed 01 to 18 WW: Tilt speed 01 to 17 YYYY: Pan position F725 to 08DB (center 0000) ZZZZ: Tilt position FE70 to 04B0 (image flip: OFF) (center 0000) Tilt position FB50 to 0190 (image flip: ON) (center 0000)
	Down	8x 01 06 01 VV WW 03 02 FF	
	Left	8x 01 06 01 VV WW 01 03 FF	
	Right	8x 01 06 01 VV WW 02 03 FF	
	UpLeft	8x 01 06 01 VV WW 01 01 FF	
	UpRight	8x 01 06 01 VV WW 02 01 FF	
	DownLeft	8x 01 06 01 VV WW 01 02 FF	
	DownRight	8x 01 06 01 VV WW 02 02 FF	
	Stop	8x 01 06 01 VV WW 03 03 FF	
	AbsolutePosition	8x 01 06 02 VV WW 0Y 0Y 0Y 0Y 0Z 0Z 0Z 0Z FF	
	RelativePosition	8x 01 06 03 VV WW 0Y 0Y 0Y 0Y 0Z 0Z 0Z 0Z FF	
	Home	0Y 0Y 0Y 0Y 0Z 0Z 0Z 0Z FF	
	Reset	8x 01 06 05 FF	
CAM_Memory	Reset	8x 01 04 3F 00 0p FF	p: Memory number (=0 to 5) Corresponds to 1 to 6 on the remote commander.
	Set	8x 01 04 3F 01 0p FF	
	Recall	8x 01 04 3F 02 0p FF	

Compatible motorized heads include the following:

- KXWell KT-PH180BMD
- PTZOptics PT-Broadcaster
- RUSHWORKS PTX Model 1

Help

Getting Help

The fastest way to obtain help is to go to the Blackmagic Design online support pages and check the latest support material available for your ATEM switcher.

Blackmagic Design online support pages

The latest manual, software and support notes can be found at the Blackmagic Design support center at www.blackmagicdesign.com/support.

Contacting Blackmagic Design support

If you can't find the help you need in our support material, please use the "Send us an email" button on the support page to email a support request. Alternatively, click on the "Find your local support team" button on the support page and call your nearest Blackmagic Design support office.

Checking the version currently installed

To check which version of ATEM software is installed on your computer, open the About ATEM Software Control window.

- On Mac, open ATEM Software Control from the Applications folder. Select About ATEM Software Control from the application menu to reveal the version number.
- On Windows, open ATEM Software Control from your 'start' menu. Click on 'help' in the menu bar and select 'about' to reveal the version number.

How to get the latest updates

After checking the version of ATEM software installed on your computer, please visit the Blackmagic Design support center at www.blackmagicdesign.com/support to check for the latest updates. While it is usually a good idea to run the latest updates, it is a wise practice to avoid updating any software if you are in the middle of an important project.

Regulatory Notices



Disposal of Waste of Electrical and Electronic Equipment Within the European Union.

The symbol on the product indicates that this equipment must not be disposed of with other waste materials. In order to dispose of your waste equipment, it must be handed over to a designated collection point for recycling. 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 equipment for recycling, please contact your local city recycling office or the dealer from whom you purchased the product.



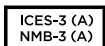
This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, 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. Operation of this product in a residential area is likely to cause harmful interference, in which case the user will be required to correct the interference at personal expense.

Operation is subject to the following two conditions:

- 1 This device may not cause harmful interference.
- 2 This device must accept any interference received, including interference that may cause undesired operation.



MSIP-REM-BMD-ATEM1MEPS4K, MSIP-REM-BMD-ATEM2MEPS4K,
MSIP-REM-BMD-201602001, MSIP-REM-BMD-201602001, R-REM-BMD-201805002,
MSIP-REM-BMD-PStudio4K, R-REM-BMD-201803001, MSIP-REM-BMD-201410016,
R-REM-BMD-201804001, KCC-REM-BMD-ATEMCameraConv, MSIP-REM-BMD-201602002,
KCC-REM-BMD-ATEMStudioConv, R-R-BMD-201911001, R-R-BMD-201906002



ISED Canada Statement

This device complies with Canadian standards for Class A digital apparatus.

Any modifications or use of this product outside its intended use could void compliance to these standards.

Connection to HDMI interfaces must be made with high quality shielded HDMI cables.

This equipment has been tested for compliance with the intended use in a commercial environment. If the equipment is used in a domestic environment, it may cause radio interference.

Safety Information

For protection against electric shock, the equipment must be connected to a mains socket outlet with a protective earth connection. In case of doubt contact a qualified electrician.

To reduce the risk of electric shock, do not expose this equipment to dripping or splashing.

Product is suitable for use in tropical locations with an ambient temperature of up to 40°C.

Ensure that adequate ventilation is provided around the product and that it is not restricted.

When rack mounting, ensure that the ventilation is not restricted by adjacent equipment.

No operator serviceable parts inside product. Refer servicing to your local Blackmagic Design service center.



Use only at altitudes not more than 2000m above sea level.

State of California statement

This product can expose you to chemicals such as trace amounts of polybrominated biphenyls within plastic parts, which is known to the state of California to cause cancer and birth defect or other reproductive harm.

For more information go to www.P65Warnings.ca.gov.

Warning for Authorized Service Personnel



Disconnect power from both power inlets before servicing!



Caution — Double Pole/ Neutral Fusing

The power supply contained in this equipment has a fuse in both line and neutral conductors and is suitable for connection to the IT power distribution system in Norway.